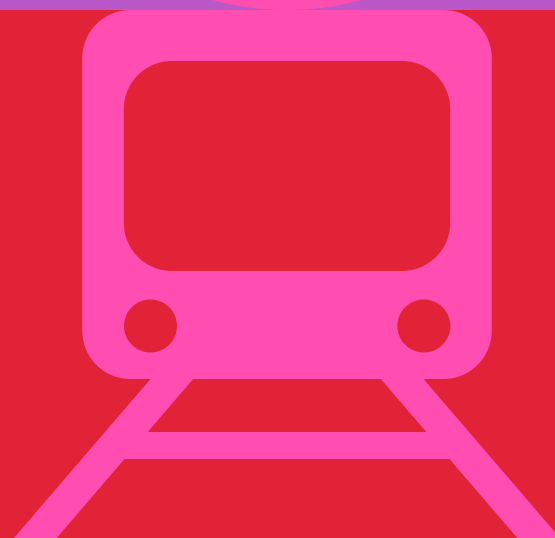
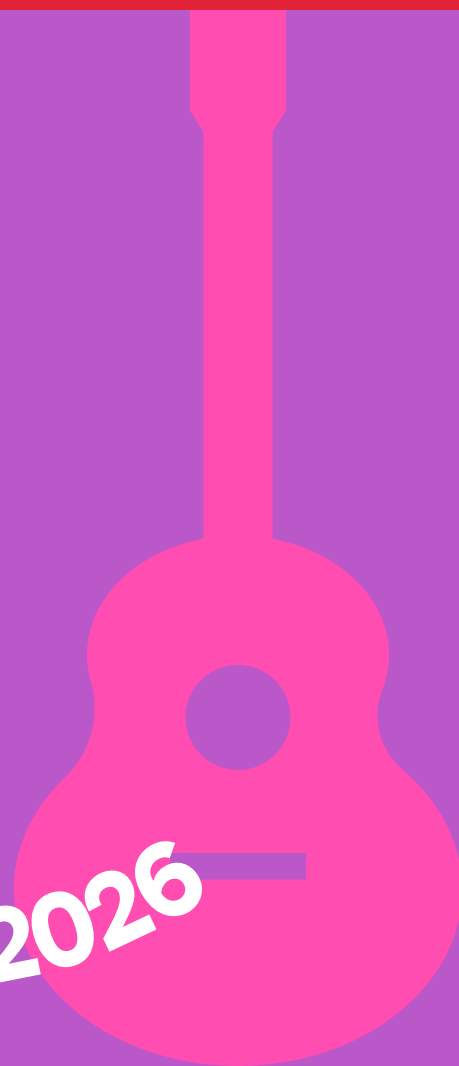


**CARNEGIE HALL**  
Weill Music Institute

# Musical Explorers

**Teacher Guide**

**2025–2026**





**CARNEGIE HALL**  
Weill Music Institute

# Musical Explorers



**Teacher Guide**

**2025–2026**

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

Lead funding for Musical Explorers has been provided by Fund II Foundation, Linda and Earle S. Altman, Carnegie Corporation of New York, and Ralph W. and Leona Kern.

**FUND II  
FOUNDATION**



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

Additional support has been provided by The Edwin Caplin Foundation and Mr. Chretien Risley, Trustee; Ella Fitzgerald Charitable Foundation; KPMG LLP; and John Morning / Turrell Fund.

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

© 2025 Carnegie Hall

# Table of Contents

<b>Foreword</b>	4
Welcome to Musical Explorers!	4
<b>Introduction to Musical Explorers</b>	5
How to Use the Teacher and Student Guides	5
Pathways for Teachers	6
Active Listening Tips	7
<b>Meet the Artists</b>	8
<b>Core Activities</b>	10
Carnegie Hall Musical Explorers Song	12
Explore the Sounds of Our City	13
Discover Music in Everyday Objects	14
Create a Postcard	15
Musical Explorers Around the World Map	16
<b>Vocal and Body Warm-Ups</b>	18
Finding Your Breath	18
Vocal Warm-Ups	18
Body Warm-Ups	20
<b>Fall 2025:</b>	23
Bomba and Plena with Juan and Julia	23
Freedom Songs with S T A R R	35
Indian Classical with Falu	47
<b>Concert Experience: Fall</b>	61
<b>Spring 2026:</b>	65
Sephardi Ladino Folk with Lily	65
Chilean Folk with Claudia	77
Iranian Folk with Mehrnam	89
<b>Concert Experience: Spring</b>	101
<b>Additional Information</b>	106
National Core Arts Standards for Music and New York City	
Department of Education Blueprint for Teaching and Learning in Music	106
Common Core Capacities	107
Acknowledgments	107
Audio Index	111

# Foreword

## Welcome to Musical Explorers!

Musical Explorers is designed to connect students in grades K–2 to rich and diverse musical traditions 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 (TG) includes lesson plans, background information about the artists and their featured musical traditions, 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 (SG) 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 traditions and cultures from around the world
- sing and move to the artists' songs
- make connections among the artists' music, their cultures, and their geographic origins
- 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 traditions. 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 are 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 tradition 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 (TG) and Student Guide (SG), artist resource pages, and additional digital resources related to each unit are available at [carnegiehall.org/MusicalExplorersNYC](https://carnegiehall.org/MusicalExplorersNYC).**

## Music Educators Toolbox

This set of free online resources for music teachers includes lesson plans and activities, summative and formative assessments, video examples, and documented best practices. Designed to be effective and adaptable in a wide variety of music classrooms, the resources were developed through Carnegie Hall's five-year residency in a New York City elementary-middle school.

The toolbox currently features grade-specific music education resources that address fundamentals of rhythm and meter, form and design, expressive qualities, pitch, and performing. Visit [carnegiehall.org/toolbox](https://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 [musicaexplorers@carnegiehall.org](mailto:musicaexplorers@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 Program Participation:

Meet the artists by using your teacher and student guides and the artist videos found at [carnegiehall.org/MusicalExplorersNYC](https://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 tradition 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, TG 10, 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

## Fall 2025



### Juan and Julia

Puerto Rican-born percussionist, composer, and arranger Juan “Juango” J. Gutiérrez has been 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, and together they created Los Pleneros de la 21. Juan has remained at the helm of Los Pleneros de la 21 ever since as the visionary behind its ongoing success, earning a Grammy Award nomination in 2005. 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.



### S T A R R

S T A R R 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. S T A R R 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 Fallow* (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 Due Mondi). They were an Ars Nova 2020–2021 Vision Resident. S T A R R also enjoys working as an arts educator at Carnegie Hall and Long Island University, where they teach as an adjunct faculty member.



### Falu

Known for her astonishing melodic range, vibrant approach to song lyrics, and uncanny ability to blend genres and styles, Falu Shah has received one Grammy Award and four nominations. She has released seven albums to critical acclaim and her evocative vocals have been featured on dozens of other musical recordings. In 2022, she was featured at the Grammy Award’s pretelecast ceremony and then became the first India-born singer-songwriter to win the award for Best Children’s Album. Falu was nominated in 2023 in the Global Music Performance category for a song about world hunger that featured Indian Prime Minister Narendra Modi. Among her music partners are world-famous artists like Yo-Yo Ma, Wyclef Jean, Philip Glass, Ricky Martin, Blues Traveler, and A. R. Rahman. In 2023, she appeared at the largest stadium in the world and sang to 132,000 attendees, while another 1.7 billion around the world watched on television. She has been invited to sing at festivities honoring India at the White House by presidents Obama and Biden. Since 2006, she has served as Carnegie Hall’s Ambassador of Indian Music. She has performed to sold-out crowds at Carnegie Hall as well as headlining at other landmark venues including the Grand Ole Opry, Monterey Jazz Festival, and Wolf Trap.

## Spring 2026



### Lily

Lily Henley is a Sephardi American singer, multi-instrumentalist, composer, and researcher known for her expressive songwriting, gifted fiddling, and original Ladino repertoire that bridges Sephardi and American folk traditions. Recognized as an innovator within the Sephardi cultural sphere, she crafts new songs that honor diasporic language and history while embracing contemporary musical sensibilities. Her 2022 album *Oras Dezaoradas* was awarded Top of the World by *Songlines Magazine*, named Album of the Year by *Hey Alma*, and featured in *The Guardian*, *Fretboard Journal*, and *Acoustic Guitar*. A Fulbright Award winner, she has received fellowships from the Folger Shakespeare Library and the New Jewish Culture Fellowship, was named a NYFA/NYSCA Artist Fellowship Finalist, and has held artist residencies at the Cité internationale des arts in Paris and JArts in Boston. She has performed nationally and internationally at festivals and venues including the Caramoor American Roots Festival, Festival des Cultures Juives in Paris, and New York Sephardic Music Festival, and has collaborated with artists including David Krakauer, John Doyle, Karan Casey, and Brittany Haas.



### Claudia

Claudia Acuña is a Latin Grammy Award nominee, and appeared on NPR's *Tiny Desk*. She established herself on the Chilean jazz scene before arriving in New York in 1995, and quickly gained recognition as a leading voice of a wave of brilliant Latin American musicians in New York. She is celebrated for blending her South American folk music with jazz and world music. She has collaborated with Harry Whitaker, Arturo O'Farrill, Guillermo Klein, Branford Marsalis, George Benson, Kenny Barron, Louie Vega, Tom Harrell, and the San Carlo Di Napoli Symphony Orchestra. Her five albums as a leader established Claudia as a creative force, including her debut album *Wind from the South*. Other albums include *Rhythm of Life*, *Luna*, *In These Shoes*, and *En Este Momento*, which have all received critical acclaim. Her 2019 album *Turning Pages* received a Latin Grammy Award nomination for Best Jazz Album.



### Mehrnam

Mehrnam Rastegari is a prominent Persian musician, award-winning film score composer, singer, violinist, and master kamancheh player, who takes Persian microtonal music in new directions by combining it with rock and modern fusion styles. Her performances have taken her to international stages, including Bill Gates's Goalkeepers 2024, where she played alongside Jon Batiste, and to some of the most prestigious music festivals worldwide, including GlobalFEST, Secret Planet APAP Showcase, Ragas Live Festival, Montana Folk Festival, WOMEX (World Music Expo), Crossing Border Festival, Le Guess Who?, Pitchfork Music Festival, Into the Great Wide Open, Mutations Festival, Feeërieën, and Fajr International Music Festival. She was a featured guest speaker at the TEDx event Oasis: Existence in Nothingness and has recorded with the Center for Traditional Music and Dance in New York. She has composed for more than 10 feature films, theaters, and award-winning short films. Notably, *Dispirited* earned her the award for Best Original Score from the Melbourne City Independent Film Awards; her score for *Rotten* received a nomination at the Japan Kadoma Festival; and *A Poetess* won the Best Persian Film award at the US World Music & Independent Film Festival.

# 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](http://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 SG 1, using the “Carnegie Hall Musical Explorers Song” as well as “Carnegie Hall Musical Explorers Song” accompaniment.

The musical score is written for a single melodic line in G major, 4/4 time. It consists of 24 measures. 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 neighbor-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!"

The chords indicated above the staff are: 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, C(add9), G, D7sus4, D7, Am7, Am7/D, G.

## Exploring the World of Sound

On SG 2–4, 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).

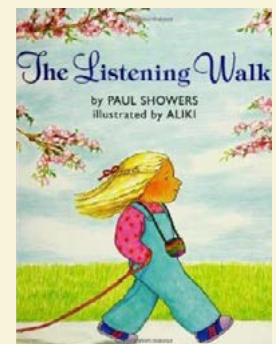
- **Explore the Sounds of Our City** gives your students an opportunity to act as musical detectives outside of the classroom, listening for sounds and music in their everyday lives and recording them in the journal provided.
- **Discover Music in Everyday Objects** highlights common objects found at 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** gives your students an opportunity to share what is special about their neighborhoods as they learn about the unique cultures and locations of each artist and tradition.

## The Musical Explorers Around the World Map

**The Musical Explorers Around the World Map** 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](http://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.



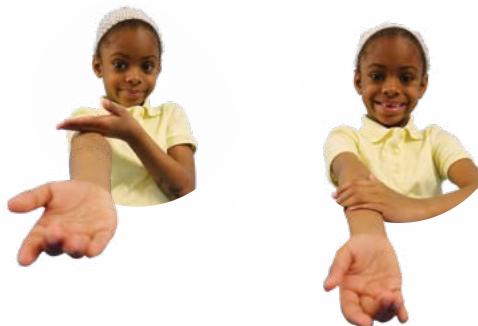
I can say it.



I can dance it.



I can play it.



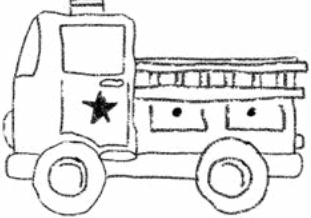
(x2)

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?
	on my street going to school

# 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 \_\_\_\_\_

\_\_\_\_\_

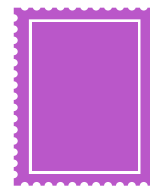
\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

Your friend,

\_\_\_\_\_



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

# Musical Explorers



**STARR**  
Freedom Songs



**Lily**  
Sephardi Ladino  
Folk

United States



New York

Puerto  
Rico

West  
Africa



**Claudia**  
Chilean Folk



**Juan and Julia**  
Bomba and  
Plena

Chile

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



**Mehrnam**  
Iranian Folk

Former  
Ottoman  
Empire

Iran

India



**Falu**  
Indian Classical

Around the World Map

**Bomba and Plena**  
Puerto Rico and  
West Africa

**Freedom Songs**  
United States

**Indian Classical**  
India

**Sephardi Ladino Folk**  
Turkey, Greece, Israel,  
Palestine, Syria,  
Lebanon, Tunisia,  
Algeria, and Morocco

**Chilean Folk**  
Chile

**Iranian Folk**  
Iran

# 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](https://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 ambulances 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.



**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).



### Explore Different Voices

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

# Body Warm-Ups

## Put Breath, Sound, and Imagination Together

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

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

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

## Explore Scales and Melodic Contour

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


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

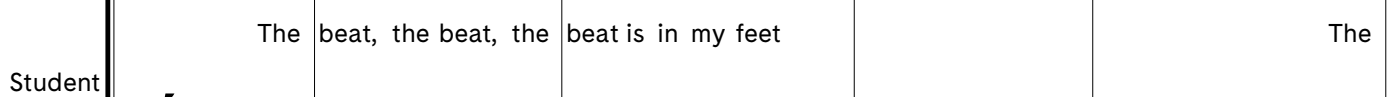
- Reverse the scale direction, starting from the top and going down the scale.
- You can also try this out with different scales, including minor and pentatonic scales.

## Explore Rhythm and Feel the Beat

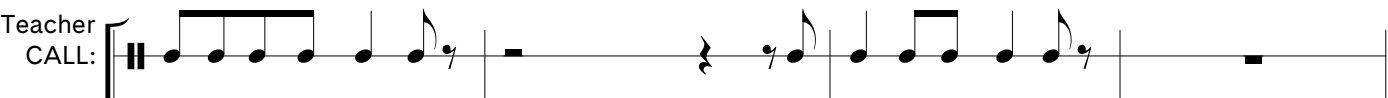
- Have students count to four in a repeated pattern.
- As they count, have them step in place on beats 1 and 3, maintaining a steady beat.
- As they keep the beat with their feet, have students repeat each phrase of “The Beat Is in My Feet” after you.


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

Teacher CALL: 

Student RESPONSE: 


The beat, the beat, the beat is in my feet

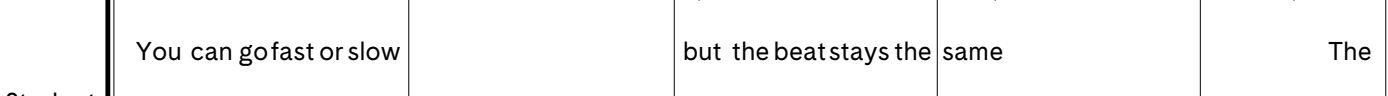
Teacher CALL: 

Student RESPONSE: 

beat is like my heart beat

The beat ne-ver chan-ges

Teacher CALL: 

Student RESPONSE: 

You can go fast or slow

The beat ne-ver chan-ges

Teacher CALL: 

Student RESPONSE: 

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

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

- While the students continue to keep the steady beat with their feet, create simple rhythmic patterns with your hands (e.g., chest patting, clapping, 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](https://carnegiehall.org/MusicalExplorersNYC) under Rhythm Training School. Refer back to [Discover Music in Everyday Objects](#), SG 3, to get started.



# Bomba and Plena with Juan and Julia

## Tradition 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](http://carnegiehall.org/MusicalExplorersNYC).

### Listening

- Visit [losplenerosdela21.org](http://losplenerosdela21.org) to hear more of Juan and Julia’s music.
- Los Pleneros de la 21 Albums
  - *Para Todos Ustedes*
  - *Somos Boricuas*
  - *Puerto Rico Tropical*
  - *Puerto Rico, Puerto Rico*
  - *Por La Plena y Otros Asuntos*
  - *Live! at Pregones: 35 Years of Bomba and Plena*
- 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”

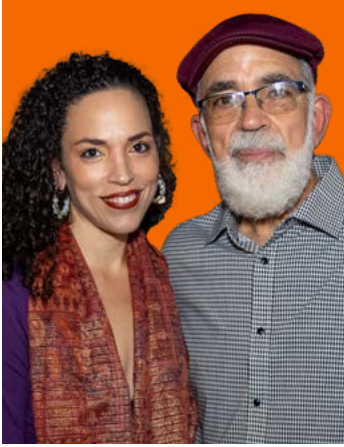
### Videos

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

### Additional Resources

- Puerto Ricans are the longest-standing Latin ethnicity in New York City. There is not one Puerto Rican neighborhood, but rather many; and they are often referred to differently in Spanish and 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 El Barrio, Manhattan
- Caribbean Cultural Center African Diaspora Institute in Harlem, Manhattan
- Casita Rincón Criollo (also known as La Casita de Chema) in the Bronx
- Pregones Theater / Puerto Rican Traveling Theater in Midtown, Manhattan
- Clemente Soto Velez Center / The Loisaida Center, Loisaida (Lower East Side), Manhattan

# Meet Juan and Julia!

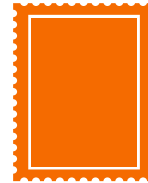


## Saludos Musical Explorers!

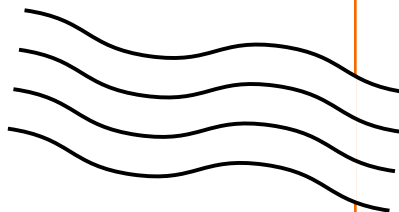
We are so excited to introduce bomba and plena to you! Our ensemble, Los Pleneros de la 21, has been together for more than 40 years! So we are more than a band; we are a musical family. In fact, some of us are even blood family. We are father and daughter, passing these traditions down from one generation to the next. Bomba and plena have taught us 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!

Juango and Julia



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





Puerto Rican Day Parade in NYC



Juan



Julia



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 or 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

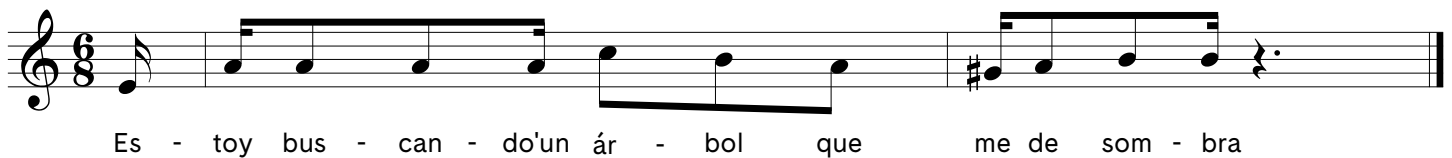
**Standards:** National 1, 4, 6, 10; NYC 1, 3, 4

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

Bomba is a traditional genre of Puerto Rican music stemming 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 rhythm 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.”
- Learn the lyrics to the refrain using “Estoy Buscando un Árbol” pronunciation.
- Sing the refrain using “Estoy Buscando un Árbol” refrain.





## “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 mí me da

Estoy buscando un árbol que me de sombra  
¡Ay! Que sí 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?*
  - *Why do you think the singer is in search of a tree? What can a tree offer to you, or make you feel? Can you share some examples of what you do with or near a tree?*

**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. Using **Bomba and Plena Instruments**, students will have an opportunity to compare and contrast these bomba instruments with the instruments used in plena.

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

- One of the signature aspects of bomba is that it is a conversation, or call and response, between dancers and musicians, and—in a bit of a role reversal—it is the dancer who leads the way. The dancer improvises movements, challenging the *subidor*—or lead drummer—to respond with rhythmic interpretations.
- Learn the movements for “Estoy Buscando un Árbol” at [carnegiehall.org/MusicalExplorersNYC](http://carnegiehall.org/MusicalExplorersNYC).
- Using “Estoy Buscando un Árbol,” 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,” 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, requinto

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.”
- Learn the lyrics to the chorus using “Ola de la Mar” pronunciation.
- Sing the chorus using “Ola de la Mar” chorus.

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

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

Seguidor

Segundo

Güícharo

- Using **Panderetas layer 1 seguidor**, **Panderetas layer 2 segundo**, and **Panderetas layer 3 güícharo**, 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

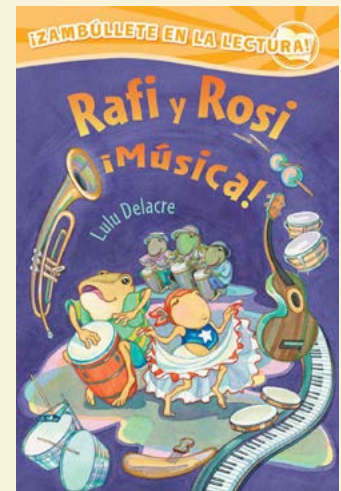
- The instruments played in bomba and plena are distinct from each other.
- Explore each set of instruments using **Bomba and Plena Instruments**.
- Discuss the similarities and differences between the two sets, focusing in particular on the differences between the two sets of drums.
- Using some of the listening examples found under Resources for Teachers, TG 23, 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 **The Sung Newspaper**.
- 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.*
- 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**, **Panderetas layer 2 segundo**, and **Panderetas layer 3 güícharo**.
- 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: Rafi y Rosi ¡Música!

Rafi and his younger sister, Rosi, are bursting with excitement as they dive into the rich, traditional music of their native Puerto Rico. They pound out vibrant rhythms on bomba drums and twirl to its pulsing, rippling beats. With plena, they lift their voices in song and move their bodies to the lively, storytelling melodies. At a festive celebration, they eat savory paella and crispy, golden corn fritters, all while dancing with joyful abandon to the fiery, infectious rhythms of la salsa!



### Musical Word Wall

Add the words *güícharo*, *pandereta*, *plena*, *requinto*, *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 seguidor, the segundo, and the requinto.



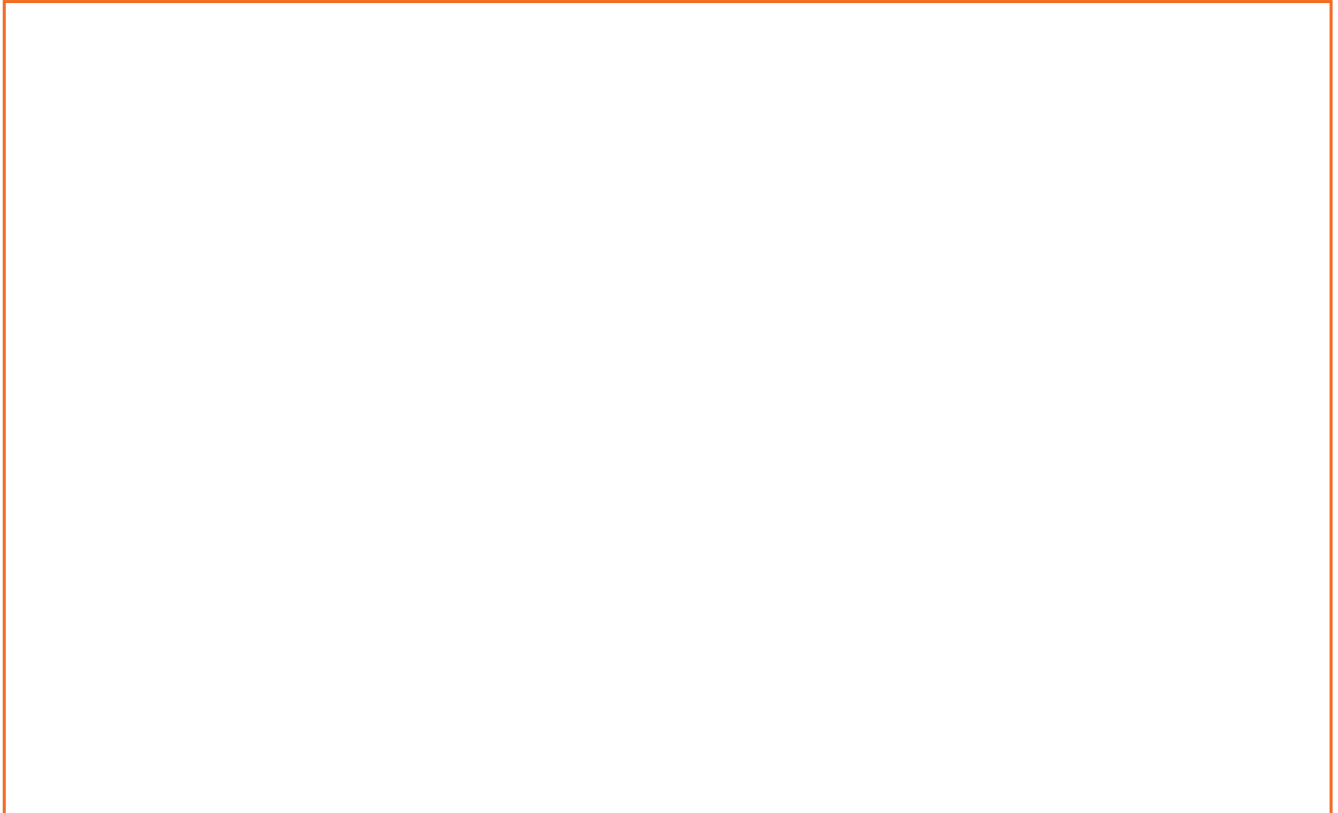
The güícharo, or güiro, is a gourd that is scraped on its side with a stick.

# 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.

---

- 
- 
- 



# Freedom Songs with S T A R R

## Tradition 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.

S T A R R, who accepts all pronouns said with respect, grew up in Texas, but music has taken them all over the world. S T A R R 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. S T A R R 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. S T A R R's goal is to create an entry point to personal liberation that will ultimately lead to collective liberation.

## Resources for Teachers

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

### Listening

Visit [starrbusby.onuniverse.com](https://starrbusby.onuniverse.com) to hear more of S T A R R's music.

- S T A R R, “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

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

### Additional 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



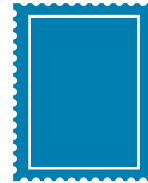


Hello!

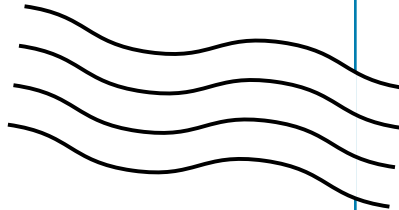
My name is STARR, and I am so excited to sing with you! Singing is my favorite thing to do because it feels good. And when I am free to express myself through song, I know it gives others the chance to be free, too! I love how the power of music can free, heal, and support all people. We're going to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



## We asked S T A R R ...

### How did you get the name S T A R R?

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 S T A R R"!

### Who in your family inspires you?

I was raised by my grandparents very early on. My grandmother, aka "Momo," had a very rough start in life. Because of the difficulty she faced, she spent her life committed to making the people around her feel valued and loved. Whether it was a home-cooked meal, a ride to or from church, or

some wise words in a tough time, she did her best to ensure that everyone connected to her felt seen, appreciated, and encouraged to keep going. I seek to do the same with my music and in doing so, carry on her legacy of centering love and care.

### 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 songs, S T A R R expanded the song by adding their own verses to the chorus.

## Sing “Everybody Wants Freedom”

- Listen to “Everybody Wants Freedom.”
- Learn the words and the melody of the chorus with “Everybody Wants Freedom” chorus.

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.
- S T A R R did this by writing their own lyrics for the song, which explore what freedom means to them. 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](#).
- Go a step further and write new lyrics to the song, similar to what S T A R R did. Each group can lead the whole class in singing its version of the song using “Everybody Wants Freedom” [instrumental](#).

**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](mailto: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](#). Responding to your students' guidance and suggestion, shape the melody to fit the chord progression.

**Creative Extension: Singers of the Civil Rights Movement**

- Using [Great Singers of the Civil Rights Movement](#), 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, TG 35.

**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.”
- Learn the words and the melody to the chorus, using “Freedom Highway” chorus. Note that there are two parts to the chorus that everyone sings together, followed by the verses when the lead singer solos.

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

## “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,” 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.

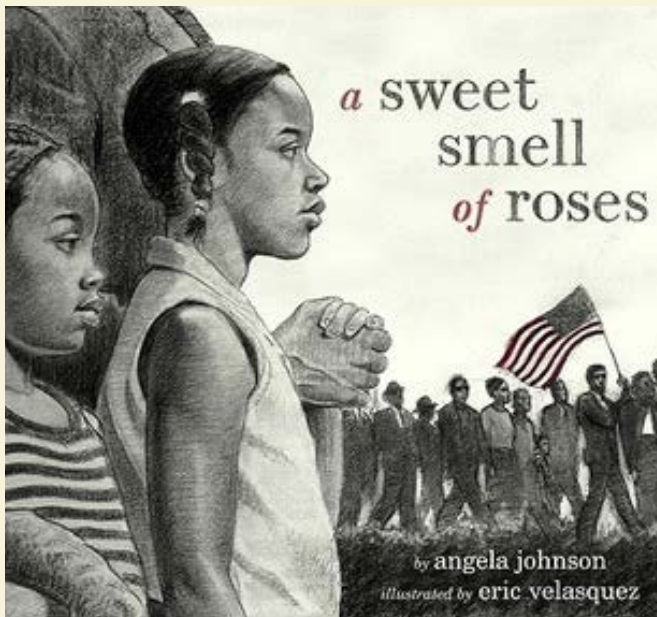
### Creative Extension: Protest Signs

- Using [Make Your Own Protest Sign](#), 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, TG 41. 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:

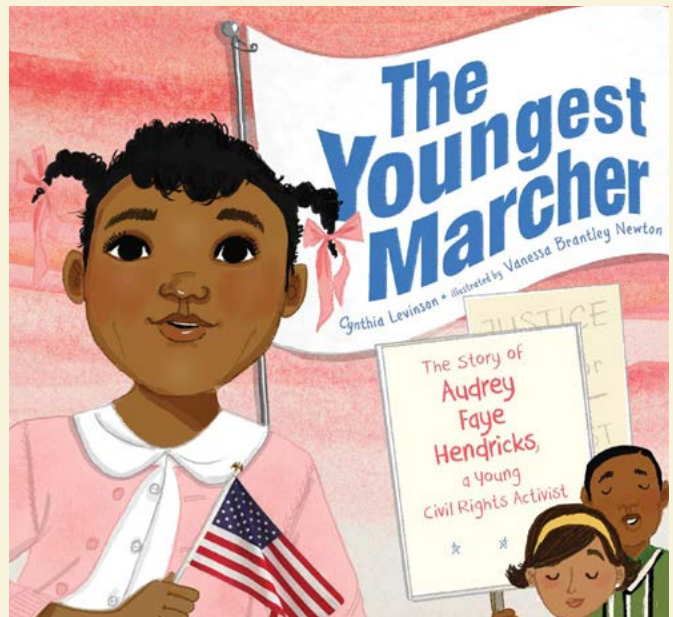
#### A Sweet Smell of Roses

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, in 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

## Tradition and Artist Overview

There are two primary traditions in Indian classical music: Hindustani from northern India, and Carnatic from southern India. 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 hometown 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](http://carnegiehall.org/MusicalExplorersNYC).

### Listening

- Visit [falumusic.com](http://falumusic.com) to hear more of Falu’s music.
- Falu Shah, *Falu’s Bazaar*
- Ustad Sultan Khan, “Yaman”
- Kishori Amonkar, “Alhaiya Bilawal”

### Reading

- *Fabric Tour of India* from [fashionlady.in](http://fashionlady.in)

### Videos

- *Pather Panchali*, directed by Satyajit Ray
- *Raga: A Journey to the Soul of India*, by Ravi Shankar
- *Fabrics of India*, by Gopa Gupta

### Additional Resources

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

# Meet Falu!

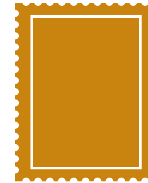


Namaste!

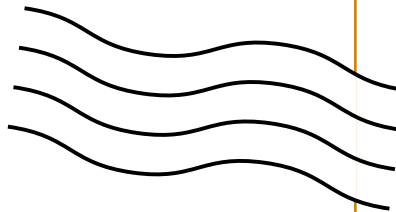
My name is Falu, and I grew up in India where music was incorporated into every moment of our day. I started singing Indian music when I was three years old and then went to college to study Indian classical music in Mumbai. I speak and sing in seven different languages: Sanskrit, Hindi, Gujarati, Urdu,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

Pyaar se (with love),

Falu



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





Falu



Holi



Mithai (Indian Sweets)

## 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; scarves; 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.” Pay special attention to the sound of the dhol, a powerful, two-sided drum.
- Learn the pronunciation using “Dholida” pronunciation.
- Sing the “Dholida” unornamented chorus melody.

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**.
  - 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**.
- 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](http://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,” 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 TG 47. 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” again, and lead students in playing the clapping rhythm on their sticks. Your students can also experiment with striking the sticks in 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 TG 47 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*, 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.”
- Learn the lyrics using “Allahoo” pronunciation.
- Learn the chorus to “Allahoo.”



## “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*

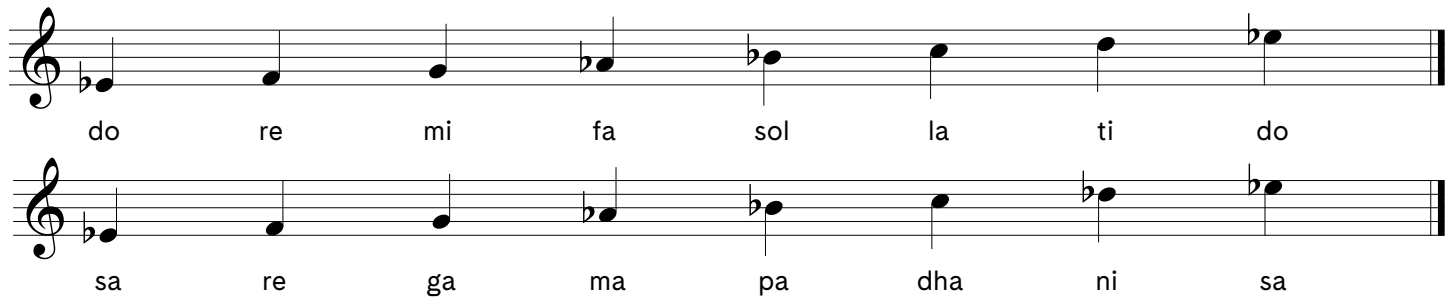
*The light of my eyes, the voice of my heart*  
*The light of my eyes, the voice of my heart*  
*You were! You are! You were! You are!*  
*You were! You are! You were! You are!*

*And will be only you!*

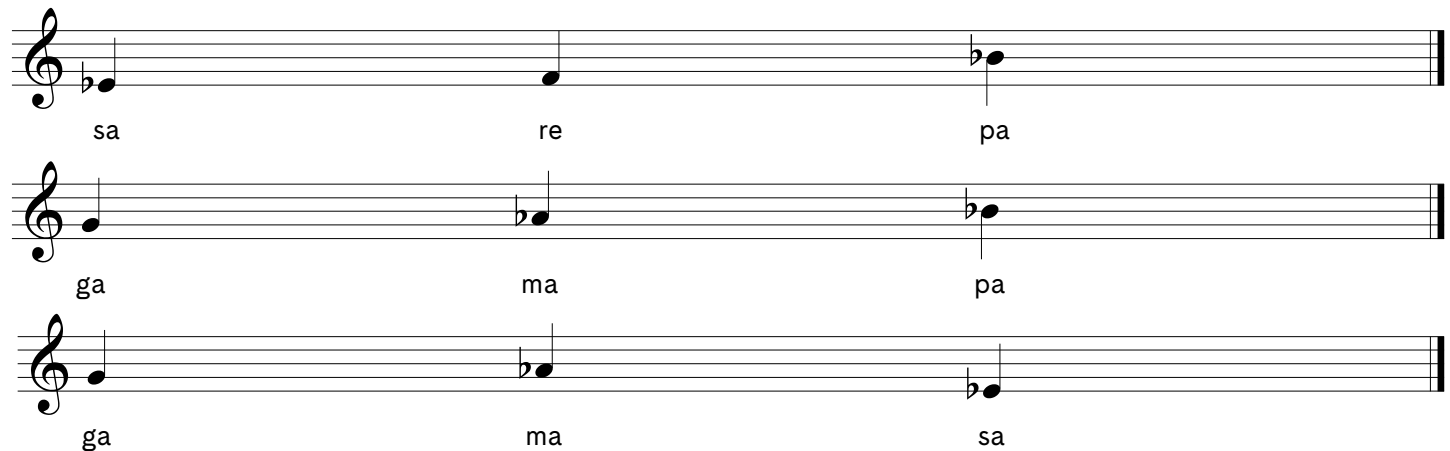
### **(Chorus)**

## 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.”



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



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

## Explore Instruments from India

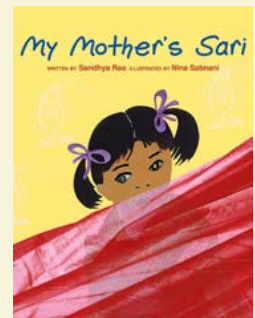
- Using **Instruments from India**, learn about the instruments found in Indian Classical music. Use **instrument demonstrations** to listen to each of the instruments.
- Listen to “Dholida” and “Allahoo,” and see if your students can identify some of the instruments heard in these songs.
- In “Allahoo,” 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.



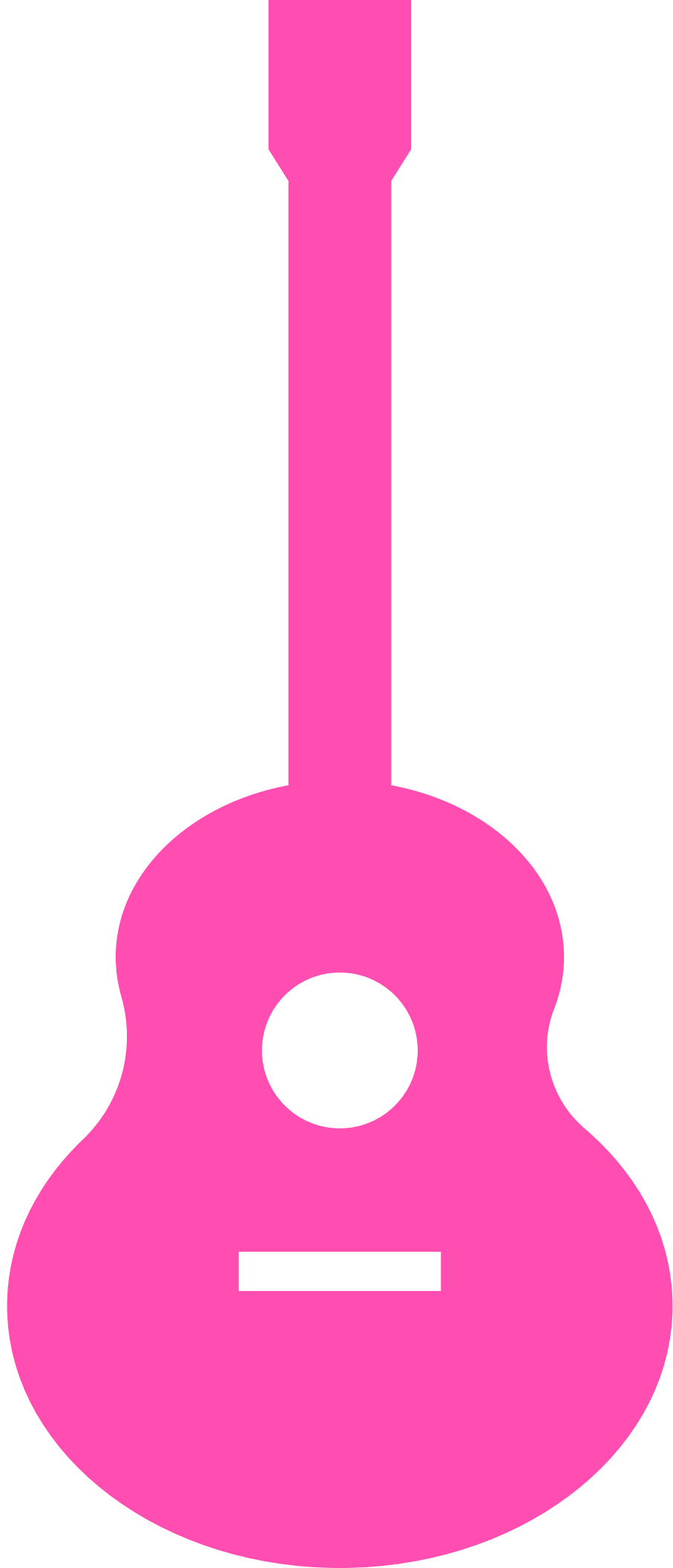
## Harmonium

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 1

### Review the three artists and their music.

- Look at the **Musical Explorers Around the World Map** (SG 6–7) 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 the activity **It's Concert Time**.

- **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!** (on SG 36–37).

## 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 **What Did You See and Hear in the Concert?** and **Who Is Your Favorite Artist?**
- Share your students' reflections by emailing them to [musicaexplorers@carnegiehall.org](mailto: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



Have fun!

Run



Get bored

Open your ears

Cheer!

Move



Sing!



Laugh



Talk during the music

Watch how the musicians play and sing

Follow directions

Listen to the performers

Eat popcorn



Clap





# What Did You See and Hear in the Concert?

Draw pictures of your concert experience below.

# Who Is Your Favorite Artist?

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

Dear \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

Your friend,

\_\_\_\_\_

# Sephardi Ladino Folk with Lily

## Tradition and Artist Overview

Sephardi culture refers to the traditions of Jewish people who settled in Spain and Portugal a long time ago. They are known as Sephardim (from the Hebrew word Sepharad, which means “Spain”). After they were forced to leave, beginning in 1492, Sephardi Jews carried with them the old Spanish and Portuguese dialects, and the Hebrew they had used before the expulsion. In their new homes across the Ottoman Empire—in places like Turkey, North Africa, and the Balkans—the old Spanish and Portuguese languages blended together with new influences to become Ladino. Ladino is like a kind of language map of the Sephardi diaspora—blending with Hebrew, Turkish, Arabic, Persian, Old French, Old Italian, Greek, and even Bulgarian—making it a language shaped by the travels of its people. If you know some Spanish or Portuguese, you might recognize a few familiar words!

Lily is a singer and musician who brings Sephardi Ladino folk music to life by blending it with her own style. She mixes Sephardi Ladino songs with American, Celtic, and Middle Eastern music, creating a sound that feels both old and new. Lily works with experts and elders in the Sephardi community to keep the music’s traditions alive while adding her own touch. Her performances take her around the world, where she shares stories of love, loss, and resilience through her music. Lily’s work helps people connect to Ladino culture, reminding them of its rich history and how it’s still part of the world today.

## Resources for Teachers

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

### Listening

- Hear more of Lily’s music at [lilyhenley.com](https://lilyhenley.com).
- Lily’s Recordings
- Flory Jagoda Recordings on [Spotify](#) and [Apple Music](#)

### Videos

- Flory Jagoda singing at the Richmond Folk Festival
- Interview with Gloria: Listen to the Ladino Language

### Reading

- *The Key from Spain: Flory Jagoda and Her Music* by Debbie Levy
- *Across So Many Seas* by Ruth Behar

### Additional Resources

- Learn about Flory Jagoda: Pioneering Sephardic Singer/Songwriter
- Discover Ladino resources in the US at [americanladinoleague.org](https://americanladinoleague.org).
- Savor a Sephardic Music and Food Experience, by Susan Barocas and Sarah Aroeste, [savorexperience.com/music-recipes-videos](https://savorexperience.com/music-recipes-videos)

# Meet Lily!

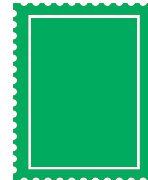


Shalom a todos! (Hello, peace to all!)

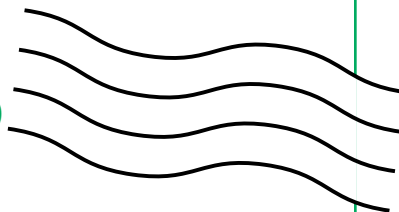
I'm so excited to share music from my community, the Sephardi Jewish people! I grew up moving often with my family, and in a way, that reflects how Sephardi Jews have migrated across many places over time. Some of the songs we'll sing together are ones I grew up hearing: songs that have traveled across the world, just like our people! I can't wait to introduce you to the Ladino language and share some of our beautiful music, stories, and traditions together.

Sana i rezia k'estes, (May you be healthy and strong,)

Lily



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





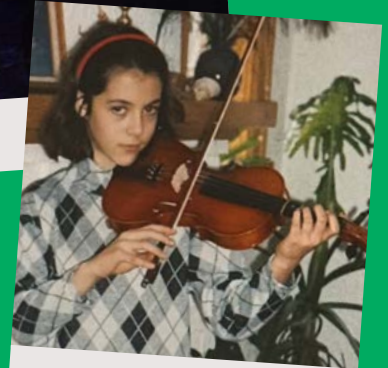
*Stuffed Grape Leaves*



Lily



*Borekas*



Lily

## We asked Lily ...

### Where did you grow up?

I grew up mainly in the US, but my family moved pretty often. I lived in seven different states before I turned 10! Moving around so much allowed me to meet people from lots of different cultures. I heard many languages and all kinds of music. It helped me understand how big and interesting the world is.

### When did you start making music?

I started singing when I was very little, and my family still sings together as often as we can. I heard the fiddle for the first time when I was five years old, and I wanted to play it immediately, but

I didn't get my first instrument until I was almost 11 years old! I was inspired by so much beautiful music from all around the world. All of it made me very excited to play and sing!

### What languages did you grow up speaking?

Because my family has been in the US for a few generations, I grew up speaking English, but I lived around a lot of people that spoke Spanish, so I often spoke Spanish as well. I have always sung in Ladino, and in ritual spaces, like in the synagogue, I used Hebrew to sing and pray.

# Lesson 1: Learning “Si Veriash a la Rana”

**Aim:** How are musical elements from different cultures blended to create something new?

**Summary:** Students will learn to sing “Si Veriash a la Rana” and explore the lyrics and rhythm of a Ladino song.

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

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

**Vocabulary:** Ladino, Sephardi

“Si Veriash a la Rana” is a lively Ladino song full of whimsy, love, and longing. It has a chorus in Turkish, another common language across the lands where Sephardi people are from. The playful lyrics add a magical, fairytale feeling, but beneath the humor, the song expresses deep emotions of closeness to those we love. Songs like this have often been sung by Sephardi women, as part of their daily lives. With its gentle, flowing melody, this song is a beautiful example of how different cultures share and transform music.

## Sing “Si Veriash a la Rana”

- Listen to “Si Veriash a la Rana” to hear the full song.
- Using “Si Veriash a la Rana” title pronunciation, “Si Veriash a la Rana” chorus pronunciation, and “Si Veriash a la Rana” chorus, learn to sing “Si Veriash a la Rana.”
- Listen again to “Si Veriash a la Rana” and sing along.
- Explain that Sephardi women often sang this song together as daily tasks. Have one student sing the chorus alone, then add another voice, and then the whole class.
- Ask students:
  - *How did it feel to sing alone?*
  - *What changed when others joined in?*
  - *Do you prefer singing alone or with others? Why?*

Ben Se - ni Se - ve - rim, Çok Se - ni Se - ve - rim

3  
Ben Se - ni Se - ve - rim, \_\_\_\_\_ Çok \_\_\_\_\_ Se - ni Se - ve - rim



## “Si Veriash a la Rana”

Si veriash a la rana  
Asentada en la ornaya  
Si veriash a la rana  
Asentada en la ornaya  
Friendo sus buenas fritas  
I spartiendo a sus ermanikas  
Friendo sus buenas fritas  
I spartiendo a sus ermanikas

### **Chorus:**

Ben Seni Severim, Çok Seni Severim  
Ben Seni Severim, Çok Seni Severim  
Ben Seni Severim, Çok Seni Severim  
Ben Seni Severim, Çok Seni Severim

Si veriash al raton  
Asentada por el kanton  
Si veriash al raton  
Asentada por el kanton  
Mundando sus muezizikas  
I spartiendo a sus ermanikas  
Mundando sus muezizikas  
I spartiendo a sus ermanikas

### **(Chorus)**

Si veriash al gameyo  
Asentada por el tavlero  
Si veriash al gameyo  
Asentada por el tavlero  
Avriendo sus buenas filas  
I spartiendo a sus ermanikas  
Avriendo sus buenas filas  
I spartiendo a sus ermanikas

### **(Chorus)**

### **(Chorus)**

## “If You Could See the Frog”

*If you could see the frog  
Sitting on the oven  
If you could see the frog  
Sitting on the oven  
Frying up her fritas  
And sharing with her sisters  
Frying up her fritas  
And sharing with her sisters*

### **Chorus:**

*I love you, I love you so much  
I love you, I love you so much  
I love you, I love you so much  
I love you, I love you so much*

*If you could see the mouse  
Sitting in the corner  
If you could see the mouse  
Sitting in the corner  
Shelling all her walnuts  
And sharing with her sisters  
Shelling all her walnuts  
And sharing with her sisters*

### **(Chorus)**

*Do you see the camel  
Sitting on the doughboard  
Do you see the camel  
Sitting on the doughboard  
Making her good fritas  
And sharing with her sisters  
Making her good fritas  
And sharing with her sisters*

### **(Chorus)**

### **(Chorus)**

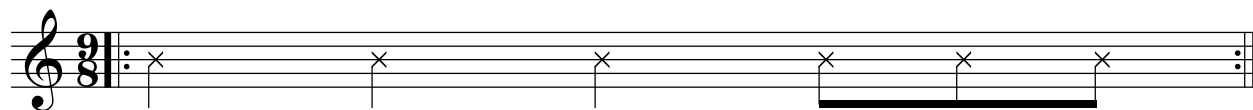


## Explore the Lyrics of “Si Veriash a la Rana”

- Discuss the lyrics of “Si Veriash a la Rana.”
  - *“Si Veriash a la Rana” describes animals preparing food with their sisters—talking and eating together.*
  - *What food do you make at home that you share with family and friends?*
  - *Have you ever eaten a pastry? One of the most well known Sephardic foods is called a boreka, a pastry made with dough that is filled with savory fillings like potato, cheese, or leafy greens.*

## Perform and Move to the Rhythm in “Si Veriash a la Rana”

- “Si Veriash a la Rana,” like many folk songs, has a distinctive rhythm.
- Explain that there are nine counts in every measure. If your students are ready, you can introduce the concept of meter and explain that the meter of the song is 9/8.
- Listen to “Si Veriash a la Rana” and count to nine together in each measure.
- Listen again to “Si Veriash a la Rana” rhythm and practice clapping or tapping the rhythm together.
- Listen again and notice the strong and weak beats in this rhythmic pattern: **1 2 | 1 2 | 1 2 | 1 2 3**
- Once your students are comfortable clapping the 9/8 rhythm, invite them to feel the rhythm by moving to the music as you listen and sing along to the full song “Si Veriash a la Rana.”



### Creative Extension: A Journey through Music and Culture

People have always moved from place to place, whether by choice or by force, bringing their music, food, and traditions with them—just like the Sephardi Jews across the lands formerly controlled by the Ottoman Empire. When populations move from place to place and meet each other, there's an exchange and sharing of cultures.

- Explore your own cultural journey by charting the places you've been, listing the new foods and music you've experienced, or interview someone who has traveled and learned from different cultures!
- List or draw responses using [A Journey through Music and Culture](#).
  - *Where have you traveled?*
  - *What is a new food you've tried?*
  - *What songs, instruments, or dances have you experienced that come from different places?*
  - *Do you speak more than one language? What other languages have you heard in our classroom, in a song, at a store, or from a friend?*

## Musical Word Wall

Add the words *Ladino* and *Sephardi* to the Musical Word Wall.

# A Journey through Music and Culture

Explore your own cultural journey by charting the places you've been, listing the new foods and music you've experienced, or interview someone who has traveled and shared different cultures!

**Where I Have Been**

**What I Experienced**



## Lesson 2: Learning “Pesah a la Mano”

**Aim:** How do music and food help us celebrate family traditions?

**Summary:** Students learn to sing “Pesah a la Mano,” explore cultural traditions, and discover a Ladino instrument.

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

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

**Vocabulary:** bouzouki, ritual

“Pesah a la Mano” is a joyful Ladino song by Flory Jagoda that celebrates the transition from the Purim holiday to the Passover holiday. Both Purim and Passover are holidays where families gather to share food, stories, and traditions. This song reflects the excitement of preparing for Passover—cleaning the house, wrapping grape leaves, and putting away the leavened bread for the eight days of the holiday. As part of a repertoire of songs for life’s rituals—birth, marriage, holidays, and more—it connects generations through music. The lyrics highlight festive foods and the spirit of togetherness, blending cultural traditions from across Sephardi history.

### Sing “Pesah a la Mano”

- Listen to “Pesah a la Mano” to hear the full song.
- Using “Pesah a la Mano” title pronunciation, “Pesah a la Mano” refrain pronunciation, “Pesah a la Mano” refrain, and “Pesah a la Mano” verse (whimsical animal) pronunciations, learn to sing “Pesah a la Mano.”
- Listen again to “Pesah a la Mano” and sing along.
- Notice the “Aman, aman” part of the refrain. In Ladino music, this is simply an expression of emotion.
  - *What are some sounds or words we use in everyday life to show feelings, like excitement, sadness, or surprise?*
  - *In “Pesah a la Mano,” what emotions do you hear in the music and lyrics?*
  - *Does it feel joyful, nostalgic, or energetic? What parts of the song make you feel that way?*



## “Pesah a la Mano”

Purim, Purim, Purim lano  
Pesah, Pesah a la mano  
Las matsas si stan faziendo  
Los japrakis si stan kozyendo

### Refrain:

Aman, aman\*  
Aman, aman\*  
El Diyo bendicho  
Mos da mazal  
(x4)

Purim, Purim, Purim lano  
Pesah, Pesah a la mano  
La nona sta diziendo a los niyetos  
Alimpiya il puelvo kantones i los techos

### (Refrain) (x6)

Purim, Purim, Purim lano  
Pesah, Pesah a la mano  
Il Sinyor Rubi disho a las tiyas  
No komer pan por ocho dias

### (Refrain) (x4)

\* This phrase has no literal meaning and is simply an expressive phrase used in song.

## “Passover is at Hand”

*Purim is over,  
Passover is at hand  
Matzahs are being made  
Grape leaves are being rolled*

### Refrain:

*Aman, aman  
Aman, aman  
God blesses us  
And gives us luck  
(x4)*

*Purim is over,  
Passover is at hand  
Grandmother is saying to her grandchildren  
Clean the floor, the corners, and the ceiling*

### (Refrain) (x6)

*Purim is over,  
Passover is at hand  
The rabbi tells the aunts  
Don't eat bread for eight days!*

### (Refrain) (x4)

## Explore the Bouzouki in “Pesah a la Mano”

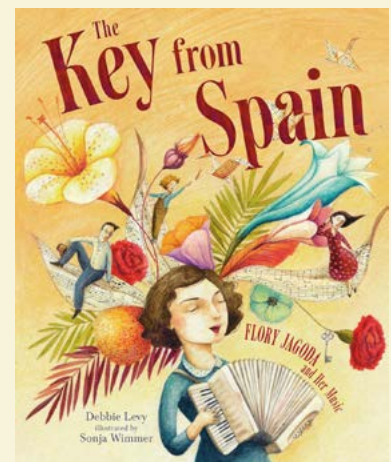
- The bouzouki is a string instrument, like a guitar or mandolin, with a round body and a long neck.
- It has metal strings that can be plucked or strummed. It has been played for many years by Sephardi people to bring people together at celebrations, dances, and special events!
- The bouzouki, a long-necked plucked lute, has both Greek and Turkish roots. Its name stems from the Turkish word “bozuk,” meaning “broken” or “modified.” It evolved from the Turkish saz, and was traditionally used for dancing and entertainment in Greece.
- Use [Explore the Bouzouki](#) and [Bouzouki demonstration](#) and [Fiddle demonstration](#) to learn to identify the instruments.

### Creative Extension: Community Celebration

- As a class, discuss the special ways families and communities prepare for big holidays or celebrations.
  - *What are some occasions in your family or community where music, dance, and food play a big role in the celebration: for example, a birthday or holiday?*
  - *Why is this celebration important?*
  - *What is your favorite part of the celebration?*
  - *What kinds of food do you eat?*
  - *Who do you spend it with?*
  - *What rituals are a part of preparing for this celebration: e.g., decorating together or preparing a special meal?*
- Have your students draw a picture of this celebration honoring the traditions in their own community.

### Literacy Extension: The Key from Spain: Flory Jagoda and Her Music

*The Key from Spain: Flory Jagoda and Her Music* by Debbie Levy with illustrations by Sonja Wimmer tells the story of Flory Jagoda, a Sephardic Jewish musician who kept the traditions of her ancestors alive. After her family was forced to leave Spain during the Inquisition, they brought their language, Ladino, and a special key from their old home. Centuries later, Flory fled Europe during World War II and brought her music to the US, sharing the songs and stories of her heritage.



## Musical Word Wall

Add the words *bouzouki* and *ritual* to the Musical Word Wall.

# Explore the Bouzouki

The bouzouki is a string instrument, like a guitar or mandolin, with a round body and a long neck. It has metal strings that can be plucked or strummed. It has Greek and Turkish roots, and has been played for many years by Sephardi people in that region to bring people together at celebrations, dances, and special events!







# Chilean Folk with Claudia

## Tradition and Artist Overview

Folk music is an important part of Chile's culture and history. Chilean folk music is a blend of Indigenous Andean musical traditions and Spanish colonial influences, creating a unique cultural expression and includes traditional songs, dances, and instruments that have been passed down through generations. It is often influenced by the country's diverse landscapes, from the mountains to the coast. Chilean folk music tells stories of everyday life, nature, and the struggles of the people, helping to keep the country's traditions alive.

Claudia was born in Santiago, Chile, and according to her family, she started singing before she could even speak! Growing up, she was surrounded by traditional Chilean music, singing in a choir and a folk music group. Each summer, her parents took the family on camping trips deep into nature, where Claudia discovered music in the world around her: The wind, the ocean, and the birds, all carried melodies that shaped her deep connection to sound. In her 20s, Claudia moved to the US to study jazz, blending her Chilean folk roots with the improvisational spirit of jazz to create a unique and expressive sound. She has performed around the world, collaborating with many renowned musicians, and her music often tells stories of life, love, and her Chilean heritage. In addition to her work as a performer, Claudia is passionate about sharing Chilean music and culture, inspiring others, and showing how music can connect people across borders.

## Resources for Teachers

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

### Listening

- Visit [claudiaacunamusic.com](https://claudiaacunamusic.com) to hear more of Claudia's music.
- [Songs of Violeta Parra](#)
- [“El Derecho de Vivir en Paz” sung by Víctor Jara](#)
- [Chilean Traditional Folk Music](#)

### Videos

- Visit [claudiaacunamusic.com/video](https://claudiaacunamusic.com/video) for more videos of Claudia.
- [Violeta Parra, “Gracias a la vida”](#)
- [“El Derecho de Vivir en Paz” \(2019 video with modern Chilean artists\)](#)

### Reading

- [My Name is Gabriela / Me llamo Gabriela](#) by Monica Brown
- [Nine Kilometers](#) by Claudio Aguilera
- [On the Edge of the World](#) by Anna Desnitskaya

### Additional Resources

- [About Violeta Parra on Britannica](#)
- [Canciones que se pintan \(Songs That Paint Themselves\)](#) by Violeta Parra
- [Chile: National Geographic Kids](#)

# Meet Claudia!

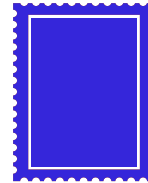


Hola!

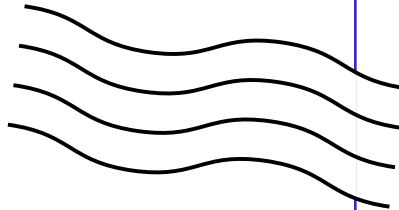
My name is Claudia, and I am from Chile, a beautiful country in South America! I was born in Santiago, Chile, and raised in the south. My family moved to Rancagua for five years before settling in Concepción. Growing up in Chile was fascinating. I was surrounded by nature. I have been singing since I was little—my family says I started before I could even talk! Growing up, I loved listening to the sounds of nature—the wind, the ocean, and the birds—and finding music in them. I can't wait to share my music with you and introduce you to the sounds of Chilean folk music!

Adiós,

Claudia



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





Claudia



Claudia



Humitas



Chilean Watermelon

## We asked Claudia ...

### How did you become a musician?

One of my earliest musical memories is singing with my friends at school. Since I didn't have access to many instruments growing up, my voice became my instrument. I could make music anywhere. I love my voice; it has been with me forever, allowing me to express thoughts and emotions I might not always be able to put into words.

### What food do you enjoy?

I love fruit, and when Chilean watermelon is in season, it's so yummy! One of my favorite traditional foods is humitas—a tasty South American dish made of cornmeal wrapped and

steamed in a corn husk. And I am crazy for a dessert called torta de milhojas, a rich and flaky "thousand-layer cake"!

### What languages do you speak?

I grew up speaking Spanish, and learned some words in the native language of the Mapuche people of Chile. Now I speak English and Spanish, as well as a little Portuguese and Italian.

# Lesson 1: Learning “Gracias a la Vida”

**Aim:** How can we express gratitude and joy through singing and dancing?

**Summary:** Students will learn to sing the chorus of “Gracias a la Vida,” explore call-and-response, and discover the cueca rhythm.

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

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

**Vocabulary:** gratitude, steady beat, cueca

“Gracias a la Vida,” which means “Thanks to Life,” is one of the most famous and widely performed Chilean songs in the world. It was written by the legendary singer-songwriter Violeta Parra, a pioneering artist who helped shape the nueva canción chilena (new Chilean song) movement—a powerful musical tradition that blends folk music with themes of social and cultural identity. This deeply emotional ballad celebrates the simple joys of life, encouraging us to find gratitude in everyday moments and appreciate the beauty that surrounds us.

## Sing “Gracias a la Vida”

- Listen to “Gracias a la Vida” to hear the full song.
- Learn to sing “Gracias a la Vida” using “Gracias a la Vida” pronunciation and “Gracias a la Vida” refrain.
- Listen again to “Gracias a la Vida” and sing along.
- Notice how the song also has a bass line that is sung on the syllable “la la la.” Divide the class into groups and have one sing the “Gracias a la Vida” refrain and the other sing “la la la.”



## “Gracias a la Vida”

Gracias a la vida (Gracias a la vida)  
 Gracias a la vida (Gracias a la vida)  
 Gracias a la vida (Gracias a la vida)

**Gracias a la vida, que me ha dado tanto**  
 Me dio dos luceros, que cuando los abro  
 Perfecto distingo, lo negro del blanco  
 Y en el alto cielo, su fondo estrellado  
 Y en las multitudes, al hombre que yo amo

**Gracias a la vida, que me ha dado tanto**  
 Me ha dado el oído, que en todo su ancho  
 Graba noche y día, grillos y canarios  
 Martillos, turbinas, ladridos, chubascos  
 Y la voz tan tierna, de mi bien amado

**Gracias a la vida, que me ha dado tanto**  
 Me ha dado el sonido, y el abecedario  
 Con él las palabras, que pienso y declaro  
 Madre amigo hermano, y luz alumbrando  
 La ruta del alma, del que estoy amando

**Gracias a la vida, que me ha dado tanto**  
 Me ha dado la risa, a y me ha dado el llanto  
 Así yo distingo, dicha de quebranto  
 Los dos materiales que forman mi canto  
 Y el canto de ustedes que es el mismo canto  
 Y el canto de todos, que es mi propio canto

**Gracias a la vida, que me ha dado tanto**  
**Gracias a la vida (Gracias a la vida)**  
**(x4)**

## “Thanks to Life”

**Thanks to life (Thanks to life)**  
**Thanks to life (Thanks to life)**  
**Thanks to life (Thanks to life)**

**Thanks to life that has given me so much**  
*It gave me two eyes that when I open them  
 I perfectly distinguish black from white  
 And in the high sky its starry background  
 And in the multitudes the man I love.*

**Thanks to life that has given me so much**  
*It has given me the ear that in all its breadth  
 Records night and day crickets and canaries;  
 Hammers, turbines, bricks, showers,  
 And the tender voice of my beloved.*

**Thanks to life that has given me so much**  
*It has given me sound and the alphabet  
 With it the words that I think and declare  
 Mother, friend, brother, and light illuminating  
 The path of the soul of the one I love.*

**Thanks to life that has given me so much**  
*It has given me laughter, it has given me tears  
 So distinguish happiness from sorrow,  
 The two materials that form my song  
 And your song that is the same song,  
 And the song of all which is my own song.*

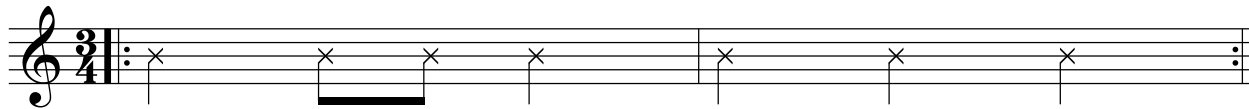
**Thanks to life that has given me so much**  
**Thanks to life (Thanks to life)**  
**(x4)**

## Explore the Lyrics of “Gracias a la Vida”

- Discuss the lyrics of the song.
  - *“Gracias a la Vida” is a song about gratitude—saying “thank you” for the wonderful things in our lives and finding beauty in everyday moments.*
  - *What is something about your body that helps you every day? (Maybe your eyes for seeing, your hands for drawing, or your voice for singing!)*
  - *What is something in your life that makes you happy? (It could be a person, a pet, a favorite place, or even a special memory.)*

## Perform the Steady Beat and Rhythm in “Gracias a la Vida”

- Feel the steady pulse that you carry with you every day—your heartbeat! Gently tap your chest to match the steady rhythm: Boom-boom, boom-boom (tap-tap, tap-tap ...). Try using different parts of your body to keep the beat. Clap your hands, tap your feet, or pat your legs.
- Using “Gracias a la Vida” *cueca rhythm*, clap along with this triplet rhythm pattern that is commonly found in Chilean folk music.
  - Clap (1, 2-and, 3 | 1, 2-and, 3) or speak (**ta**, ta-ka, ta | **ta**, ta-ka, ta) the rhythm and feel how it moves like a gentle wave.
- Play “Gracias a la Vida” and clap along with the steady beat or cueca rhythm.
  - Divide the class into two groups. Have each group take turns practicing the steady beat and cueca rhythm.



## Dance la Cueca

- La cueca is a traditional Chilean folk dance that tells a story—like a rooster and a hen playfully chasing each other!
- Learn the cueca movements for “Gracias a la Vida” in the video on Claudia’s resource page at [carnegiehall.org/MusicalExplorersNYC](http://carnegiehall.org/MusicalExplorersNYC).
- Have students find a partner and face each other. The partners will playfully “chase” and “follow” each other as they clap the beat and shuffle their feet.
  - *Start by clapping twice on each side of your body, then repeat (in a rhythm like your heartbeat): 1, 2 (right); 1, 2 (left); 1, 2 (right); 1, 2 (left)*
  - *Then in small, rhythmic steps walk around your partner in a circle. One partner leads, the other follows.*
  - *Add more energy to the dance by adding a brush of the feet, a light foot stomp, or a heel tap as you move around each other in a circle.*
  - *As the music comes to an end, spin smoothly, and then strike a strong pose to show off your skills!*
- If you have handkerchiefs, wave them in the air as you dance—just like in a real cueca!



**Creative Extension: “Make a Gratitude Handkerchief”**

In Chile, the handkerchief is an important symbol used in la cueca, where it is waved to express joy and connection. Create your own el pañuelo de la gratitud (gratitude handkerchief).

- Using [Make a Gratitude Handkerchief](#), sketch your handkerchief, including traditional elements like embroidered flowers, initials, or meaningful designs.
- Write a short message of gratitude or draw symbols that represent something or someone you appreciate.
- Using a tissue or piece of cloth, create and decorate your handkerchief with drawings, and words to bring your design to life.
- Fold and keep your pañuelo de la gratitud to remember what you are thankful for, wave it in celebration as you dance la cueca, or give it to someone as a token of thanks.

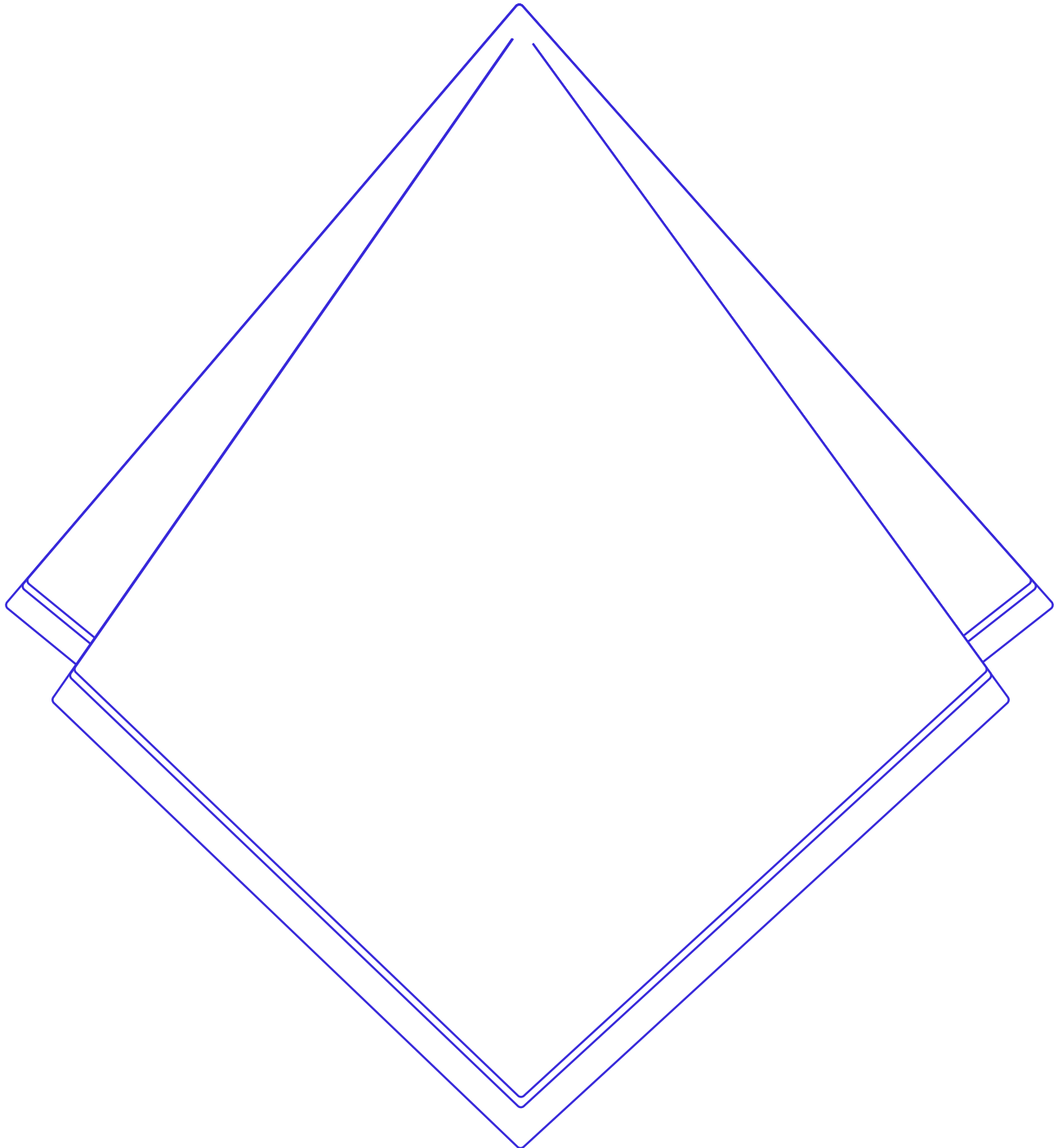
**Musical Word Wall**

Add the words *cueca*, *gratitude*, and *steady beat* to the Musical Word Wall.



# Make a Gratitude Handkerchief (Un Pañuelo de la Gratitude)

Show gratitude and love towards your friends and family by designing a gratitude handkerchief.



## Lesson 2: Learning “El Derecho de Vivir en Paz”

**Aim:** How are rhythms and instruments used in Chilean folk music?

**Summary:** Students will explore the rhythms and instruments in “El Derecho de Vivir en Paz,” and learn about the song’s message of peace and its importance in Chilean culture.

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

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

**Vocabulary:** bombo legüero

“El Derecho de Vivir en Paz” (“The Right to Live in Peace”) is a famous Chilean song by Víctor Jara. He wrote it to share a message of peace, kindness, and fairness for all people. The song has become an important symbol of hope and unity in Chile and around the world. Its gentle melody and powerful words remind us that everyone deserves to live in a world filled with peace and respect.

### Sing “El Derecho de Vivir en Paz”

- Listen to “El Derecho de Vivir en Paz” to hear the full song.
- Learn to sing “El Derecho de Vivir en Paz” using “El Derecho de Vivir en Paz” pronunciation and “El Derecho de Vivir en Paz” verse.
- Listen again to “El Derecho de Vivir en Paz” and sing along.



## “El Derecho de Vivir en Paz”

### El derecho de vivir

Poeta Ho Chi Mi  
Que golpea de Vietnam  
A toda la humanidad  
Ningún cañón borrará  
El surco de tu arrozal

### El derecho de vivir en paz

Indochina es el lugar  
Más allá del ancho mar  
Donde revientan la flor  
Con respeto a todas las vidas  
La luna es una explosión  
Que funde todo el clamor

### El derecho de vivir en paz

Tío Ho, nuestra canción  
Es fuego de puro amor  
Es palomo palomar  
Olivo del olivar  
Es el canto universal  
Cadena que hará triunfar  
**El derecho de vivir en paz**  
**El derecho de vivir en paz**  
**El derecho de vivir en paz**

### Coro Melody:

La, la, la ...

(x8)

### El derecho de vivir en paz

*Lyrics and music by Víctor Jara (1971)*

## “The Right to Live in Peace”

### The right to live,

poet Ho Chi Minh,  
strikes out from Vietnam  
to all the human race.  
No gun will wipe out  
the furrow of your rice-field  
**the right to live in peace.**

Indo-China is the place  
on the far side of the wide sea  
where they blow up flowers  
with genocide and napalm.\*  
The moon is an explosion  
which fuses all the outcry—  
**The right to live in peace.**

Uncle Ho, our song  
is the fire of pure love,  
dove of the dovecote,  
olive of the olive tree.  
It is the universal song—  
A chain which will bring victory to  
**a right to live in peace.**  
**a right to live in peace.**  
**a right to live in peace.**

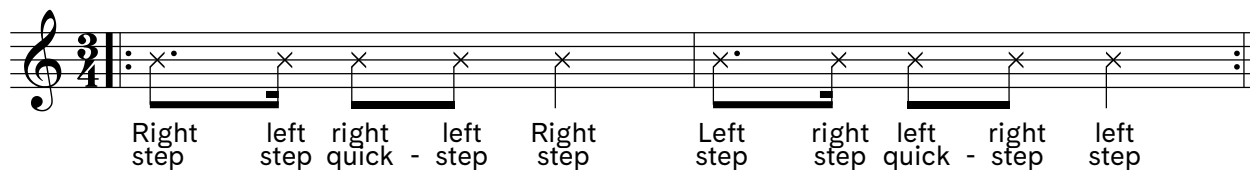
### The right to live in peace

*Translation and introduction from Victor Jara. His life and songs. London: Essex Music International Limited, 1976. Translations by Joan Jara, Alastair Reid, and Adrian Mitchell.*

*\*This authorized translation reflects the original words of the song. Claudia has altered the lyrics to say "With respect for all life."*

## Learn the Bombo Rhythm

- The bombo legüero is a large, deep-sounding South American drum traditionally made from hollowed tree trunks and animal skins, originating from coastal regions of Chile.
- The term “legüero” means “from leagues away.” The bombo legüero’s powerful, resonant sound serves as both a bass and percussion element in “El Derecho de Vivir en Paz” and as a symbol of an instrument that can be heard from far distances.
- Using classroom instruments or body percussion, clap or tap the bombo rhythm using [Bombo rhythm](#) and the video on Claudia’s resource page at [carnegiehall.org/MusicalExplorersNYC](http://carnegiehall.org/MusicalExplorersNYC).
- Once your students are comfortable with clapping or tapping the rhythm, try stepping to the bombo rhythm using the following step pattern. For an extra challenge, add a clap when you step on beat three while alternating your feet.
- Now learn the dance with the rhythm.

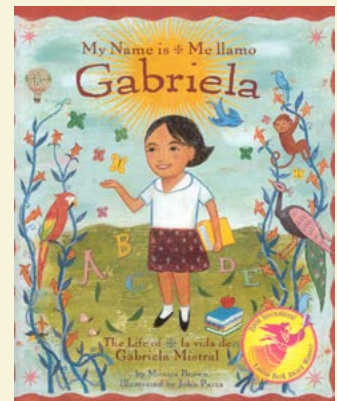


## Explore Chilean Instruments

- The instruments used in Chilean folk traditions play an essential role in creating the rich, vibrant rhythms and melodies.
- Explore the instruments using [Chilean Instruments](#).
- Discuss each instrument and how it contributes to the whole ensemble.
  - *How would you describe the sound of each instrument?*
  - *How are these instruments similar? How are they different?*
- Using the [three instrument demonstrations](#), see if students can identify each instrument and then practice clapping or tapping the rhythms together.

### Literacy Extension: My Name Is Gabriela / Me Llamo Gabriela

This biography tells the story of Gabriela Mistral, a woman born in Chile who had a deep passion for language, poetry, and storytelling. Her remarkable talents and contributions to literature eventually led her to become the first Latin American woman ever to receive the prestigious Nobel Prize in Literature.



## Musical Word Wall

Add the words *bombo legüero* to the Musical Word Wall.

# Chilean Instruments

Chilean folk instruments can be played by shaking, plucking, or striking.



## **Tormento**

The tormento is a percussion instrument made from hollow wood with seeds inside. It makes a sharp, rattling sound when shaken like a tambourine, but with a deeper sound.



## **Charango**

The charango is a small guitar made from wood, with strings that are plucked. It makes a high, bright sound, like a ukulele.



## **Bombo legüero**

The bombo legüero is big drum made from a hollow tree trunk. It makes a deep, rumbling sound, like a thunderstorm, and is used to keep the beat.

# Iranian Folk with Mehrnam

## Musical Tradition and Artist Overview

Iranian folk music is a rich and diverse tradition, deeply rooted in the country's history, culture, and geography. Each region of Iran has its own unique musical style, instruments, and vocal techniques, reflecting the way of life and language of its people. Two of the regions we will explore together include Khorasan Province (Northeastern Iran) and Kurdistan (Western Iran). These songs often carry simple yet powerful emotions; tell tales of love, hardship, nature, and history; and reflect the deep connection between the land and its people.

Mehrnam was born and raised in the city of Golpayegan in Western Iran. At 11, she discovered her passion for music through the tombak, a traditional goblet drum. Encouraged by her family, she pursued professional training, laying the foundation for her musical journey. Over the years, she was deeply influenced by Sima Bina, a renowned Iranian traditional musician, composer, researcher, and teacher, who traveled across the country, collecting and recording songs that had been hidden for years due to music bans by the government. Inspired by these songs and traditions, Mehrnam continues to shape the future of Persian music—honoring the diverse peoples and languages of modern-day Iran while staying connected to the traditional, classical, and folk music of Persian-speaking culture. Her work proves that heritage and experimentation can coexist in powerful ways. These regional styles incorporate unique instruments, rhythms, and influences. She is the founder of the Mehrnam Rastegari Traditional Persian Band in New York City and has also launched Chogan, a Middle Eastern rock band that showcases her original music alongside reimagined folk songs.

## Resources for Teachers

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

### Listening

- Visit [mehrnamrastegari.com](https://mehrnamrastegari.com) to hear more of Mehrnam's music.
- [Sima Bina Recordings](#)
- [The Mirza Abdollah Radif for Tar and Setar, Vol. 1](#)

### Videos

- [Shiraz Arts Festival: "Dastgahe Homayoun" by Faramarz Payvar](#)
- [Sima Bina](#)
- [BBC Persian](#)

### Readings

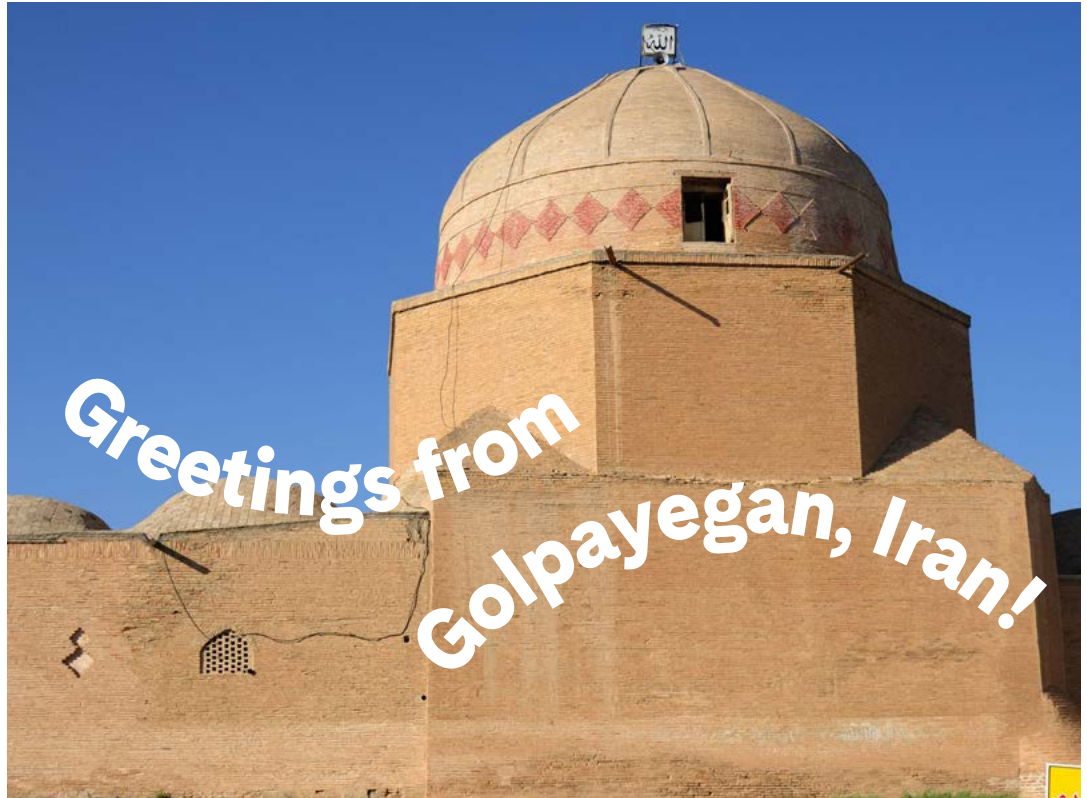
- [Shahnameh: The Epic of the Persian Kings](#) by Abolqasem Ferdowsi
- [Music of a Thousand Years: A New History of Persian Musical Traditions](#) by Ann E. Lucas

### Additional Resources

- [Nowrouz](#)
- [Yalda](#) from the Iran Cultural and Education Center
- ["Chaharshanbe Sure: Experiencing Iran's Fiery Festival"](#) by Mahboobeh Razavi
- [Sizdah Bedar](#) from CAIS: The Circle of Ancient Iranian Studies



# Meet Mehrnam!



Doroud o Salam, Musical Explorers!

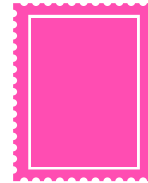
My name is Mehrnam. In Persian, my name means “a person whose name is love” or “the sun.” I sing and play music, and I’ve traveled a long way from Iran—on the other side of the world—to share it with you.

What do I play? The kamancheh.

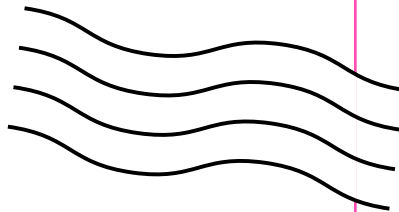
What does it sound like? Let’s find out!

Mibinametoona! (See you!)

Mehrnam



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







## We asked Mehrnam ...

### Where were you born and what was it like to live there?

I was born in a small town in Western Iran, called Golpayegan (in the Esfahan Province). It was beautiful, but there were no music schools, cinemas, or theaters. So it was tough to learn music, let alone become a musician. Then I moved to Tehran when I was 19 years old and experienced the excitement of living in such a big city. I grew up speaking Persian. Now I speak English and Persian.

### When did you start playing music?

I've been playing music since I was 12, but it started even earlier—with a toy guitar and simple melodies, I played instinctively. My first serious instrument was the tombak, but soon, the violin caught my interest. Then came the kamancheh, which stole my heart. With no teachers in my town, I had to wait until I moved to Tehran for university to finally start learning kamancheh with a great maestro.

### What are some signature foods from Iran?

Some of my favorite dishes include ghormeh sabzi (persian herb stew), fesenjoon (a sweet and tangy Iranian stew), and gheyme (another traditional Iranian stew), as well as kebab, and particularly the Iranian kofta kabab (grilled skewers of meat) made from tender ground lamb. For breakfast we often enjoyed tomato omelets, eggs, fresh bread, cheese, and a variety of veggies.

### What was your favorite childhood Iranian folk tale?

One of my favorites is “Namaki.” It tells the story of a girl who gets trapped by a ghouel after forgetting to close the seventh and final door of her house at night. The ghouel sneaks in and snatches her away, but she ultimately manages to escape using her wisdom.

# Lesson 1: Learning “Azizam To Golakami”

**Aim:** What is the relationship between music, language, dance, and the natural world?

**Summary:** Students will learn to sing and dance to “Azizam To Golakami,” experiencing the diverse sounds, stories, and emotions of Iran’s regional music.

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

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

**Vocabulary:** bayat-e tork, call and response, kamancheh

The song “Azizam To Golakami” (meaning “My Dear, My Flower”) is a traditional Kurdish folk song that originates from the Kurdish region of Iran. Like many traditional folk songs, it has been passed down through generations orally, with its origins rooted in the cultural and musical traditions of the Kurdish people. The song reflects the intimate connection between people and the natural world, focusing on the beauty of nature, particularly flowers.

## Sing “Azizam To Golakami”

- Listen to “Azizam To Golakami.”
- Using “Azizam To Golakami” title pronunciation and “Azizam To Golakami” chorus 1 and 2 pronunciation, learn the pronunciation.
- Sing the chorus using “Azizam To Golakami” chorus 1 and 2 melody.
- Learn the call and response using “Azizam To Golakami” call and response.

Le naw bagh - che ha - na - ran      Le naw bagh - che ha - na - ran  
Ga - na fas - le ba - ha - re      A - ziz fas - le ba - ha - re

5  
Ha - na - ran,      ha - na - ran,      ha - na - ran  
Ba - ha - re,      ba - ha - re,      ba - ha - re

## “Azizam To Golakami”

Aay, Chan khosha bazmi awaran  
Azizam to golakami  
Lanaw baghchekey hanaran  
Azizam to golakami

Chan khosha bazmi awaran  
Azizam to golakami  
Lanaw baghchekey hanaran  
Azizam to golakami

### Chorus 1:

Lanaw baghche hanaran  
Lanaw baghche hanaran  
Lanaw baghche hanaran  
Lanaw baghche hanaran  
Hanaran, hanaran, hanaran

Azizam to golakami  
Chan khosha bazmi awaran  
Azizam to golakami  
Lanaw baghchekey hanaran  
Azizam to golakami  
Gan azizam to golakami

Aay, wak bulbulan fasle bahar  
Azizam to golakami  
Shaw o rouzho leylo nahar  
Azizam to golakami  
Vak bulbulan fasle bahar  
Azizam to golakami  
Dana lenom be vasle yar  
Azizam to golakami

### Chorus 2:

Gana fasle bahara  
Aziz fasle bahara  
Gana fasle bahara  
Aziz fasle bahara  
Bahara, bahara, bahara

Azizam to golakami  
Chan khosha bazmi awaran  
Azizam to golakami  
Lanaw baghchekey hanaran  
Azizam to golakami  
Gan azizam to golakami

## “My Dear, My Flower”

*How beautiful the song of the sunset is  
My dear, you are my flower  
In the garden of pomegranates  
My dear, you are my flower*

*How beautiful the song of the sunset is  
My dear, you are my flower  
In the garden of pomegranates  
My dear, you are my flower*

### Chorus 1:

*In the pomegranates garden  
In the pomegranates garden  
In the pomegranates garden  
In the pomegranates garden  
Pomegranates, pomegranates, pomegranates*

*My dear, you are my flower  
How beautiful the song of the sunset is  
My dear, you are my flower  
In the garden of pomegranates  
My dear, you are my flower  
My dear, you are my flower*

*Aay, like nightingales in the spring  
My dear, you are my flower  
Night and day and night and day  
My dear, you are my flower  
Aay, like nightingales in the spring  
My dear, you are my flower  
I lament for the union with my beloved  
My dear, you are my flower*

### Chorus 2:

*My dear, it's spring  
darling it's spring  
My dear, it's spring  
darling it's spring  
It's spring, it's spring, it's spring*

*My dear, you are my flower  
How beautiful the gathering of the sunset is  
My dear, you are my flower  
In the garden of pomegranates  
My dear, you are my flower  
My dear, you are my flower*

## Explore the Lyrics in “Azizam To Golakami”

- Discuss the lyrics of the song.
  - *The Iranian song “Azizam To Golakami” (translated as “My Dear, My Flower”) is a Kurdish song that expresses deep affection and admiration for nature, particularly the beauty of flowers.*
  - *The lyrics describe the flower as a symbol of love and beauty, often using nature as a metaphor for the feelings of love and longing.*
- Learn the call and response.
  - One person starts by singing the call “Aay, Chan Khosha bazmi awaran.”
  - The group responds by singing the response, “Azizam To Golakami.”
  - After the response, everyone sings the phrase together, “Lanaw baghchekey hanaran.”
  - The group responds by singing the response, “Azizam To Golakami.”
  - Repeat this pattern several times, with the leader singing the call and the group responding. Once everyone is comfortable with the rhythm, try singing all the phrases together in unison. The call-and-response helps create harmony and coordination between the leader and the group!

## Discover the Bayat-e Tork in “Azizam To Golakami”

- Persian music uses a variety of scales, contributing to its unique sound.
- Explain to your students that one of those scales is the bayat-e tork. It has a unique sound because one of its notes is slightly lower than usual, creating a special “half-flat” tone. It is commonly used in traditional Iranian music and makes the music feel emotional.
- Compare a major scale to the scale used in “Azizam To Golakami” using **Bayat-e tork (major scale in F and bayat-e tork scale demonstrations)**.
  - *This scale is similar to a major scale, but the seventh note is partially flattened—it’s not a full half step lower.*
  - *The bayat-e tork includes a microtone called “koron,” a half-flat note, which is less than a half step away from its neighbor note. Instead of a half step, it is more like a quarter step.*
  - *In Western music, a flat is indicated by  $\flat$ . The “koron” (half flat) is notated as  $\flat\flat$ .*
- Listen to **Bayat-e tork (major scale in F and bayat-e tork scale demonstrations)** and sing the scales together as a class. Notice the similarities and differences.

## Learn the Dance in “Azizam To Golakami”

- Dancing is important in Kurdish culture. Traditional Kurdish dances are often performed in a line, where dancers hold hands, lock elbows, or join shoulders and move in rhythmic steps.
- The dance reflects joy, celebration, and storytelling, with movements ranging from fast and energetic to slow and graceful. Accompanied by traditional instruments, Kurdish dances are an important cultural expression that highlight unity, history, and community.
- Refer to the learning video on Mehrnam’s resource page at [carnegiehall.org/MusicalExplorersNYC](https://carnegiehall.org/MusicalExplorersNYC) to learn the dance movements in a line.
  - *Students can be arranged in a line or a circle and move during the refrain.*
  - *In Kurdish dances, the leader shakes a piece of cloth, like a scarf or shawl, to guide the group. The other dancers follow the leader’s movements, maintaining rhythm and unity throughout the performance.*

## Discover the Kamancheh

- The kamancheh is a prominent instrument in Iranian folk music.
- Learn about the kamancheh using [Discover the Kamancheh](#).
- Listen to how it sounds using [Kamancheh demonstration](#).

## Musical Word Wall

Add the words *bayat-e tork*, *call and response*, and *kamancheh* to the Musical Word Wall.

# Discover the Kamancheh

The kamancheh is a traditional Persian bowed instrument with a wooden body covered in animal skin and a long neck. Played upright with a curved horsehair bow, it has four strings and no fingerboard. The player presses the strings directly on the neck. It produces a rich, emotional sound and is commonly used in Persian classical and folk music for performances. The word “kamancheh” means “little bow” in Persian. It is a stringed instrument with a round wooden body and a long neck. It has a spike that extends from the bottom to hold it steady, and is sometimes referred to as a “spiked fiddle.”



## Lesson 2: Learning “Boland Baalaa”

**Aim:** How does music express and embody longing, joy, and community through rhythm and movement?

**Summary:** Students will learn to sing “Boland baalaa,” dance the choub bazi, and create their own movements to express the rhythm and energy of the dance.

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

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

**Vocabulary:** Raghs-e Choub

“Boland baalaa” (meaning “Tall and Pretty”) is a song from the Khorasan region in northeastern Iran. The song refers to the experience and feelings of being far away from a loved one, and the words “boland baalaa” make us think about being far in distance or feeling distant inside while showing how much someone can care for another person.

### Sing “Boland Baalaa”

- Listen to “Boland Baalaa.”
- Learn the pronunciation using “Boland Baalaa” title pronunciation and “Boland Baalaa” chorus pronunciation.
- Sing the chorus and introduce the call and response using “Boland Baalaa” chorus / call and response with melody.
- Note that E is always half flat.





## “Boland Baalaa”

Boland baalaa be baalaat maandayom mo,  
Boland baalaa be baalaat maandayom mo  
Baghal vaa kon ke sarmaa khordayom mo

### Chorus:

Aziz jaan, Jigar jaan  
Del ey del ey del ey del, Aay del ey del ey del ey del

Del ey del ey del ey del, Aay del ey del ey del ey del

Baghal vaa kon mo re konje baghal gir  
Baghal vaa kon mo re konje baghal gir

Ke disho dar biyaabaan maandayom mo, ke sarmaa  
khordayom mo

### (Chorus)

Labe baam aamadi kardi eshaara,  
Labe baam aamadi kardi eshaara

Hamaan dam dele maa shod paara paara,

### (Chorus)

Baraaye jang baa khodaa lashkar biyaarom,  
baraaye jang baa khodaa lashkar biyaarom

Agar dar aasemaan gardi setaara

### (Chorus)

(x2)

## “Tall and Pretty”

*Tall and pretty! I'm left in awe by your height  
Tall and pretty! I'm left in awe by your height  
Open your arms because I've caught a cold*

### Chorus:

*My dear, my love  
My heart, my heart, my heart, my heart, my heart, my  
heart, my heart, my heart  
My heart, my heart, my heart, my heart, my heart, my  
heart, my heart, my heart*

*Open your arms, hold me tight  
Open your arms, hold me tight*

*Since I've stayed in the desert last night,  
Since I've got a cold*

### (Chorus)

*You reached the rooftop and gave a signal.  
You reached the rooftop and gave a signal.*

*Right at that moment, my heart broke into pieces.*

### (Chorus)

*I will bring an army to fight with God  
I will bring an army to fight with God*

*if you become a star in the sky*

### (Chorus)

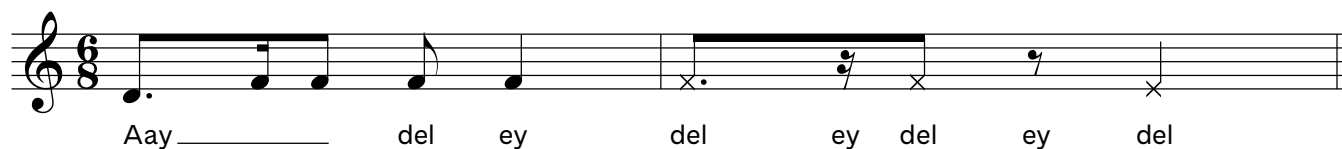
(x2)

## Explore Call and Response in “Boland Baalaa”

- Sing the call and response in “Boland Baalaa.”
  - The leader sings the call, “Aziz jaan, Jigar jaan.”
  - The group responds with, “Del ey del ey del ey del, Aay del ey del ey del ey del.”
- The response is repeated twice, creating a back-and-forth rhythm between the leader and the group.
- Once your students are comfortable, you can try singing it all together, with everyone joining in for both the call and response. The pattern creates a joyful, flowing rhythm that brings the song to life.

## Learn the Rhythm in “Boland Baalaa”

- Start by tapping the sticks together to practice the 6/8 rhythm.
  - This rhythm is counted as: 1, 2, 3 | 4, 5, 6 (The first and fourth rhythm feels like a “swung” movement.)
- Practice with a partner by tapping your sticks together in sync with the rhythm. Follow the 6/8 pattern as you tap, making sure you both keep the beat together.
- The rhythm in “Boland Baalaa” has a slight swing. The first beat of each group (1, 2, 3) is held a little longer, giving it a “swagger,” as if you’re stepping slowly with extra weight on your foot.
- Listen to “**Boland Baalaa**” **rhythm demonstration** to hear the rhythm, and practice along with it.
  - Pay attention to how the first beat feels like it’s weighted, stretching out before moving on to the next. Practice until you can tap the sticks together with this smooth, swinging rhythm.



## Learn the Raghs-e Choub in “Boland Baalaa”

- Raghs-e choub is a lively traditional Iranian dance from Gilan, where dancers hold wooden sticks (choub) and move in coordinated steps, often in circles or patterns, while striking the sticks together rhythmically. It is energetic, joyful, and reflects the communal spirit, usually performed at festivals and celebrations.
- Refer to the learning video on Mehrnam’s resource page at [carnegiehall.org/MusicalExplorersNYC](https://carnegiehall.org/MusicalExplorersNYC) to learn the dance movements.
- What objects can you find in your school or at home that can be used as instruments? Refer to **Discover Music in Everyday Objects** (and the explanation on TG 11).
  - *Begin by practicing the basic steps, focusing on rhythm and coordination. The movements are lively and involve quick steps, often in circles or patterns.*
  - *Grip the wooden sticks (choub) firmly in each hand. The sticks should be held comfortably, with your arms relaxed but ready for rhythmic movement.*
  - *As you move, practice striking the sticks together in time with the music, creating a rhythmic sound. Focus on making the strikes clear and in sync with the footwork.*
  - *Work on syncing your foot movements with the stick strikes, creating a smooth flow.*
- Once comfortable with the basic movements, practice with others in a circle or other patterns. The group’s movements should be synchronized, with everyone following the same rhythm and stick strikes.
  - After learning the movements, students can add their own unique style by incorporating personal foot movements, arm gestures, or body expressions that feel natural to them while still maintaining the rhythm.
- Finally, practice the dance while listening along to “**Boland Baalaa**” to get the feel of the rhythm and tempo.

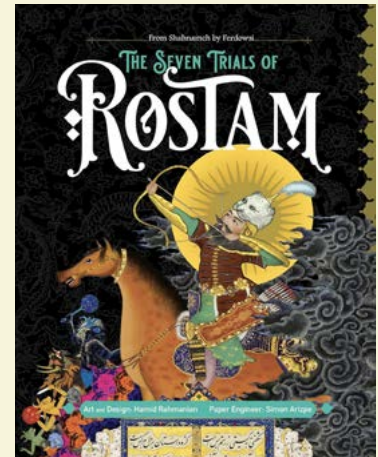
**Creative Extension: Identifying Emotions in Music**

- As a class, discuss the different ways that music can express complex human emotions such as longing, love, distance, and separation.
  - *How do different musical traditions, like Iranian folk music, capture and communicate these feelings?*
  - *What emotions are sparked by music, dance, and community, and why are these connections important?*
  - *Finally, what is your favorite part about using music to express and share emotions?*

**Literacy Extension: The Seven Trials of Rostam**

When the Persian king Kay Kavous invades the enchanted land of Mazandaran, guarded by powerful demons, he and his army are swiftly defeated and imprisoned by the dreaded White Demon. Only one warrior can save them—Rostam.

With his loyal horse Rakhsh, Rostam embarks on a perilous journey, facing seven heroic trials—battling wild beasts, demons, and witches—to rescue the king and defend Iran. Through these trials, he earns his place as the greatest hero the world has ever known.

**Musical Word Wall**

Add the words *Raghs-e Choub* to the Musical Word Wall.

## Semester 2

### Before the Concert

#### Review the three artists and their music.

- Look at SG 6–7 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 **Welcome to Carnegie Hall's Zankel Hall**.

- Note: You can refer back to **It's Concert Time!** on SG 20 to remind students how they will participate in the concert.

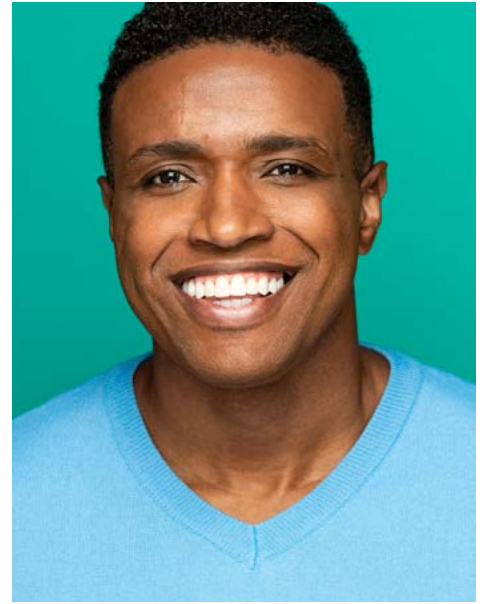
### After the Concert

- 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 **What Did You See and Hear in the Concert?** and **Who Is Your Favorite Artist?**
- Share your students' reflections by emailing them to [musicaexplorers@carnegiehall.org](mailto:musicaexplorers@carnegiehall.org).

# Welcome to Carnegie Hall's Zankel Hall!

## Meet Steven!

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



## Meet the ushers!



## This is Carnegie Hall.



You'll enter here and go down the escalator.



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

# What Did You See and Hear in the Concert?

Draw pictures of your concert experience below.

A large, empty rectangular box with a thin red border, intended for a student to draw their 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
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
Sephardi Ladino Folk	1, 2, 4, 5, 10, 11	1, 2, 3, 4
Chilean Folk	1, 2, 4, 5, 10, 11	1, 2, 3, 4
Iranian Folk	1, 2, 4, 5, 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 thought 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 traditions. 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](http://carnegiehall.org/MusicalExplorers) for more information.

## Acknowledgments

### Recordings

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

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

“Everybody Wants Freedom,” traditional freedom song, arranged by S T A R R busby. Performed by S T A R R busby, Seth Johnson, Mike LaValle, and Attis Clopton.

“Freedom Highway,” by Roebuck “Pops” Staples © Staples Music/Staples Family LLC (BMI). Performed by S T A R R busby, Seth Johnson, Mike LaValle, and Attis Clopton.

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

“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.

“Si Veriash a la Rana” traditional. Arranged by Lily Henley. Performed by Lily Henley, Andrew Ryan, and Duncan Wickel.

“Pesah A La Mano” by Flory Jagoda. Courtesy of the Flory Jagoda family. Arranged by Lily Henley. Performed by Lily Henley, Andrew Ryan, and Duncan Wickel.

“Gracias a la Vida” Written by Violeta Parra. © 1970 (Renewed) Warner Chappell Music Argentina.

All rights on behalf of Warner Chappell Music Argentina. Administered by Warner-Tamerlane Publishing Corp. Used by Permission of ALFRED MUSIC. All Rights Reserved. Performed by Claudia Acuña, Carlos Henderson, Edgardo Serka, and Manu Koch.

“El Derecho de Vivir en Paz” by Víctor Jara. Performed by Claudia Acuña, Carlos Henderson, Edgardo Serka and Manu Koch.

“Boland baalaa” traditional folk song. Performed by Mehrnam Rastegari, Daro Behroozi, John Murchison, and Martin Shamoopouramrodaghaj.

“Azizam To Golakami” traditional folk song. Performed by Mehrnam Rastegari, Daro Behroozi, John Murchison, and Martin Shamoopouramrodaghaj.

## Photos

TG 8: Julia Gutiérrez-Rivera and Juan Gutiérrez by Andres Rodriguez; S T A R R busby by Julian Klepper; Falu Shah by Dima Volkov. TG 9: Lily Henley by Ally Schmaling; Claudia Acuña by Hollis King; and Mehrnam Rastegari by Natalie Chitwood. TG 12: Hand gestures by Anouska Swaray. TG 14: 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.

### Juan and Julia:

TG 24: Julia Gutiérrez-Rivera and Juan Gutiérrez by Andres Rodriguez; Car photo by Lee Kowarski is licensed by [CC BY 2.0](#). TG 25: 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. TG 33: 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.

### STARR:

TG 36: S T A R R by Julia Anrather; Weeksville Heritage center by Susan De Vries. TG 37: Choir by Western Pennsylvania— United Methodist Church; S T A R R childhood photo courtesy of artist. TG 42: 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. TG 46: 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.

### Falu:

TG 48: Falu Shah by Dima Volkov; Ferries near the Gateway of India in Mumbai, India by Leonid Andronov / Alamy Stock Photo. TG 49: Mithai by Krista is licensed by [CC BY 2.0](#); Falu childhood photo courtesy of artist; Mumbai by Vidur Malhotra; Holi by lakshmiprasada S.; TG 59: Dhol by adil113; harmonium by Volra; Tabla by NBaturo.

### Lily:

TG 66: Lily by Ally Schmaling; Panoramic view of Mediterranean coast of Turkey, town of Kas and Greek island of Kastellorizo in distance by DPK-Photo / Alamy Stock Photo. TG 67: Dolma - stuffed grape leaves with rice and meat. Traditional Caucasian, Ottoman, Turkish and Greek dish by Sławomir Fajer / Alamy Stock Photo; Borek (Also Burek) a Turkish pastry filled with cheese or potato or mushroom with black olives by PhotoStock-Israel / Alamy Stock Photo; Lily childhood photo courtesy of artist; Lily’s performance photo by Muise Matthew & Nile Hawver.

### Claudia:

TG 78: Claudia by Hollis King; Background view of the watchtower of the Universidad de Concepcion, Chile by Christian Creixell / Alamy Stock Photo. TG 79: Claudia childhood photo courtesy of artist; Chilean watermelon photo courtesy of artist; Latin American food. Traditional homemade humitas of corn by Zoonar GmbH / Alamy Stock Photo; Claudia performance photo by Tracy Yarde.

**Mehrnam:**

TG 90: Mehrnam photo by Natalie Chitwood; Golpayegan Friday Mosque was built in the 12th century during the Great Seljuk period. The mosque was built by Seljuk Sultan Muhammet Tapar. Iran by Ahmet Kuş / Alamy Stock Photo. TG 91: Mehrnam childhood photo courtesy of artist; Grilled koobideh with vegetables and flat bread by Zoonar GmbH / Alamy Stock Photo; Ghormeh sabzi. Persian green herb stew by Simon Reddy / Alamy Stock Photo; Mehrnam performance photo by Juan Patino Photography.

**Additional:**

TG 102: L. Steven Taylor publicity photo by Dirty Sugar; Ushers by Jennifer Taylor. TG 103: Carnegie Hall by Chris Lee; Escalator by Jennifer Taylor; Zankel Hall by Jeff Goldberg/Esto; Photo of children by Fadi Kheir.

**Illustrations**

TG 11: *The Listening Walk*, written by Paul Showers and illustrated by ALIKI.

TG 32: *Rafi y Rosi iMusica!*, written and illustrated by Lulu Delacre.

TG 45: *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.

TG 58: *My Mother's Sari*, written by Sandhya Rao and illustrated by Nina Sabnani.

TG 74: *The Key from Spain: Flory Jagoda and Her Music*, written by Debbie Levy and illustrated by Sonja Wimmer.

TG 87: *My Name Is Gabriela / Me llamo Gabriela*, written by Monica Brown and illustrated by John Parra.

TG 99: *The Seven Trials of Rostam*, written by Reza Nazari and illustrated by Hamid Rahmanian.

All other illustrations by Sophie Hogarth.

## **Weill Music Institute**

Joanna Massey, Director, Learning & Engagement Programs

Gina Izzo, Manager, Learning & Engagement Programs

Maftuna Tolipova, Associate, Learning & Engagement Programs

Clay Lawhead, Coordinator, Learning & Engagement Programs

## **Audio Production**

Jeff Cook, 2nd Story Sound

## **Special Thanks**

Special thanks to Sarah Cullen.

## **Additional Contributors**

Claudia Acuña

S T A R R busby

Juan Gutiérrez

Julia Gutiérrez-Rivera

Lily Henley

Amy Kirkland

Shanna Lesniak-Whitney

Falu Shah

Mehrnam Rastegari

## **Creative Services**

Eric Lubarsky, Managing Editor, Weill Music Institute

Ephrat Seidenberg, Senior Graphic Designer

# Audio Index

“Carnegie Hall Musical Explorers Song”  
“Carnegie Hall Musical Explorers Song”  
accompaniment

## **Bomba and Plena with Juan and Julia**

“Estoy Buscando un Árbol”  
“Estoy Buscando un Árbol” pronunciation  
“Estoy Buscando un Árbol” refrain  
“Ola de la Mar”  
“Ola de la Mar” pronunciation  
“Ola de la Mar” chorus  
Panderetas layer 1 seguidor  
Panderetas layer 2 segundo  
Panderetas layer 3 güícharo

## **Freedom Songs with S T A R R**

“Everybody Wants Freedom”  
“Everybody Wants Freedom” chorus  
“Everybody Wants Freedom” lyric exercise  
“Everybody Wants Freedom” instrumental  
“Freedom Highway”  
“Freedom Highway” chorus  
“Freedom Highway” instrumental

## **Indian Classical with Falu**

“Dholida”  
“Dholida” pronunciation  
“Dholida” chorus  
“Dholida” unornamented chorus melody  
“Dholida” ornamented chorus melody  
“Allahoo”  
“Allahoo” pronunciation  
“Allahoo” chorus  
Dhol demonstration  
Harmonium demonstration  
Tabla demonstration

## **Sephardi Ladino Folk with Lily**

“Si Veriash a la Rana”  
“Si Veriash a la Rana” title pronunciation  
“Si Veriash a la Rana” chorus pronunciation  
“Si Veriash a la Rana” chorus  
“Si Veriash a la Rana” rhythm  
“Pesah a la Mano”  
“Pesah a la Mano” title pronunciation  
“Pesah a la Mano” refrain pronunciation  
“Pesah a la Mano” refrain  
“Pesah a la Mano” verse (whimsical  
animal) pronunciations  
Bouzouki demonstration  
Fiddle demonstration

## **Chilean Folk with Claudia**

“Gracias a la Vida”  
“Gracias a la Vida” pronunciation  
“Gracias a la Vida” verse  
“Gracias a la Vida” accompanying bass line  
“Gracias a la Vida” clapping rhythm  
“Gracias a la Vida” cueca rhythm  
“El Derecho de Vivir en Paz”  
“El Derecho de Vivir en Paz” pronunciation  
“El Derecho de Vivir en Paz” verse  
“El Derecho de Vivir en Paz” coro melody  
“El Derecho de Vivir en Paz” rhythm  
Tormento demonstration  
Bombo legüero demonstration  
Charango demonstration

## **Iranian Folk with Mehrnam**

“Azizam To Golakami”  
“Azizam To Golakami” title pronunciation  
“Azizam To Golakami” chorus 1 and 2 pronunciation  
“Azizam To Golakami” chorus 1 and 2 melody  
“Azizam To Golakami” call and response  
Bayat-e tork (major scale in F and bayat-e tork scale  
demonstrations)  
Kamancheh demonstration  
“Boland baalaa”  
“Boland baalaa” title pronunciation  
“Boland baalaa” chorus pronunciation  
“Boland baalaa” chorus / call and response with melody  
“Boland baalaa” rhythm demonstration







