

CARNEGIE HALL

Weill Music Institute

Musical Explorers

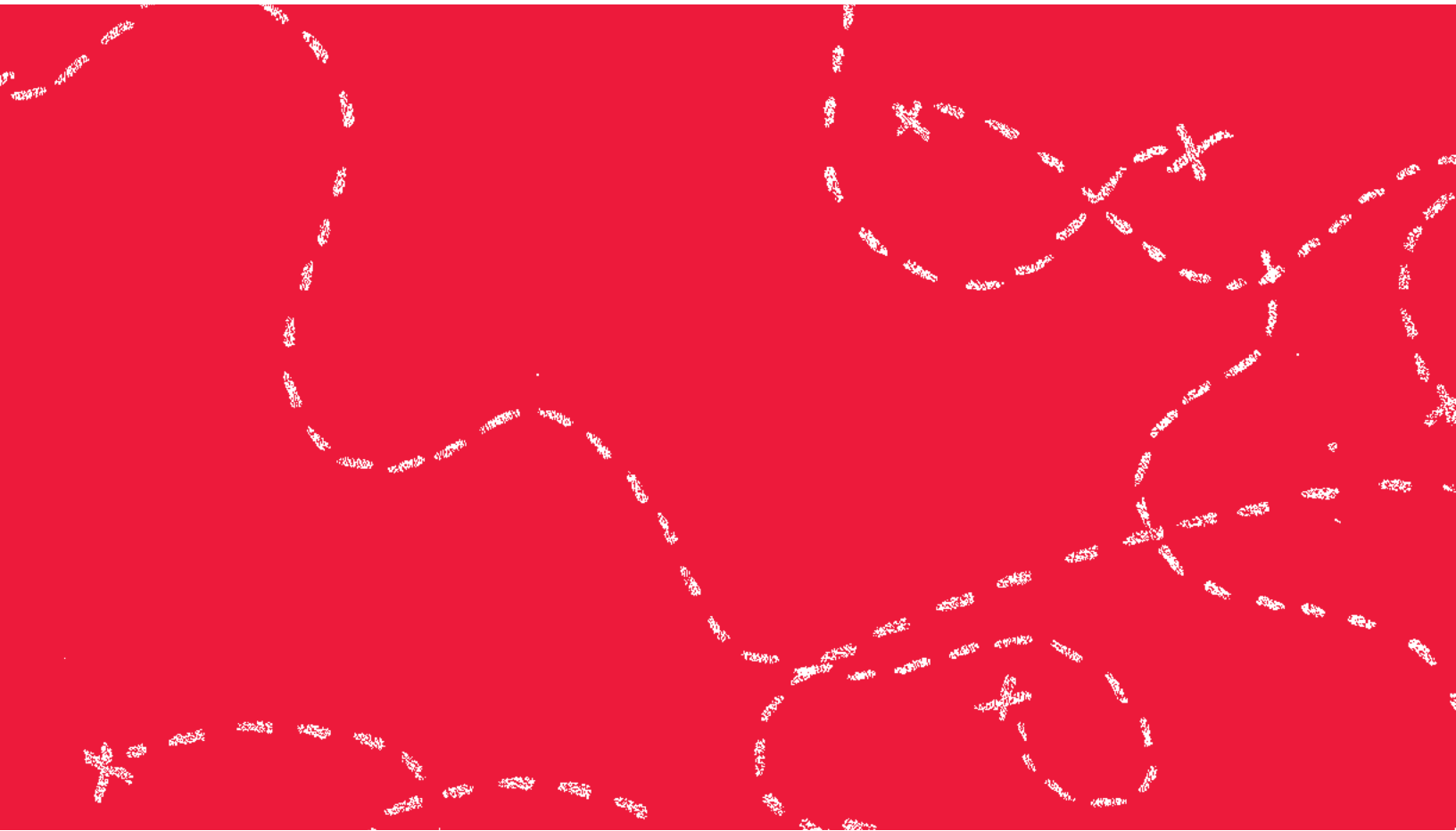
My City, My Song

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



14
15

C Teacher Guide



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C Teacher Guide

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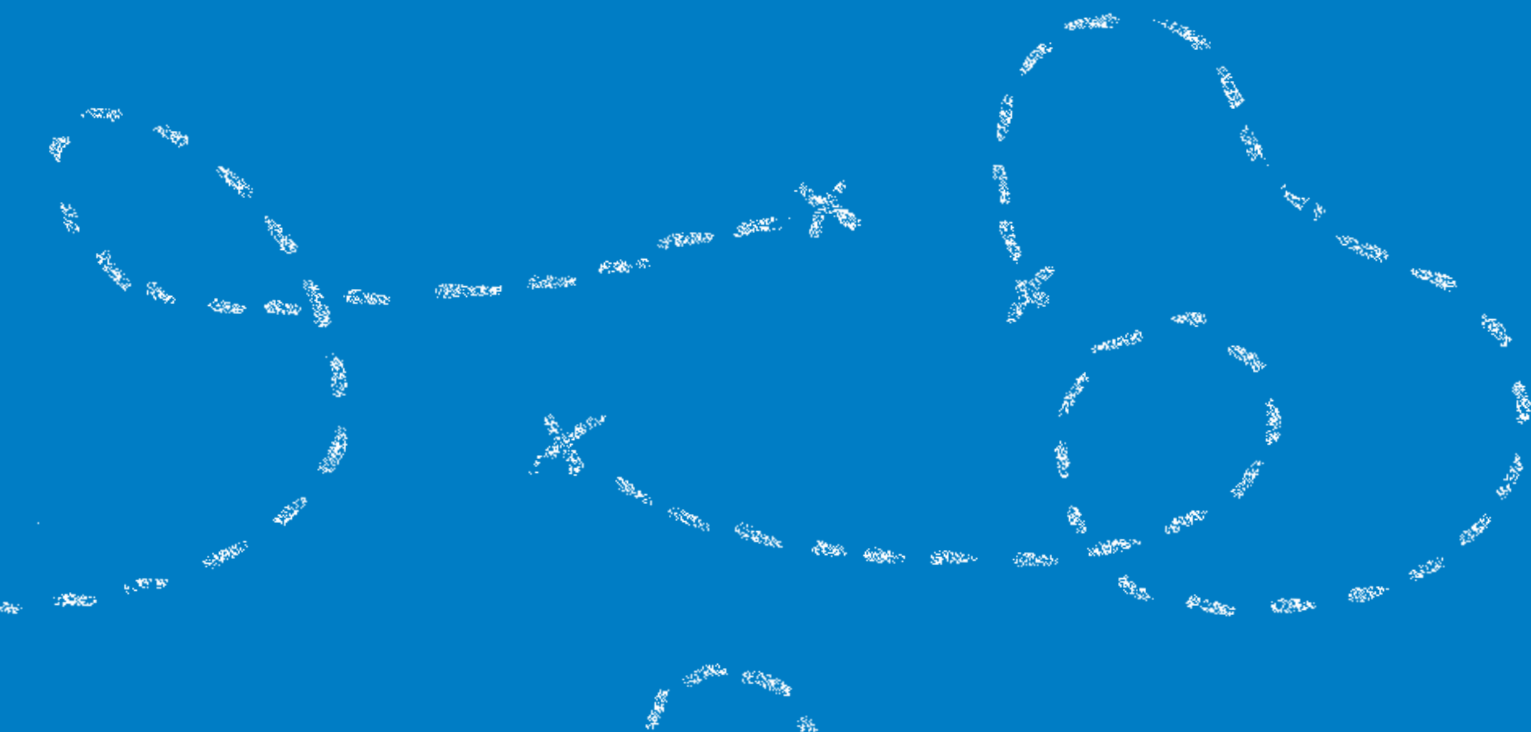


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Foreword

Welcome to Musical Explorers!

This curriculum is designed to connect students in grades K–2 to the diverse musical community of New York City as they develop listening, singing, and composing skills. Each semester culminates in an interactive concert featuring vocalists and instrumentalists from a wide variety of musical styles and from different New York City neighborhoods. The 2014–2015 curriculum also explores the places and different contexts in which we experience music in each of the communities we discover.

Musical Explorers combines skills-based and creative activities, and can be integrated into academic and music classrooms. To facilitate planning, this Teacher Guide contains vocal exercises, lesson plans, activity timings, background information about musical styles and artists, and Student Guide pages. Any scripted suggestions appear in *italics*. In addition, the companion audio CD provides concert repertoire selections and learning tracks.

Students will not only be listening to, but also performing songs with the artists during each concert. Printed music and/or lyrics for these songs are included within the lessons, and audio tracks are provided on the CD. In addition, the Introduction lessons provide resources for helping students develop healthy, age-appropriate vocal technique. Teachers are encouraged to practice the repertoire regularly and complete the accompanying activities with their students so they can have the fullest concert experience possible.

We hope you enjoy the journey!

Exploration

How can music represent the spirit of a community?

Key Objectives

Musical Explorers are students and teachers who look for the answers to this question as they

- meet singers whose music represents different genres and ethnic and cultural communities
- sing and move to the artists' songs
- make connections between the artists' music, their New York City neighborhoods, and their cultures
- explore the importance of music in our communities

How to Use This Guide

With your guidance, Musical Explorers develop habits of active and engaged listening through a process that includes using recurring prompts, follow-up questions, modeling, and short, repeated listenings.

Prompts: As students encounter new songs throughout the curriculum, ask them questions about the music. We have included some scripted suggestions, which appear in *italics*. These prompts are purposefully very open to help familiarize students with the process of noticing and articulating specific aspects of the music.

- *What do you hear in this music?*
- *How would you move to this music?*
- *What words can you use to describe this music?*

Follow-Up Questions: Here are some examples of questions that might be used in addition to the above prompts to draw out your students' ideas. Young students may need to be offered some choices until they develop more confidence in their own vocabulary and abilities. Follow-up questions may include:

- *Can you tell me a little more about that?*
- *Can you show me that with your hands by clapping or tapping, or by moving your body?*
- *Can you sing it for me?*
- *What do you think the musicians are feeling? What makes you think that?*
- *What are the instrumentalists doing? What is the singer doing?*
- *Is the music busy or calm, loud or soft, high or low, smooth or bumpy?*

Modeling: At the beginning of the year, it may be helpful to model responding to your own prompts.

Repeated Listening: As you facilitate listening and discussion, it will be helpful to remember these tips for the “What did you hear in this music?” prompt:

- Play examples more than once and spread listenings across many lessons. Unfamiliar music takes time to absorb, process, and respond to.
- Play back short excerpts of the music by pausing the CD player after each section.
- Offer the prompts while listening to a song, since it may be more difficult for students to recall a musical detail or observation when the music exists only in memory.

Making the Invisible Visible: To help young students actively listen to and engage with music, look for ways to make the invisible world of music visible, and whenever possible, kinesthetic.

In Musical Explorers, these methods include

- singing melodies
- clapping and tapping rhythms (body percussion)
- counting rhythms
- drawing sounds
- connecting narrative ideas with music
- dancing
- connecting cultural images with music

Options for Teachers

Creative Extensions: These extensions are designed to continue the exploration of repertoire and concepts beyond the concert program. We encourage you to delve deeper into the music and cultures explored through these activities and to share your experiences with other classes, parents, members of the school community, and Carnegie Hall (musicaexplorers@carnegiehall.org).

Musical Word Wall: We encourage you to keep a word wall and add each of the below vocabulary words as they are introduced in the lessons, along with any other terms you might choose to add.

Musical Word Wall

Introductory Lessons

explorer
humming
vibrations

Fall Semester

Haitian Creole
lyrics
rhythmic layers
jug band
promenade
bass
soundscape
chacarera

Spring Semester

Ahava raba
klezmer music
Yiddish
folk song
harp
fandango
Son Jarocho
zapateado
Lieder
aria
opera
tenor

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



Pathways for Teachers

Basic Program Path

(Minimum requirements for concert participation)

Complete Lesson 1 and learn to sing the first song in each unit.

Haitian Music with Emeline

“La karidad”

Jug Band Music with Michael

“Who Stole the Lock?”

Argentine Music with Sofia R. and Sofia T.

“La cocinerita”

Yiddish Folk Music with Yale

“Bulbes”

Mexican Music with Celso

“Lluvia de San Juan”

Classical Music with Dan

“Heidenröslein”

Basic+ Program Path

(If you have more time)

Complete Lessons 1 and 2 and learn the first (see **Basic Program Path** at left) and second (see below) songs in each unit.

Haitian Music with Emeline

“A.K.I.K.O.”

Jug Band Music with Michael

“Promenade”

Argentine Music with Sofia R. and Sofia T.

“Chacarera del rancho”

Yiddish Folk Music with Yale

“Hob ikh mir a mantl”

Mexican Music with Celso

“Iguana”

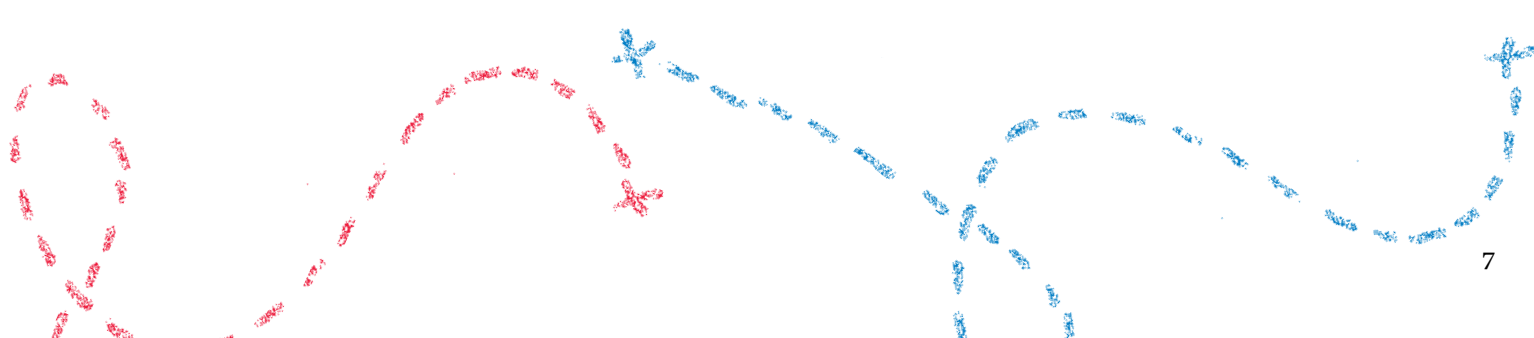
Classical Music with Dan

“Nessun dorma”

Advanced Program Path

(If you have a lot more time)

Complete both lessons, learn both songs, and complete the Creative Extensions included in each unit.



Meet the Artists



Emeline, Haitian Music

Emeline Michel is beloved by audiences around the world for combining traditional Haitian music with social, political, and inspirational content. Born in Gonaives, Haiti, her first experience in music was singing gospel at the local church. After completing her education, Emeline accepted an opportunity to study at the Detroit Jazz Center and returned to Haiti as a professional musician. Visit emeline-michel.com to learn more about Emeline.



Michael, Jug Band Music

Michael Farkas and his band The Wiyos (Teddy Weber and Seth “Sauerkraut” Travins) play bells, whistles, tin cans, harmonicas, kazoos, bird calls, shakers, and all sorts of percussion. One guy wears a big cowboy hat and plays a big “dog-house” bass, the next guy in a smaller hat plays guitar, and the last guy with an even smaller hat is on a gizmo-laden washboard. The band has traveled all over the country on trains, boats, and planes, playing its own version of jug band music. When the airlines lose their instruments, no problem! They make new ones with pots and pans. The show must go on! Visit thewiyos.com to learn more about The Wiyos.



Sofia R. and Sofia T., Argentine Music

Originally from Buenos Aires, Argentina, Sofia Rei started her professional career as a member of the Colón Theatre Children’s Choir at age nine. She is currently a faculty member of Berklee College of Music in Boston and the New York Jazz Academy, and tours internationally. Sofia Tosello is originally from Córdoba in the countryside of Argentina. She grew up on the sounds of jazz legends and was also influenced by the folkloric musical traditions from Northern Argentina. Find out more about Sofia Rei by visiting sofiamusic.com, and learn more about Sofia Tosello by visiting sofiatosello.com.



Yale, Yiddish Folk Music

Yale Strom began to learn the violin at age eight in Detroit. He loves to travel so wherever he goes he brings his violin along and collects old klezmer tunes from around the world. The violin for Yale is like his “third arm.” Today, Yale and his violin still travel the world with his band, Hot Pstromi, making new friends with their music wherever they go. Visit yalestrom.com for more information about Yale.



Celso, Mexican Music

Heir to a rich musical and cultural tradition, Paraguayan-Mexican harpist Celso Duarte tours internationally with his own Celso Duarte Ensemble, known for its unusual instrumentation and compelling fusion of musical styles. Celso premiered *Cascabel*, his jarocho suite for string and harp octet, at Carnegie Hall in 2011.



Dan, Classical Music

Dan Snyder is a tenor who performs recitals and sings in operas at venues throughout the US, South America, Germany, and Africa. Before his career as a singer, Dan was a US marine sergeant, and has performed as a soloist and ensemble member for presidents (former and sitting), Supreme Court justices, congressmen, and dignitaries with the army band. He currently resides in New York City. Visit dansnyder.com to learn more about Dan.

Lesson 1: Becoming Musical Explorers

Aim: What can Musical Explorers do?

Summary: Students identify themselves as explorers of New York City's music.


Materials: Musical Explorers CD, Musical Explorers Student Guide

Time Required: 40 minutes (two 20-minute activities)

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

Vocabulary: explorer

Introduce the “Carnegie Hall Musical Explorers Song”

- Introduce the Conductor on SG1.
 - *Where is our school on this map?*
 - *As we explore our city, what kinds of music do you think we might find? Where?*
- Introduce students to the Musical Explorers program by singing the “Carnegie Hall Musical Explorers Song,”  Track 1, SG4.
- Learn the “Carnegie Hall Musical Explorers Song” sign language, SG4.

Explore Where We Experience Music

- This year, students will explore the places and contexts in which we experience music.
 - *What are some of the places that we hear music?*
 - *What are some of the things that we do when we hear music (e.g., dance, cook, celebrate, etc.)?*
- Collect words and places associated with music, such as concert halls, dances, parties, kitchens, schools, stores, cars, and homes.
- Have students record observations as a class about places where they hear music and how they feel about those experiences.



Use the “Carnegie Hall Musical Explorers Song” and the suggested warm-up activities in Lesson 2 to begin each Musical Explorers lesson!

Musical Word Wall

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

Carnegie Hall Musical Explorers Song

Music and lyrics by Daniel Levy

♩ = 105

Ev' - ry song tells a sto - ry. Ev' - ry tune
tells a tale. Ev' - ry rhy - thm has a rea -
son. Don't you want to know? Don't you want to know what
makes the mu - sic go? Come a - long and see. Make your dis - co - ver - y. I can
sing it. I can say it. I can dance it. I can play it. I can sing it. I can
say it. I can dance it. I can play it. I can go ex - plore the
world of mu - sic at my door. My ci - ty and my neigh - bor - hood,
sing - in' songs and feel - in' good. I can know what makes the mu - sic grow.
I can know what makes the mu - sic go!

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Welcome to Our Musical Trip!

Welcome, Musical Explorers!
I'm your conductor, and I'll help
you explore our musical city.
Together, we'll meet our singers
and hear their songs and stories.
Come along with me and make
your discoveries!





Michael

New York

UNITED STATES



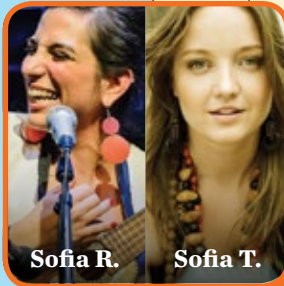
Celso

MEXICO



Emeline

HAITI



Sofia R.

Sofia T.

ARGENTINA

Musical Explorers Around the World Map



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!

Lesson 2: Exploring Our Voices

Aim: What happens in our bodies when we breathe, hum, and sing?

Summary: Students explore their singing and talking voices. The exercises learned may be done as a warm-up. It may take some time for students to know and feel that their singing and talking voices are very different from each other.

Materials: Musical Explorers CD, Musical Explorers Student Guide

Time Required: 50 minutes (five 10-minute activities)

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

Vocabulary: humming, vibrations

What Happens When We Breathe?

Have students find a partner to explore what happens when taking a breath. Have one student take a few slow, deep breaths into their bellies. Encourage students not to lift their shoulders as they take deep breaths. Have the other student watch what happens.

- *What is happening inside your bodies as you breathe?*
- *Is anything moving? What is moving?*
- *Can you describe what you feel?*
- *What happens when you raise both hands in the air, take a deep breath, and then lower your hands while you exhale? Does that feel different? How so?*
- *What happens when you lean over, touch your toes, and take a deep breath? How does that feel different?*

What Happens When We Hum?

Have students perform a few long sounds by singing or humming, which is singing without opening one's lips. While they hum or sing, tell them to touch their noses, cheeks, throats, necks, backs, and chests.


- *What do you feel?*
- *Does anything change when you hum or sing instead of speak?*
- *What do you think is happening? Why?*

Explain that all sounds are caused by vibrations, or movements, that go through the air. Without vibrations, music and sounds would not exist. By touching our throats when we hum, speak, or sing, we can actually feel the wiggly vibrations created by our vocal folds.

Have students alternate between blowing air (not making sound) and humming, while touching their throats, so that they can feel the difference between vocal folds vibrating and at rest.

Have students use SG5 to document their experiences and sensations by circling the parts of the Conductor that correspond to the parts of their bodies they feel vibrating.

Learn the “Warm-Up Rhyme”

Teach the “Warm-Up Rhyme,”  Track 3, to your students. Practice this often as a warm-up before beginning to sing.

1



Touch your toes,
(bend over and touch toes)

You’re a seed that grows.
(rolling up)

2



Stretch to the sky,
(arms lifted over head,
taking deep breath)

Reach way up high.

Standing tall,

Feel the lift.

3



Arms releasing,
(arms drop downwards,
keeping chest lifted)

Down they drift.

4



Breathing deep,
(deep belly breath,
hands on hips)

5



Fill your lungs.
(stretching arms out and
down, like a ballet dancer)

6



Smoothly and slowly,
(arms come in and
release the breath)

Out it comes.
(breathe out slowly)

Vocal Exercises

Now that students have felt their own vocal fold vibrations, guide them in discovering what else their voices can do.

- *There are four types of voices: talking, singing, whispering, and calling.*

Have students explore their voices.


- *How would you use your voice in the classroom? In music class? In the library? Outside on the playground?*

By doing the following exercises often, students will become comfortable with using their singing voices, both high and low. Feel free to mix and match the following warm-ups, or to create your own to add variety.


“Sirens”  Track 4: Have students pretend they are police cars on a chase with their sirens on. To do this, start by singing “ooo” on a low pitch and slide up to a high pitch, and then slide back down to a low pitch.

- *How can we use our arms to show the different shapes our voices are making?*

Try out students’ ideas of how sirens can sound and look.


“Yawning Kittens”  Track 5: Have students pretend they are sleepy kittens by stretching, yawning, and sighing.

- Model the vocal contour of the yawn and sigh (going from a high to a low pitch).
- Model a swooping contour with your hands and arms.
- Have students mimic you so that they can begin to feel and understand the difference between high and low sounds by using their bodies and voices.

“Floating Balloon”  Track 6: Have students imagine they are a balloon floating in the wind.

- Model the balloon’s path by moving your arm.
- Make your voice match the contour of the balloon’s path (voice starts low and finishes high). Repeat this several times.
- Have students imitate your arm and vocal movements.
- Experiment with the size and contour of the balloon’s arc, matching the movement with your voice.

Sing the “Carnegie Hall Musical Explorers Song”

- Warm up students’ voices by singing the “Carnegie Hall Musical Explorers Song,”  Track 1, SG4.
- Begin each class by listening to or performing this song.

Musical Word Wall

Add the words *humming* and *vibrations* to the Musical Word Wall.

Vibrations Feel Wiggly!

The wiggles are called vibrations, which cause sounds. Show where you feel the vibrations by circling the areas that would wiggle on the Conductor when she sings.





Haitian Music with Emeline

Find Our Neighborhood

The Conductor now takes us on a journey to Springfield Gardens, Queens, to meet our first singer, Emeline. Have students turn to SG6 and help them do the following:

- Locate your borough and/or neighborhood.
- Locate Emeline on the map in Springfield Gardens, Queens.
- Complete the activity.





Semester 1:

Haitian Music with Emeline



Semester 1:

Haitian Music with Emeline

BRONX

Find Emeline's Neighborhood

It's time for us to begin our musical trip! Find Springfield Gardens, where Emeline lives, on the map below. Then complete the activity to start our journey. Let's go!

MANHATTAN



Emeline

QUEENS



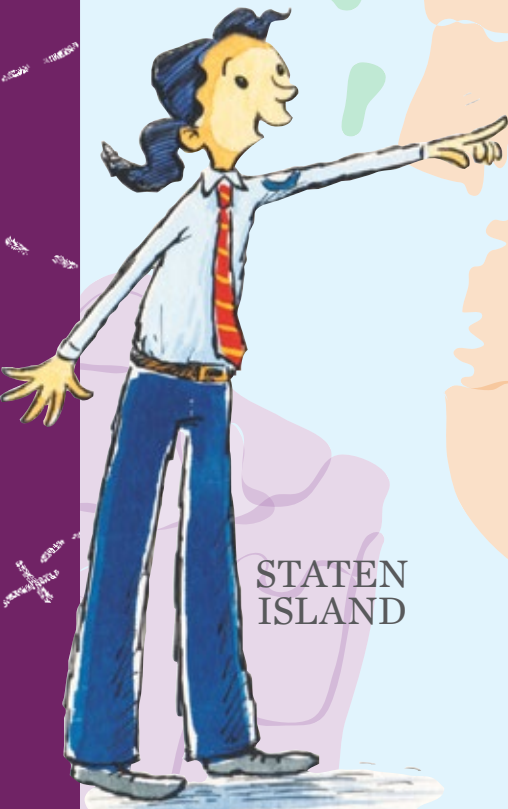
BROOKLYN

STATEN ISLAND

R	M	H	E	P	P	E	P	K	V	V	M
Y	C	C	Q	M	Q	H	Y	E	V	E	E
H	F	P	N	P	E	S	M	U	S	I	C
T	Y	V	E	X	P	L	O	R	E	R	U
S	Z	G	M	E	V	I	I	U	N	F	Q
T	C	R	E	O	L	E	P	N	D	N	L
D	K	G	O	Z	Q	S	Q	B	E	Y	Y
H	B	G	T	C	H	N	A	V	O	P	R
M	C	G	C	T	Z	K	H	A	I	T	I
V	J	A	X	V	L	E	A	N	Q	O	C
T	T	M	C	B	K	Q	R	R	H	H	S
M	E	S	A	H	B	Q	Q	J	I	C	T

CREOLE
EMELINE
MUSIC

EXPLORER
LYRICS
HAITI



Lesson 1: Learning “La karidad”

Aim: How do we sing and speak in Haitian Creole?

Summary: Students sing a song and converse in Haitian Creole.

Materials: Musical Explorers CD, Musical Explorers Student Guide

Time Required: 30 minutes (two 15-minute activities)



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

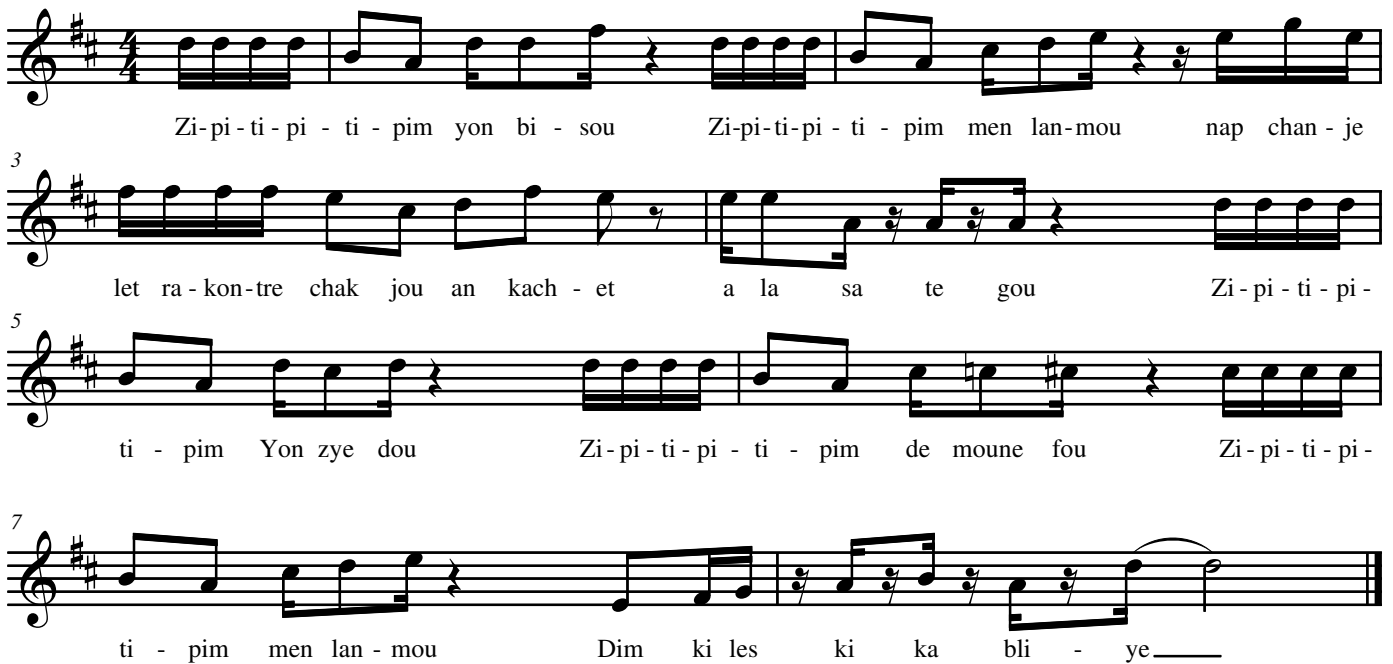
Vocabulary: Haitian Creole, lyrics

Meet Emeline

- Meet Emeline on SG7.

Explore “La karidad”

- Listen to “La karidad,”  Track 7.
- Sing along with the chorus of “La karidad,”  Track 8, and learn the movements on page 24.



Zi-pi - ti - pi - ti - pim yon bi - sou Zi-pi-ti-pi - ti - pim men lan-mou nap chan - je

3 let ra - kon-tre chak jou an kach - et a la sa te gou Zi - pi - ti - pi -

5 ti - pim Yon zye dou Zi - pi - ti - pi - ti - pim de moun fou Zi - pi - ti - pi -

7 ti - pim men lan - mou Dim ki les ki ka bli - ye

1



zi-pi-ti-pi-ti-pim

*(playful syllables,
no meaning)*

Movement: sway

5



**rakontre chak jou
an kachet**

*Translation: and meeting
every day*

Movement: palms together

2



**(zi-pi-ti-pi-ti-pim)
yon bisou**

Translation: a kiss

Movement: blow a kiss

6



**(zi-pi-ti-pi-ti-pim)
yon zye dou**

Translation: a gentle kiss

Movement: blow a kiss

3



**(zi-pi-ti-pi-ti-pim)
men lanmou**

Translation: here comes love

Movement: hug self

7



**(zi-pi-ti-pi-ti-pim)
men lanmou**

Translation: here comes love

Movement: hug self

4



nap chanje let

*Translation: we're
exchanging letters*

*Movement: palms up in front
of tummy, shifting around*

8



d'im ki les ki ka bliye

*Translation: tell me,
who can ever forget?*

*Movement: shoulders up,
palms up*

Learn to Speak Haitian Creole

- *Emeline's family and Haitian friends all speak a language called Haitian Creole. Her song lyrics are also in Haitian Creole.*
- *Let's pretend we are in Haiti, walking to school and meeting and greeting our neighbors.*
- Locate "Haitian Creole Conversation," SG8.
- Construct and rehearse a "hello / how are you? / goodbye" conversation in Haitian Creole using SG8.
- Have pairs of students stand up and role-play "hello / how are you? / goodbye" conversations.

Musical Word Wall

Add the words *Haitian Creole* and *lyrics* to the Musical Word Wall.

Meet Emeline!



Springfield Gardens, Queens



Dear Musical Explorers,

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

Your friend,
Emeline



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



Haitian Creole Conversation



Bonjou!
(Good morning!)

Bonjou!
(Good morning!)
Ki jan ou ye?
(How are you?)



Mwen byen.
(I'm well.)
or
Komsi komsa
(So, so)
Ki jan ou ye?
(How are you?)

Mwen amann.
(I'm fine.)
or
Komsi komsa
(So, so)



A demen!
(See you tomorrow!)
or
A pi ta!
(See you later!)

Orevwa!
(Goodbye!)
or
Pòte w byen!
(Be well!)



Lesson 2: Exploring “A.K.I.K.O.”

Aim: What are the rhythms of Haitian Music?

Summary: Students sing “A.K.I.K.O.” and perform Haitian rhythms.



Materials: Musical Explorers CD, Musical Explorers Student Guide

Time Required: 30 minutes (three 10-minute activities)

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

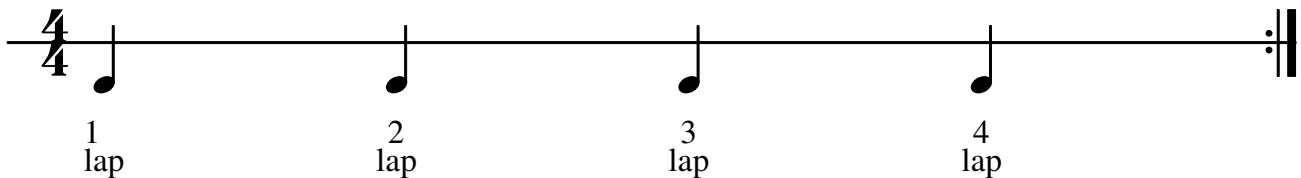
Vocabulary: rhythmic layers

Sing “A.K.I.K.O.”

- Listen to “A.K.I.K.O.,”  Track 9.
 - *Emeline sings her songs all over the world. Once, in Japan, she met a wonderful translator, who helped the Japanese audiences understand Haitian Creole. The translator’s name was Akiko. Emeline and Akiko became such good friends that Emeline wrote this song using Akiko’s name.*
- Sing along with the “A.K.I.K.O.” chorus,  Track 10.

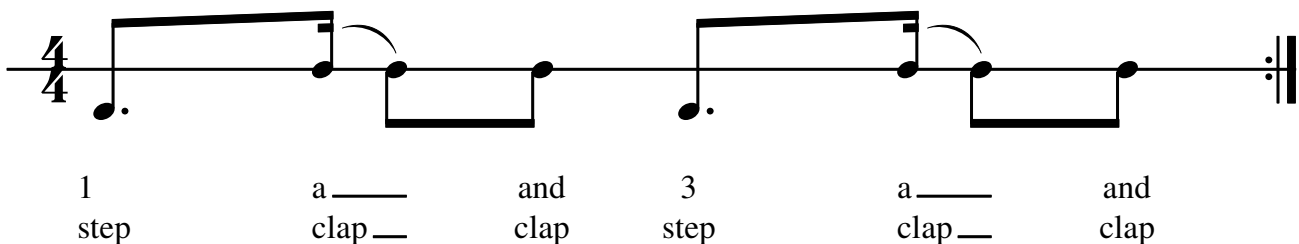
Perform Rhythmic Layers in “A.K.I.K.O.”

- Divide students into two groups.
- Group one taps the pulse on their lap.



1 lap 2 lap 3 lap 4 lap

- Group two stomps and claps the Haitian rhythm (step-clap-clap).



1 step a ——— and 3 step a ——— and


clap ——— clap clap ——— clap

Creative Extension: Create and Perform New Lyrics to “A.K.I.K.O.”

- Read the “A.K.I.K.O.” lyric as a story.

“A.K.I.K.O.” by Emeline Michel

What if I want to sing a song of joy?
What if I want to dance a Banda (awakening dance),
And tell you a beautiful story?
We all would plead for a law to make all the trees grow back,
To play hide and seek at night and to sing A-K-I-K-O.
If everyone from every country in the world was reunited, as in paradise,
We would find a language, a melody, a little magical word.
We would sing A-K-I-K-O.
We have to sing for a better life for those sleeping in the streets,
For all those in the countryside, for the card to flip,
For all the children to eat, for no more prejudice.
We all would plead for a law to make all the trees grow back,
To play hide-and-seek at night and to sing A-K-I-K-O.

- Create a short list of ways the world could be a better place.
 - *What kinds of wishes does Emeline have for the people of the world?*
 - *If you could add to Emeline’s list of ways the world could be a better place, what would you add?*
- Try chanting phrases from your list along with the “A.K.I.K.O.” rhythm loop,  Track 11.
- Create and perform new lyrics in the spirit of Emeline’s “A.K.I.K.O.”

Musical Word Wall

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





Semester 1:

Jug Band Music with Michael



Semester 1:

Jug Band Music with Michael

Jug Band Music with Michael

Find Our Neighborhood

The Conductor now takes us on a journey from Springfield Gardens, Queens, to Sheepshead Bay, Brooklyn, to meet our next singer, Michael. Have students turn to SG9, and help them do the following:

- Find Emeline in Springfield Gardens, Queens.
- Find Michael in Sheepshead Bay, Brooklyn.
- Complete the activity.

BRONX

Find Michael's Neighborhood

Find Emeline in Springfield Gardens, Queens. Next, find Michael in Sheepshead Bay, Brooklyn. Complete the activity to take us from Emeline to Michael. Let's go!

MANHATTAN

QUEENS



Emeline



Springfield Gardens

BROOKLYN

Emeline is from **H _ I _ I**

Emeline speaks **_ A I _ _ A _ C _ E _ L _**

We learned to sing in rhythmic **L _ _ E R _**



Michael



Sheepshead Bay

STATEN ISLAND



Lesson 1: Exploring “Who Stole the Lock?”

Aim: What are the sounds and instruments of a jug band?

Summary: Students sing and identify instruments unique to jug band music.

Materials: Musical Explorers CD, Musical Explorers Student Guide

Time Required: 30 minutes (two 15-minute activities)



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

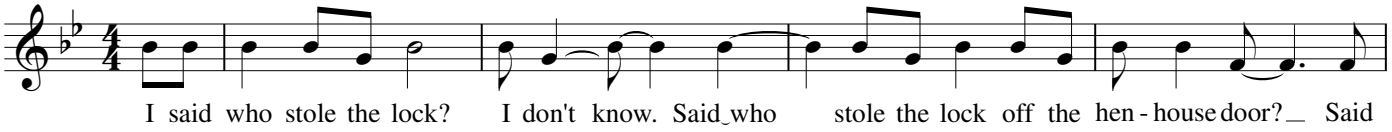
Vocabulary: jug band

Meet Michael

- Meet Michael on SG10.


Sing “Who Stole the Lock?”

- Listen to “Who Stole the Lock?”  Track 12.
- Sing along with the chorus of “Who Stole the Lock?”  Track 13.



I said who stole the lock? I don't know. Said who stole the lock off the hen-house door? Said

5



I'll find out 'fore I go Who stole the lock off the hen-house door.

Explore Jug Band Music

- *What is a jug?*
- Locate “What’s in a Jug Band,” SG11.
- Label the jug band instruments displayed in the pictures on SG11, using words from the Jug Band Word Bank.
- Listen to “Who Stole the Lock” again and ask students to identify what instruments from “What’s in a Jug Band” on SG11 they can hear in the song.



A jug band is a band with at least one jug player and a mix of traditional and homemade instruments, once-common household objects like the washboard, washtub bass, spoons, stovepipe, or comb-and-tissue-paper kazoo. Jug band guitars and mandolins were sometimes made from the necks of discarded guitars fastened to large gourds.

Creative Extension: Classroom Jug Band

Collect sound-making objects to create a classroom jug band to play along with Michael's songs. Take inspiration from what you see in the jug band pictures. You might

- blow into a plastic jug or two-liter soda bottle
- create a washtub or cardboard-box bass with a broom handle and string
- create kazoos with a comb covered in wax paper (or buy a classroom set of plastic kazoos)
- play the spoons as percussion instruments by holding them by the handles, bowl-to-bowl in one hand while slapping them back and forth between your thigh and the other hand
- scrape a washboard or anything with ridges, like a spiral notebook or an empty, ridged water bottle

Musical Word Wall

Add the words *jug band* to the Musical Word Wall.

Meet Michael!



Dear Musical Explorers,

Welcome to Brooklyn, where there are people of all stripes and sizes who do all kinds of work, and all kinds of play. There are great places to see music, with venues both big and small. And there are lots of small shops to find all kinds of bric-a-brac to make music with. Pots and pans! Spoons and tin cups galore! And did I mention harmonicas and cigar-box guitars? When I was a kid, I took my Uncle Max's old cigar box and made my first instrument. I added some strings and a sound hole and away I went! I look forward to introducing you to my bandmates, Seth and Teddy, when we come to Carnegie Hall.

Best,
Michael



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

What's in a Jug Band?

Jug Band Word Bank

jug
kazoo
harmonica
washboard

spoons
guitar
washtub bass
cigar-box guitar



Lesson 2: Exploring “Promenade”

Aim: What are the rhythms of the American jug band tradition?

Summary: Students sing, dance, and explore the rhythms of a traditional two-beat song.


Materials: Musical Explorers CD, Musical Explorers Student Guide

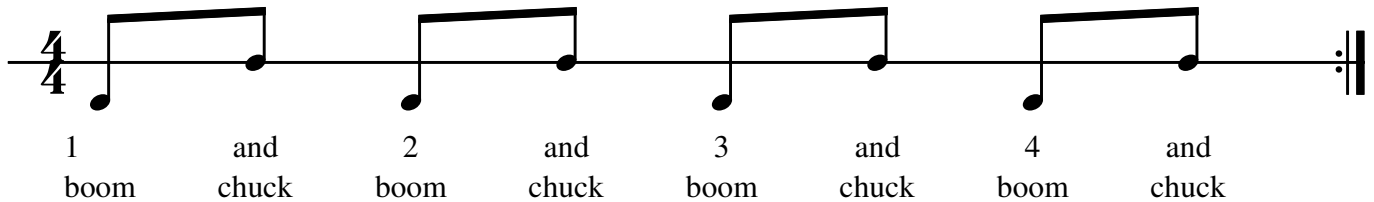
Time Required: 30 minutes (two 15-minute activities)

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

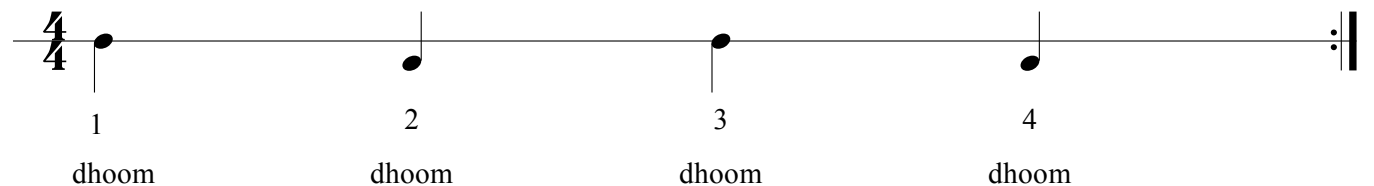
Vocabulary: promenade, bass

Explore the Rhythms of “Promenade”

- Listen to the “Promenade” rhythm loop,  Track 14.
- Sing the boom-chuck and bass rhythms while the CD plays.





1 boom and chuck 2 boom and chuck 3 boom and chuck 4 boom and chuck



1 dhoom 2 dhoom 3 dhoom 4 dhoom

- Divide the class into “boom-chucks” and “basses”; designate separate but adjacent areas on the floor (example: on the rug, off the rug) for the two rhythm groups to perform. Invent ways of soloing or combining students’ mimed and sung performances of the rhythms. For example:
 - Basses only
 - Boom-chucks only
 - Both together with the recording
 - Both together without the recording
 - Switch rhythms
 - Playing slower or faster

Dance to “Promenade”

- Listen to “Promenade,”  Track 15.
- Dance a promenade to “Promenade,”  Track 15.

Basic promenade position:

- Partners standing side by side
- One arm around each other’s waist
- The other arm in front of tummy, holding hands

Simple promenade dance:

- Two little steps forward, leaning forward
- Two little step backwards, leaning backwards

Creative Extension: Beyond the Basic Promenade

Using online videos and resources or a specialist in your community, explore promenade dances mentioned in the lyrics: the Jitterbug, Lindy Hop, and Charleston. Incorporate steps from these dances into your exploration of “Promenade.”

Musical Word Wall

Add the words *promenade* and *bass* to the Musical Word Wall.



Semester 1:

Argentine Music
with Sofia R.
and Sofia T.



Semester 1:

Argentine Music
with Sofia R.
and Sofia T.

Argentine Music with Sofia R. and Sofia T.

Find Our Neighborhood

The Conductor will now take us on a journey from Sheepshead Bay, Brooklyn, to Corona, Queens, to meet our next singers, Sofia R. and Sofia T. Have students turn to SG12 and help them do the following:

- Locate Michael in Sheepshead Bay, Brooklyn.
- Locate Sofia R. and Sofia T. in Corona, Queens.
- Complete the activity.

BRONX

Find Sofia R. and Sofia T.'s Neighborhood

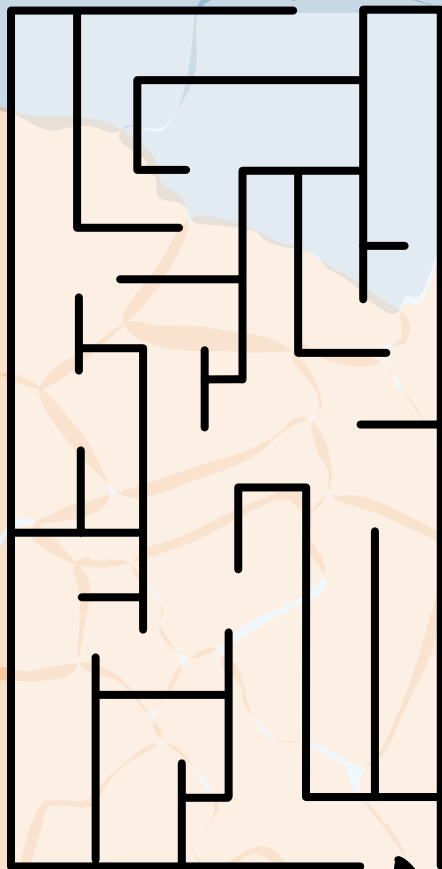
Find Michael in Sheepshead Bay, Brooklyn. In the maze below, draw the path to the two Sofias in Corona, Queens.

MANHATTAN

Corona



QUEENS



BROOKLYN



Sheepshead Bay

Lesson 1: Exploring “La cocinerita”

Aim: How can we create a rhythmic accompaniment to “La cocinerita”?

Summary: Students sing an Argentine folk song and create a soundscape using found objects.

Materials: Musical Explorers CD, Musical Explorers Student Guide, found objects (e.g., cups, spoons, pots, pans, paper plates, water, seeds, cans, beans)

Time Required: 30 minutes (one 10-minute activity and one 20-minute activity)



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

Vocabulary: soundscape

Meet Sofia R. and Sofia T.

- Meet Sofia R. and Sofia T. on SG13.

Sing “La cocinerita”

- Listen to “La cocinerita,”  Track 16.
- Sing along with the chorus of “La cocinerita,”  Track 17.

Plan - ta de_a ji plan - ta_e to - ma - te

'on - de an - da - rá_mi co - ci-ne - ri - ta_y to - man - do ma - te. te.


Note: You may direct your students to sing the second line of the chorus one octave higher, as needed.



In this song, lots of ingredients are mentioned: basil, tomatoes, peppers, chili powder, and goat cheese. All of the ingredients and cookware are set out and ready, but *la cocinerita* (Spanish for a woman who works in a kitchen) starts drinking mate (pronounced “MAH-tay”) with her friends and forgets to cook the meal!

Mate is a popular Argentine drink made from yerba mate (dried leaves similar to tea leaves) that are steeped in hot water in a gourd and sipped from a metal straw with a filter at the bottom.

Create a Soundscape for “La cocinerita”

- Listen to “La cocinerita” kitchen soundscape,  Track 18.
 - *What are some of the sounds you heard? What objects could have made these sounds?*
 - *What objects can we use to recreate these sounds to make a kitchen soundscape?*
- Find objects in the room that create interesting percussive sounds. Students can also bring objects from home (e.g., pots, pans, spoons, cans, water, dry beans, seeds, etc.).
- Create a kitchen soundscape by striking, scraping, or shaking found objects to imitate sounds from a kitchen.

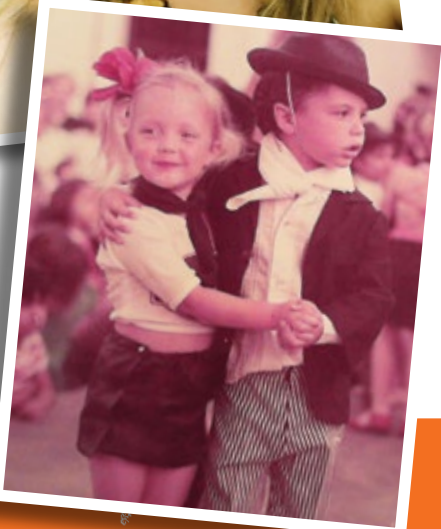
Explore Instruments in South American Music

- Have students look at the instruments on SG14. Read the descriptions of each instrument and discuss them with your students.
 - *These instruments were originally created from found objects and can be heard in music from Argentina and other countries in South America.*
 - *We will see and hear some of these instruments performed by Sofia R. and Sofia T. at the concert.*

Musical Word Wall

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

Meet Sofia R. and Sofia T.!



¡Hola!
 We are Sofia R. and Sofia T., and not only do we share the same name, we are best friends from the same country: Argentina! Sofia R. is from Buenos Aires, the capital of Argentina, which is a huge city similar in size to New York City! Sofia T. is from Córdoba in the countryside of Argentina near the mountains. We both grew up singing and dancing to music in our homes and in our communities, and we also both play many instruments from South America. We can't wait to share our music with you when we see you at Carnegie Hall.
¡Hasta luego!
 Sofia R. and Sofia T.



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

Instruments from South America



Cajón: a box-like percussion instrument developed out of crates used to ship fruit and other goods.



Bombo legüero: an Argentine drum traditionally made of a hollowed tree trunk and covered with cured animal skins. It is considered one of the oldest instruments in human history, and is an essential element of Argentine folklore.



Quijada (Jawbone): a percussion instrument traditionally made from a donkey jawbone that is treated so that the teeth rattle when you strike or scrape it.



Charango: a string instrument shaped like a small guitar traditionally made with the shell of an armadillo.



Chajchas: a hand percussion instrument traditionally made from dried goat hooves or other small-hoofed animals.

Lesson 2: Learning “Chacarera del rancho”

Aim: How do we dance to an Argentine folk song?

Summary: Students explore the chacarera rhythm and dance by learning traditional steps.



Materials: Musical Explorers CD, Musical Explorers Student Guide

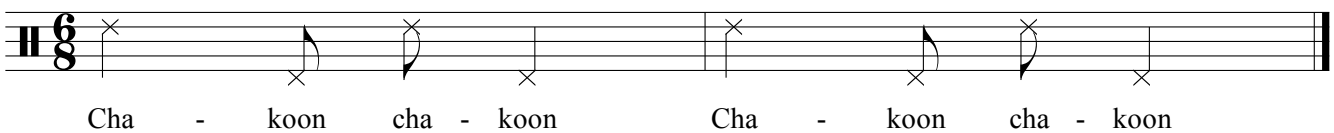
Time Required: 40 minutes (one 15-minute activity and one 25-minute activity)

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

Vocabulary: chacarera

Explore Rhythmic Layers in “Chacarera del rancho”


- Listen to “Chacarera del rancho,”  Track 19.
 - *This song is based on a rhythm called the chacarera, which you can hear played on a drum called the bombo.*
- Listen to the chacarera rhythm loop on  Track 20 and have students tap or speak along to the rhythm on the bombo.



Cha - koon cha - koon Cha - koon cha - koon

- *Another rhythmic layer we hear in this song is a clapping rhythm called palmas.*
- Listen to the palmas rhythm loop on  Track 21 and clap along.




- Listen to “Chacarera del rancho,”  Track 19, again and have students clap or use percussion instruments to perform either the chacarera or the palmas rhythm.



The chacarera is a rhythm and a dance from the rural Argentine state of Santiago del Estero and is celebrated as the rural counterpart to the more cosmopolitan tango. As a dance, male dancers circle around their respective female partners, enticing them with foot stomping (zapateo), while the females coyly swish their skirts and twirl about (zarandeo).

Traditionally, the chacarera dance music is performed with a bombo, guitar, and a singer. The rhythm is characterized by the high-pitched sound of the mallet hitting the rim of the drum (“cha”), and the low-pitched sound of hitting the head of the drum (“koon”).

Dance to “Chacarera del rancho”

- Teach students the three moves described below from the chacarera dance.
- During the instrumental sections, have students perform the *zapateo y zarandeo* (“footwork and swishing”) steps. During each sung portion of the song, students perform the *avance y retroceso* (“forward and backward”) and *vuelta entera* (“full circle”) steps for a total of eight counts.
- During the body percussion section, invite students to improvise using their own body percussion or classroom instruments.
- Listen to “Chacarera del rancho,”  Track 19, and dance along. Encourage students to clap or play along.

Here are the steps (maintain eye contact throughout!):

Zapateo y zarandeo

- *Caballeros* (“gentlemen”) tap their feet in place with their hands behind their back.
- *Damas* (“ladies”) swish their skirts facing their *caballero*.




Avance y retroceso

- Arms up, slightly bent at the elbows (see SG15), with fingers tapping thumbs to the palmas rhythm.
- Partners walk towards each other for two counts.
- Partners retreat from each other for two counts.

Vuelta entera

- Arms up, slightly bent at the elbows (see SG15), fingers tapping thumbs to the palmas rhythm.
- Partners circle around each other for four counts.

Creative Extension: Explore Body Percussion in “Chacarera del rancho”

- Listen to the body percussion solo on  Track 22.
 - *How do you think those sounds were made?*
- Explain to students that these sounds were made without instruments, and performed using voice, hands, and the body by tapping hollow cheeks, patting legs, snapping, and tapping an open mouth.
 - *Let’s see if we can use our bodies and voices to repeat the sounds.*
- Listen to and echo the body percussion call and response on  Track 23.
- Ask students to create their own sounds using only the voice, hands, and body.
- Listen to “Chacarera del rancho,”  Track 19, and add original body percussion throughout.

Musical Word Wall

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

Dance to “Chacarera del rancho”

Zapateo y zarandeo
 (“footwork and swishing”)



Avance y retroceso
 (“forward and backward”)



Vuelta entera
 (“full circle”)



The First Concert

- Review the diverse artists the students have encountered so far this fall.
 - Emeline (Haitian music)
 - Michael (jug band music)
 - Sofia R. and Sofia T. (Argentine music)
- Look at SG2–3 and have students find the countries represented on the map.
 - *What do you remember about the artists and their music?* Brainstorm a list of responses with the students.
- Listen to a brief excerpt by each of these artists on the Musical Explorers CD.
- As a class, brainstorm some questions the students could consider during the concert. Have the students try to answer the questions for one another after attending the performance.
- Lead a discussion with students about the roles of performer and audience member (or listener) during a concert. Brainstorm ideas about these roles and document them on chart paper. Have students narrow down the list by voting on their favorite two ideas per role.
- Divide the class in half, with one half acting as performers and the other half acting as audience members for a song from Musical Explorers. Facilitate a reflective discussion with students about how each group did. Invite the groups to share one aspect of what they liked and one thing that could be improved for themselves and the other group. Perform the song again, switching so that the students take on the opposite role. Repeat the reflection.

Let's Go to Carnegie Hall

The Conductor now takes us from each of our artists' neighborhoods to Carnegie Hall in Manhattan, where we will meet and hear our singers, Emeline, Michael, Sofia R., and Sofia T. Have students turn to SG16 and help them do the following:

- Find Emeline in Springfield Gardens, Queens; Michael in Sheepshead Bay, Brooklyn; and Sofia R. and Sofia T. in Corona, Queens.
- Find Carnegie Hall in Manhattan.
- Complete the maze that takes each of them from their neighborhoods to Carnegie Hall.

After the Concert

- Reflect on your concert experience with your students by completing SG17–18.
- Share your reflections with Carnegie Hall by e-mailing us your students' work at musicaexplorers@carnegiehall.org.

BRONX

Find Carnegie Hall

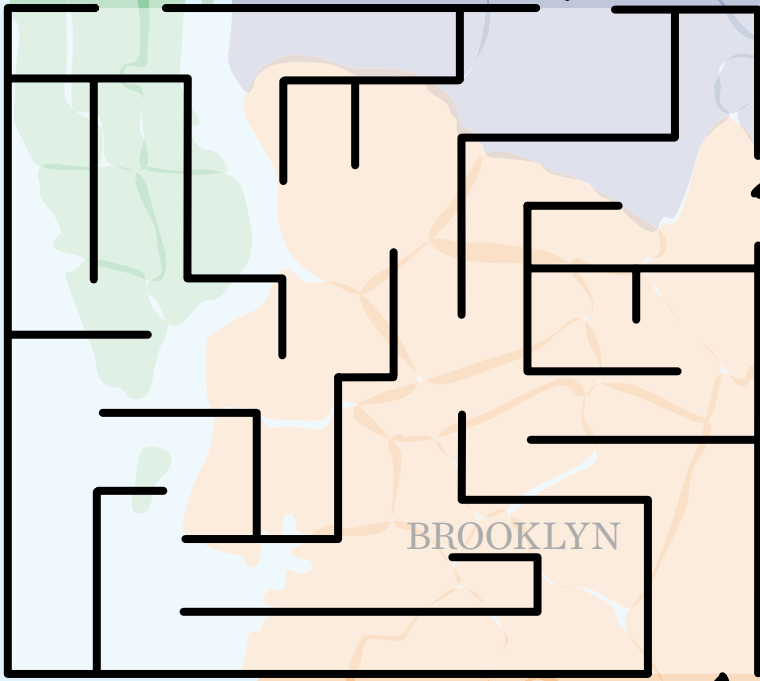
Find Emeline in Springfield Gardens, Queens; Michael in Sheepshead Bay, Brooklyn; and Sofia R. and Sofia T. in Corona, Queens. In the maze, draw the path from each of them to Carnegie Hall in Manhattan. Let's go!

MANHATTAN

Carnegie Hall



QUEENS



BROOKLYN



What Did You See and Hear at Carnegie Hall?

Draw pictures of your trip to Carnegie Hall below.







Semester 2:

Yiddish Folk
Music with
Yale



Semester 2:

Yiddish Folk Music with Yale

Yiddish Folk Music with Yale

Find Our Neighborhood

The Conductor now takes us on a journey from Carnegie Hall to the Lower East Side, Manhattan, to meet our first musician for this semester, Yale. Have students turn to SG19 and help them do the following:

- Find Carnegie Hall in Manhattan.
- Find Yale on the Lower East Side, Manhattan.
- Complete the activity.

BRONX

Find Yale's Neighborhood

It's time for the next stop on our trip! Find Carnegie Hall on the map and then find Yale on the Lower East Side, Manhattan. Then complete the activity below.

MANHATTAN



Carnegie Hall



★
Lower East Side

D	V	I	J	I	R	M	I	Y	U	N	U
R	F	O	I	C	O	I	I	U	I	Y	Y
E	E	V	F	A	L	M	X	L	J	L	I
L	D	R	M	M	A	A	O	T	A	T	D
U	N	C	T	G	D	I	R	B	R	D	D
Y	G	R	B	S	V	W	A	I	P	K	I
A	Z	U	Y	J	P	R	K	Y	N	L	S
R	X	Q	K	S	A	A	H	J	W	E	H
O	W	Y	Q	V	E	R	Z	D	U	Z	T
N	D	Y	A	T	C	I	X	P	C	M	L
A	T	H	B	U	L	B	E	S	Q	E	L
U	A	P	L	G	C	U	U	F	K	R	F

AHAVA RABA
VIOLIN
BULBES

CLARINET
KLEZMER
YIDDISH



Yale

BROOKLYN



Lesson 1: Learning “Bulbes”

Aim: What can we learn about klezmer music through a Yiddish folk song?

Summary: Students sing “Bulbes” in Yiddish and explore the Ahava raba mode through improvisation.

Materials: Musical Explorers CD, Musical Explorers Student Guide

Time Required: 45 minutes (three 15-minute activities)




Standards: US 1, 2, 3, 6, 9; NYC 1, 2, 3, 4

Vocabulary: Ahava raba, klezmer music, Yiddish

Meet Yale

- Meet Yale on SG20.
- Yale performs klezmer music, a type of Jewish folk music from Eastern Europe.

Sing “Bulbes” (“Potatoes”)

- Listen to “Bulbes,”  Track 24.
- Listen to the “Bulbes” pronunciation,  Track 25, and practice speaking the lyrics in Yiddish.
- Listen to “Bulbes,”  Track 24, again and sing along.



Zun-tik bul-bes, Mon-tik bul-bes, Dins-tik un Mit-vokh bul-bes, Do-ner-shtik un Fray-tik bul-bes

Sha-bes in a no-ve-ne a bul-bes ku-ge-le, Zun-tik vay-ter bul-bes!

“Bulbes” Chorus

Zuntik bulbes, Montik bulbes,
Dinstik un Mitvokh bulbes,
Donershtik un Fraytik bulbes,
Shabes in a novene a bulbes kugele,
Zuntik vayter bulbes!

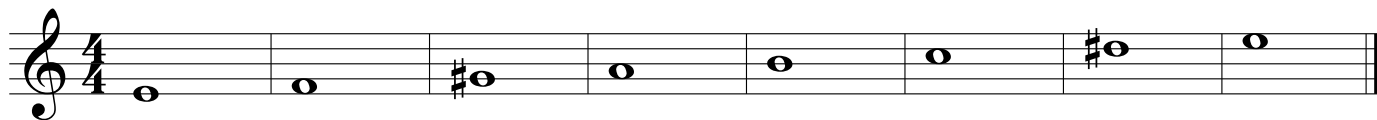
*On Sunday, potatoes, on Monday, potatoes,
on Tuesday and Wednesday, potatoes,
on Thursday and Friday, potatoes,
on Saturday, for a change, potato kugel,
on Sunday, potatoes again!*

Explore Instruments in a Klezmer Band

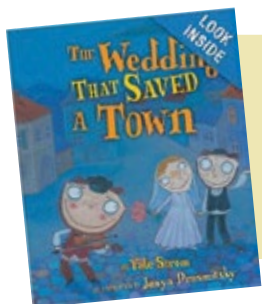
- *The violin and clarinet are two instruments commonly heard in klezmer music. Klezmer musicians play their instruments in a way that imitates the human voice.*
- Listen to the examples of the clarinet on 🎧 Track 28 and the violin on 🎧 Track 29. Invite students to mimic back with their voices what they hear.
 - *What human sounds do you hear?*
- Listen to “Bulbes,” 🎧 Track 24, again and listen for the violin and the clarinet making these sounds in the instrumental section of “Bulbes.”

Explore the Ahava Raba Mode

- *Klezmer music is based on many different modes, or collection of notes similar to a scale. One of the modes heard in klezmer music is called Ahava raba. You can hear this mode in “Bulbes.”*
- Listen to the Ahava raba mode, 🎧 Track 26.
- Sing the Ahava raba mode on a neutral syllable.
- Listen to “Bulbes,” 🎧 Track 24, again and improvise using notes from the Ahava raba mode during the instrumental break.




The Yiddish word *klezmer* originally meant “musician.” Today, it has come to characterize the style of secular music played in Jewish communities during joyful celebrations, such as weddings.



Literacy Link

In addition to being a violinist, Yale is also an author. He wrote a book called *The Wedding that Saved a Town*, which is about a klezmer musician, Yiske, and his band who must find a groom to participate in an unconventional wedding.

Creative Extension: Create New Lyrics to “Bulbes”

- Discuss why potatoes might be eaten every day. Explain what a potato kugel is and its significance.
 - *What are some types of food that we could eat every day?* (Examples: rice, bread, chicken, and pasta)
- Have students choose one type of food they could eat every day of the week.
 - *How could you prepare that type of food differently for a special occasion?* (Examples: rice pudding, garlic bread, chicken tacos, and pasta with meatballs)
- Using SG21, “My New Lyrics for ‘Bulbes,’” have students fill in their chosen type of food to eat every day of the week, using their “special occasion” food example for the meal on Saturday, or *Shabbes*.
- Listening to the “Bulbes” accompaniment,  Track 27, and have students sing the song using their new lyrics.



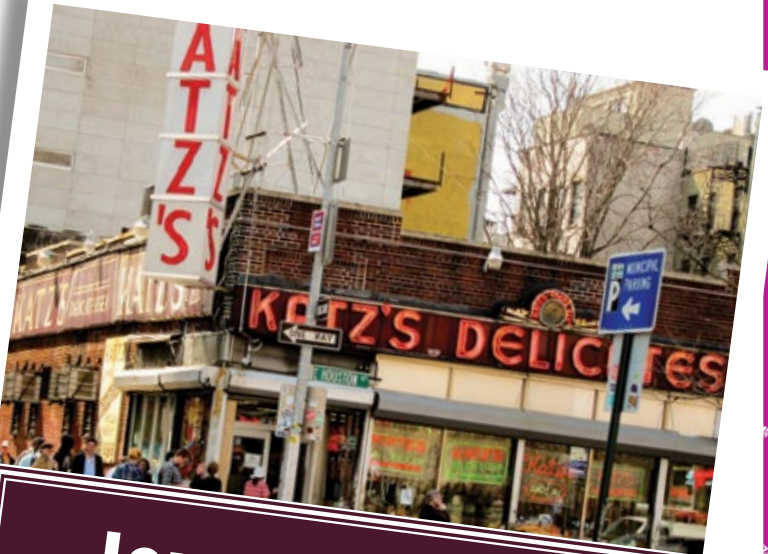
A potato kugel is a baked Jewish pudding or casserole that can be either sweet or savory. In modern times, noodle or potato kugels are a mainstay of festive meals, particularly on the Sabbath and other Jewish holidays.



Musical Word Wall

Add the words *Ahava raba*, *klezmer music*, and *Yiddish* to the Musical Word Wall.

Meet Yale!



Lower East Side



Dear Musical Explorers,

Hello! My name is Yale and I am a violinist who plays klezmer music with my band, Hot Pstromi. I have traveled the whole world with my violin playing klezmer music. Remember, music truly is the language everybody speaks, understands, and appreciates. Every time you sing, you are using the musical instrument you were born with: your voice. We hope you will enjoy our klezmer music and Yiddish songs.

I can't wait to share some of my music with you at Carnegie Hall!

Zay gezunt (stay healthy),

Yale



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 881 Seventh Avenue
 New York, NY 10019

My New Lyrics for “Bulbes”

Write and draw what kind of food you could eat every day and a special dish that uses this food below.

Zuntik _____, Montik _____,

Dinstik un Mitvokh _____,

Donershtik un Fraytik _____,

Shabes in a novene a _____,
(special dish)

Zuntik vayter _____!



Lesson 2: Exploring “Hob ikh mir a mantl”

Aim: How can we learn about using something old in a new way through a Yiddish folk song?

Summary: Students learn to sing “Hob ikh mir a mantl” and explore the story of the song.



Materials: Musical Explorers CD, Musical Explorers Student Guide, crayons

Time Required: 30 minutes (two 15-minute activities)

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

Vocabulary: folk song

Sing “Hob ikh mir a mantl”

- Listen to “Hob ikh mir a mantl,”  Track 30.
- Explain that *Hob ikh mir a mantl* is Yiddish for “I had a little overcoat.”
 - *“Hob ikh mir a mantl” is a folk song, which is a type of song that’s passed down through generations among people in a community.*
- Learn and sing along to “Hob ikh mir a mantl,”  Track 30.

I had a lit-tle as old as can be, Tra la la la la la la la la la la

la la la. What I'd e-ver do with it, I just could-n't see.

Tra la la la la la la la la. So I

thought a lit-tle-while and made my-self a in the ve-ry lat-est style.

Tra la la la la la la Tra la la la la la la made a in the ve-ry lat-est style.

“Hob ikh mir a mantl!”

Verse 1

I had a little **overcoat**, as old as can be
 Tralala lalalala lalalala
 What I'd ever do with it, I just couldn't see
 Tralala lalalala lalalala

So I thought a little while
 And made myself a **jacket** in the very latest style
 Tralala lalalala
 Tralala lalalala
 Made a jacket in the very latest style

Verse 2

I had a little **jacket**, it was old as can be
 Tralala lalalala lalalala
 What I'd ever do with it, I just couldn't see
 Tralala lalalala lalalala

So I thought a little while
 And made myself a **vest** in the very latest style
 Tralala lalalala
 Tralala lalalala
 Made a vest in the very latest style

Verse 3

I had a little **vest**, it was old as can be [...]
 And made myself a **tie** in the very latest style [...]

Verse 4

I had a little **tie**, it was old as can be [...]
 And made myself a **button** in the very latest style [...]

Verse 5

I had a little **button**, it was old as can be [...]
 And made myself nothing in the very latest style [...]

Verse 6

I had a little **nothing**, it was old as can be [...]
 And made myself a **song** in the very latest style [...]

Explore the Meaning of “Hob ikh mir a mantl!”

- *In the song, the original mantl, or “overcoat,” is reused in many different ways as it wears down over time. We can also reuse old objects in new ways. For example, if the strap from your worn-out backpack breaks, you can use the strap as a belt. If the belt breaks, you can use the buckle as a key chain! What other items can you think of that you can reuse in different ways?*
- Brainstorm objects that can be reused for purposes other than for what they were originally intended.
- Ask students to choose one object that they could reuse in many different ways over time. Direct students to SG22 and have students draw the original object and the new uses for it over time.



Literacy Link

Read Simms Taback's book *Joseph Had a Little Overcoat*, based upon this song.

Musical Word Wall

Add the words *folk song* to the Musical Word Wall.

“Hob ikh mir a ...”

Write and draw one object that you can reuse in different ways.

I had a little _____, as old as can be.

What I'd ever do with it, I just couldn't see!

So I thought a little while and made myself a _____ in the very latest style.

What I'd ever do with it, I just couldn't see!

So I thought a little while and made myself a _____ in the very latest style.



Semester 2:

Mexican Music with Celso



Semester 2:

Mexican Music with Celso

Mexican Music with Celso

Find Our Neighborhood

The Conductor will now take us on a journey from the Lower East Side, Manhattan, to Sunset Park, Brooklyn, to meet our next singer, Celso. Have students turn to SG23 and help them do the following:

- Locate Yale on the Lower East Side, Manhattan.
- Locate Celso in Sunset Park, Brooklyn.
- Complete the activity.



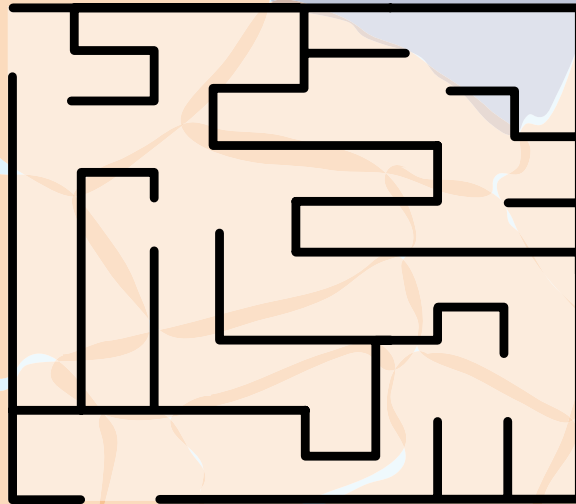
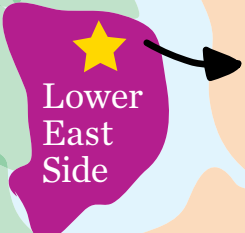
BRONX

Find Celso's Neighborhood

Find Yale on the Lower East Side, Manhattan, on the map.
 In the maze below, draw the path to Celso in Sunset Park, Brooklyn.
 Let's go!

MANHATTAN

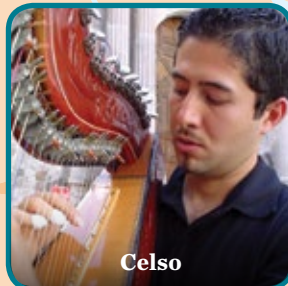
QUEENS



Yale



BROOKLYN



Celso

STATEN
ISLAND

Lesson 1: Learning “Lluvia de San Juan”

Aim: How can lyrics tell a story in a Mexican song?

Summary: Students sing and create new lyrics for a Mexican song.

Materials: Musical Explorers CD, Musical Explorers Student Guide

Time Required: 30 minutes (two 15-minute activities)


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

Vocabulary: harp

Meet Celso

- Meet Celso on SG24.

Explore “Lluvia de San Juan”

- Listen to “Lluvia de San Juan,”  Track 31.
- Sing along with the chorus at the beginning and end of the song.



L'lu- via de San Jaun L'lu- via de San Juan y to- das gri - tan - do L'lu- via de San Juan

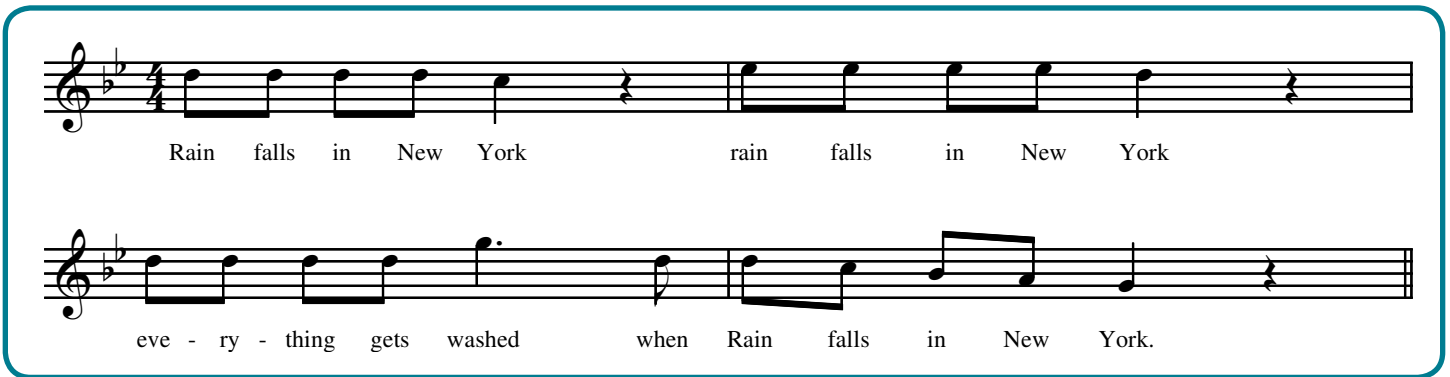
- Use hand or body percussion to fill in the empty spaces at the end of the first, second, and fourth measures with different rhythms. For example:



L'lu- via de San Jaun (clap) L'lu- via de San Juan (clapclap) y to- das gri - tan - do L'lu- via de San Juan (c-c-clap)

Create New Lyrics for “Lluvia de San Juan”


- Lluvia de San Juan means “Rain in San Juan.” In the song, the weather and feelings are connected—rain and happiness. That’s right—happiness! In San Juan, it doesn’t rain very much, so the people are very happy when it does.
- What other connections can we make between weather and feelings? (Examples: wind—worried, snow—playful, storm—scary)
- Create new lyrics about New York City weather or seasons using the melody and rhythm from “Lluvia de San Juan.” For example:



The image shows two staves of musical notation in 4/4 time with a key signature of one flat (Bb). The melody consists of quarter notes and half notes. The lyrics are written below the notes.

Rain falls in New York rain falls in New York

eve - ry - thing gets washed when Rain falls in New York.

- Perform your version of the song with the instrumental version of the “Lluvia de San Juan” chorus,  Track 32, including the hand and body percussion fills you invented.

Musical Word Wall

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

Meet Celso!

Dear Musical Explorers,

Hola from Sunset Park! I'm originally from Paraguay, but I grew up in Mexico. I have a very rich musical tradition between the Mexican and the South-American rhythms that I have listened to since I was a baby. I play several string instruments, and I studied violin at music school, but my favorite instrument is the harp. I love it! I love all music, but my favorite is folk. I also love to go to fandangos—they are so fun, and everybody can participate by dancing, singing, or playing instruments. I can't wait to meet you and share some music with you!

Sincerely,

Celso



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



Sunset Park

Lesson 2: Exploring “Iguana”

Aim: What are the rhythms of Son Jarocho?

Summary: Students clap and dance a traditional Son Jarocho zapateado.


Materials: chart paper, markers

Time Required: 40 minutes (two 20-minute activities)

Standards: US 1, 2, 6, 7, 8, 9; NYC 1, 2, 3

Vocabulary: fandango, Son Jarocho, zapateado

Explore Layers of Rhythm in “Iguana”

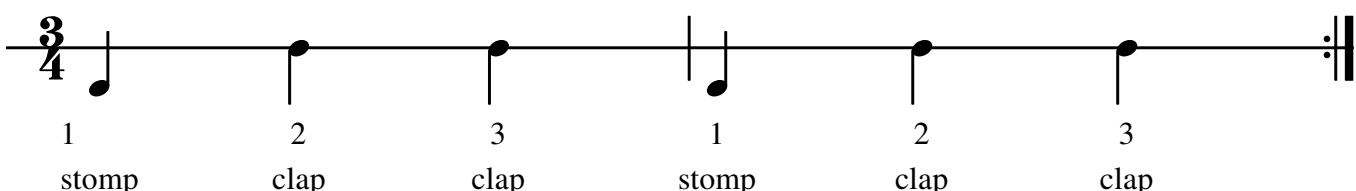
- Listen to “Iguana,”  Track 33.
 - *In Mexico, you might hear “Iguana” at a fandango. Led by musicians, poets, and dancers, communities gather at this special nighttime party where everyone sings and dances: men and women, young people and old people. You can be a part of Celso’s fandango once you learn the “Café con Pan” zapateado.*
- Learn to perform (sing, clap/tap, and/or dance) the pulse and zapateado rhythmic layers from “Iguana,” slowly at first, then faster.

“Iguana” Pulse (Rhythmic Layer 1), Track 34

Count:	1	2	3	1	2	3
Move:	left	right	left	right	left	right




“Iguana” Pulse (Rhythmic Layer 2), Track 34

Count:	1	2	3	1	2	3
Move:	stomp	clap	clap	stomp	clap	clap



“Iguana” Zapateado (Rhythmic Layer 3), Track 35 (slow) and Track 36 (fast)

Count:	pan	café	con	pan	café	con
Move:	right	left left	right	left	right right	left

- Move along to the “Iguana” zapateado (rhythmic layer 3, slow),  Track 35, and “Iguana” zapateado (rhythmic layer 3, fast),  Track 36.
- Using the same rhythm, try to dance along with “Iguana,”  Track 33. (It is very fast!)

Create Veracruz-Style Drawings

- Have students turn to SG25 and look at the traditional rock carving images.
- While looking at each drawing, ask the students:
 - *What animal do you think this is? Why?*
 - *How has the artist made the drawing special?* (Examples: drawing feathers as different kinds of lines, showing the wings extended, big round eyes, simple and thick lines instead of thin and complex ones, drawing within an imaginary circle or square and filling it up with the animal)
- Review the ancient Veracruz style of representing animals. Students then choose an animal that is important to them and create their own Veracruz-style animal drawings.



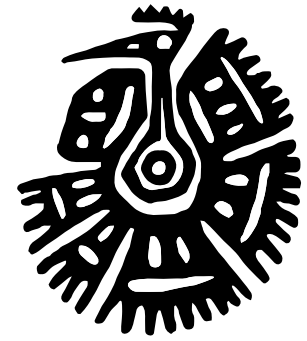
“Lluvia de San Juan” and “Iguana” are examples of a style of music called Son Jarocho. Son Jarocho music began in Veracruz, Mexico. In Veracruz, the native people have a deep connection with animals, and long ago had a special style of making pictures of them by carving their images into rocks.

Musical Word Wall

Add the words *fandango*, *Son Jarocho*, and *zapateado* to the Musical Word Wall.

Traditional Veracruz Rock Carvings

Look at the rock carving images below. Choose an animal that you like and try drawing it in a similar style in the space below!





Semester 2:

Classical Music with Dan



Semester 2:

Classical Music with Dan

Classical Music with Dan

Find Our Neighborhood

The Conductor now takes us on a journey to from Sunset Park, Brooklyn, to Midtown West, Manhattan, to meet our final singer, Dan. Have students turn to SG26 and help them do the following:

- Locate Celso in Sunset Park, Brooklyn.
- Locate Dan in Midtown West, Manhattan.
- Complete the activity.

BRONX

Find Dan's Neighborhood

Find Celso in Sunset Park, Brooklyn. Next, find Dan in Midtown West, Manhattan. Complete the activity to take us from Celso to Dan. Let's go!

QUEENS



Dan

Celso's favorite kind of party:

F _ N _ A N _ O

Celso's favorite instrument:

H _ R _

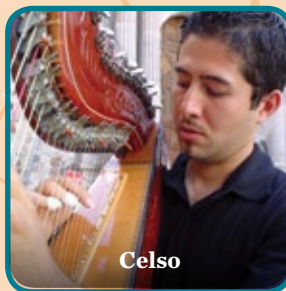
Celso's favorite style of dance:

ZAP _ T _ ADO

Midtown
West

MANHATTAN

BROOKLYN



Celso

Sunset
Park

STATEN
ISLAND

Lesson 1: Learning “Heidenröslein”

Aim: What is classical singing and where can we hear classical music performed?

Summary: Students explore classical music in their city and learn to sing a classical song.

Materials: Musical Explorers CD, Musical Explorers Student Guide

Time Required: 40 minutes (two 20-minute activities)

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

Vocabulary: Lieder

Meet Dan

- Meet Dan on SG27.

Explore Classical Music in New York City

- *What comes to mind when you think about classical music? Where do we hear it?*
- Brainstorm places where you might go to listen to classical music in person.
 - *New York City has some of the most famous concert halls and theaters for classical music in the world, including Carnegie Hall!*
- Look at SG28 to discover some venues nearby Dan’s neighborhood and discuss with your students the many types of classical music we can hear in these places (e.g., operas, orchestras, chamber music, solo recitals, choirs, etc.).



Classical music is a traditional Western European music style that can be performed by orchestras, chamber ensembles, solo instrumentalists, and singers. Classical singing encompasses a variety of repertoire, from art songs to opera, and is often sung in many different languages, such as English, French, Italian, and German.

Austrian composer Franz Schubert (1797–1828) was known for setting poetry to music, such as the poem “Heidenröslein” by Johann Wolfgang von Goethe. These songs are known as art songs, or *Lieder*, in German. Lieder feature the singer and pianist as equally important, complementary storytellers that express the text of the poem and mood of the story. Classical singers typically perform Lieder in solo recitals.



Check out Carnegie Hall’s Listening Adventures interactive website. Visit listeningadventures.carnegiehall.org to watch an animated history of Carnegie Hall.

Meet Dan!



Greetings from
Midtown
West



Hi everyone!

Greetings from Midtown West! I am a classical singer who sings opera and many other types of songs, such as German Lieder! When I was your age, I would listen to the orchestra piece Peter and the Wolf and dress up like the character Peter in the story. Today, I still dress up as different characters when I perform opera all over the world. Music is a universal language, but I also sing in many different languages like German and Italian.

I'll see you soon in my neighborhood—at Carnegie Hall—and we'll sing there together.

Until then, your friend,

Dan



Musical Explorers

c/o Carnegie Hall

881 Seventh Avenue

New York, NY 10019

My Classical Music Map

Check out some famous places in and around Dan's neighborhood where we can hear classical music!



EVERY FISHER HALL



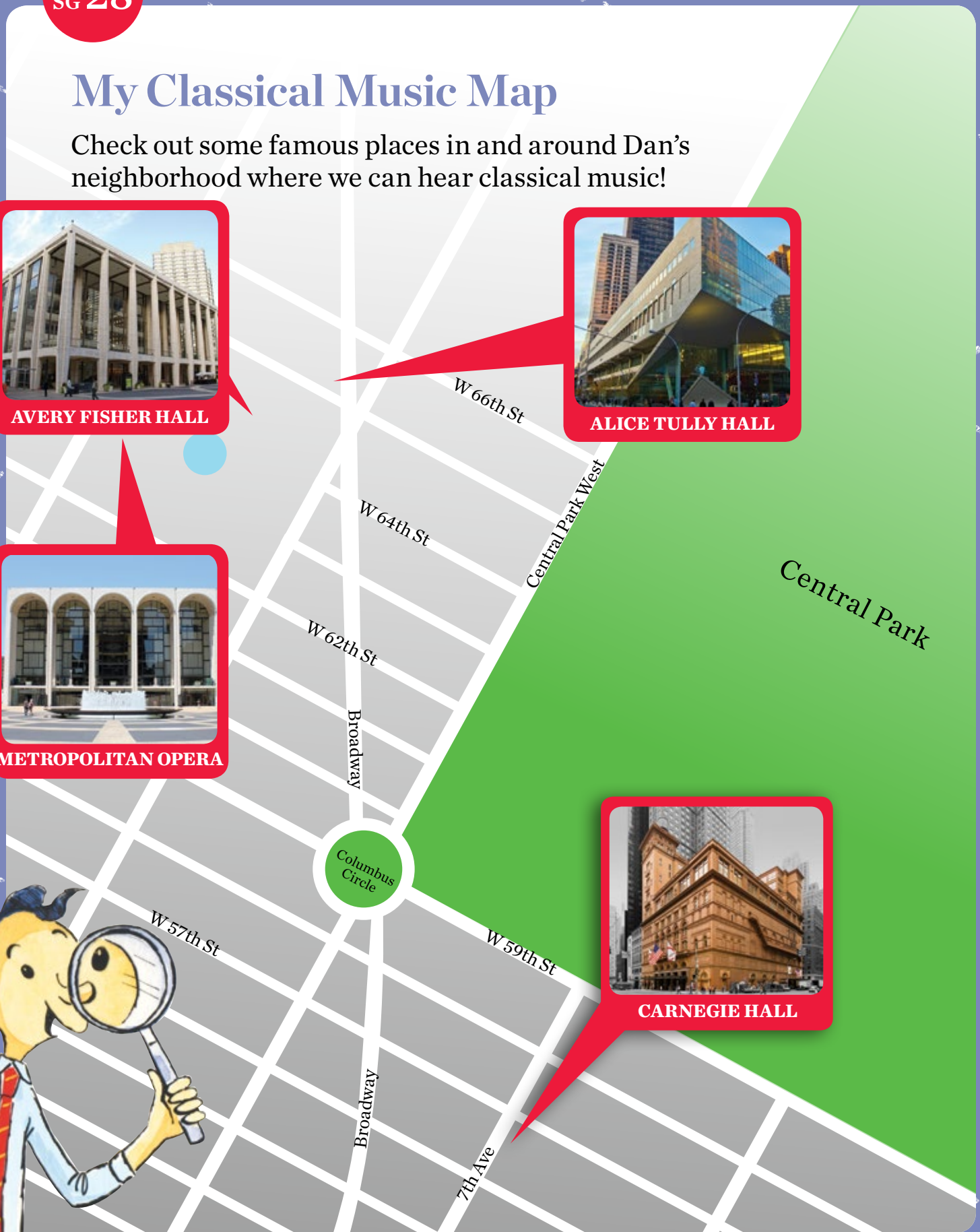
ALICE TULLY HALL



METROPOLITAN OPERA



CARNEGIE HALL



Lesson 2: Exploring “Nessun dorma”

Aim: How do opera singers express emotion through dramatic storytelling?

Summary: Students will learn about opera and create dramatic gestures using Puccini’s “Nessun dorma.”


Materials: Musical Explorers CD, Musical Explorers Student Guide

Time Required: 30 minutes (two 15-minute activities)


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

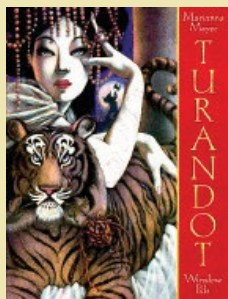
Vocabulary: aria, opera, tenor

Learn About Opera

- *Opera is a theatrical art form in which everything is sung and set to music. Operas can be dramatic or comedic—just like plays or movies—but everything is sung.*
- As a class, think of one happy/funny and one serious/sad event that happened that week.
 - *What are some words or phrases we would say in response to each situation?*
- Demonstrate singing an expression or a phrase that represents an emotional response to each situation (e.g., “Oh no,” “I can’t believe it,” laughter, etc.).
- Ask students to sing their own expressions or phrases.
 - *How does the melody of what you sing tell the listener that it’s happy or sad?*
 - *What can we do to our sung sentences to make them more musically dramatic or funny?*
- Listen to “Nessun dorma,”  Track 38, and ask students if they think it’s a happy/funny part of the opera or a serious/sad part of the opera. Why?

Explore Dramatic Gesture in “Nessun dorma”

- *An aria is a song in an opera that’s performed by one person. “Nessun dorma,” which is Italian for “no one sleeps,” is an aria from the opera Turandot.*
- Give your students the background story of the aria, or read Marianna Mayer’s illustrated book, *Turandot* (see the Literacy Link below).
- Listen to “Nessun dorma,”  Track 38, and invite students to move to the aria. Invent movements that reflect the build up to the victorious ending. When they hear the exclamation “*Vinceró!*” have students strike a confident pose that shows “I will win!”



Literacy Link

Turandot by Marianna Mayer

Set in Peking, China, this story is about the princess Turandot, who will consent to marry only a man who can answer the three riddles she poses; the many suitors who fail her challenge forfeit their heads. When Prince Calaf arrives, he falls in love with Turandot. Calaf sings this aria “Nessun dorma” (or “No One Sleeps”) when he stays awake all night, determined to solve the riddles. He insists, “I will win!” (“*Vinceró!*”). In the end, he solves them and wins her heart.

Key to Applause in Opera

Bravo!

Great job!
(to a male singer)

Brava!

Great job!
(to a female singer)

Bravi!

Great job!
(to many singers)

Bravissimo!

Fantastic job!
(to a male singer)

Bravissima!

Fantastic job!
(to a female singer)

Bravissimi!

Fantastic job!
(to many singers)



Creative Extension: Create Riddles Inspired by Turandot

The central plot device of the opera *Turandot* hinges on Prince Calaf guessing the answers to three riddles in order to win the princess's hand in marriage.

- Address the question with your students: What is a riddle?
 - *A riddle is a question, puzzle, joke, or verse phrased so that cleverness is required to understanding the meaning. Let's see some examples.*
- Give some simple examples or ask students if they know any of their own:
 - *Q: What has a face and two hands, but no arms or legs?*
 - *A: A clock!*
 - *Q: What has a thumb and four fingers, but is not alive?*
 - *A: A glove.*
 - *Q: What has to be broken before you can use it?*
 - *A: An egg.*
- Read Marianna Mayer's illustrated book *Turandot* to tell the story, or read a synopsis of the opera. Discuss the three riddles that Calaf must solve in order to win Turandot's hand. The riddles are:
 - *Q: What is born each night and dies each dawn?*
 - *A: Hope*
 - *Q: What flickers red and warm like a flame, yet is not a flame?*
 - *A: Blood*
 - *Q: What is like ice, but burns?*
 - *A: Turandot!*

Musical Word Wall

Add the words *aria*, *opera*, and *tenor* to the Musical Word Wall.

The Second Concert

- Review the diverse artists the students have encountered so far this spring.
 - Yale (Yiddish folk music)
 - Celso (Mexican music)
 - Dan (classical music)
- Look at SG2–3 and have students find the countries represented on the map.
 - *What do you remember about the artists and their music?* Brainstorm a list of responses with the students.
- Listen to a brief excerpt by each of these artists on the Musical Explorers CD.
- As a class, brainstorm some questions the students could consider during the concert. Have the students try to answer the questions for one another after attending the performance.
- Lead a discussion with students about the roles of performer and audience member (or listener) during a concert. Brainstorm ideas about these roles and document them on chart paper. Have students narrow down the list by voting on their favorite two ideas per role.
- Divide the class in half, with one half acting as performers and the other half acting as audience members for a song from Musical Explorers. Facilitate a reflective discussion with students about how each group did. Invite the groups to share one aspect of what they liked and one thing that could be improved for themselves and the other group. Perform the song again, switching so that the students take on the opposite role. Repeat the reflection.

Let's Go to Carnegie Hall

The Conductor now takes us from each our artists' neighborhoods the Carnegie Hall in Manhattan, where we will meet and hear our singers, Yale, Celso, and Dan. Have students turn to SG29 and help them do the following:

- Find Yale on the Lower East Side, Manhattan; Celso in Sunset Park, Brooklyn; and Dan in Midtown West, Manhattan.
- Find Carnegie Hall in Manhattan.
- Complete the maze that takes each of them from their neighborhoods to Carnegie Hall.

After the Concert

- Reflect on your concert experience with your students by completing SG30–31.
- Share your reflections with Carnegie Hall by e-mailing us your students' work at musicaexplorers@carnegiehall.org.

BRONX

Find Carnegie Hall

Find Yale in the Lower East Side, Manhattan; Celso in Sunset Park, Brooklyn; and Dan in Midtown West, Manhattan. In the maze, draw the path from each of them to Carnegie Hall in Manhattan. Let's go!

MANHATTAN



Carnegie Hall



Midtown West



Dan



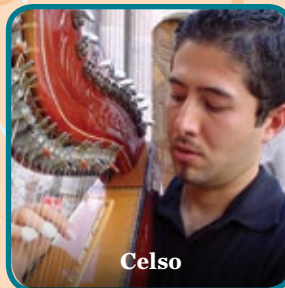
Lower East Side



Yale



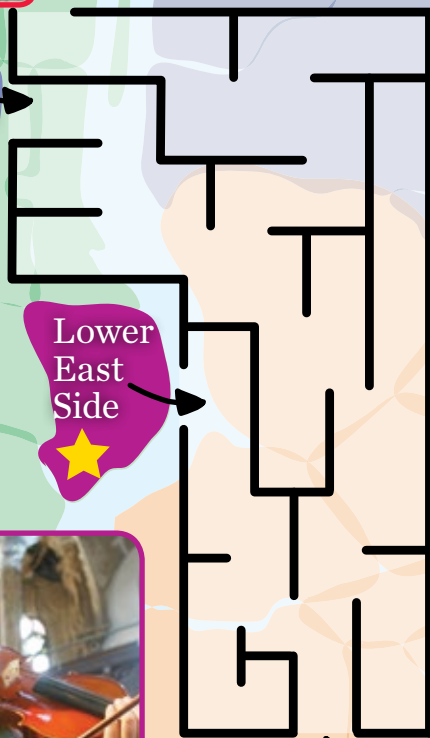
Sunset Park



Celso

QUEENS

BROOKLYN



What Did You See and Hear at Carnegie Hall?

Draw pictures of your trip to Carnegie Hall below.



Who Is Your Favorite Artist?

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

Dear _____,

Your friend,



Additional Information

Glossary

Ahava raba: a mode (similar to a scale) used in klezmer music similar to Phrygian dominant mode

aria: a song in an opera performed by one person

bass: used to describe a voice or instrument with a lower-pitched range of notes

chacarera: a rhythm and a dance from the western region of Argentina

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

fandango: community celebrations in Mexico that include singing and dancing

folk song: a simple song that's passed down through generations among people in a community

Haitian Creole: a primary language spoken in Haiti

harp: an upright, multi-stringed instrument that produces sound by being plucked

humming: singing without opening one's lips

jug band: a band with at least one jug player and that often performs on a mix of traditional and homemade instruments

klezmer music: Eastern European Yiddish folk music

Lieder: German art songs that set poetry to music. The singer and pianist are featured as equally important, complementary storytellers that express the text of the poem and mood of the story.

lyrics: the words in a song

opera: a staged drama in which all action is set to music and all the speech is sung

promenade: basic partner move in square dancing derived from the French word for "walk"

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

Son Jarocho: a traditional style of music from Veracruz, Mexico, dating back at least 200 years

soundscape: the sounds that make up an environment

tenor: a male singer with a high vocal range

vibration: the effect of the movement of air

Yiddish: a language derived from a German dialect with words from Hebrew

zapateado: a dance step characterized by lively rhythm that is "played" by the striking of a dancer's shoes on the floor; derived from the Spanish word *zapato* for "shoe"

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

Unit	National Standards	NYC Blueprint Strands
Introduction	1, 2, 6, 7, 8, 9	1, 2, 3, 4
Haitian Music with Emeline	1, 2, 4, 6, 7, 8, 9	1, 2, 3, 4, 5
American Jug Band Music with Michael	1, 2, 3, 6, 7, 8, 9	1, 2, 3, 4, 5
Argentine Music with Sofia R. and Sofia T.	1, 2, 3, 4, 5, 6, 8, 9	1, 2, 3, 4
Yiddish Folk Music with Yale	1, 2, 3, 6, 8, 9	1, 2, 3, 4, 5
Mexican Music with Celso	1, 2, 4, 6, 7, 8, 9	1, 2, 3
Classical Music with Dan	1, 2, 6, 7, 8, 9	1, 2, 3, 4, 5

National Standards for Music Education

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

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

Strand 1	Music Making: By exploring, creating, replicating, and observing music, students build their technical and expressive skills, develop their artistry and a unique personal voice in music, and experience the power of music to communicate. They understand music as a universal language and a legacy of expression in every culture.
Strand 2	Developing Music Literacy: Students develop a working knowledge of music language and aesthetics, and apply it to analyzing, evaluating, documenting, creating, and performing music. They recognize their roles as articulate, literate musicians when communicating with their families, schools, and communities through music.
Strand 3	Making Connections: By investigating historical, social, and cultural contexts, and by exploring common themes and principles connecting music with other disciplines, students enrich their creative work and understand the significance of music in the evolution of human thought and expression.
Strand 4	Working with Community and Cultural Resources: Students broaden their perspective by working with professional artists and arts organizations that represent diverse cultural and personal approaches to music, and by seeing performances of widely varied music styles and genres. Active partnerships that combine school and local community resources with the full range of New York City's music and cultural institutions create a fertile ground for students' music learning and creativity.
Strand 5	Exploring Careers and Lifelong Learning: Students consider the range of music and music-related professions as they think about their goals and aspirations, and understand how the various professions support and connect with each other. They carry physical, social, and cognitive skills learned in music, and an ability to appreciate and enjoy participating in music throughout their lives.

Common Core Capacities

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

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

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

Acknowledgments

Recordings

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

“La karidad,” by Emeline Michel. Recording from *Rasin Kreyol*, courtesy of Emeline Michel.

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

“Who Stole the Lock,” recorded and arranged by The Wiyos. Recording from *Hat Trick* by The Wiyos.

“Promenade,” by Teddy Weber. Published by Oompas Conn Music Publishing Co. / ASCAP. Recording from *Broken Land Bell* by The Wiyos.

“La cocinerita,” traditional Argentine folk song. Performed by Sofia Rei, Sofia Tosello, Eric Kurimski, and Tupa Mantilla.

“Chacarera del rancho,” by Adolfo Armando Abalos, Marcelo Raul Abalos, Napoleon Benjamin Abalos, Roberto Wilson Abalos, and Victor Manuel Abalos. Editorial Lacos (Sadaic). All rights administered by WB Music Corporation. Performed by Sofia Rei, Sofia Tosello, Eric Kurimski, and Tupa Mantilla.

“Bulbes,” traditional Yiddish folk song. Performed by Yale Strom, Elizabeth Schwartz, Norbert Stachel, and Peter Stan.

“Hob ikh mir a mantl,” traditional Yiddish folk song. Performed by Yale Strom, Elizabeth Schwartz, Norbert Stachel, and Peter Stan.

“Lluvia de San Juan,” by Patricio Hidalgo, arranged by Celso Duarte. Performed by Celso Duarte (guitarra de son, quijada, and vocals), Violeta Ortega (vocals and jarana), Alfredo “Godo” Herrera (jarana, quijada, and vocals), and Rodrigo Duarte (electric cello and vocals).

“Iguana,” traditional Son Jarocho, arranged by Celso Duarte. Recording from *De Sur a Sur / From South to South* (StudioHarp, 2007).

“Die Forelle,” by Franz Schubert, lyrics by Christian Friedrich Daniel Schubart. Performed by Dan Snyder and Michael Fennelly.

“Nessun dorma,” from *Turandot* by Giacomo Puccini, libretto by Giuseppe Adami and Renato Simoni. Performed by Dan Snyder and Michael Fennelly. Music and lyrics ©Universal Music Careers (ASCAP).

Photos

Artist photos: Emeline Michel by Claude Saint-Rome; Sofia Rei (childhood photograph) courtesy of Sofia Rei, Sofia Rei (publicity image) by Darial Sneed; Sofia Tosello (childhood photograph) courtesy of Sofia Tosello, Sofia Tosello (publicity image) by Dolores Esteve; Yale Strom (childhood photograph) courtesy of Yale Strom; Celso Duarte (childhood photograph) courtesy of Celso Duarte; Dan Snyder (childhood photograph) courtesy of Dan Snyder, Dan Snyder (publicity image) by Darryl Nitke. SG4: hand motions by Chris Amos. SG7: Queensboro Bridge by Joseph A. SG10: Sheepshead Bay subway station by Wally Gobetz, Sheepshead Bay Road by Lisanne Anderson. SG11: jug by Steve Shaffer/KET; jug band by Birch Street Pictures, Steve Behrens; cigar box guitar by Steve Lodefink; spoons by Marie Ortinau. SG13: mate gourds by Derek Oyen, Corona by Laser Burners. SG14: cajon by yoppy, bombo by Wikimedia.commons, quijada by Wikimedia.commons, charango by charango_rock. SG15: all photos by Marie Ortinau. SG20: synagogue by Lulu Vision, Katz’s Delicatessen by Thomas Hawk. SG24: Xunantunich Mayan ruins by Amber Karnes; Sunset Park by Jason Yung; maracas by Mark Demers. SG27: Columbus Circle by Brian Hatton. SG28: Alice Tully Hall by saebaryo, Avery Fischer Hall by Saitowitz, Metropolitan Opera by Paolino. Carnegie Hall by Jeff Goldberg and Zankel Hall by Chris Lee.

Illustrations

Page 56: Literacy Link by Jenya Prosmitsky. Page 61: Literacy Link by Simms Taback. Page 77: Literacy Link by Winslow Pels. All other illustrations by Sophie Hogarth.

CD Track List

- 1 “Carnegie Hall Musical Explorers Song”
- 2 “Carnegie Hall Musical Explorers Song” accompaniment
- 3 “Warm-Up Rhyme”
- 4 “Sirens”
- 5 “Yawning Kittens”
- 6 “Floating Balloon”
- 7 “La karidad”
- 8 “La karidad” chorus
- 9 “A.K.I.K.O.”
- 10 “A.K.I.K.O.” chorus
- 11 “A.K.I.K.O.” rhythm loop
- 12 “Who Stole the Lock”
- 13 “Who Stole the Lock” chorus
- 14 “Promenade” rhythm loop
- 15 “Promenade”
- 16 “La cocinerita”
- 17 “La cocinerita” chorus
- 18 “La cocinerita” kitchen soundscape
- 19 “Chacarera del rancho”
- 20 Chacarera rhythm loop
- 21 Palmas rhythm loop
- 22 Body percussion solo
- 23 Body percussion call and response
- 24 “Bulbes”
- 25 “Bulbes” pronunciation
- 26 Ahava raba mode
- 27 “Bulbes” accompaniment
- 28 Instrument excerpt 1 (clarinet)
- 29 Instrument excerpt 2 (violin)
- 30 “Hob ikh mir a mantl”
- 31 “Lluvia de San Juan”
- 32 “Lluvia de San Juan” chorus (instrumental)
- 33 “Iguana”
- 34 “Iguana” pulse (rhythmic layers 1 and 2)
- 35 “Iguana” zapateado (rhythmic layer 3, slow)
- 36 “Iguana” zapateado (rhythmic layer 3, fast)
- 37 “Heidenröslein”
- 38 “Nessun dorma”



Musical Explorers CD

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