

CARNEGIE HALL

Weill Music Institute

Teacher
Guide



Musical Explorers

My City, My Song

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



2016 | 2017

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Foreword

Welcome to Musical Explorers!

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

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

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



Introduction to Musical Explorers

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

How to Use the Teacher and Student Guides

This Teacher Guide (TG) contains six units, each devoted to one of our Musical Explorers artists. 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. 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:

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

The Teacher Guide, Student Guide, and audio files are also available on the Musical Explorers Resources webpage. Links to additional digital resources can be found at

 carnegiehall.org/MELinks.

Music Educators Toolbox

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

Options for Teachers of Students with Special Needs

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

Pathways for Teachers

There are three suggested pathways for teaching the Musical Explorers curriculum, depending on the age and level of your students and the amount of time you can dedicate to the program.

Basic Program Path (Minimum requirements for concert participation)

Learn the first song and related movement in each unit, and complete some of the related activities.

Bluegrass with Michael
“Uncle Pen”

**Chinese Traditional
with Qian Yi**
“Mo Li Hua”

**Sudanese Celebration
Songs with AlSarah**
“Jibal Alnuba” / “Alnar”

Calypso with Etienne
“Mary Ann”

Armenian Folk with Zulal
“Tamzara”

Hip-Hop with Circa '95
“Hip-Hop Hooray”

Basic+ Program Path (If you have more time)

Learn the first (see **Basic Program Path** at left) and second (see below) songs and related movement in each unit, and complete some of the related activities.

Bluegrass with Michael
“In the Pines”

**Chinese Traditional
with Qian Yi**
“Xia Shan”

**Sudanese Celebration
Songs with AlSarah**
“Habibi Taal”

Calypso with Etienne
“J’ouvert Barrio”

Armenian Folk with Zulal
“Doni Yar”

Hip-Hop with Circa '95
“All We Need”

Advanced Program Path (If you have a lot more time)

Learn both songs and related movement in each unit, and explore additional activities, including creative and literacy extensions.

Active Listening Tips

One of the goals of Musical Explorers is to develop habits of active and engaged listening. You can support your students in 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



Michael, Bluegrass

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



Qian Yi, Chinese Traditional

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



Alsarah, Sudanese Celebration Songs

Alsarah was born in Khartoum, Sudan, and came to the US at age 12. She plays a style of music she calls East-African retro-pop, which draws on Sudanese and other East African traditions. She and her band, Alsarah and the Nubatones, released their debut album, *Silt*, in 2014. Alsarah also works with The Nile Project, whose debut release, *Aswan*, was named one of the top five must-hear international albums of 2013 by NPR.



Etienne, Calypso

Born in Trinidad, Etienne Charles is a trumpet player, composer, and bandleader whose music fuses jazz with his Afro-Caribbean roots, encompassing a rainbow of musical dialects in an improvisation-fused setting. He has recorded three albums, including *Kaiso*, which features the music of calypso legends Lord Kitchener, Mighty Sparrow, and Roaring Lion. As a sideman, Etienne has performed with numerous jazz and calypso luminaries. In June 2012, Etienne was written into the US Congressional Record for his musical contributions to Trinidad and Tobago and the world. He received a 2015 Guggenheim Fellowship. He is an assistant professor of jazz trumpet at Michigan State University.



Zulal, Armenian Folk

Zulal, which means “clear water,” is an a cappella trio that features Teni Apelian, Yeraz Markarian, and Anaïs Tekerian. The trio rearranges and reimagines traditional Armenian folk melodies, and has been singing together since 2002. Zulal has performed at major venues such as the Kennedy Center’s Millennium Stage in Washington, DC and New York’s Symphony Space, and collaborated with Cirque du Soleil and the Silk Road Project. Zulal has also scored the film *Stone, Time, Touch* and recently released its third album, *Seven Springs*.



Circa '95, Hip-Hop

Hailing from New York City, Circa '95 is the hip-hop duo of Reph Starr and Patty Dukes. Dominican and Puerto Rican by way of the Bronx and Washington Heights, they rhyme seamlessly in both Spanish and English. They have performed with artists like MC Lyte, KRS-One, Pitbull, Anita Tijoux, and Mala Rodriguez, and have been featured on the HBO Latino shows *Road Trip* and *Habla Ya*. The duo’s debut album *Free Lunch* was released in 2011. Reph and Patty also teach hip-hop, theater, and mixed media arts to young people through their organization, the Rhyme Factory (rhymefactory.org).

Becoming Musical Explorers—Student Activities

On SG2–3, you will find activities that can be utilized 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 a DIY orchestra out of found objects in your classroom).

Explore the Sounds of Our City, SG2, gives your students an opportunity to act as musical detectives outside of the classroom, listening for sounds and music in their everyday lives and recording them in the “journal” provided.

Discover Music in Everyday Objects, SG3, highlights common objects found at home or in the classroom that can be used to create DIY musical instruments. For example, a cardboard box can be strung with rubber bands of different sizes to create a string instrument; a set of drinking glasses filled with different amounts of water can be struck with a spoon or a chopstick to create a xylophone-like instrument; and two pot lids can be struck together like cymbals. Encourage your students to discover other objects that can yield interesting sounds.

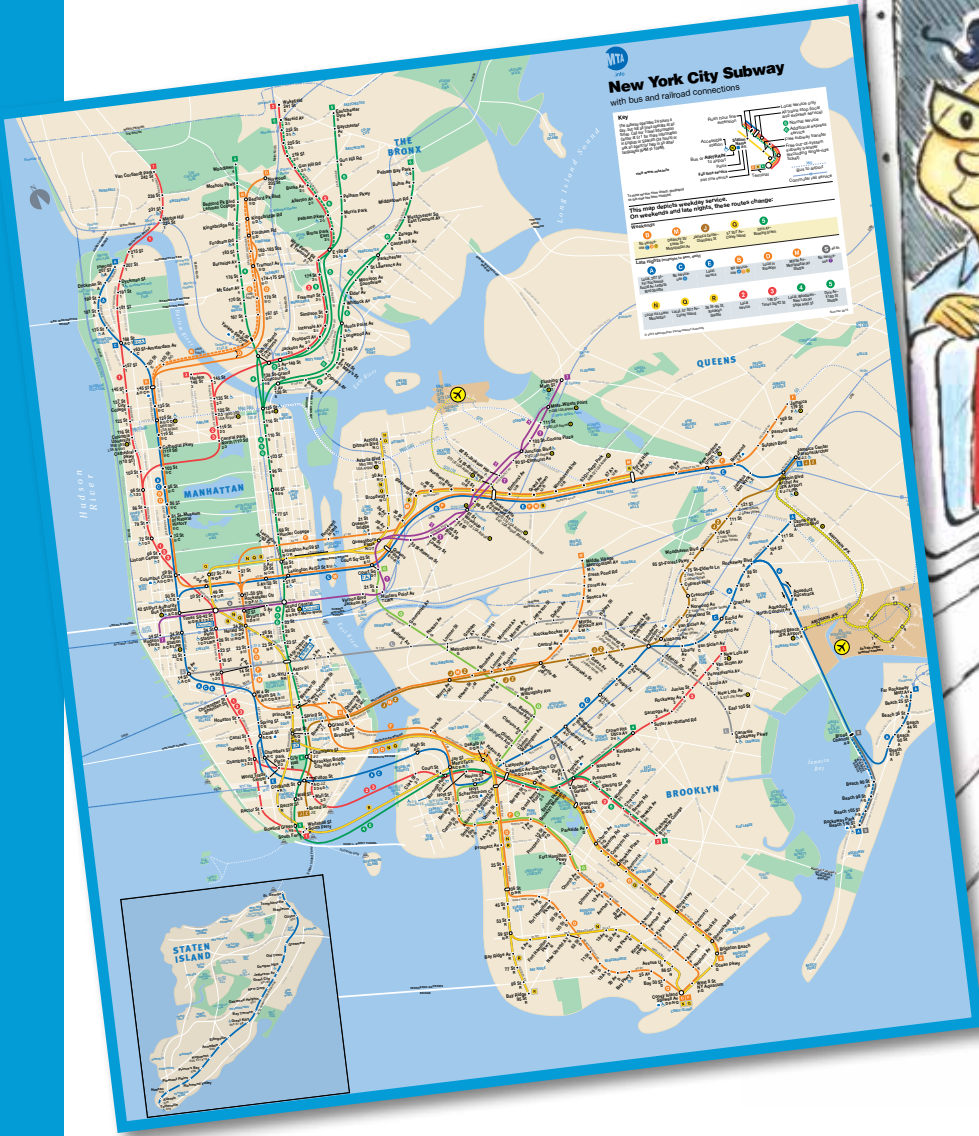
The Musical Explorers Around the World Map, SG4–5, illustrates the geographic roots of the music you will be studying this year.

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



Welcome to Our Musical Trip!


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



Subway map © 2016 and MTA New York City subway logo™ Metropolitan Transportation Authority. Used with permission.

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?
 Sirens	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.



List other objects you find that make interesting musical sounds.

Musical Explorers Around the World Map

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

Sudanese Celebration Songs

Sudan

Bluegrass

Appalachia
British Isles
West Africa

Chinese Traditional

China

Calypso

New York City
Trinidad and Tobago

Armenian Folk

Armenia

Hip-Hop

New York City

BLUEGRASS



Michael

HIP-HOP



Circa '95

Appalachia
New York City

Trinidad
and Tobago

CALYPSO



Etienne



ARMENIAN FOLK



Zulal

CHINESE TRADITIONAL



Qian Yi

SUDANESE CELEBRATION SONGS



Alsarah



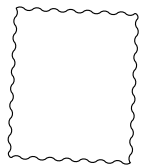
Create a Postcard

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

Greetings from ...

Dear _____

Your friend,



(Artist's name)

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

Vocal and Body Warm-Ups

Teachers are encouraged to start each lesson with warm-up activities in order to establish a routine that fosters healthy vocal technique, kinesthetic learning, and active listening.

Vocal Warm-Ups

The following warm-ups are designed to work as a sequence but can also be used as stand-alone activities, depending on time, objective, and teacher preference.

Smooth and Bouncy Breath: Breathing is the basis for all the ways we use our voice.

- Using both hands, have students create an “o” shape by touching pointer finger to pointer finger and thumb to thumb.
- Instruct them to put the “o” around their belly buttons and take slow, silent, and deep breaths, pushing the “o” out in a smooth motion as they exhale while keeping their shoulders still.
- Add a “sh” or “th” sound to the breath.
- Next, try to 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?*

Add Sound to the Breath: In the following exercises, students explore the full range of their voices, from the lowest register to the highest. Body movements match the direction of the voice.

Sirens: 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: 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 pitches by using their bodies and voices.

Floating Balloon: 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.

Put Breath, Sound, and Imagination Together: Using the following prompts, guide students through The Apple Tree vocal warm-up.

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 bite 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, “Ewww (on a vocal siren from high to low), 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 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

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.


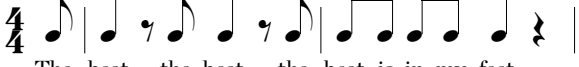










Scale Degree	Solfège	Body Part
1	do	toes
2	re	ankles
3	mi	knees
4	fa	hips
5	sol	waist
6	la	shoulders
7	ti	head
8	do	hands in the air

- 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
 <p data-bbox="266 598 748 625">The beat the beat, the beat is in my feet.</p>	 <p data-bbox="951 598 1433 625">The beat the beat, the beat is in my feet.</p>
 <p data-bbox="266 760 626 787">The beat is like my heart beat</p>	 <p data-bbox="951 749 1312 777">The beat is like my heart beat</p>
 <p data-bbox="266 932 610 959">The beat ne - ver chan - ges</p>	 <p data-bbox="951 921 1295 949">The beat ne - ver chan - ges</p>
 <p data-bbox="266 1092 558 1136">You can go fast or slow</p>	 <p data-bbox="951 1081 1243 1125">You can go fast or slow</p>
 <p data-bbox="315 1285 610 1312">but the beat stays the same</p>	 <p data-bbox="1000 1274 1295 1302">but the beat stays the same</p>
 <p data-bbox="266 1474 626 1501">The rhy - thm is in my hands.</p>	 <p data-bbox="951 1463 1312 1491">The rhy - thm is in my hands.</p>

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

Sing the “Carnegie Hall Musical Explorers Song”

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

Musical Word Wall

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



Carnegie Hall Musical Explorers Song

Music and lyrics by Daniel Levy

♩ = 105

The musical score is written in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The tempo is marked as quarter note = 105. The score consists of nine staves of music, each with lyrics underneath. Chord symbols are placed above the notes. The lyrics describe the joy of music and the experience of Carnegie Hall.

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

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Carnegie Hall Musical Explorers Song

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

I can sing it.



I can say it.



I can dance it.



I can play it.



(x2)



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

Bluegrass with Michael

Genre and Artist Overview


Bluegrass is a style of American roots music that dates back to the 1700s, when English, Scottish, and Welsh immigrants settled in Appalachia, and brought with them ballads (unaccompanied narrative songs) and reels (dance tunes accompanied by a fiddle). These came together with African American traditions—first the banjo, which came from west Africa, then elements of blues, and later jazz and gospel.

Bluegrass is an acoustic country style rather than an urban one. Bluegrass pioneer Bill Monroe described it as: “Scottish bagpipes and ole-time fiddlin’. It’s Methodist and Holiness and Baptist. It’s blues and jazz, and it has a high lonesome sound.” The classic bluegrass band includes banjo, fiddle (violin), guitar, mandolin, and bass. As in jazz, the instrumentalists take turns playing the melody and improvising around it as the rest of the band accompanies them.

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

Resources for Teachers

Readings:

- *Bluegrass: A History* by Neil V. Rosenberg
- *Can’t You Hear Me Callin’: The Life of Bill Monroe, Father of Bluegrass* by Richard Smith
- *Hidden in the Mix: The African American Presence in Country Music* (edited by Diane Pecknold).
Visit  [carnegiehall.org/MELinks](https://www.carnegiehall.org/MELinks) to find a link.
- *African Banjo Echoes in Appalachia: A Study of Folk Traditions* by Cecelia Conway
- *Homegrown Music: Discovering Bluegrass* by Stephanie P. Ledgin

Listening:

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

Documentaries:

- *Béla Fleck: Throw Down Your Heart* (directed by Sascha Palladino)
- *High Lonesome: The Story of Bluegrass Music* (directed by Rachel Liebling)
- *Bill Monroe: Father of Bluegrass Music* (directed by Steve Gebhardt)

New York City Resources:

- Rockwood Music Hall (rockwoodmusichall.com): Michael performs every Tuesday night at 10 PM; most Tuesdays admission is free.
- Jalopy Theatre and School of Music (jalopy.biz)

Meet Michael!



Hello Musical Explorers!

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

See you at the concert!

Michael



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



We asked Michael ...

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

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

Who are your favorite bluegrass musicians and why?

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



Arriving at
Park Slope, Brooklyn



Lesson 1: Learning “Uncle Pen”

Aim: What is the form of a bluegrass song?



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

Materials: Musical Explorers CD or online audio, Musical Explorers Student Guide

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

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

Sing “Uncle Pen”

- Listen to “Uncle Pen,”  Track 3.
- Learn to sing the chorus of “Uncle Pen,”  Track 4.



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



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

“Uncle Pen”

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

Chorus:

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




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

(Chorus)

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

(Chorus)

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

- Discuss with the students the four elements of the standard bluegrass song:
 - The **introduction** is played just by the instruments.
 - The **verses** tell the story.
 - The **chorus** is repeated after each verse; it gives you the main idea of the song.
 - The **break** is the part of the song when the instrumentalists play while the singer takes a break.
- Listen again to “Uncle Pen” and identify each of the four elements. Then ask the students to raise their hands when they hear the chorus; they can also sing along. At the end of the song, you also can hear the fiddle tune “Jenny Lynn,” which is quoted after each chorus of “Uncle Pen.”
- Listen to the demonstrations for each of the bluegrass instruments on  Tracks 5–8. Then ask the students to identify the instrument soloing during each break in “Uncle Pen,”  Track 3. You also then can ask the students to identify the different instruments as they take their solos during the Bluegrass jam,  Track 9.

Move to the Form of “Uncle Pen”

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



Creative Extension: Write Lyrics About How Bluegrass Got Its Name

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



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



Musical Word Wall

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

Make Your Own Bluegrass Band

Here are all the instruments you need to make your very own bluegrass band. Draw a picture of your band!



BANJO

FIDDLE



MANDOLIN

GUITAR



BASS

My bluegrass band's name is _____.

Lesson 2: Learning “In the Pines”

Aim: What gives music its expressive qualities?



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

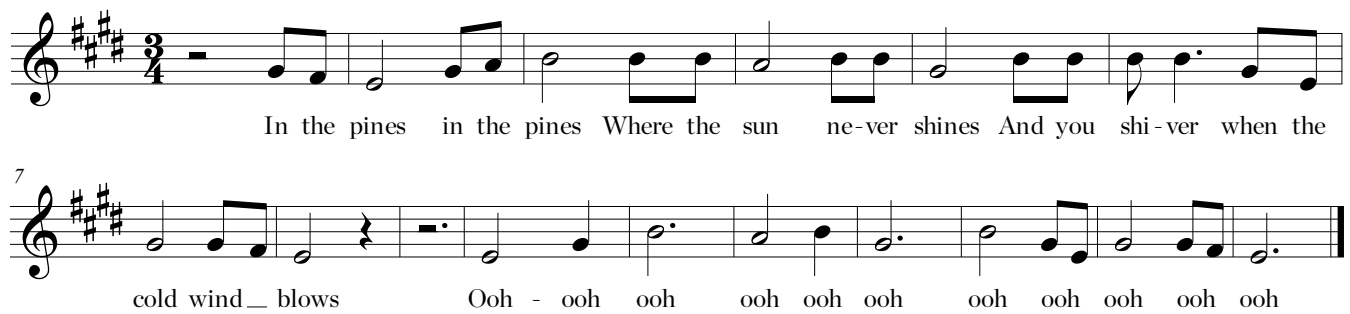
Materials: Musical Explorers CD or online audio, Musical Explorers Student Guide, chart paper, markers

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

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

Sing “In the Pines”

- Listen to “In the Pines,”  Track 10.
- Learn to sing the chorus,  Track 11.



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

7
cold wind_ blows Ooh - ooh ooh ooh ooh ooh ooh ooh ooh ooh

“In the Pines”

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

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

Chorus:

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

(Chorus)



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

(Chorus)


Explore Emotions and Opposites Through “In the Pines”

- Read the lyrics of “In the Pines” with the students. Discuss the story and how they might feel when someone in their lives goes away.
 - *What feelings or emotions would you have if someone important to you left for a long time?*
- Write down these emotions on chart paper or on the board (this will be the beginning of the “Emotional Opposites” list). Brainstorm opposites for each word (e.g., sad/happy, gloomy/funny, serious/silly, etc.).
- Have students demonstrate facial expressions to go with each emotion. They can then draw these facial expressions on SG11.

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

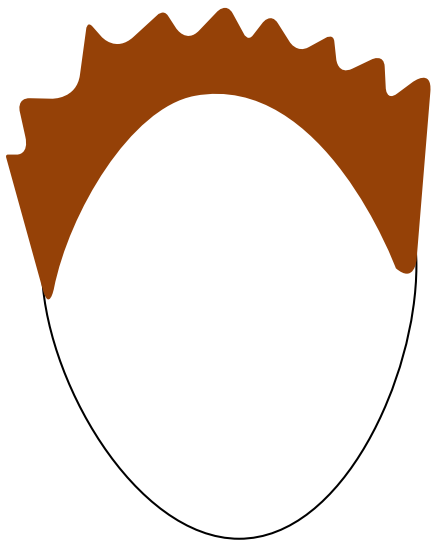
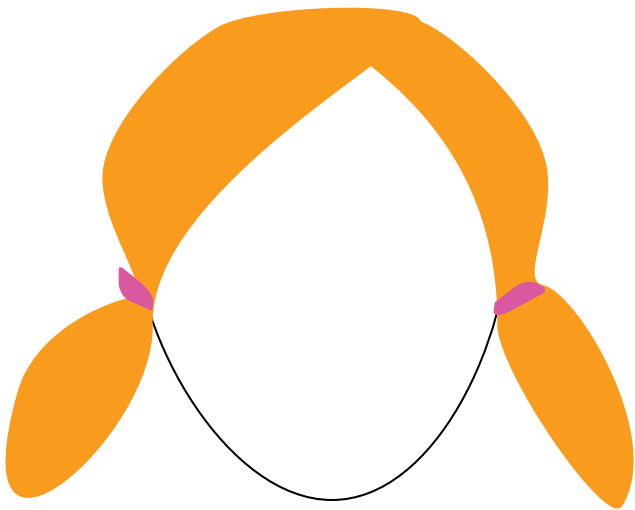
- Listen to “In the Pines,”  Track 10.
 - *What is the mood of this song?*
 - *How does the music tell us what the mood is? Is it fast or slow? Loud or soft? Bouncy or smooth?*
- Listen to “Uncle Pen,”  Track 3.
 - *What is the mood of this song? Is it the same or different than “In the Pines”?*
 - *How does the music tell us what the mood is? Is it fast or slow? Loud or soft? Bouncy or smooth?*
- Have students choose a different mood for “In the Pines” or “Uncle Pen” and sing the chorus in a way that reflects this mood.
 - *What did you do to create the new mood?*
 - *Was it faster or slower? Louder or softer?*
 - *What else did you change?*

Waltz to “In the Pines”

- Explain that “In the Pines” is a waltz, a style of music and dance that is counted in three: Beat 1 is strong, and beats 2 and 3 are weak. In this simplified version of the waltz, the students step down on the strong beat and up on the weak beats (DOWN-up-up).
- Ask students to line up in single file in a circle:
 - Beat 1 (down): Step forward on your right foot and bend your knee as you plant your foot down.
 - Beat 2 (up): Bring your left foot to meet your right, stepping on your tiptoes.
 - Beat 3 (up): Step on tiptoes in place on your right foot.
 - Repeat the three steps, beginning on your left foot.
- Once students are comfortable with the movement and can do it up to speed, play “In the Pines,”  Track 10, again and have them waltz in a circle to the music.
- If they master the waltz moving in a circle, try it in partners.

Explore Emotions and Opposites Through “In the Pines”

We can feel many emotions when we sing. Draw some emotions and their opposites on the faces below. Be sure to write what each emotion is!

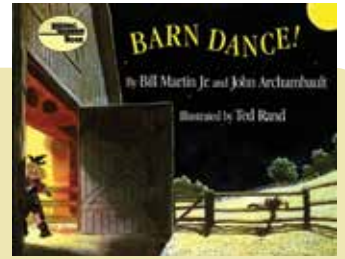




Literacy Extension: *Barn Dance!* and *Passing the Music Down*

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

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



Musical Word Wall

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



Chinese Traditional with Qian Yi

Genre and Artist Overview

Folk music and opera are the two main forms of Chinese traditional music. Both forms are based around a pentatonic scale, and use string, woodwind, and percussion instruments. Performers generally sing in falsetto, and perform solo or in unison with accompanying instruments. A strong emphasis is placed on expression and melisma in vocal performances.

Unlike Western opera, opera in China includes not only singing and acting, but sometimes also acrobatics, dancing, martial arts, and poetry. There are roughly 370 forms of Chinese opera; the most widely known are Beijing (or “Peking”) opera, Sichuan opera, and kunqu, which Qian Yi performs. Kunqu has contributed many famous works to the canon of Chinese opera, including *The Peony Pavilion*, *The White Snake*, and *The Peach Blossom Fan*.

Resources for Teachers

Listening:

- You can hear more of Qian Yi’s music at qianyiarts.com.
- *Chinese Opera: Songs and Music* (Smithsonian Folkways)
- *China* (Smithsonian Folkways)

Documentaries:

Visit  carnegiehall.org/MELinks to find links to view the following documentaries:

- *Peking Opera* (CCTV)
- *Chinese Musical Instruments* (CCTV)

New York City Resources:

- New York Chinese Opera Society and NYCOS Youth Troupe (nycos.org)
- Museum of Chinese in America (mocanyc.org)
- Chinese Theatre Works (chinesetheatreworks.org)
- New York City neighborhoods: Flushing (Queens), Sunset Park (Brooklyn), and Chinatown (Manhattan) all have large Chinese communities, including restaurants, stores, schools, and cultural resources.

Meet Qian Yi!



Ni hao, Musical Explorers,

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

Your friend,
Qian Yi

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



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

Leaving from
Park Slope, Brooklyn



We asked Qian Yi ...

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

I remember hearing my grandmother singing opera songs at home.

Do you have a favorite Chinese traditional song?

Yes, "Mo Li Hua"!

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

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



Here's how you write the word *music* in Chinese. Try writing it yourself by tracing over the lines.

音乐



Arriving at
Chinatown, Manhattan

Lesson 1: Learning “Mo Li Hua”

Aim: How can we use hand gestures to interpret a song?





Summary: Students learn to sing “Mo Li Hua” and explore gestures to interpret the song.

Materials: Musical Explorers CD or online audio, Musical Explorers Student Guide

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

Vocabulary: gesture, opera, pipa, unison

Sing “Mo Li Hua”

- Listen to “Mo Li Hua,”  Track 12. Note how the pipa plays the melody in unison with the singer, which is characteristic of Chinese traditional music. You can also listen to a pipa demonstration,  Track 15 and learn about the pipa on SG14.
- Learn the lyrics to “Mo Li Hua” using  Track 13.
- Put the lyrics and melody together by using call and response on “Mo Li Hua” chorus,  Track 14. Refer to the music on the following page.

“Mo Li Hua” Translation

Chorus:


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

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





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


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

Perform Hand Gestures to “Mo Li Hua”

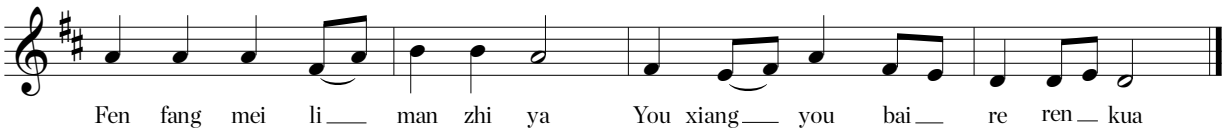
- In Chinese opera, the performers use formal hand gestures to enhance their performance. Qian Yi drew on this tradition to create gestures for “Mo Li Hua.”
- Learn the gestures for “Mo Li Hua” as you listen to the song,  Track 12. Try singing along as you do the movements

Open Gate
Closed Gate
Open Gate
Closed Gate










Hao yi duo mei li de mo li hua Hao yi duo mei li de mo li hua



Fen fang mei li man zhi ya You xiang you bai re ren kua




Orchid Fingers



Hidden Dragon

Create Your Own Hand Gestures for “Mo Li Hua”

Create new hand gestures for “Mo Li Hua” by playing musical freeze tag.

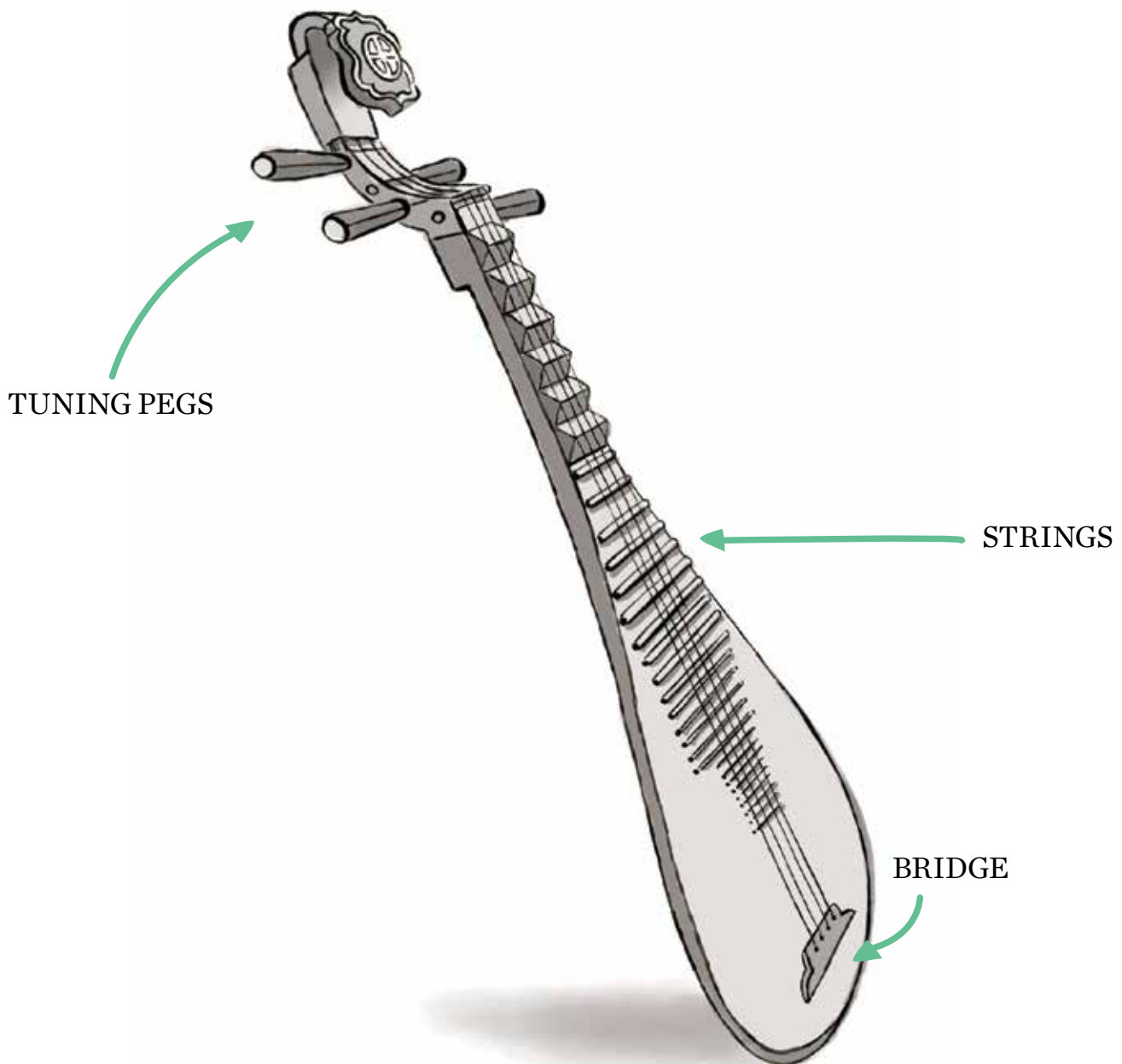
- Play “Mo Li Hua,”  Track 12, and ask students to move just their hands to the music.
- When you stop the music, ask them to freeze and hold their poses.
- Look around the room at all the different poses. Ask several students to name their poses and write down the names.
- After you’ve done this several times, see if the students can remember the gestures based on their names.

Musical Word Wall

Add the words *gesture*, *opera*, *pipa*, and *unison* to the Musical Word Wall.

Explore the Pipa

The pipa is one of the most popular traditional Chinese instruments. It has been played in China for almost 2,000 years! Sometimes called the Chinese lute, it has a pear-shaped wooden body and four strings. The strings used to be made of soft silk and plucked with the fingernails; today, the strings are steel, so pipa players attach fake fingernails to their fingertips. Pipa players also make percussive sounds by striking the instrument's body, or twisting its strings to make a cymbal-like sound.



Lesson 2: Exploring “Xia Shan”

Aim: How can we use melodic phrases to represent characters in a song?


Summary: Students learn how the melody illustrates the story of “Xia Shan” and create their own melodic phrases to represent the characters in the song.

Materials: Musical Explorers CD or online audio, Musical Explorers Student Guide, pitched instrument (e.g., xylophone, keyboard, or Orff instrument)

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

Vocabulary: melodic phrase, pantomime, pentatonic scale

Explore “Xia Shan”

- Listen to “Xia Shan,”  Track 16. Notice again how the pipa plays the melody in unison with the singer.
- Read the English translation of the lyrics to “Xia Shan,” a song about a Buddhist nun who escapes down a mountain and wonders whether she will be lucky in her life.
 - *Do you believe there is such a thing as luck?*
 - *What is an example of when you’ve had good luck? Bad luck?*

“Xia Shan” Translation

Li liao an men lai shan xia,
Yi lu li nan cang duo.
Zhan qian gu hou mei ren jia,
Ya! Zhi ting de xi que cha cha,
Wu ya wa wa.

*I escape from the temple
And run down the mountain.
The good-luck bird sings to me,
Ya! But the bad-luck bird sings, too.
I don't know if I will be lucky.*

Wei zhi ci qu shi ruhe,
Shi wo xin jing pa, shi wo xin jing pa.

*Now that I have escaped.
I don't know what will happen to me tomorrow.*

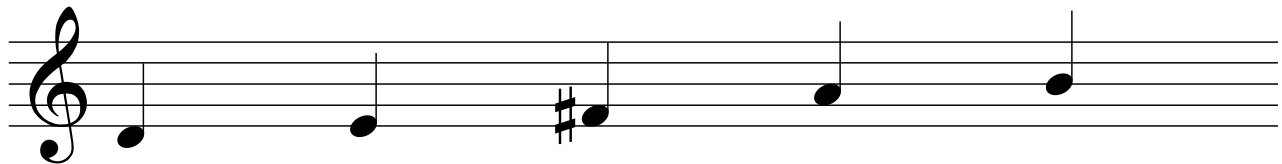
Create a Pantomime for “Xia Shan”


- Read each line in the text and develop a movement or movements for each line.
 - *Pantomime is when you act something out silently, without speaking. We're going to invent pantomime gestures to act out the story in “Xia Shan.”*
- Perform the text as a recited poem with movement.
- Play “Xia Shan,”  Track 16, and perform your pantomime along with the music.

Create Music for the Characters of “Xia Shan”

This activity is appropriate for older or more experienced students.

- Chinese traditional music is based on the pentatonic scale, which is made up of five notes.



- Introduce the pentatonic scale to the class using  Track 17; if possible show the students the scale on an Orff instrument or keyboard. Contrast the pentatonic scale with the standard seven-note major scale.
- Use the body scale activity on TG18 to demonstrate the pentatonic scale and the major scale. The pentatonic scale corresponds to scale degrees 1, 2, 3, 5, and 6.
- As a class, create melodic phrases using the five pitches of the pentatonic scale that illustrate the good-luck bird, the bad-luck bird, and the nun running down the mountain in the song “Xia Shan.”
 - *Should the good-luck bird be represented by a high or low sound? Should the notes move quickly or slowly? Should there be many notes or just a few?*
 - *Should the bad-luck bird be represented by a high or low sound? Should the notes move quickly or slowly? Should there be many notes or just a few?*
 - *When the nun runs down the mountain, which way should the music go?*
- Read the English translations of the lyrics and illustrate the text with the musical phrases you’ve composed.





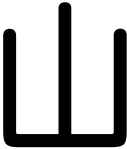
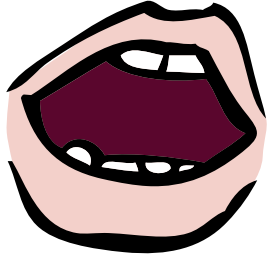
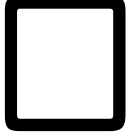

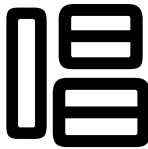


Creative Extension: Explore Chinese Characters

- On SG15, your students will have the opportunity to explore the Chinese written language, which uses characters that are like simple drawings for the words they represent.

Explore Chinese Characters

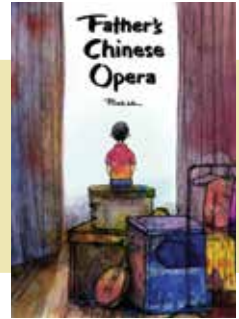
The Chinese written language uses characters for each word instead of letters. If you look carefully the characters are like simple drawings of the words. Trace the first character, and try drawing the others on your own.

	<p>Niao</p>  <p>bird</p>	
	<p>Shan</p>  <p>mountain</p>	
	<p>Kou</p>  <p>mouth</p>	
	<p>Chang</p>  <p>sing</p>	



Literacy Extension: *Father's Chinese Opera*

In *Father's Chinese Opera* by Rich Lo, a boy spends a summer backstage at his father's Chinese opera and tries to figure out how to become part of the show.



Musical Word Wall

Add the words *melodic phrase*, *pantomime*, and *pentatonic scale* to the Musical Word Wall.



Sudanese Celebration Songs with AlSarah

Genre and Artist Overview

AlSarah’s music draws on a Sudanese musical tradition called “aghani al-banat,” songs composed by women to be sung at social gatherings, celebrations, and weddings. Some of these songs have been passed down and adapted for generations. Others continue to be composed today by the singers themselves. Aghani al-banat tell the story of women’s everyday lives, in a culture where women’s voices are not prominently heard. Traditionally sung in unison and accompanied by hand clapping or percussion, some of these songs have been reimagined by AlSarah in a style she calls East African retro-pop; her band, the Nubatones, performs this music to honor Nubian tradition and make it their own.


AlSarah was born in the Sudanese capital of Khartoum. When she was eight, her family fled to Yemen, to escape the strife and a stifling regime in Sudan. Four years later, civil war broke out in Yemen, and the family fled yet again, this time to western Massachusetts. The entire Sudanese population in the US numbers less than 50,000; many, like AlSarah’s family, immigrated to the US in the 1990s as refugees and are spread out in cities across the country. The closest sizable enclave to New York is in the Washington, DC area.

Resources for Teachers

Listening:

- You can hear more of AlSarah’s music at alsarah.com.
- AlSarah is part of The Nile Project (nileproject.org), which brings together artists from 11 Nile countries to make music that combines the region’s diverse instruments, languages, and traditions.
- Two other Sudanese artists who draw on Sudanese tradition to create their own sounds are Rasha and Abdel Gadir Salim.

Videos:

- AlSarah has fond memories of television programs she watched as a little girl in Khartoum. Visit  carnegiehall.org/MELinks to find links to the following music videos (in Arabic) from these shows.
 - “Bldetna aljameela”: This song speaks of the beauty of Sudan and asks everyone to join together to make the country better through hard work and education.
 - “Alqarwaya”: This early version of a famous and oft-recorded song shows children doing a dance from the Shaigya tribe, with one line doing the women’s part and the other doing the men’s part.
 - “Ana Sudani”: This song has a chorus that repeats “I am Sudanese.” The video showcases different parts of Sudan, and the children are wearing traditional garb from different tribes.

Culture:

- Sudanese Kitchen (sudaneseKitchen.com): This food blog, written in English, showcases Sudanese food and culture.

Meet Alsarah!



Ahlan, Musical Explorers!

I was born in a city called Khartoum, which is in an African country called Sudan. My family had to leave Sudan when I was eight because of serious troubles there. We came to the US when I was 12, and now I live in Crown Heights with people from all over the world. I love the songs that I learned in my country—songs of celebration that were written and sung by women and taught to me as a little girl. I'm so excited to share these songs with you! And I'm especially excited that I get to perform with my sister, Nahid!

Wa shokran,

Alsarah



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



Leaving from
Chinatown, Manhattan



We asked Alsarah ...

What did you eat for breakfast growing up in Khartoum?

Like most people in my country, I ate fowl (fava beans) for breakfast every day. Sometimes I ate eggs, too.

What was your favorite Sudanese tradition?

The bridal dance! In Sudan, weddings are a big deal and the entire neighborhood gets involved. As part of the wedding, the bride performs songs and dances that she creates and practices for months. It is the job of all her little cousins to help her practice and sing along; that's where I learned some of the songs I now sing.

Is there a special kind of traditional dress in Sudan?

In my part of the Sudan, women traditionally wear a toub, which is basically a kind of large scarf wrapped around the body over your dress, and the men wear a long, white tunic called a jalabiya.



Here's how you write the word *music* in Arabic. Try writing it yourself by tracing over the lines.

موسيقى



Lesson 1: Learning “Jibal Alnuba” / “Alnar”

Aim: How do we use body percussion and rhythm to create the accompaniment to a melody?




Summary: Students learn to sing a medley of two songs while using body percussion to create rhythmic accompaniments.

Materials: Musical Explorers CD or online audio, Musical Explorers Student Guide, SMART Board or other video player


Standards: National 1, 2, 3, 4, 6, 9, 10, 11; NYC 1, 2, 4

Vocabulary: body percussion, call and response, medley, rhythmic layering, steady beat

Sing “Jibal Alnuba” / “Alnar”

- Listen to “Jibal Alnuba” / “Alnar,”  Track 18. This is a medley—two songs that are joined together. Both of these songs are about being separated from someone you love, and what you’ll do for that person’s sake while waiting for him or her to return.
- Learn the lyrics to “Jibal Alnuba,”  Track 19. The song is in the form of a call and response.
- Learn the melody to “Jibal Alnuba,”  Track 20, with one group singing the call and the second group singing the response.

(Sung one octave below)




(2nd time only)



Hai ya gal - bi____ (La lay la lay lay____ lay) Hai ya gal - bi____ (la lay la lay lay____

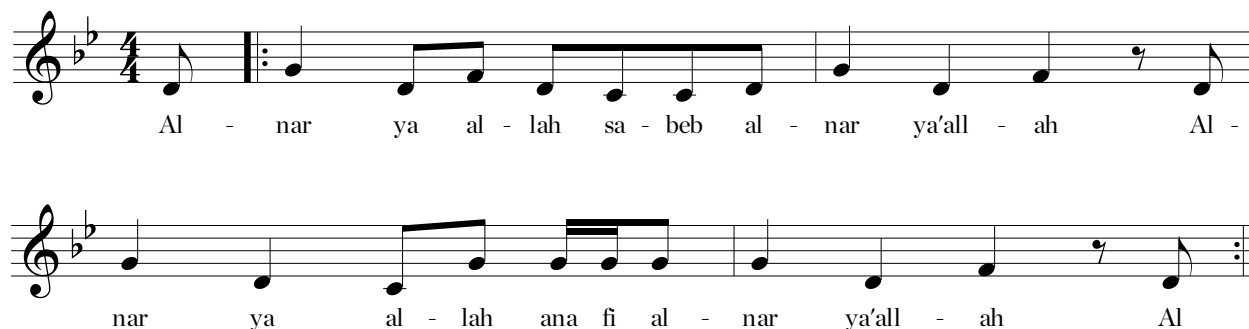
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lay) Sa - fr mi - ni____ (La lay la lay lay____ lay) Sa - fr mi - ni____ (la lay la lay lay____

(In unison)



9
lay) La lay la lay la lay lay La lay la lay la lay lay La lay la lay la lay lay La lay la lay la lay lay

- If the students become comfortable with “Jibal Alnuba,” they can also learn the lyrics,  Track 21, and melody,  Track 22, to the chorus of “Alnar.”



Al - nar ya al - lah sa - beb al - nar ya'all - ah Al -

nar ya al - lah ana fi al - nar ya'all - ah Al

“Jibal Alnuba” / “Alnar” Translation

“Jibal Alnuba”

Hai ya galbi
La lay la lay lay lay

*Oh my heart
La lay la lay lay lay*

(Habibi) Safr mini
La lay la lay lay lay

*(My love) has traveled from me
La lay la lay lay lay*

La lay la lay la lay lay, la lay la lay la lay lay
La lay la lay la lay lay, la lay la lay la lay lay

*La lay la lay la lay lay, la lay la lay la lay lay
La lay la lay la lay lay, la lay la lay la lay lay*

“Alnar”

Alnar ya allah sebab alnar ya allah
Alnar ya allah ana fi alnar ya allah

*The fire, oh Allah, the reason for the fire, oh Allah
the fire, oh Allah, I am in the fire, oh Allah*

Chorus:

Abui gal ley ma tabii elmileh
Gal ley ma tabii elmileh
Ana babii elmileh ashan jameel elsameh

*My father told me not to sell the salt
He told me not to sell the salt
I sell the salt for the sake of the beautiful and good*

(Chorus)

Abui gal ley ma tabii elshatta
Aal ley ma tabii elshatta
ana babii elshatta ashan jameel ellgta

*My father told me not to sell the chili
He told me not to sell the chili
I sell the chili for the sake of the beautiful and one
of a kind*

Explore Body Percussion in “Jibal Alnuba” / “Alnar”

- Using a SMART Board or other video player, watch AlSarah and her sister, Nahid, perform the song at carnegiehall.org/MELinks.
- Listen for the different body percussion sounds.
 - *How do they make the different sounds?*
- Notice when the rhythms get faster and slower, simpler or more complicated.
 - *How does the music feel different when the rhythm is faster or slower, simpler or more complicated?*
- Listen for the second song, “Alnar,” which starts when they begin clapping together on every beat. Ask the students to raise their hands when they hear the beginning of “Alnar.”

Explore Rhythmic Layering in “Jibal Alnuba” / “Alnar”

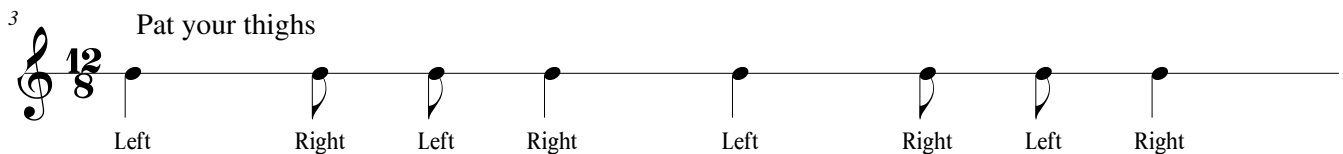
- There are three different rhythms that AlSarah and Nahid use and layer on top of each other. There are three different sounds they create with their hands: tapping their thighs, clapping, and snapping.
- Divide the class into three groups. Group 1 establishes a steady beat, clapping on every beat (1-2-3-4).




- When the beat is steady, lead Group 2 in snapping or stomping on beats 1 and 3.



- When the students are ready, lead Group 3 in adding the syncopated rhythm below by patting their thighs. If the students are not ready to do this, the teacher can tap this rhythm while the students maintain the beat.



- Play the song once again,  Track 18; students can play along, choosing any one of the beats and any of the body percussion sounds. They can also use the body percussion compositions they create on SG18.

Compose with Body Percussion

- Using SG18, have students work in partners to create their own rhythmic phrases using body percussion. You can begin with a class brainstorm and create an example together before breaking up into pairs.
- After the students have finished, have partners take turns presenting their body percussion compositions while the class claps the steady beat.

Musical Word Wall

Review the vocabulary word *steady beat*, and add the words *body percussion*, *call and response*, *medley*, and *rhythmic layering* to the Word Wall.



Compose with Body Percussion

You can create a body percussion composition to perform with a partner, just like Alsarah and Nahid. Circle TWO body percussion sounds below that you want to use.



Clap



Clap two hands with your partner's two hands



Stomp



Tap your thigh



What else?

Your composition is eight beats long, from 1 to 8. Where do you want to put your two sounds? If you want silence, you can leave a space blank.

For example:

1	2	3	4	5	6	7	8
clap	clap	stomp	clap	clap	clap	stomp	

Now it's your turn:

1	2	3	4	5	6	7	8

Your class can clap or count the steady beat while you and your partner perform your composition.

Lesson 2: Exploring “Habibi Taal”

Aim: How does a scale provide the building blocks for a song?





Summary: Students explore the five-note, minor pentatonic scale and learn to sing “Habibi Taal.”

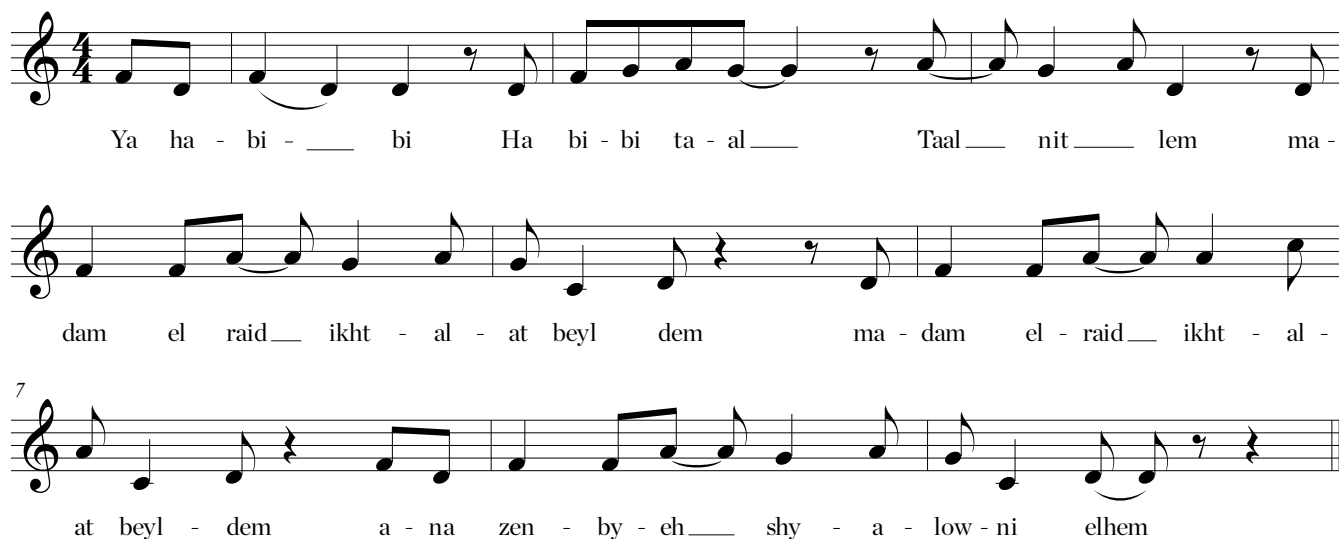
Materials: Musical Explorers CD or online audio, Musical Explorers Student Guide, tape, SMART Board or video player

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

Vocabulary: skip, step

Sing “Habibi Taal”

- Listen to “Habibi Taal,”  Track 23.
- Learn the lyrics to the chorus,  Track 24.
- Learn the melody of the chorus,  Track 25.
- Listen to the entire song and sing along to the chorus.
- Using a SMART Board or other video player, watch the video of the song, available at  carnegiehall.org/MELinks, which was filmed in Cairo, Egypt.



Ya ha - bi - ___ bi Ha bi - bi ta - al ___ Taal ___ nit ___ lem ma -

dam el raid ___ ikht - al - at beyl dem ma - dam el - raid ___ ikht - al -

7
at beyl - dem a - na zen - by - eh ___ shy - a - low - ni elhem

“Habibi Taal” Translation

Ya habibi

Habibi taal

Taal nitlem

Madam el raid ikhtalat beyl dem

Madam el raid ikhtalat beyl dem

Ana zenbyeh shyalowni elhem

My love

My love, come,

Come, let's be together



So long as love has mixed with the blood

So long as love has mixed with the blood

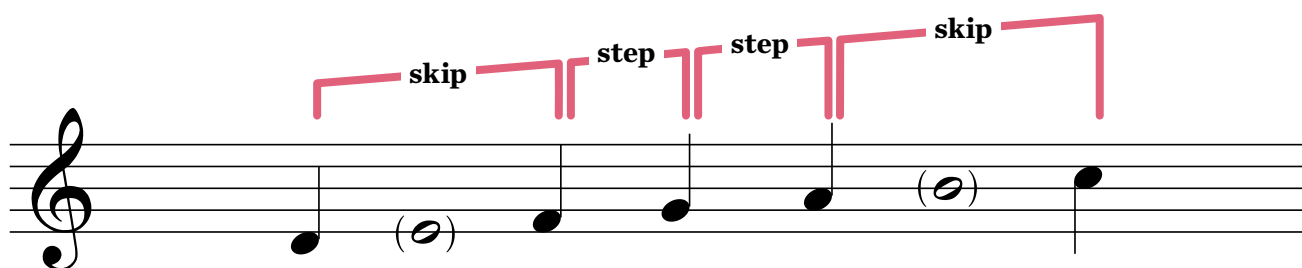
What is my fault to carry the blame

Explore the Pentatonic Scale

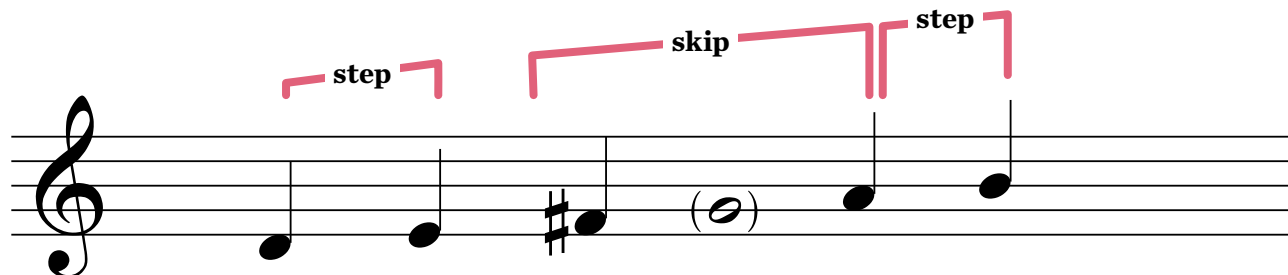
This activity may be more appropriate for older or more experienced students.



- Review the concept of the pentatonic scale, TG40.
- Explain that pentatonic scales are used in many different music traditions, and there are many different pentatonic scales.
- Listen to the pentatonic scale used in “Habibi Taal” chorus,  Track 25. You also can listen to a Sudanese oud demonstration on  Track 27.

Sudanese Pentatonic Scale



Chinese Traditional Pentatonic Scale



- Explore the concept of skips and steps in pentatonic scales using the following activity:
 - Create a musical staff on the floor using five horizontal lines of tape.
 - Have students identify the lines and spaces on the floor staff by placing their feet on either the lines or the spaces. Have students walk in steps on the floor staff (i.e., line to space, space to line, line to space, etc.), demonstrating the major scale.
 - Now do the same exercise, this time directing students to either step on OR skip a space or a line. Explain that the major scale uses every line and space, while pentatonic scales skip different lines or spaces.
 - Demonstrate what steps and skips look and sound like on a pitched percussion instrument or keyboard.
- Compare and contrast the Chinese pentatonic scale (TG40) with the scale used in “Habibi Taal.”
 - Listen to the Sudanese pentatonic scale,  Track 26, once more and compare it to the Chinese pentatonic scale,  Track 17, to hear the difference.
 - Use the floor staff and the instruments to explore the similarities and differences.



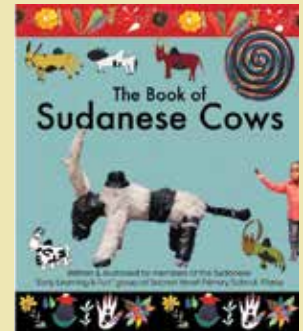
Creative Extension: Explore Nubia

- Using SG19, learn about the ancient civilization of Nubia, one of many civilizations that are part of present-day Sudan. Nubia is more than 8,000 years old, making it one of the oldest civilizations in North Africa, but it was only recently that people began to uncover its rich past. Nubians are one of the many ethnic groups in present-day Sudan. AlSarah calls her band the Nubatones to honor that tradition.



Literacy Extension: *The Book of Sudanese Cows*

The Book of Sudanese Cows was written and illustrated by members of the Sudanese “Early Learning is Fun” Group at Sacred Heart Primary School in Fitzroy, Australia. The group consists of Sudanese refugees, young students, teachers, and parents from the school. Their book features artwork made by the participants and teaches about the cultural significance of cows in the Sudan. Visit [carnegiehall.org/MELinks](https://www.carnegiehall.org/MELinks) to find a link to a digital version of this book.



Musical Word Wall

Add the words *skip* and *step* to the Musical Word Wall.



Explore Nubia

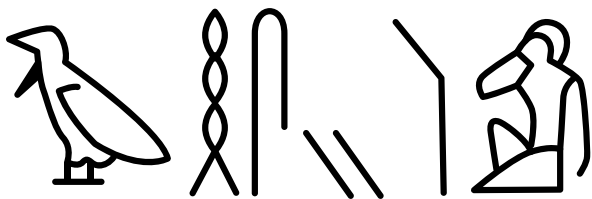
For thousands of years, some of the land that is now part of Sudan was in a civilization called Nubia. That's why Alsarah's band is called the Nubatones. Nubia stretched all along the Nile River from Sudan into Egypt. It was one of the oldest civilizations in northern Africa—more than 8,000 years old!



Here are Nubian pyramids.



Nubians were known to be excellent archers. These are ancient statues of Nubian archers with their bows and arrows.



These are Nubian hieroglyphs, an early form of writing based on pictures. What do you think they mean?

Create your own hieroglyphs that say “musical explorer” in the box below.

Semester One

Before the Concert

- Review the three artists and music that the students encountered during semester one.
- Look at SG4–5 and have students find the countries represented on the map.
 - *What do you remember about the artists and their music?*
- Listen to a brief excerpt by each of the artists on the Musical Explorers CD.
- As a class, brainstorm and write down some questions the students can think about during the concert.
- Brainstorm with students about how to be active listeners, enthusiastic performers, and successful audience members during the concert.
- Prepare students for what they will encounter on their visit to Carnegie Hall by completing the activity Welcome to Carnegie Hall’s Zankel Hall on SG20–21.

After the Concert

- Look at the questions you brainstormed before the concert. Have the students try to answer the questions after attending the performance.
- Reflect on your concert experiences after visiting Carnegie Hall with your students by completing the activities on SG22 and SG23.
- Share your students’ reflections with us by emailing them to musicaexplorers@carnegiehall.org.



Welcome to Carnegie Hall's Zankel Hall



Hi! I'm Sid, and I'm thrilled to be your host for Musical Explorers! Getting to spend time at Carnegie Hall is my favorite part of the year, and I can't wait to hear lots of great music from all over New York City and the world with you. I hope you're all ready to be Musical Explorers. See you soon!

Meet Sid!

**Meet the
ushers!**



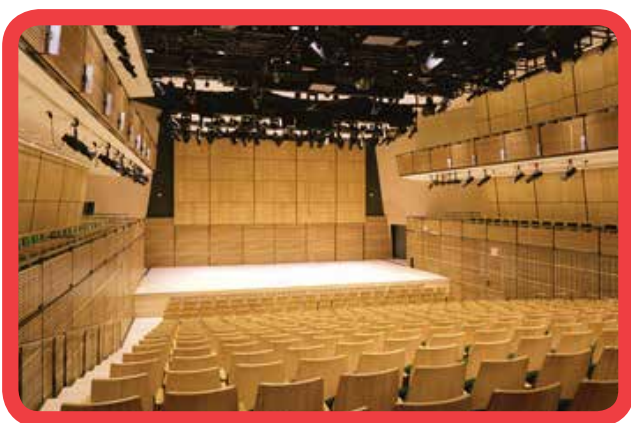


This is Carnegie Hall.

You'll enter here and go down the escalator.



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



What Did You See and Hear at Carnegie Hall?

Draw pictures of your trip to Carnegie Hall below.



Who Is Your Favorite Artist?

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

Dear _____,

Your friend,





Calypso with Etienne

Genre and Artist Overview

Calypso traces its roots back to west Africa in the 1600s and a traditional form of music known as “kaiso.” Modern calypso was born in Trinidad and Tobago in the early 1900s, merging west African elements with French influences. Calypso developed in tandem with the Mardi Gras Carnival, which was brought to Trinidad by the French. It was within this fertile breeding ground of masquerades, parades, and musical competitions that all the elements of calypso were born, including the steel pan and steel band. As the century progressed, well-known calypso singers began performing and recording in New York, which led to a New York version of calypso that dealt with themes specific to life in the city.

Etienne was born in Trinidad and grew up with calypso, as well as many other kinds of music. He went on to study jazz trumpet, first in Florida and then in New York. As a trumpet player, bandleader, and composer, he is drawing constantly on his Afro-Caribbean roots. “Jazz is creole music,” he says. “As a person in the new world, I’ve been influenced by so much music. I come from a fusion of rhythms, a fusion of cultures.”

Resources for Teachers

Readings:

- *Calypso Calaloo: Early Carnival Music in Trinidad* by Donald Hill
- *Music from Behind the Bridge: Steelband Spirit and Politics in Trinidad and Tobago* by Shannon Dudley



Listening:

- You can hear more of Etienne’s music at etiennecharles.com.
- *Lord Kitchener: Klassic Kitchener, Volumes 1–4*
- *London is the Place for Me, Volumes 1–4*
- *Mighty Sparrow, Volumes 1–4*
- *Mighty Spoiler: Unspoilt*
- *Roaring Lion: Sacred 78’s*
- *Steel Band: Trinidadian Panharmonic Orchestra* (Smithsonian Folkways)
- *West Indian Folksongs for Children* (Smithsonian Folkways)
- *Calypso Awakening: From the Emory Cook Collection* (Smithsonian Folkways)

Documentaries:

- *Calypso Dreams* (directed by Geoffrey Dunn and Michael Horne, 2004)
- *PAN! Our Musical Odyssey* (directed by Jérôme Guiot and Thierry Teston)

New York City Resources:

- West Indian American Day Carnival and Parade: Visit  carnegiehall.org/MELinks to find a link to the website. The West Indian American Day Carnival Association plans this event, which takes place every Labor Day in Brooklyn. The organization also offers Caribbean cultural programs year-round.
- PanFest: This annual steel pan youth competition is held in Brooklyn and hosted by the Carlos Lezama Archives and Caribbean Cultural Center (claccc.org).
- Steel Bands of New York: Visit  carnegiehall.org/MELinks to find a link to the website. This website is a directory of steel bands in New York City.

Meet Etienne!



Bonjou, Musical Explorers!

My name is Etienne, and I am a singer and trumpet player from the island of Trinidad. Trinidad is famous for its Carnival, and Carnival is famous for its calypso music—my favorite! Every September there is a big Carnival parade on Eastern Parkway in Brooklyn with lots of calypso music.

I can't wait to sing and jump up with you at the concert!

Ovwa,

Etienne



Leaving from
Crown Heights, Brooklyn



We asked Etienne ...

What are your first musical memories?

At school, we sang in the choir from age four. Even before that, I heard calypso and many other styles of music on my parents' record player at home.

What is your favorite food from Trinidad?

My favorite Trini food is pelau. It's a one-pot dish with rice, beans, and chicken. So tasty!

Do you have a favorite Carnival character?

One of my favorites is Jab Molassie, one of the first characters I ever played. Jab Molassie is a devil—you smear your body with tar or grease, usually dyed in bright blue, red, or green.

Jab Molassie



Arriving at
Eastern Parkway, Brooklyn



Lesson 1: Learning “Mary Ann”

Aim: What are the characteristic rhythms of calypso?



Summary: Students learn to sing the chorus to “Mary Ann” and explore calypso rhythms with found percussion instruments.

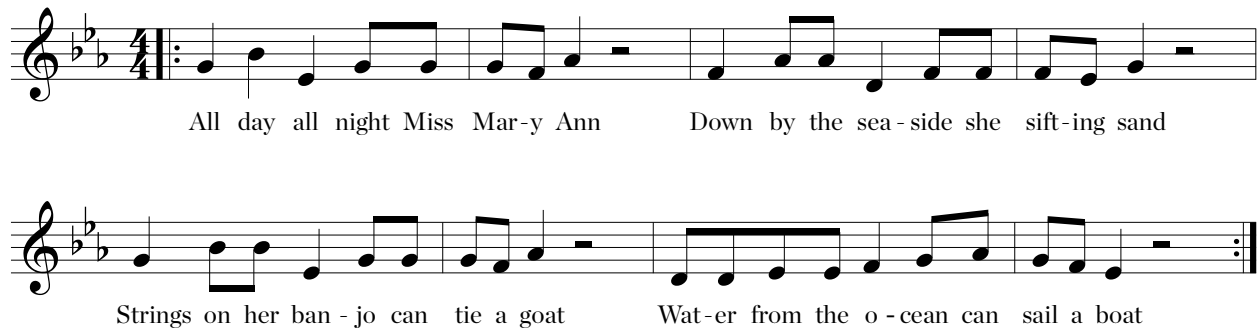
Materials: Musical Explorers CD or online audio, Musical Explorers Student Guide, percussion instruments made from everyday objects

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

Vocabulary: calypso, Carnival, engine room, steel band, steel pan

Sing “Mary Ann”

- Listen to “Mary Ann,”  Track 28. “Mary Ann” is a famous calypso song that incorporates a folk song from Trinidad (of the same title) as its chorus.
- Learn to sing the chorus,  Track 29.



All day all night Miss Mar-y Ann Down by the sea-side she sift-ing sand

Strings on her ban-jo can tie a goat Wat-er from the o-cean can sail a boat

“Mary Ann”

Chorus:

All day, all night, Miss Mary Ann,
Down by the seaside, she sifting sand
Strings on her banjo can tie a goat
Water from the ocean can sail a boat

VJ Day was bacchanal
The whole island played Carnival
People were jumping to and fro
To the rhythm of a red-hot calypso
Hear them singing:

(Chorus)


Port of Spain was really a scene
And pandemonium reigned supreme
The red-letter day we can't forget
Young and old, black and white was in the fête
Hear them singing:

(Chorus)


Whole island was on parade
That was a royal masquerade
Pharaoh, the Bat, Dragon, and Clown
And the Indian with their Hosay coming down
Hear them singing:


(Chorus)

Create an Engine Room with Found Percussion

- The engine room is the group of non-pitched percussion instruments that comprises the rhythm section of the calypso band. Originally, it consisted of found objects—like bottles hit with spoons or graters scratched with metal combs (the “scratch”)—and evolved to include a full range of percussion instruments, like congas and tambourines. While the steel pan is playing the melody and the harmony, the engine room is responsible for keeping the rhythm. It is what makes the band keep going—just like the engine room of a ship!
- Ask the students to each bring in an object from home (e.g., pots, pans, a cup of dry beans, etc.) or find objects in the classroom that can be used to produce percussive sounds—what we call “found percussion.” Try out the different objects as a class and observe the different tone colors produced.
- Decide on ways to categorize the instruments—for example, material type (e.g., metal or wood), pitch type (e.g. low-, medium-, or high-pitched instruments), or how they are played (e.g. strike, scrape, or shake)—and divide the classroom into sections based on the categories.
- First, have the entire class play a steady beat (1-2-3-4) in unison on their instruments.
- The students can then learn any or all of the following characteristic engine room rhythms, using  Track 30.

Engine Room Rhythm 1	
Engine Room Rhythm 2	
Engine Room Rhythm 3	

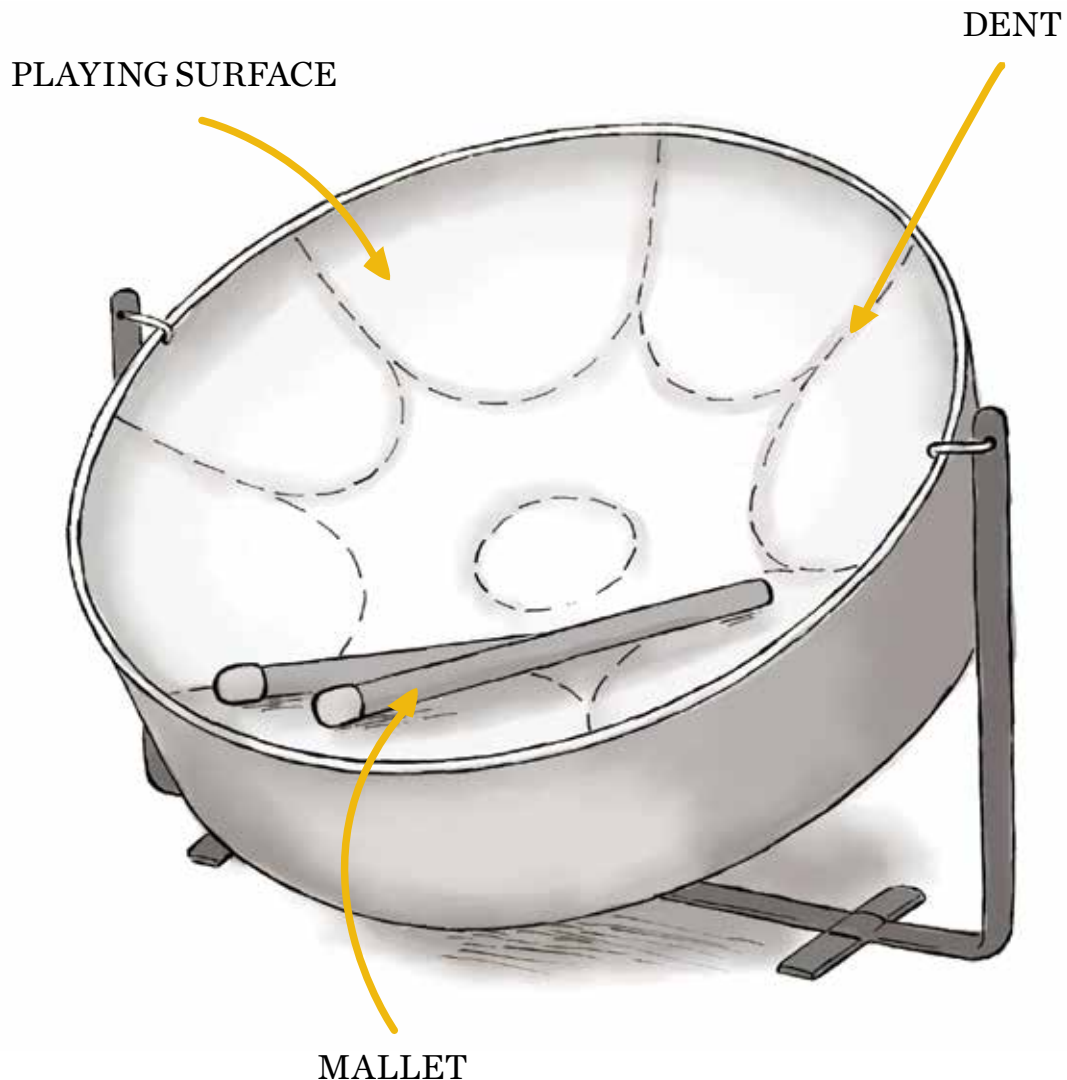
- While one section holds the steady beat, the others can play a calypso rhythm. If your students are comfortable with one rhythm, layer two or three together.
- Using these rhythms, the engine room can play along with “Mary Ann,”  Track 28.

Steel bands formed in Trinidad in response to a law passed in 1884 by the British colonial government that banned the playing of drums in Carnival parades. Instead, musicians began to use found objects, such as pots and pans, garbage cans, and bottles with spoons. Out of this tradition, the steel pan was created from industrial oil drums. The steel pan was the only acoustic instrument invented after 1900. The steel band brings steel pans of different sizes and ranges together with an engine room of non-pitched percussion. Musicians who play steel pans are called “panners.” You can hear a panner improvise on  Track 31. Learn more about the steel pan on SG26.



Explore the Steel Pan

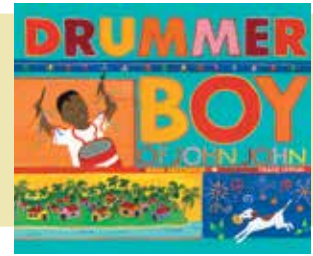
The steel pan is the national instrument of Trinidad and Tobago. Steel pans were originally made from oil drums—big metal containers used to hold oil. The top of the oil drum is heated and stretched into a bowl shape, and then dents are carefully molded into the surface. Each dent plays a different pitch; the bigger the dent, the lower the pitch.





Literacy Extension: *Drummer Boy of John John*

In *Drummer Boy of John John* by Mark Greenwood, steel drum pioneer Winston “Spree” Simon discovers as a boy that he can create tunes by banging on discarded cans.



Musical Word Wall

Add the words *calypso*, *Carnival*, *engine room*, *steel band*, and *steel pan* to the Musical Word Wall.



Lesson 2: Learning “J’ouvert Barrio”

Aim: How is rhyme used in calypso lyrics?




Summary: Students learn to sing and dance to “J’ouvert Barrio,” and explore rhyme in calypso lyrics.

Materials: Musical Explorers CD or online audio, Musical Explorers Student Guide, long stick or bar (for limbo)

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

Vocabulary: chipping, jump-up, limbo, rhyme

Sing “J’ouvert Barrio”

- Listen to “J’ouvert Barrio,”  Track 32.
 - J’ouvert, which means “daybreak” in Trinidadian Creole, is a celebration that happens at the start of Carnival. Calypso bands march and play music, and everyone dresses in costumes and sings and dances.
 - The chorus to “J’ouvert Barrio” is sung in Trinidadian Creole. The verses are sung in English.
- Learn the lyrics to the chorus,  Track 33.
- Learn the melody to the chorus, and put the lyrics and melody together,  Track 34.



J'ou - vert bar - re yeux Pas le - ve la ___ main a se yeux

“J’ouvert Barrio” Chorus Translation

J’ouvert barre yeux
Pas leve la main a se yeux

*Daybreak, block them,
But don’t put a hand on them.*

Carnival is a raucous festival that occurs just before the start of Lent. It is celebrated in Trinidad and other Caribbean countries with a street party, parade, music, and dancing. Many people wear elaborate, colorful costumes that depict traditional Carnival characters, including the Sailor, Dragon, Bat, Pierrot (or clown), Cow, Jab Molassie (or devil), and Moko Jumbie (or stilt walker).



“J’ouvert Barrio”

Chorus:

J’ouvert barre yeux
 Pas leve la main a se yeux
 J’ouvert barre yeux
 Pas leve la main a se yeux

I’ll tell you a story you do not know
 It’s about Carnival and calypso

(Chorus)

It is the folk song and ballad
 Of that beautiful island of Trinidad

(Chorus)

Every year there’s Carnival—don’t forget
 That is Trinidad national fete

(Chorus)

On Carnival morning, six bells chime
 And everyone, they would start to rhyme

(Chorus)

Jump your jump, dance your dance, it’s bacchanal
 Play mas* Monday morning Carnival

(Chorus)

Jump in the line and break away
 Shake your hips, believe, and faint away

(Chorus)

Jump in the line and smack your lips
 Roll you eyes, roll your head, and shake your hips

(Chorus)



Monday morning on parade
 Everybody, man, play masquerade

(Chorus)

*Mas is the West Indian tradition of masquerade.



Explore Calypso Movement in “J’ouvert Barrio”

Chipping

- Play the recording of “J’ouvert Barrio,”  Track 32, and ask students to set the steady beat of the song through clapping.
- Explain that when people dance together during the Carnival parade, it is called a jump-up. One of the steps they do is called chipping.
- Chipping is a simple step. You walk in time to the music, stepping on every beat, shuffling your feet a little, and adding hip movement to the step.
- Ask students to stand in a line and form a parade. Play the recording of “J’ouvert Barrio,”  Track 32. Have them practice chipping as they move in a circle or around the room.
- Ask students to do the chipping movement during the refrain and improvise their own movements during verses.

The Limbo

The limbo is a traditional dance contest from Trinidad that is sometimes considered the national dance. It was popularized in the US by Chubby Checker and continues to be a favorite party game.

- While playing “J’ouvert Barrio,”  Track 32, or “Mary Ann,”  Track 28, take a long stick or bar and have two students each hold one end at about shoulder level.
- Have the rest of the students form a line and pass under the bar leaning backwards, with their backs facing the floor, without touching the bar. Anyone who touches the bar is out.
- After all the students have passed through, lower the bar. Keep going around until the last person remains who can successfully limbo under the bar.



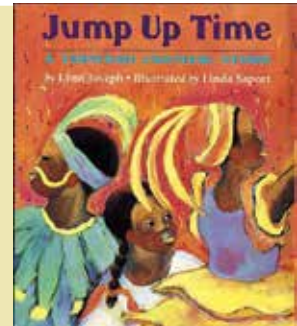
Creative Extension: Discover Calypso Rhymes

- Rhyme is a key feature of calypso lyrics, which generally are in rhyming couplets.
- Read the lyrics to “J’ouvert Barrio” and/or “Mary Ann” aloud.
 - *Which words rhyme? Is there a pattern?*
- Have students turn to SG27 and create their own calypso rhymes, using the rhyming word pairs to complete the lyrics provided. This can be done individually or as a group.



Literacy Extension: *Jump Up Time*

Carnival is supposed to be a happy time, but Lily wishes it were over. In the story *Jump Up Time* by Lynn Joseph, Lily’s family has been working on the gorgeous hummingbird costume for months, but it’s Lily’s big sister, Christine, who will wear it at the children’s Carnival. Lily doesn’t want to wait until next year for her chance to jump up in costume.



Musical Word Wall

Add the words *chipping*, *jump-up*, *limbo*, and *rhyme* to the Musical Word Wall.

Calypso Rhymes

Here are some words about calypso. Draw a line between words that rhyme.

sing

made

long

pants

sun

pan

dance

song

can

fun

parade

thing

Now use the rhyming pairs from above to complete these calypso lyrics.

The day is here, here comes the _____.

I'm sure that we'll have lots of _____.

I wear the costume that I _____

And run to join in the _____.

My friend is playing a steel _____

While I play on an old tin _____.

A man is wearing bright red _____.

He jumps and chips, it's quite a _____!

Then everybody starts to _____.

I think that is my favorite _____!

We celebrated all day _____.

And so ends my calypso _____.



Armenian Folk with Zual



Genre and Artist Overview

The folk songs sung by the vocal trio Zual tell stories of traditional Armenian village life: Girls cast fortunes by moonlight, morning smoke rises from the hearth, young brides weave golden threads through their hair as others spin wool into gossip. These songs traditionally were sung in unison, accompanied by a single instrument. Over time, polyphony—multiple voices singing in harmony—began to emerge; in the early 1900s, composer, ethnomusicologist, and priest Komitas Vartabed refined that practice. Zual follows in Vartabed’s footsteps, reinventing traditional songs by adding new harmonies. For Musical Explorers, the group joins forces with esteemed oud player Ara Dinkjian and percussionist Martin Haroutunian, further expanding the aural palette.



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

Resources for Teachers

Listening:


- You can hear more of Zual’s music at zual.org.
- You can hear Musical Explorers oud player Ara Dinkjian at aradinkjian.com.
- Hayrik Mouradian Children’s Folk Song and Dance Ensemble: Visit  carnegiehall.org/MELinks to view a video of the ensemble.
- Shoghaken Ensemble: Visit  carnegiehall.org/MELinks to find a link.

Stories and Fairy Tales:

- A link to read the full story of the vijag ritual performed on the holiday of Hampartsoum (referred to on SG29) can be found on  carnegiehall.org/MELinks.
- For a favorite Armenian folk tale about a talking fish, see “The Talking Fish” by Hovhannes Tumanian. A link to the story can be found on  carnegiehall.org/MELinks.

To Learn More about Armenian Music and Culture:

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

Visit  carnegiehall.org/MELinks to find a link where you can learn more about Armenian music and culture as well as more about the history of Little Armenia in New York.

Meet Zulal!



Parev, Musical Explorers!

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

Ts'dsootyoon,
Teni, Yeraz, and
Anais, (Zulal)

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



Leaving from
Eastern Parkway, Brooklyn



We asked Zulal ...

What is your favorite Armenian food?

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

Do you have a favorite Armenian holiday?

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

Did you have a favorite Armenian story growing up?

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



Here's how you write the word *music* in Armenian. Try writing it yourself by tracing over the lines.

Եր ւոժ տո՛ւ թի՛ւ



Arriving at
Little Armenia, Manhattan

Lesson 1: Learning “Tamzara”

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





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

Materials: Musical Explorers CD or online audio, Musical Explorers Student Guide

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

Vocabulary: measure, meter, strong and weak beats

Sing “Tamzara”

- Listen to “Tamzara,”  Track 35.
- Learn the chorus to “Tamzara,”  Tracks 36 and 37. As an alternative, learn the simple “Tamzara” chorus—countermelody,  Track 38. The full chorus with the countermelody is  Track 39.

Chorus

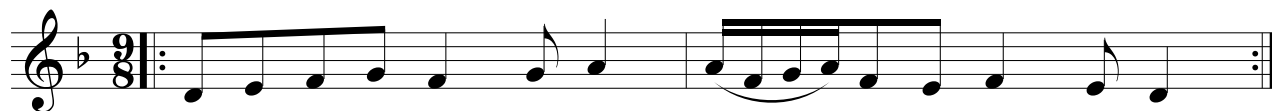


Tam - za - ra - yin bar ___ er ___ u. Oo ___ ser ___ nit al sha - zhe - tsek.



Tam - za - ra - yin bar ___ er ___ u. Ir ___ ar ___ gook - an yar - er - u.

Countermelody



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

“Tamzara” Translation

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

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

Chorus:

Tamzara bar baretsek
Oosernit al sharzhetsk
Tamzarayin bareru
Irar gookan yareru

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

Veri bakhchin dantseru
Hop hop guhnen mancheru
Oor vor akhchig muh desnan
Hon gu dzuren fezeru

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

(Chorus)





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

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

(Chorus)

**red felt hats*

Explore the Distinctive Rhythms of “Tamzara”

- Listen to the simple “Tamzara” chorus—countermelody,  Track 38, and count out the nine beats in each measure, accenting the strong beats, as follows: **1 2 3 4 5 6 7 8 9**.
- Invite the students to join in the counting.
- For more advanced and experienced students, you can explain that the set of nine beats is called a measure, and that 9/8 is the meter of the song. (Students do not have to understand these words to participate in this activity.)
- Explain that the strong and weak beats occur in a surprising, unexpected pattern, giving the music and dance a special feel. Contrast this with the familiar steady beat (e.g., **1 2 3 4**) found in many other songs.
- Using the slowed down chorus,  Track 36, count the nine-beat pattern again, this time clapping on beats 7 and 8. Then play the “Tamzara” full chorus with countermelody,  Track 39, and clap on beats 7 and 8 along with the singers.
- Once the students are comfortable with the pattern, play the full recording,  Track 35, and clap together on beats 7 and 8. If the students are ready, try singing along to the chorus while clapping on beats 7 and 8.

Learn the Tamzara

- There is a traditional Armenian dance also called the tamzara that goes with the song. Visit [carnegiehall.org/MELinks](https://www.carnegiehall.org/MELinks) to find a video of the fall dance. Your students can learn the first set of movements here.



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



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




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



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

Repeat steps 1 through 4 in the opposite direction.

- Using  Track 37, perform the movements during the verses. When the chorus arrives, stand and sing, and then clap on beats 7 and 8.



Creative Extension: The Myth of Tammooz

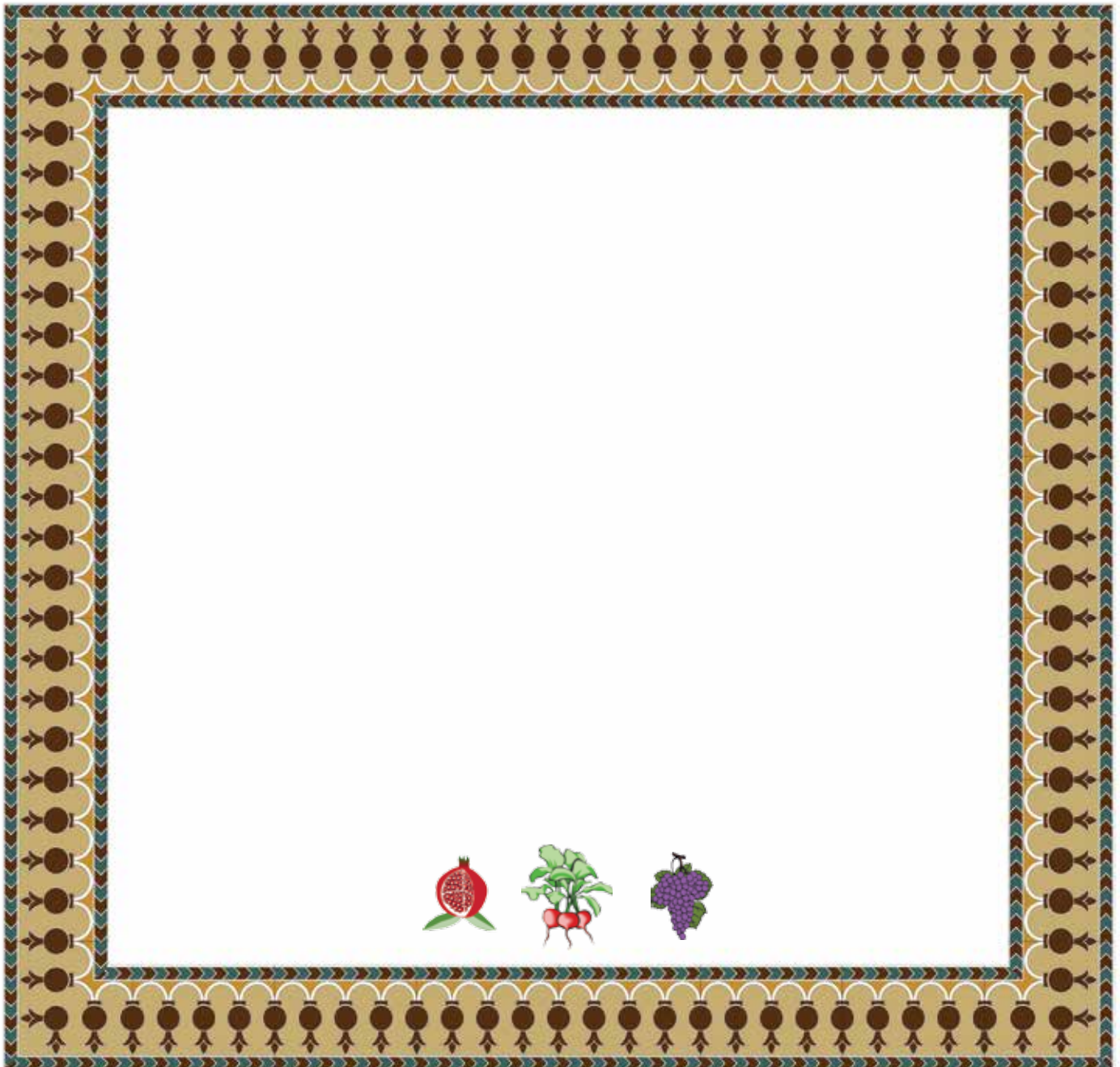
- The tamzara dance comes from ancient times, when the Assyrians ruled Armenia; the dance honored Tammooz, the god of agriculture, so that the harvests would be plentiful and there would be lots to eat. Tammooz is one of the most famous gods in Assyrian and Babylonian mythology.
 - Explore the myth of Tammooz on SG30 and have students draw a picture of what they imagine Tammooz would look like.
 - For additional connections, you can explore agricultural gods and goddesses in other cultures, including the Egyptian goddess Renenutet and the Greek goddess Demeter.

Musical Word Wall

Review the vocabulary words *strong beat* and *weak beat*, and add the words *measure* and *meter* to the Musical Word Wall.

The Myth of Tammooz

The Assyrians believed there was a god who had the power to make sure that the crops they planted grew strong, and there would be plenty of food to eat. They called that god Tammooz. Draw a picture of how you imagine Tammooz would look.



Lesson 2: Exploring Unison and Harmony in Doni Yar”

Aim: How do voices join together to create harmony?




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

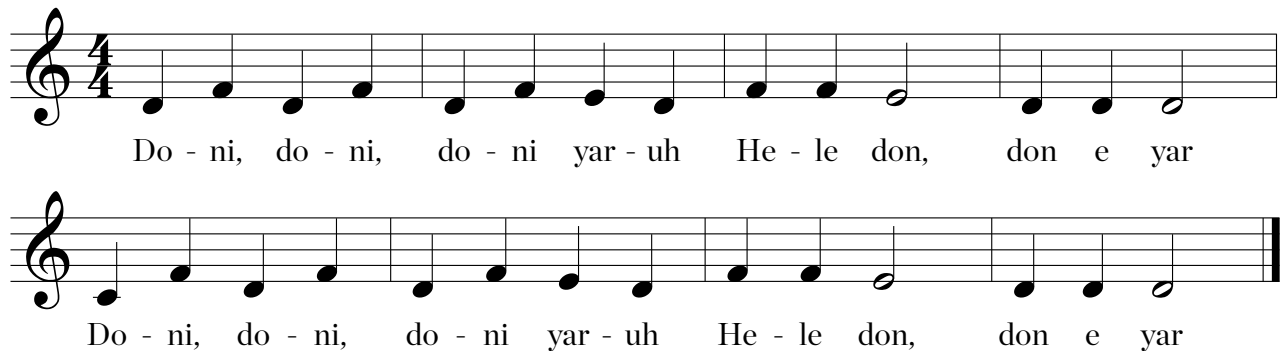
Materials: Musical Explorers CD or online audio, Musical Explorers Student Guide

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

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

Sing “Doni Yar”

- Listen to “Doni Yar,”  Track 40.
- Learn the lyrics to the chorus,  Track 41.
- Learn to sing the chorus,  Track 42.
- Explain that the song is structured as a call and response, with the same refrain (or response) used in both the chorus and the verses.
- Divide the class into two groups to sing the chorus. Have one group sing the call, “Doni, doni, doni, yaruh,” and the other group respond with the refrain, “Hele don, don e yar.” (Students can sing that refrain throughout the song, or only in the chorus.)



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

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

“Doni Yar” Translation**Chorus:**

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

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

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

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

(Chorus)

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

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

(Chorus)

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


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


(Chorus)

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

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

Explore Harmony in “Doni Yar”

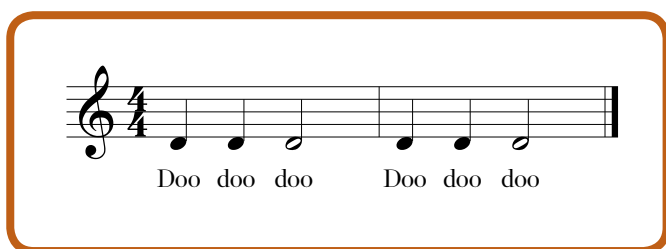
- Listen to “Doni Yar” again,  Track 40, pausing the recording to discuss different elements of the song.
- Notice how all three singers start out singing the melody together, which is called unison.
- Listen for accented shouts; next, listen for the introduction of harmony. Explain that harmony is when two or more notes sound at the same time.
- Explain that all Armenian songs are sung traditionally in unison, but Zulal decided to add harmony and instruments to the songs to make them even richer.
 - *How does the harmony sound and feel in contrast to the unison?*

- Note how the singers start as if they were one voice, spread out into different parts, and then come back together at the end. Notice how they always blend and work well together.
- Explore the oud on SG31, and listen to the Armenian oud demonstration,  Track 43.

Create Musical Harmony

This exercise may be more appropriate for older and more experienced students. You will be exploring harmonic intervals by creating an ostinato, or simple repeated pattern, on the first note of the scale, and then experiencing the harmony created by adding different notes in the scale on the same repeated pattern. Use the body scale exercise, TG18, in conjunction with this activity, having students tap the corresponding part of their bodies as they sing their notes.

- Divide the class into two sections. Have one group sing a simple repeated rhythmic pattern, or ostinato. For example:



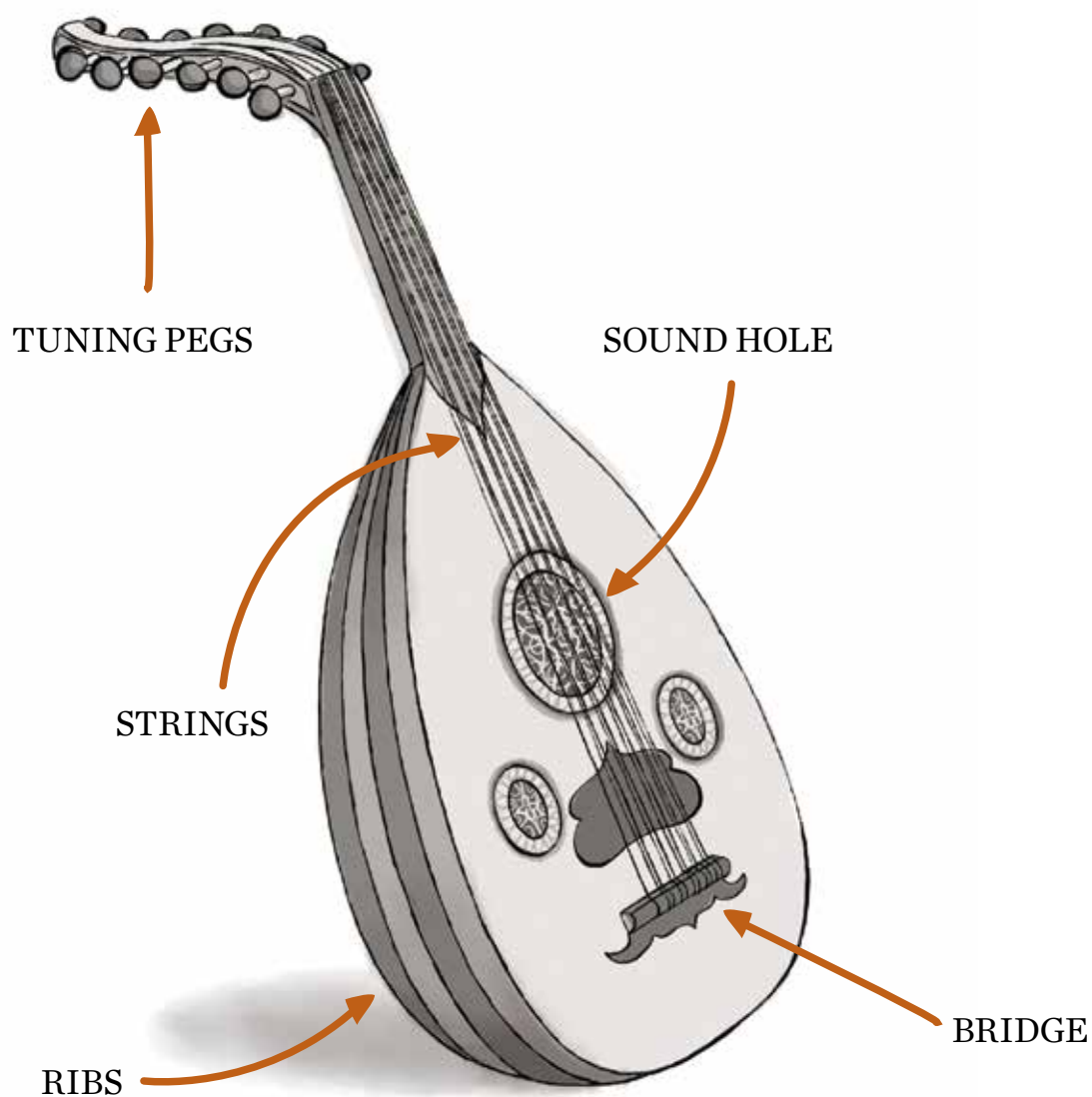
- That note will be the first note of the scale or Do; using the body scales exercise, TG18, students will touch their toes as they sing the note.
- While half the class sings the ostinato, ask the other half to sing the same rhythm an octave above, with their hands in the air (as in the body scale), repeating it over and over. For example:



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

Explore the Oud

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





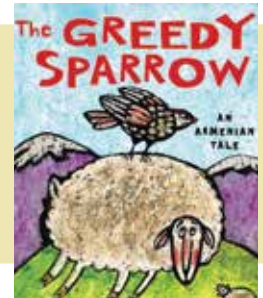
Creative Extension: Explore Harmony in the Lyrics of “Doni Yar”

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



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

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



Musical Word Wall

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

Hip-Hop with Circa '95

Genre and Artist Overview

Hip-hop is a genre of music and an artistic movement that was pioneered by African American, Latino, and West Indian teenagers in the South Bronx in the late 1970s. Hip-hop music developed from earlier African American musical forms of soul, funk, and jazz; it was influenced by extemporized traditions of Jamaica, Trinidad and Tobago, and spoken word poetry. Hip-hop is not just a style of music; it is a culture that includes dance, visual art, and positive messaging.

Circa '95 is the hip-hop duo of Reph and Patty. Patty began transcribing rap lyrics when she was seven—two years after moving to New York from Puerto Rico—so she could understand the words. With few Latina role models, she kept her rapping to herself. It wasn't until after college, with a degree in creative writing, that she went public, joining rapper Reph to form Circa '95. Reph and Patty perform their own original material, rapping in both Spanish and English. Their first album, *Free Lunch*, refers to their beginnings as low-income students in New York City public schools. They see community work as an important part of their role as hip-hop artists.

Resources for Teachers


Readings:

- *Can't Stop Won't Stop: A History of the Hip-Hop Generation* by Jeff Chang
- *Yes Yes Y'all* by Jim Fricke
- *Beats, Rhymes, and Classroom Life: Hip-Hop Pedagogy and the Politics of Identity* by Marc Lamont Hill
- *New York Ricans from the Hip-Hop Zone* by Raquel Z. Rivera
- *How to Rap: The Art and Science of the Hip-Hop MC* by Paul Edwards
- *Hip-Hop Poetry and The Classics* by Alan Lawrence Sitomer and Michael Cirelli

Listening:

- To hear more music by Circa '95, visit circa95.bandcamp.com.
- Some classic songs:
 - Kurtis Blow: “The Breaks”
 - Sugar Hill Gang: “Rapper’s Delight”
 - Grandmaster Flash and the Furious Five: “The Message”
 - Eric B. & Rakim: “I Know You Got Soul”
 - Run-DMC: “My Adidas”
 - Nas: “The World Is Yours”
 - De La Soul: “Me, Myself, and I”
 - A Tribe Called Quest: “I Left My Wallet in El Segundo”

New York City Resources:

- *Brooklyn Magazine’s Map of New York City Hip-Hop Artists, Borough-by-Borough*: Visit  carnegiehall.org/MELinks to find a link to the website.
- Bronx Music Heritage Center Laboratory (1303 Louis Nine Boulevard): This center celebrates the rich history and creative spirit of Bronx music and hosts many hip-hop events.
- Graffiti Wall of Fame (106th St. and Park Avenue, East Harlem): For more than 20 years, graffiti artists have been painting on this giant wall next to the railroad tracks.
- Hunts Point Village of Murals: A series of murals surrounding the headquarters of The Point CDC (940 Garrison Avenue, Bronx).

Meet Circa '95!



Hi Musical Explorers!

Our names are Reph and Patty, and we perform a style of music that is known all over the world: HIP-HOP! We bet you already know some hip-hop songs, but did you know that hip-hop (like us) was born in New York City? Have you ever seen hip-hop dancers and musicians in your neighborhood or on the subway? We write and perform our own songs about life in the city and some of them are in Spanish and English.

We can't wait to have a good time and rhyme with you at Carnegie Hall!

See you soon!

Reph and Patty (Circa '95)

Musical Explorers

c/o Carnegie Hall

881 Seventh Avenue

New York, NY 10019

Leaving from
Little Armenia, Manhattan



We asked Circa '95 ...

What were your first memories of hip-hop as a child?

Patty: One of my first memories is hearing hip-hop music on the radio. I would use a hairbrush like a microphone and sing along in front of the mirror, pretending I was on stage.

Reph: As a child, I remember b-boys and b-girls (hip-hop dancers) dancing in the park. Their music and their dance moves were exciting!

What do you love most about hip-hop?

Patty: I love that anyone and everyone can participate! Hip-hop celebrates your individuality and creates spaces for you to express yourself.

Reph: I love that hip-hop is bigger than just a type of music or dance. It's a culture. It's a way of life.

What is the first step to writing a hip-hop song?

Patty: Think of a theme you would like to write about. Write words that inspire and motivate you. The words can repeat and rhyme. Before you know it, you have a story to tell—and a beautiful song!

How do you know when you have a good message?

Reph: When your music is true to who you are and you bring joy to the people who hear it.



Arriving at
South Bronx

Lesson 1: Learning “Hip-Hop Hooray”

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


Summary: Students learn to sing the hook to “Hip-Hop Hooray” and learn about key elements in hip-hop songs, including hooks, rapping, and beatboxing.

Materials: Musical Explorers CD or online audio, Musical Explorers Student Guide

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

Vocabulary: beatboxing, DJ, hook, MC, rap, top rock

Learn the Hook of “Hip-Hop Hooray”

- Listen to “Hip-Hop Hooray,”  Track 44. Sing along to the hook as you listen.
 - The hook is the repeated phrase that returns like a chorus.
 - The verses are rapped by Reph and Patty.
- Read the verses of “Hip-Hop Hooray.” Discuss the meaning of the lyrics.

“Hip-Hop Hooray” is a famous hip-hop song recorded by Naughty by Nature in 1992. Reph and Patty grew up listening to this song. They took the hook and underlying beat from this song and adapted it, adding their own lyrics. Hip-hop musicians often take the beat and hook from songs that already exist and use them in their own way.



“Hip-Hop Hooray”***Hook:**

Hip-hop hooray,
 Ho ... hey ...
 Ho ... hey ...
 Ho ... hey ... ho

Reph:

Welcome to the room
 Our class is now in session
 Hip-Hop 101
 So come an' check the lesson
 Lesson number one
 Time to have some fun
 Five elements to invent with the culture
 Props to the DJs
 The MCs we flowing
 The b-girls and b-boys
 The writers be knowing
 Like where do we come from
 And where are we going?
 Born out the broken and burning no help
 Knowledge of self and health equals wealth
 It can't be denied
 For hip-hop we ride worldwide
 True
 Just how we do
 Born in the Bronx
 Now it lives inside of you
 And me
 He and she
 It's who we are
 And who we gonna be
 Roots is deep they reach across the sea
 So we keep on growing like a tree
 Like a tree ...

(Hook)**Patty:**

So we taking it back to a time
 When people had a lot to say
 All up in they rhymes
 Moving to the beat
 Fresh was the word
 You had to be unique
 So get up, stand up
 Get up on your feet
 And hit the concrete
 We reppin' for the Boogie Down
 Home of the originators
 Props to hermanas
 My sistas that rock mics
 Aqui es donde estamos
 Yeah, that's where I'm from
 Get down with the culture
 B-boys, b-girls
 Yup, they still around
 Hip-hop is alive and well
 Listen, we got many stories to tell
 Never forget who paved the way
 MC Lyte
 Queen Latifah
 Roxanne Shante
 Bodega Dreaming
 Putting love into everything I do
 Is what I'm meaning
 Making sure my people good
 And always being clever
 Hip-hop gonna last forever
 So every single day ...

(Hook)

* Verses copyright Circa '95

Explore the Four Elements of Hip-Hop

- Ask students to turn to SG34 and use the page as the basis for a guided discussion about hip-hop. Some of your students likely already know a lot about hip-hop, and this will be their opportunity to share that knowledge while putting it in a broader context. Here are some examples of questions you might explore:
 - *What can you tell me about hip-hop music?*
 - *Who are your favorite rappers?*
 - *What elements of hip-hop on SG34 do you recognize?*
 - *What elements of hip-hop don't you recognize?*
 - *One thing that makes hip-hop special is that it has a message; it tells an important story. In what ways do hip-hop artists tell their stories?*

These Are the Four Basic Elements of Hip-Hop:

B-Boying / B-Girling: B-boys and b-girls are hip-hop dancers; they're also called breakers. The "b" in b-boy and b-girl stands for break. In hip-hop, DJs take instrumental breaks from songs and alter them by looping them and mixing them with beats.




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

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

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



Explore Beatboxing

- Beatboxing is a form of vocal percussion in which you imitate the sound of percussion instruments using just your mouth.
- Listen to the basic drum beat on  Track 46.
- This basic drum beat uses a bass drum sound and a snare drum sound.
 - *In beatboxing, we can make the sounds of the drums with our mouths.*
- The bass drum sound is made by saying the word *boots*. The snare drum sound is made by saying the word *cats*. Learn the "boots and cats" beatboxing pattern using  Track 47 and SG35. Investigate other sounds your students can make with their mouths to add to these two basic sounds.
- Using the "boots and cats" pattern, as well as any additional sounds the students have created, beatbox along to "Hip-Hop Hooray,"  Track 44.

Four Elements of Hip-Hop

B-Boying / B-Girling



MCing



Graffiti



DJing



Learn to Beatbox

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

When you say “**B**OOTS”



it sounds like a bass drum



When you say “**C**ATS”

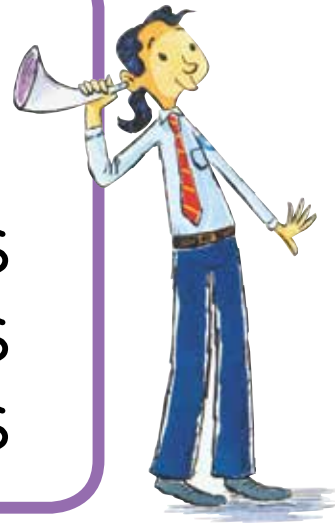


it sounds like a snare drum



Ready to BEATBOX?

BOOTS and **C**ATS
and **B**OOTS and **C**ATS
and **B**OOTS and **C**ATS
and **B**OOTS and **C**ATS



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

Learn to Top Rock

- Top rock is the first dance step that all b-boys and b-girls learn. Once your students have learned to top rock, they can try combining it with beatboxing.

1



Bring your right foot forward in front of your left foot, and spread out your arms.

Optional Beatboxing



Say "boots."

2



Bring your right foot back to center, and bring your arms together.



Say "cats."

3



Bring your left foot forward in front of your right, and spread out your arms.



Say "boots."

4



Bring your left foot back to center, and bring your arms together.



Say "cats."



Literacy Extension: *When the Beat Was Born*

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



Musical Word Wall

Add the words *beatboxing*, *DJ*, *hook*, *MC*, *rap*, and *top rock* to the Musical Word Wall.



Lesson 2: Learning “All We Need”

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



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

Materials: Musical Explorers CD or online audio, Musical Explorers Student Guide

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

Vocabulary: cypher, message

Sing “All We Need”

- Listen to “All We Need,”  Track 48, an original song by Circa '95.
- Sing the hook to “All We Need” as you listen to  Track 48.

“All We Need”*


Chorus:

La calle no es de oro
 Pero no gusta el coro
 Esto es pa’ mi gente
 Que todo son tesoro
 La piscina Highbridge*
 Uptown where I live
 The Bronx, The Heights
 We had to fight for freedom

Too light to be black
 Too black to be Spanish
 Contradictions of life, yo
 Living on this planet

Hook:




All we need is love and a little understanding
 All we need is love and a little understanding

* The full lyrics to “All We Need” can be found at  carnegiehall.org/MELinks.

* Translation: The streets are not made of gold/ But I like hanging out with my friends / This is for my people / To me they are all a treasure / from the Highbridge pool.

- Like many hip-hop songs, the lyrics of “All We Need” have a message—something that the musicians want you to learn.
- Read the lyrics that Reph and Patty rap out loud to the class; you might want to choose excerpts rather than reading the full lyrics.
 - *What do you think the message of the song is?*

Use Call and Response to Create a Hip-Hop Song

- Students will take turns as the MC leading the class as they create a hip-hop song together through call and response. The MC will call out a phrase and the class will respond.
 - Have students stand in a circle, which is called a “cypher” in hip-hop culture.
 - Play the rhythm track to “Hip-Hop Hooray,”  Track 45, or the hip-hop rhythm track,  Track 49. As the rhythm track is playing, demonstrate the role of the MC using the examples below, which can be found on  Track 50.

Examples:

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

Class: *Hop!*

MC: Hip!

Class: *Hop!*

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

Class: *Down!*

MC: Up!

Class: *Down!*

MC: When I say don't, you say stop. Don't!

Class: *Stop!*



MC: Don't!

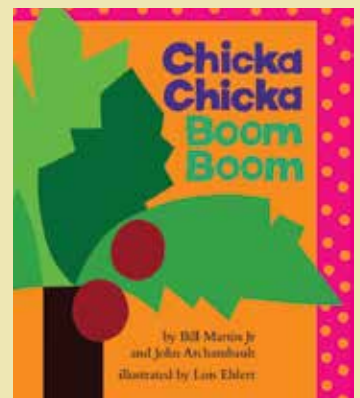
Class: *Stop!*

- Ask for student volunteers to take on the role of MC. Ask them to come up with their own personal call and response. Try prompts related to different themes (e.g., names, food, sports, etc.).



Literacy Extension: *Chicka Chicka Boom Boom*

The text to the classic children's book *Chicka Chicka Boom Boom* by Bill Martin, Jr. and Jim Archabault makes great lyrics for a hip-hop song. Using either of the rhythm tracks,  Track 45 or  Track 49, you can rap the text of *Chicka Chicka Boom Boom*, with the students joining in on the hook: “Chicka chicka boom boom. Will there be enough room?” Students at the appropriate reading level can stand in a circle, or “cypher,” and pass the book around, with each student rapping a different page, and all students joining in on the hook.





Creative Extension: Create a Class Hip-Hop Song

- Have students identify an issue they feel strongly about in their school or at home. This issue can also be used as the theme for the mural activity on SG36.
- Listen to the hip-hop rhythm track, Track 49. As a class, create a hook to go with the beat. The hook can be a few words like “Hip-Hop Hooray,” or a phrase like, “All we need is love and a little understanding.”
- Have each student contribute to the verses through group brainstorming.
- Perform the new composition as a class.

Musical Word Wall

Add the words *cypher* and *message* to the Musical Word Wall.



Create Your Own Mural

Graffiti artists paint murals and other street art with messages that they feel are important for their communities to know. Create your own mural with a message that is important to you and your class.



Semester Two

Before the Concert

- Review the three artists and music that the students encountered during semester two.
- Look at SG4–5 and have students find the countries represented on the map.
 - *What do you remember about the artists and their music?*
- Listen to a brief excerpt by each of the artists on the Musical Explorers CD.
- As a class, brainstorm and write down some questions the students can think about during the concert.
- Brainstorm with students about how to be active listeners, enthusiastic performers, and successful audience members during the concert.
- Complete the pre-concert activity It's Concert Time!, SG37, as a class or individually.

After the Concert

- Look at the questions you brainstormed before the concert. Have the students try to answer the questions after attending the performance.
- Reflect on your concert experiences after visiting Carnegie Hall with your students by completing the activities on SG38 and SG39.

It's Concert Time!

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

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

Sleep



Dance



Have fun!

Run



Get bored

Talk during the music

Open your ears

Cheer!

Laugh

Move

Follow directions

Sing!



Listen to the performers



Watch how the musicians play and sing

Eat popcorn



Clap

What Did You See and Hear at Carnegie Hall?

Draw pictures of your trip to Carnegie Hall below.



Who Is Your Favorite Artist?

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

Dear _____,

Your friend,



Additional Information

Glossary

banjo: a string instrument originally from West Africa used in American folk music, including bluegrass

beatboxing: a form of vocal percussion in which you imitate the sound of percussion instruments using just your mouth

bluegrass: a style of American roots music played on acoustic string instruments

body percussion: the use of the human body to create percussive sounds

break: the part of a bluegrass song when the instrumentalists play while the singer takes a break

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

calypso: a form of music from Trinidad and Tobago that combines West African and French influences

Carnival: a festival held before Lent that includes music and dancing

chipping: a form of calypso dance

chord: two or more notes sounded together

chorus: a musical section in a song with the same lyrics and melody that repeats after each verse

cypher: a circle of people taking turns rapping verses, often improvising

DJ: in hip-hop, the musician who makes the beats using turntables and digital equipment

emotions: feelings

engine room: a group of non-pitched percussion instruments that form the rhythm section of a steel band

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

fiddle: the name used by bluegrass musicians for the violin

gesture: a movement we make with our faces or bodies to express something without talking

harmony: the combination of simultaneously sounded musical notes

hook: in hip-hop, a repeated phrase that returns like a chorus

jump-up: the communal celebratory dance during the Carnival parade

limbo: a popular dance contest from Trinidad, in which contestants shimmy under a limbo bar

lyrics: the words in a song

mandolin: a plucked string instrument in the lute family used in bluegrass

MC: the vocalist in hip-hop music who raps the lyrics over the beat

measure: a segment of music defined by a set number of beats

medley: a musical arrangement that combines two or more songs

melodic contour: the direction of the melody

melodic phrase: a short musical segment within a larger melody that has a specific contour and duration

melody: the main tune of a piece of music

meter: the number of beats in a measure

message: in hip-hop, something that the musician wants to express

mood: emotional feeling

opera: a dramatic work set to music

opposites: things that are very different from each other

ostinato: a repeated musical pattern

oud: a pear-shaped string instrument with Arabic roots, related to the lute

pantomime: acting something out without speaking

pentatonic scale: a scale made up of five notes

pipa: a traditional Chinese instrument with four strings, sometimes called the Chinese lute

refrain: the line or lines that are repeated in music

rap: spoken or chanted rhyming lyrics to a beat

rhyme: two words that have the same last sound

rhythmic layering: layering repeated rhythms on top of each other to create a more complex polyrhythm

scale: a pattern of musical notes

skip: melodic movement that skips notes in the scale as it ascends or descends

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

steady beat: the pulse in music

steel band: a musical group that brings together steel pans of different sizes with an engine room of non-pitched percussion

steel pan: an instrument used in steel bands made from oil drums

step: melodic movement that ascends or descends using consecutive notes in a scale

strong beat: a beat that is emphasized or accented

top rock: a hip-hop dance step

unison: singing or playing together

verse: a musical section in a song where the melody stays the same but the lyrics change

waltz: a dance step in triple meter, with a strong-weak-weak pattern

weak beat: a beat that is not emphasized or accented

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

Unit	National Standards	NYC Blueprint Strands
Bluegrass	1, 3, 4, 6, 7, 8, 10, 11	1, 2, 3, 4
Chinese Traditional	1, 2, 3, 5, 6, 7, 10	1, 2, 3, 4
Sudanese Celebration Songs	1, 2, 3, 4, 6, 9, 10, 11	1, 2, 4
Calypso	1, 3, 4, 6, 7, 10, 11	1, 2, 3, 4
Armenian Folk	1, 2, 6, 7, 10, 11	1, 2, 3, 4
Hip-Hop	1, 2, 3, 4, 6, 7, 10, 11	1, 2, 3, 4

National Core Arts Standards for Music

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

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

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

Common Core Capacities

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

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

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

Acknowledgments

Recordings

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

“Uncle Pen,” written by Bill Monroe. Published by Bill Monroe Music, Inc. All rights administered by BMG US. Michael Daves, guitar and vocals; Bennett Sullivan: banjo; Mike Barnett, fiddle; Dominick Leslie, mandolin; Larry Cook, bass and vocals.

“In the Pines,” words and music by Thomas Bryant, Jimmie Davis, and Clayton McMichen. ©1939 by Peer International Corporation. Copyright renewed. This arrangement ©2016 by Peer International Corporation. International Copyright secured. All rights reserved. Reprinted by permission of Hal Leonard Corporation. Michael Daves, guitar and vocals; Bennett Sullivan: banjo; Mike Barnett, fiddle; Dominick Leslie, mandolin; Larry Cook, bass and vocals.

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

“Xia Shan,” Traditional Chinese Song. Performed by Qian Yi and Zhou Yi.

“Jibal Alnuba” / “Alnar,” Traditional Sudanese Songs. Alsarrah and Nahid Abunama-Elgadi, vocals.

“Habibi Taal,” Traditional Sudanese Song. Arranged by Alsarrah and the Nubatones. Courtesy of Wonderwheel Recordings. Alsarrah, vocals; Haig Manoukian, oud; Mawuena Kodjovi, bass and backing vocals; Rami El Aasser, percussion and additional vocals.

“Mary Ann,” words and music by Rafael De Leon. ©1957 by Southern Music Pub. Co., Inc. Copyright renewed. This arrangement ©2016 by Southern Music Pub. Co., Inc. International copyright secured. All rights reserved. Etienne Charles, trumpet and vocals; Kareem Thompson, steel pan and vocals; Alex Wintz, guitar and vocals; Russell Hall, bass and vocals; John Davis, drums and vocals.

“J’ouvert Barrio,” words and music by Rafael de Leon. Etienne Charles, trumpet and vocals; Kareem Thompson, steel pan and vocals; Alex Wintz, guitar and vocals; Russell Hall, bass and vocals; John Davis, drums and vocals.

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

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

“Hip-Hop Hooray,” original words and music by Vincent “Vinnie” Brown, Keir “Kaygee” Gist, Anthony Shawn “Treach” Criss, Ernie Isley, Marvin Isley, O’Kelly Isley, Ronald Isley, Rudolph Isley, and Christopher H. Jasper. ©1993 WB Music Corp. and Naughty Music. All rights administered by WB Music Corp. ASCAP. This arrangement, ©2016 WB Music Corp. and Naughty Music, used by permission of Alfred Music. All rights reserved. Reph Starr and Patty Dukes (Circa ’95), vocals; Fred Ones, turntables; Will Glass, drums; Marcelo Alexi, keyboard; Matt Aronoff, bass.

“All We Need,” words and music by Circa ’95, Reph Starr and Patty Dukes. ©2011; Written and performed by Patty Dukes and Reph. Produced by Audible Doctor. Mixed and mastered by Fred Ones and Reph at TME Studios, courtesy of the artists.

Photos

Artist photos: Michael Daves childhood photo courtesy of artist, publicity photo by Wendy George; Qian Yi childhood photo courtesy of artist, publicity photo by Ken Anderson; AlSarah’s childhood photo and Nahid Abunama-Elgadi childhood photo courtesy of artist, publicity photo by Nousha Salimi; Etienne Charles publicity photo by Laura Ferreira; Zulal childhood photos courtesy of artists, publicity photo by Kathi Littwin; Circa ’95 childhood photo courtesy of artist, publicity photo by Shirley Rodriguez. SG3 (clockwise from top left): Stephanie Berger, Nan Palmero, Stephanie Berger. SG8: Park Slope, Brooklyn photo by Wally Gobetz; quilt photo by Tamar Horton Harris North. SG9: Birth of Bluegrass photo by Corkythehornetfan; banjo photo by Brian Stansberry. Page 27 (top to bottom): oldcrowgirl, bunky’s pickle. SG10 (left to right): Wayne Rogers, Cornergraf, arent, Martin Moller, Patee. SG12: Chinatown, Manhattan photo by Thomas Hawk. SG13: Paper dragon photo by 蔡滄龍; paper lamp photo by cisc1970. SG16: Crown Heights, Brooklyn photo by Beyond My Ken. SG17: Toub photo by UNAMID; jalabiya photo by David Stanley. SG19 (left to right): Mak Khogaly, kairoinfo4u. SG20: Sid’s photo by Xanthe Elbrick. SG21 (top to bottom): Jeff Goldberg/Esto, Google Maps, Jeff Goldberg/Esto. SG24: Eastern Parkway, Brooklyn photo by Nick Normal; Trinidad photo by Dieter Mueller. SG25 (Carnival photos left to right): Idobi, cisc1970, George Popplewell. Page 65: Steel band photo by Tony Hisgett. Page 68: Carnival photo by Mister Jo. SG28: Armenian Record Center photo by Ara Dinkjian; mante photo by Amber Leach; childhood photos courtesy of Zulal. SG29 (left to right): Armenia landscape by Bo Stern; Armenian flags by Flickr user Young Shanahan. Page 78: Tamzara dance photos by Kevork Mourad. SG32: South Bronx photo by AquaLungBX, Circa ’95 photo by Shirley Rodriguez. SG33: B-Boy photo by Bob Jagendorf. SG34 (clockwise from top): Wen-Cheng Liu, Thomas Hawk, Mika-photography, Casa For a do Eixo Minas. SG36: Jeffrey Zeldman.

Illustrations

Page 32 (top to bottom): Literacy Extension by Ted Rand, Barry Root. Page 42: Literacy Extension by Rich Lo. Page 53: Literacy Extension by the Sudanese ‘Early Learning is Fun’ Group at Sacred Heart Primary School. Page 67: Literacy Extension by Frane Lessac. Page 71: Literacy Extension by Linda Saport. Page 84: Literacy Extension by Maria Zaikina. Page 94: Literacy Extension by Theodore Taylor III. Page 96: Literacy Extension by Lois Ehlert. All other illustrations by Sophie Hogarth.

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CD Track List

1. “Carnegie Hall Musical Explorers Song”
2. “Carnegie Hall Musical Explorers Song” accompaniment
3. “Uncle Pen”
4. “Uncle Pen” chorus
5. Mandolin demonstration
6. Banjo demonstration
7. Fiddle demonstration
8. Guitar demonstration
9. Bluegrass jam
10. “In the Pines”
11. “In the Pines” chorus
12. “Mo Li Hua”
13. “Mo Li Hua” lyrics pronunciation
14. “Mo Li Hua” chorus
15. Pipa demonstration
16. “Xia Shan”
17. Chinese pentatonic scale on pipa
18. “Jibal Alnuba” / “Alnar”
19. “Jibal Alnuba” lyrics pronunciation
20. “Jibal Alnuba” melody
21. “Alnar” lyrics pronunciation
22. “Alnar” melody
23. “Habibi Taal”
24. “Habibi Taal” lyrics pronunciation
25. “Habibi Taal” chorus
26. Sudanese pentatonic scale on oud
27. Sudanese oud demonstration
28. “Mary Ann”
29. “Mary Ann” chorus
30. Engine room rhythms
31. Steel pan improvisation
32. “J’ouvert Barrio”
33. “J’ouvert Barrio” lyrics pronunciation
34. “J’ouvert Barrio” chorus
35. “Tamzara”
36. “Tamzara” chorus slowed down with clapping
37. “Tamzara” chorus with counting
38. “Tamzara” chorus—countermelody
39. “Tamzara” full chorus with countermelody
40. “Doni Yar”
41. “Doni Yar” lyrics pronunciation
42. “Doni Yar” chorus
43. Armenian oud demonstration
44. “Hip-Hop Hooray”
45. “Hip-Hop Hooray” rhythm track
46. Basic drum beat—bass and snare
47. Beatboxing lesson
48. “All We Need”
49. Hip-hop rhythm track
50. MC call-and-response activity



Musical Explorers CD

CARNEGIE HALL
Weill Music Institute

