

CARNEGIE HALL presents

Musical Explorers

My City, My Song

A Program of The Weill Music Institute at Carnegie Hall
for Students in Grades One and Two



How Can Music Represent
the Spirit of a Community?

2009–2010
TEACHER GUIDE

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2009–2010 TEACHER GUIDE



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FOREWORD

Welcome to Musical Explorers!

This curriculum is designed to connect students to the diverse musical community of New York City as they develop listening, singing, and composing skills. Each semester culminates in an interactive concert featuring vocalists from a wide variety of musical styles and from six different New York City neighborhoods.

Musical Explorers: My City, My Song combines skills-based and creative activities, and can be integrated into academic and music classrooms. To facilitate planning, this Teacher Guide contains vocal exercises, lesson plans, and background information about musical styles and artists, as well as the Student Guide pages. In addition, the companion audio CD provides concert repertoire selections and listening examples.

Each lesson plan includes the specific learning standards addressed in the National Standards for Music Education and the benchmarks of the New York City Department of Education *Blueprint for Teaching and Learning in Music*.

Students will not only be listening to, but also performing some songs with the artists during each concert. Printed music for these songs is highlighted within the lessons, and audio tracks are available on the CD. Teachers are encouraged to practice these songs regularly with their students so they can have the fullest concert experience possible. In addition, every lesson plan contains tips for helping students develop healthy, age-appropriate vocal technique.

Musical Extensions, designed for music teachers and music specialists, are included throughout the lessons and provide deeper skills-based activities.

Creative Extensions detail steps for creating one class composition each semester. We encourage you to share these compositions with other classes, parents, members of the school community, and the Carnegie Hall staff.

We hope you enjoy the journey!

The Weill Music Institute at Carnegie Hall

PROGRAM TIMELINE

We hope you will use this timeline as a calendar for your yearlong planning. The information is organized to help you know what is expected of you in advance of the two final concerts. Whenever possible, we have included dates for the activities. Please choose dates for other lessons based on your own classroom's timeline.

DATE	ACTIVITY
September 1, 2009	PROFESSIONAL DEVELOPMENT WORKSHOP #1
September 17, 2009	PROFESSIONAL DEVELOPMENT WORKSHOP #1
October 3, 2009	PROFESSIONAL DEVELOPMENT WORKSHOP #1 Introduction Unit Unit 1 Unit 2 Unit 3
November 16, 2009 through November 20, 2009	MUSICAL EXPLORERS CONCERT #1 Students should be prepared to sing the following songs at the concert: "Carnegie Hall Musical Explorers Song"; "Guantanamera"; "Mo Li Hua" ("Jasmine Flower"); and "Adonde pertenezco" ("Where Do I Belong"). Students should also be familiar with the following songs: "Son de la Loma"; "Xia Shan" ("Coming Down the Mountain: The Song of an Escaped Nun"); and "This Land is Your Land."
January 9, 2010	PROFESSIONAL DEVELOPMENT WORKSHOP #2
January 13, 2010	PROFESSIONAL DEVELOPMENT WORKSHOP #2
January 21, 2010	PROFESSIONAL DEVELOPMENT WORKSHOP #2 Unit 4 Unit 5 Unit 6
April 20, 2010 through April 23, 2010	MUSICAL EXPLORERS CONCERT #2 Students should be prepared to sing the following songs at the concert: "Carnegie Hall Musical Explorers Song"; "Blue Skies"; "Eli Eliyahu"; and "Chim Chim Cher-ee." Students should also be familiar with the following songs: "Take the A Train"; "Scarlerica de Oro" ("Little Ladder of Gold"); and "Oh, What a Beautiful Morning."

Notes

Teachers must attend one required Professional Development Workshop in the fall and one in the spring. Students are required to participate in the concerts by singing, clapping, and dancing.

Lesson 1: Becoming Musical Explorers

AIM: What can Musical Explorers do?

MATERIALS: Musical Explorers Student Guide, CD, CD player, chart paper, Musical Word Wall

STANDARDS: US 1, 6; NYC 1, 2

SUMMARY: Students investigate the meaning of *exploration* and learn the methods we use as Musical Explorers to discover New York City and the music of its neighborhoods.

VOCABULARY: dynamics: volume (loud or quiet)
explorers: people who use their senses to learn about something
pitch: how high or low a sound is
scavenger hunt: a game to find specified things
tempo: the speed of music

Welcome to Our Musical Trip!

Introduce students to the “Carnegie Hall Musical Explorers Song,” the program’s theme song on page 8.

Begin each class by listening to or performing this song,  Track 1.

- Referring to the line in the song that says “Don’t you want to know?,” ask students what they do when they want to know something.

With your students, look at the picture of the Conductor on SG1. Explain that the character of the Conductor will introduce students to the different communities in New York City, where they will meet vocalists and learn about their music. The Conductor is an **explorer**, someone who uses the five senses to learn about something.

Our Steps as Musical Explorers

Introduce three important steps to help explore music on SG2:

LISTENING (closely listening to sounds and music)

LOOKING (carefully observing the world around you)

CREATING (making something new using what you have heard, seen, and learned)

Keep in mind that responding and reflecting are part of each step.

LISTENING: What Can a Musical Explorer Discover?

Musical Explorers use their sense of hearing the most. These activities incorporate listening.

Invite students to go on a musical **scavenger hunt** outside the classroom to find and identify the many sounds of your school's neighborhood, or open a door or a window of the classroom and listen for 45 seconds to the different types of sounds that can be heard. Ask students:

- "What kinds of sounds did you hear?"

With your students, place sounds into various categories on chart paper or on the board:

- high or low sounds (**pitch**)
- loud or quiet sounds (**dynamics**)
- fast or slow sounds (**tempo**)
- transportation sounds (examples: airplanes, buses, car, trains)
- people sounds
- nature sounds
- other sounds (students can invent categories)

Ask students:

- "Were any of these sounds similar to the sounds you hear in your neighborhood?"
- "Were any different?"
- "Can you imitate any of these sounds with your voice?"

WORD WALL

Create a Musical Word Wall, a space in the classroom to display terms that are new to the students.

Add the words *dynamics*, *explorers*, *pitch*, *scavenger hunt*, and *tempo* to the Musical Word Wall.

Carnegie Hall Musical Explorers Song

Music and Lyrics by Daniel Levy

♩ = 94

EV - RY SONG TELLS A STU - RY EV - RY TUNE

TELLS A TALK EV - RY WHY - THEM HAS A REA -

- SON DONT YOU WANT TO KNOW? DONT YOU WANT TO KNOW WHAT

MAKES THE MU - SIC GO? COME ALONG AND SEE MAKE YOUR DIS-COVERY 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

SINGIN' SONGS AND FEEL - IN' GOOD I CAN KNOW WHAT MAKES THE MU - SIC GROW ...

I CAN KNOW WHAT MAKES THE MU - SIC GO!

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Welcome to Our Musical Trip!

Welcome to Musical Explorers!

I'm the Conductor and I'll be guiding you on a musical trip through New York City.

Together, we'll hear music, explore places, and meet some special people.
Come along with me!



Subway map and MTA logo © Metropolitan Transportation Authority. Used with permission.

Our Steps as Musical Explorers

We will be doing the following as we explore music:



LISTENING: What do we hear?



LOOKING: What do we see?



CREATING: What can we make?

Lesson 2: Exploring Our Voices

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

MATERIALS: Musical Explorers Student Guide, CD, CD player, pencils, markers, crayons, Musical Word Wall

STANDARDS: US 1, 6, 8; NYC 1, 2, 3

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

VOCABULARY: hum: to sing without opening one's lips
vibration: the movement of air

Warm-Up and Activities

Warm up students' voices by singing the "Musical Explorers Song,"  Track 1.

LOOKING: What Happens When We Breathe?

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

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

LOOKING AND LISTENING: Learning the “Warm-Up Rhyme”

Teach the “Warm-Up Rhyme,”  Track 2, to your students. Practice this often as a warm-up before beginning to sing.

1



Touch your toes,
(bend over and touch toes)

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

2



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

Reach way up high.

Standing tall,

Feel the lift.

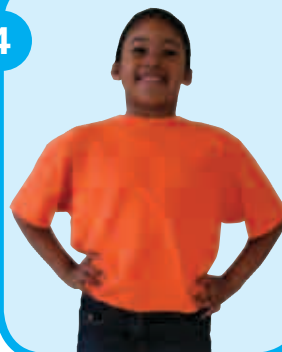
3



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

Down they drift.

4



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

5



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

6



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

Out it comes.
(breathe out slowly)

LOOKING: What Happens When We Hum?

Have students **hum** or sing a few long sounds. While they hum or sing, tell them to feel their noses, cheeks, throats, necks, backs, and chests. Ask students:

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

Explain to students that all sounds are caused by **vibrations** of moving air. Without vibrations, music and sounds wouldn’t exist. By touching our throats when we hum, speak, or sing, we can actually feel the wiggly vibrations created by our vocal cords. Have students alternate between blowing air and humming while touching their throats, so that they can feel the difference between vocal cords at rest and in use.

Have students use SG3 to document their experiences by circling the parts of the Conductor that correspond to the parts of their body they feel vibrating.

Vocal Exercises and Warm-Ups

Now that students have felt their own vocal cord vibrations, guide them to discover what *else* their voices can do.

- Explain that there are four types of voices: talking, singing, whispering, calling
- Have students explore their voices. Ask students:
 - “How would you use your voice in the classroom? In music class? In the library? Outside on the playground?”

By doing the following exercises often, students will become comfortable with using their singing voices, both high and low.

“SIRENS”  Track 3: 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.

Ask students:

- “How can we use our arms to show the different contour our voices are making?”

Try out students’ ideas of how sirens can sound.

“YAWNING KITTENS”  Track 4: 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 low pitch).
- Model a swooping contour with your hands and arms.
- Have students mimic you so that they can begin to feel and understand the difference between high and low sounds by using their bodies and voices.

“FLOATING BALLOON”  Track 5: For this warm-up, have students imagine that 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.

Vibrations Feel Wiggly!

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



Semester 1: Units 1–3

Overarching Question:
What types of patterns do we hear in music?

Unit 1: Rhythmic Patterns in Cuban Music

Find Our First Neighborhood

Explain to students that the Conductor will now guide them on a journey through New York City to meet Rolando, the first of our singers. Have students turn to SG4 and help them do the following:

- Locate their neighborhoods or boroughs.
- Locate Rolando's picture on the map in Fordham, Bronx.

Find Our First Neighborhood

On the map below, find your neighborhood or borough.
Then find Rolando in Fordham, Bronx.



Lesson 1: Learning “Guantanamera”

AIM: What patterns can we hear in and create for “Guantanamera”?

MATERIALS: Musical Explorers Student Guide, CD, CD player, Musical Word Wall

STANDARDS: US 1, 2, 3, 6; NYC 1, 2, 5

SUMMARY: Students sing “Guantanamera” and perform a simple dance pattern.

VOCABULARY: accompany: to go with something else
chorus: a repeating musical section in a song
lyrics: the words in a song
melody: the main tune in a piece of music
pattern: a distinct arrangement of visual designs or sounds (often repeating)

Warm-Up and Activities

Warm up the students’ breathing and bodies by performing the “Warm-Up Rhyme.”

Warm up the students’ singing voices with the “Sirens,” “Yawning Kittens,” or “Floating Balloon” exercises,

 Tracks 3, 4, 5.

Vocal tip: Encourage students to take deep “belly breaths,” where the belly is filled up like a balloon.

Encourage students not to raise their shoulders when they take their “belly breaths.”

Sing the “Musical Explorers Song,”  Track 1.

LISTENING AND CREATING: Learning “Guantanamera”

Guan-tan-a-mer-a Gua-jir-a Guan-tan-a-mer-a

Guan - tan - a - mer - a Gua-jir - a Guan - tan - a - mer - a

- Teach students to say the words, or **lyrics**, of the **chorus** above using 🎧 Track 6. Explain that a chorus is a repeated section of a song. Repeat the words a few times with the class and then reveal that the lyrics refer to a girl from the countryside in the Guantánamo region of Cuba.
- Learn the **melody** of “Guantanamera’s” chorus using the call and response on 🎧 Track 7. Explain to the students that a melody is the tune of a song.
- Listen to the full version of “Guantanamera” on 🎧 Track 9. Listen for the underlying rhythmic **pattern**. Create a simple dance pattern to **accompany** or go together with it. To see a video of the simple dance pattern for “Guantanamera,” visit the Online Resource Center.
- Slow ---- Slow ---- Fast Fast Slow ----
 Slow ---- Slow ---- Fast Fast Slow ---- (and so on)
 (Step the rhythm: quarter; quarter; eighth, eighth, quarter; and so on)
 - Listen to the song again, adding the simple dance you created to go with the rhythm pattern of the song. Once students are comfortable, challenge them to sing the chorus while they perform the simple dance steps.
 - Reveal that by singing the melody and dancing to the underlying rhythm, they just performed two musical patterns at once.

WORD WALL

Add the words *accompany*, *chorus*, *lyrics*, *melody*, and *pattern* to the Musical Word Wall.

Meet Rolando!



Greetings from Fordham



Dear Musical Explorers,
My name is Rolando and I am from Cuba. Now I live in Fordham, in the Bronx. When I was growing up, music making was important to my family. As a child, my favorite hobbies were listening to music and playing ball. Now I enjoy being the lead singer of a musical group called Son de Madre. I look forward to meeting all of you at Carnegie Hall for some musical exploration!

Sincerely,
Rolando

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

Lesson 2: Creating Musical Layers Using Rhythmic Patterns in “Son de la Loma”

AIM: How can we create layers with rhythmic patterns?

MATERIALS: Musical Explorers Student Guide, CD, CD player, pencils, markers, crayons, chart paper, Musical Word Wall

STANDARDS: US 1, 2, 3, 4, 6; NYC 1, 2, 5

SUMMARY: Students listen to and perform rhythmic layers in the song “Son de la Loma” by Miguel Matamoros.

VOCABULARY: phrase: a sequence of words, musical notes, or movements
rhythmic layers: different rhythmic patterns that are played at the same time
rhythms: patterns of sound and silence

Warm-Up and Activities

Perform the “Warm-Up Rhyme.”

Warm up with the “Sirens,” “Yawning Kittens,” or “Floating Balloon” exercises,  Tracks 3, 4, 5.

Vocal tip: Remind students to take deep “belly breaths.”

Sing “Guantanamera,”  Track 9, and the “Musical Explorers Song,”  Track 1.

LISTENING AND CREATING: Combining Rhythms into Layers

- Explain that in the next song there are many **rhythms**, or patterns of sound and silence.
- Listen to the three different **rhythmic layers** played on the güiro, conga, and the clave,  Tracks 10, 11, 12.
- Have students imitate each instrument. They may choose to make different sounds with their voices, clap the rhythm, add words to the sounds, or play them on classroom instruments.
- Practice each of the rhythmic patterns.
- Have students choose the two patterns they want to perform together to create rhythmic layers. Divide the class into two groups. Establish the pattern with the first group. Once that is well established, add the second pattern. Select a student leader for each of the two groups to help the patterns stay together. Ask students: “What was it like when there were two layers happening at once?”
- Listen to “Son de la Loma,”  Track 13. Students should listen for the different rhythmic layers in the music. As they listen to the music, ask them to step to the beat quietly. Ask: “Did you hear any of our layers from before? Which ones? How did you know?”
- Listen to “Guantantamera” again and listen for the rhythmic layers. Ask: “Did you hear any of our layers from before? Which ones? How do you know?”

WORD WALL

Add the words *phrase*, *rhythmic layers*, and *rhythms* to the Musical Word Wall.

Musical Extension

Once students have successfully created two layers, divide the class into three groups. Follow the directions above and once the two groups are repeating their patterns simultaneously, add the third group to the mix.

Ask: “What happened when we added the third layer? Did that change anything? What?”

Listen to  Track 14, which has all three layers happening at once. Perform the layers again with  Track 14.

Creative Extension

Create a catchy word **phrase** to use as the seed for your piece of music. Combine English and Spanish (or another language spoken in the classroom or neighborhood).

The following examples use a mix of English and Spanish:

EXAMPLE 1

iBuenos dias!
We like school!
Our school is in
Astoria!

EXAMPLE 2

iBienvenidos!
iA la escuela!
It's nice to have you
in our school!

- Once you have decided on a word phrase, practice saying it together until you feel the rhythm and pacing together.
- Add a clap to each syllable so that a unique rhythm is created for your phrase. Repeat the phrase once or twice to create a pattern.
- As an added challenge, try clapping the rhythm without saying the words (mouth them silently).
- Write the word phrase on chart paper and display it in the classroom.
- Have students write your class word phrase in their books on SG6.

CREATING: Find rhythm in word patterns. This is our class word phrase:



Unit 2: Movement Patterns in Chinese Music

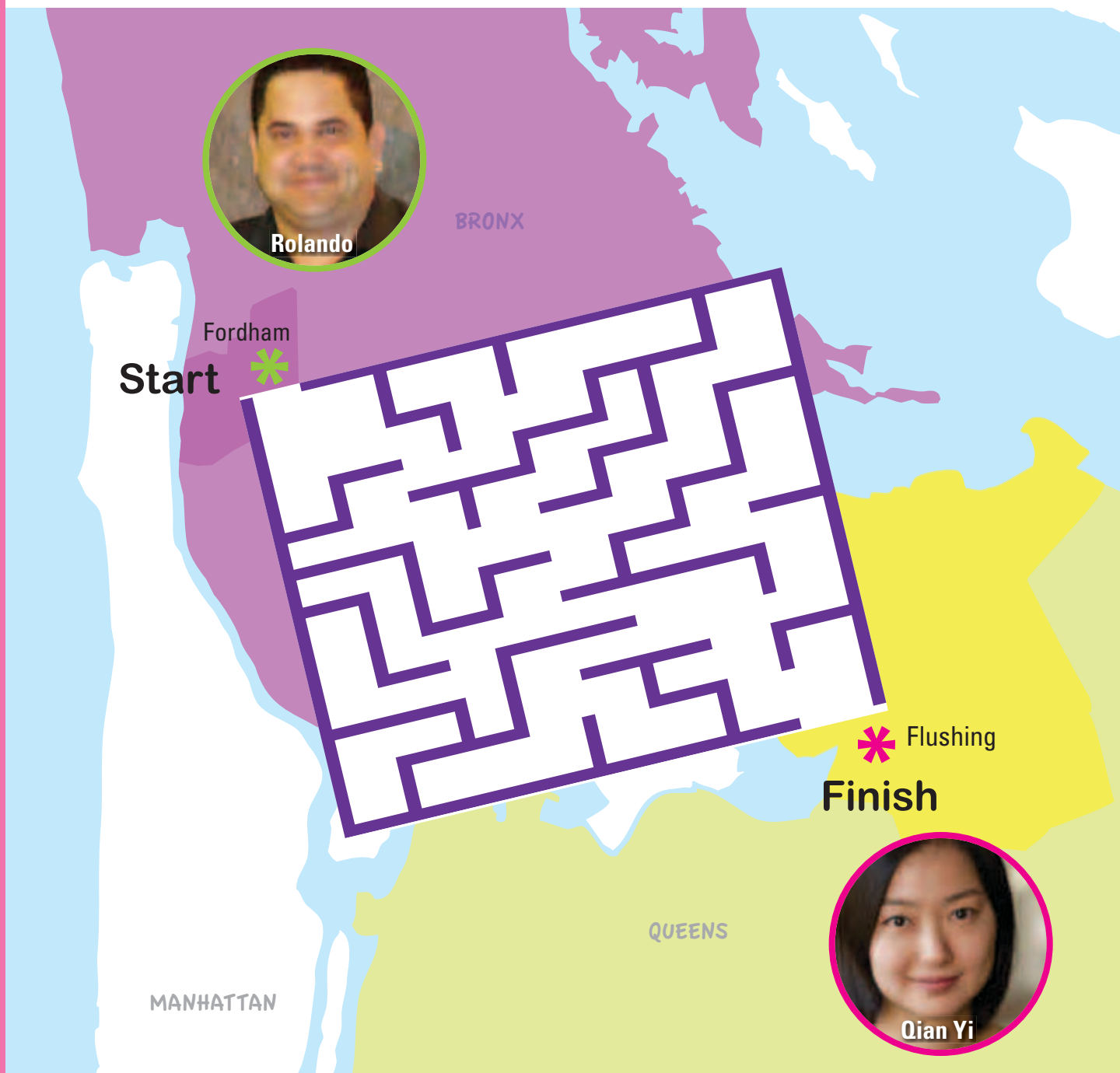
Find Our Next Neighborhood

The Conductor now takes us on a journey from Fordham to Flushing to meet our next singer, Qian Yi (pronounced Chee-EN Yee). Have students turn to SG7 and help them do the following:

- Find Rolando in Fordham, Bronx.
- Find Qian Yi in Flushing, Queens.
- Complete the maze that takes them from Fordham to Flushing.

Find Our Next Neighborhood

Find Rolando in Fordham, Bronx, on the map. In the maze below, draw the path to Qian Yi in Flushing, Queens. Let's go!



Lesson 1: Learning “Mo Li Hua” (“Jasmine Flower”)

AIM: How can movements help us learn Chinese songs?

MATERIALS: Musical Explorers Student Guide, CD, CD player, pencils, markers, crayons, Asian objects for “show and tell,” Musical Word Wall

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

SUMMARY: Students share Asian-themed objects from home, connecting their personal experiences to the Chinese music they will be hearing. They also learn some traditional Chinese opera gestures to accompany their singing of “Mo Li Hua.”

VOCABULARY: melody

Chinese opera: See the “About the Music” section in the Appendix on page 84.

longevity: a long life

Warm-Up and Activities

Perform the “Warm-Up Rhyme.”

Warm up with the “Sirens,” “Yawning Kittens,” or “Floating Balloon,” exercises,  Tracks 3, 4, 5.

Vocal tip: Encourage students to sing with a beautiful singing voice. Tell them to sing with a light and clear sound, like a beautiful bird. No shouting!

Sing “Guantanamera,”  Track 9, while performing the stepping pattern, and the “Musical Explorers Song,”  Track 1.

“Mo Li Hua” (“Jasmine Flower”)

LOOKING: Exploring Asian cultures

- Organize an Asian-themed “show and tell.” Students should bring in objects from home that remind them of Asian culture, such as dolls, books, chopsticks, clothes, fans, instruments, and so on. Create a display of the objects in the classroom.
- Identify some Asian-inspired places in the students’ own neighborhoods.

CREATING: The Chinese fan

- Invite students to design and color the fan embedded with the Chinese symbol for **longevity** on SG9, explaining that longevity means “a long life.” Visit the Online Resource Center for more information and to see how this ancient symbol has evolved.

LISTENING: Exploring Chinese movements

- Teach basic hand positions from **Chinese opera** as taught by Qian Yi on SG10. To see a video of Qian Yi teaching the hand positions, visit the Online Resource Center.
- Teach students the formal bow, which Qian Yi teaches on her video in the Online Resource Center.
 - Have a silent classroom “meet and greet.” Students can stroll around the classroom and bow to one another without speaking to greet their classmates and teachers. Encourage students to show the hand positions as well. Play “Mo Li Hua” (“Jasmine Flower”),  Track 15, to accompany the silent bowing.
 - Invite students to bow to their parents or family members at home, and to teach their parents the hand positions and bow.

CREATING: Learning “Mo Li Hua” with hand positions

- Learn the “Mo Li Hua” (“Jasmine Flower”) **melody** using  Tracks 16 and 17.

茉莉花

CHINESE LYRICS

好一朵美麗的茉莉花
好一朵美麗的茉莉花
芬芳美麗滿枝芽
又香又白惹人誇

“Mo Li Hua”

ENGLISH SUMMARY

Fair, beautiful jasmine flower
Fair, beautiful jasmine flower
How sweet and lovely your blossoms are
White and fragrant, all people adore you

Once students are familiar with the melody, add the hand position patterns as shown with the music.

LOOKING: Can you imitate Qian Yi’s hands?

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

WORD WALL

Add the words *Chinese opera* and *longevity* to the Musical Word Wall.

Meet Qian Yi!



**Greetings from
Flushing**

Main St Station
7



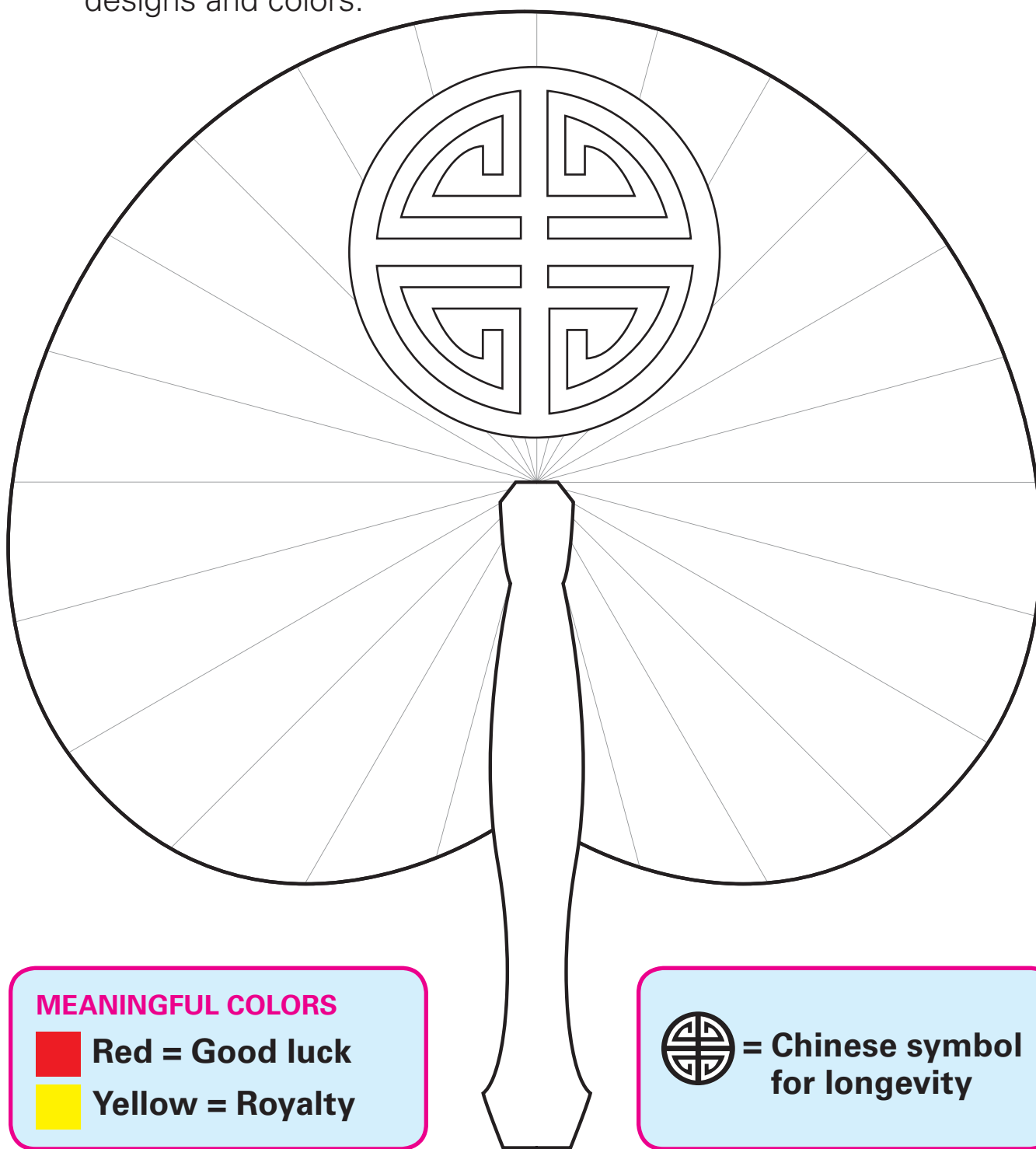
Dear Musical Explorers,
Hello from Flushing, Queens! I
am originally from Shanghai, China.
When I was 10 years old, I was
selected to be trained as an opera
singer. I studied Chinese opera for
many years in my home country
and I love singing this traditional
music. There are many melodies
and movements in Chinese opera.
I can't wait to share some of
them with you! After the concert,
please write to me and tell me
what your favorite song was!

Your friend,
Qian Yi



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

CREATING: Create your own patterns on Qian Yi's fan using designs and colors.



LOOKING: Can your hands match Qian Yi's?



Open Gate



Closed Gate



Orchid Fingers



Hidden Dragon

Lesson 2: More Movements for Chinese Music

AIM: How can we use movement patterns to accompany words in Chinese music?

MATERIALS: Musical Explorers Student Guide, CD, CD player, pencils, markers, crayons, chart paper

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

SUMMARY: Students explore the meaning of good and bad fortune. They also create a simple pantomime to represent the story told in “Xia Shan” (“Coming Down the Mountain: The Song of an Escaped Nun”).

VOCABULARY: melody, rhythm

Warm-Up and Activities

Perform the “Warm-Up Rhyme.”

Warm up with the “Sirens,” “Yawning Kittens,” or “Floating Balloon” exercises,  Tracks 3, 4, 5.

Vocal tip: Remind students to sing with a beautiful voice.

Sing “Mo Li Hua,”  Track 15; “Guantanamera,”  Track 9; and the “Musical Explorers Song,”  Track 1.

LISTENING: What is Good Fortune?

Ask students to think of a time in their lives when they experienced good luck. What happened to them? How did they feel in this situation? Have students turn and talk with a partner. Pairs can share a few memories with the whole class.

- Explain that just as people can experience good luck, they can also be unlucky at times. (For instance, only a few people win the lottery, while many are not so lucky.) Read to the class the story about Xia Shan, the nun who wonders whether she will be lucky in her life. She sings the following:

*I escape from the **temple** and run down the **mountain**.*

*Ya! The “**good luck**” bird sings to me, but the “**bad luck**” bird sings, too.*

*I don’t know if I will be **lucky** now that I have **escaped**.*

*I don’t know what will **happen** to me **tomorrow**.*

Listen to “Xia Shan” (“Coming Down the Mountain: The Song of an Escaped Nun”),  Track 19.

CREATING: Chinese Pantomime

Create a short pantomime of the story using two or three of the Chinese hand movements the students learned on SG10.

- As a class, review the gestures and assign one to represent each of the words in **bold** above. Feel free to repeat gestures.
- Once you have chosen a gesture to represent the bird of good fortune, add a sliding “ya” sound to it.
- Put the gestures together to create a short pattern of movements. Document the gestures on chart paper so you can refer to your pattern. Practice performing the pattern as a class while listening to “Xia Shan” (“Coming Down the Mountain: The Song of an Escaped Nun”),  Track 19.
- Once students are comfortable, you can experiment with creating longer patterns, possibly by repeating the gestures a few times, performing them with the song or separately from the song, adding the formal bow before or after the gestures, and so on.
- Invite students to draw pictures of the scene from the song on SG11.

Musical Extension

Create brief pentatonic (five-note) **melodies** based on the story about Xia Shan using Orff instruments (remove the non-pentatonic pitches from the instruments). The music should consist of three short musical phrases to represent the nun, the bird of good luck, and the bird of bad luck. Repeat the phrases to create a pattern.

Creative Extension

- Review the word phrase the class created in the previous unit.
- Listen to the way the voice rises and falls as the words are said.
- Add pitches that match this shape, while maintaining the **rhythm** of the words.
- Try singing the phrase until the entire class is comfortable with the little melody.
- Document the pitches on SG12.
- Repeat to create a pattern.
- Add hand motions to your pattern.

CREATING: A nun is escaping down the hill!
What does the scene look like in your imagination?



CREATING: Show the shape of the melody you are adding to your poem!



Unit 3: Word Patterns in American Folk Songs

Find Our Next Neighborhood

The Conductor now takes us on a journey from Flushing to Park Slope to meet our next singer, Joe. Have students turn to SG13 and help them do the following:

- Find Qian Yi in Flushing, Queens.
- Find Joe in Park Slope, Brooklyn.
- Complete the maze that takes them from Flushing to Park Slope.

Find Our Next Neighborhood

Find Qian Yi in Flushing, Queens, on the map. In the maze below, draw the path to Joe in Park Slope, Brooklyn. Let's go!

BRONX

MANHATTAN

QUEENS

Flushing

*** Start**

Finish *

Park Slope

BROOKLYN

Qian Yi

Joe

Lesson 1: Learning “Adonde pertenezco” (“Where Do I Belong”)

AIM: How can a song in two languages help us to explore patterns and identity?

MATERIALS: Musical Explorers Student Guide, CD, CD player, pencils, markers, crayons, chart paper, index cards or small pieces of paper

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

SUMMARY: Students explore the identity questions posed in “Adonde pertenezco” (“Where Do I Belong”) through the creation of a class collage. They also learn to sing this song and respond to the message of the music.

VOCABULARY: chorus, lyrics, melody

Warm-Up and Activities

Perform the “Warm-Up Rhyme.”

Warm up with the “Sirens,” “Yawning Kittens,” or “Floating Balloon” exercises,  Tracks 3, 4, 5.

Vocal tip: Tell students to brighten their eyes. They should lift their eyebrows and smile when singing.

Sing “Mo Li Hua,”  Track 15; “Guantanamera,”  Track 9; and the “Musical Explorers Song,”  Track 1.

LISTENING AND CREATING: Where Do We Belong?

- Listen to “Adonde pertenezco” (“Where Do I Belong”),  Track 20. What kinds of patterns do the students notice? They may be especially drawn to the patterns of **lyrics** or **melodies**.
- Invite the students to respond to the question in the song, “Where Do I Belong.”
- Give each student a blank index card or small piece of paper. Ask them to create a drawing to represent their answer to the question in the song. Their drawing might be of themselves at home, with their family, or in their native country. Create a class collage with these miniature drawings by mounting them on chart paper. Display the collage in the classroom.
- Listen to “Adonde pertenezco” (“Where Do I Belong”) once again, while students look at the class collage. Does this song mean anything different to them now?

CREATING: Communicating Through Song

Where do I be- long A - don-de per-ten-ez - co

Where do I come from De don - de ven -

- go where will I go from here pa-ra

don-de i-re de a qui de a qui

- Learn the **chorus** by using Tracks 21 and 22.
- Listen to the entire song, encouraging students to sing the chorus whenever it repeats, Track 20.
- After singing the song, consider how the students in your classroom make newcomers feel welcome in their communities.

Meet Joe!



GREETINGS FROM PARK SLOPE

Dear Musical Explorers,
Hi from Park Slope, Brooklyn!
I come from a big family, and my
brothers, sisters, and parents all
enjoy singing. When I was a boy,
we would sing lots of Irish and
American folk songs together as a
family. I also loved music class!
My elementary school music teacher
taught me lots of songs. What are
your favorite songs to sing in school?
When you come to Carnegie Hall,
I will be singing some songs that
I love. Let me know which songs
you like the best!

Sincerely,
Joe



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

Lesson 2: Exploring “This Land is Your Land”

AIM: What are some meanings of “This Land is Your Land” by Woody Guthrie?

MATERIALS: Musical Explorers Student Guide, CD, CD player, pencils, crayons, markers, chart paper, Musical Word Wall

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

SUMMARY: Students explore the meaning of “This Land is Your Land” and connect the song to their own communities.

VOCABULARY: chorus, lyrics, melody, rhythm

verse: the music that alternates with the chorus in a song

Warm-Up and Activities

Perform the “Warm-Up Rhyme.”

Warm up with the “Sirens,” “Yawning Kittens,” or “Floating Balloon” exercises,  Tracks 3, 4, 5.

Vocal tip: Remind students to smile and brighten their eyes.

Sing “Adonde pertenezco” (“Where Do I Belong”),  Track 20; “Mo Li Hua” (“Jasmine Flower”),  Track 15; “Guantanamera,”  Track 9; and the “Musical Explorers Song,”  Track 1.

LISTENING: “This Land is Your Land”

Listen to the song “This Land is Your Land” by Woody Guthrie,  Track 24. The song describes many beautiful scenes and places in the United States, such as the redwood forest, golden valleys, sparkling deserts, and the Gulf Stream waters of the Atlantic Ocean.

- Look at the images on the map on SG15 and locate some of the places described in the song. Do students find any of these places beautiful? Which one(s)?
- The United States also includes elements that are not beautiful. With students, look at the pictures on SG16. What about these pictures makes America less beautiful? Why? What else makes America less beautiful?
- American folk music has often been sung to inspire people and bring them together to address challenges. In addition to the familiar ones, Joe Jencks will sing **verses** from “This Land is Your Land” that question whether this land is “made for you and me,” such as the following:

In the squares of the city, in the shadow of the steeple
By the relief office, I seen my people
They stood there hungry, I stood there wondering
Is this land made for you and me?

- Listen to the entire song again,  Track 24.
- As the students listen, ask them to show a thumbs-up whenever the verse is about America being beautiful and a thumbs-down whenever the verse is about something less beautiful.

WORD WALL

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

Musical Extension

Brainstorm some of the contrasting places and attractions in New York City (Statue of Liberty, Empire State Building, Verrazano Bridge, Unisphere, etc.) with the class. Create your own New York City version of the song by replacing the **lyrics** in the **chorus** with your list of places. Sing your new version of the song using  Track 25.

Creative Extension

- Return to the catchy class word phrase and **melody** developed in Unit 1, and create an additional phrase inspired by a topic that is socially relevant to the students.
- Determine the **rhythm** of the words and add pitches to the words in the same manner as before.
- Write the new words on chart paper and have the students add them on SG17.

Can you find the places mentioned in “This Land is Your Land”?



LOOKING: What do you see? How do these pictures make you feel?



CREATING: Find rhythm in word patterns. This is our new class word phrase:



Concert Preparation

The First Concert

- Review the diverse artists the students have encountered so far this fall.
 - Rolando (Cuban music)
 - Qian Yi (Chinese opera)
 - Joe (American folk music)
- Look at SG18 and have students find the countries represented on the map.
- What do the students remember about the artists and their music? Brainstorm a list of responses with the students.
- Listen to a brief excerpt by each of these artists on the Musical Explorers CD.
- Ask students to share some of the patterns they have learned about this year, such as the dance pattern in “Guantanamera,” the hand motions in “Mo Li Hua,” and the English-Spanish word pattern in “Adonde pertenezco.”
- What are some questions that the students could consider during the concert? Brainstorm a list of questions with your class. Have the students try to answer the questions for one another after attending the performance.

Lead a discussion with students about the roles of performer and audience member (or listener) during a concert. Brainstorm ideas about these roles and document them on chart paper. Have students narrow down the list by having them vote on their favorite two ideas per role. Divide the class in half, with one half acting as performers and the other half acting as audience members for a song from Musical Explorers. Facilitate a reflective discussion with students about how each group did. Invite the groups to share one aspect of what they liked and one thing that could be improved for themselves and the other group. Perform the song again, switching so that the students take on the opposite role. Repeat the reflection.

Let's Go to Carnegie Hall!

The Conductor now takes us from Park Slope, Brooklyn, to Carnegie Hall in Manhattan, where we will meet and hear our singers, Rolando, Qian Yi, and Joe. Have students turn to SG19 and help them do the following:

- Find Joe in Park Slope, Brooklyn.
- Find Carnegie Hall in Manhattan.
- Complete the maze that takes them from Park Slope to Carnegie Hall.

Where are the countries that we have learned about?

The artists came from different places but now live in New York City—just like you!



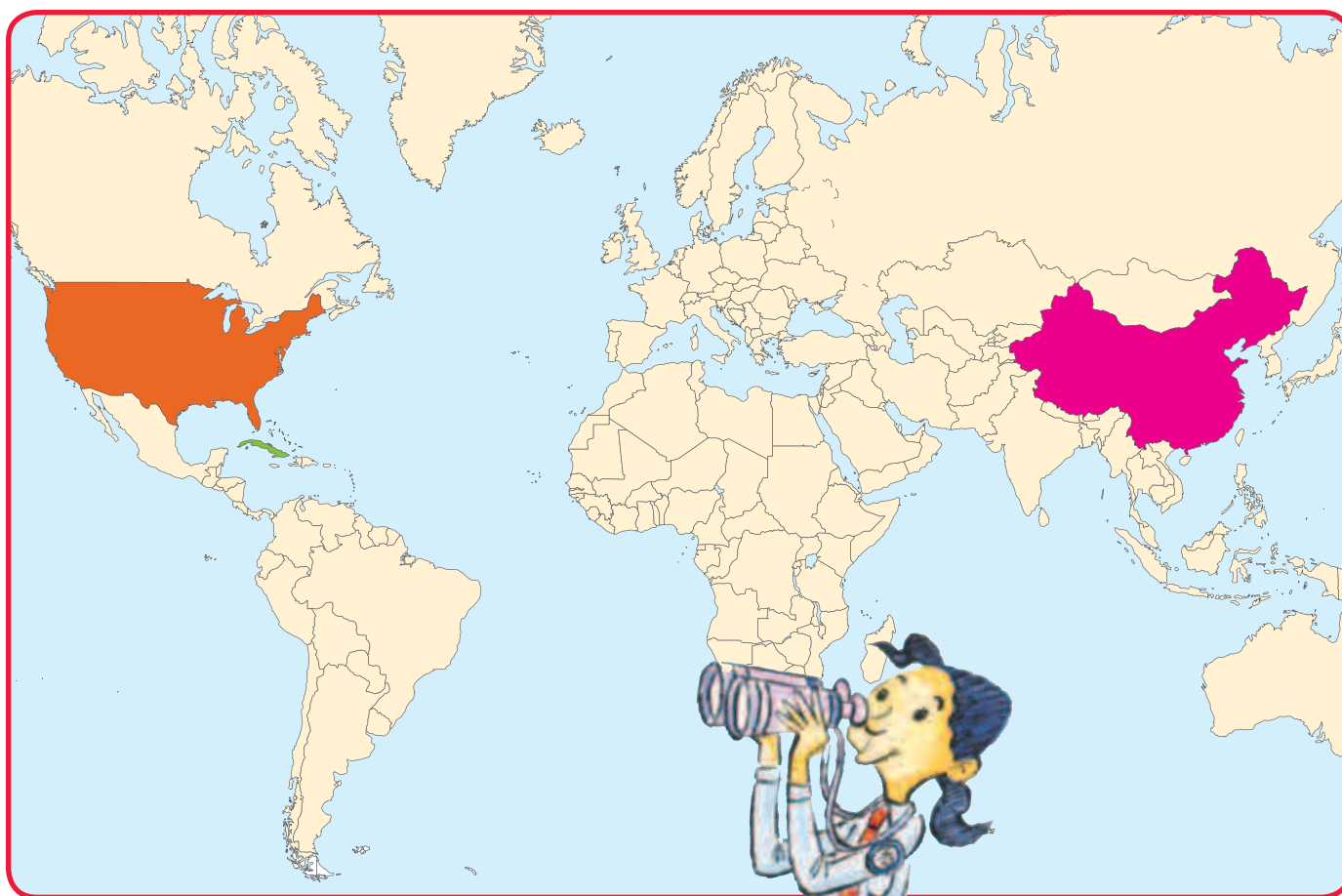
Rolando



Qian Yi

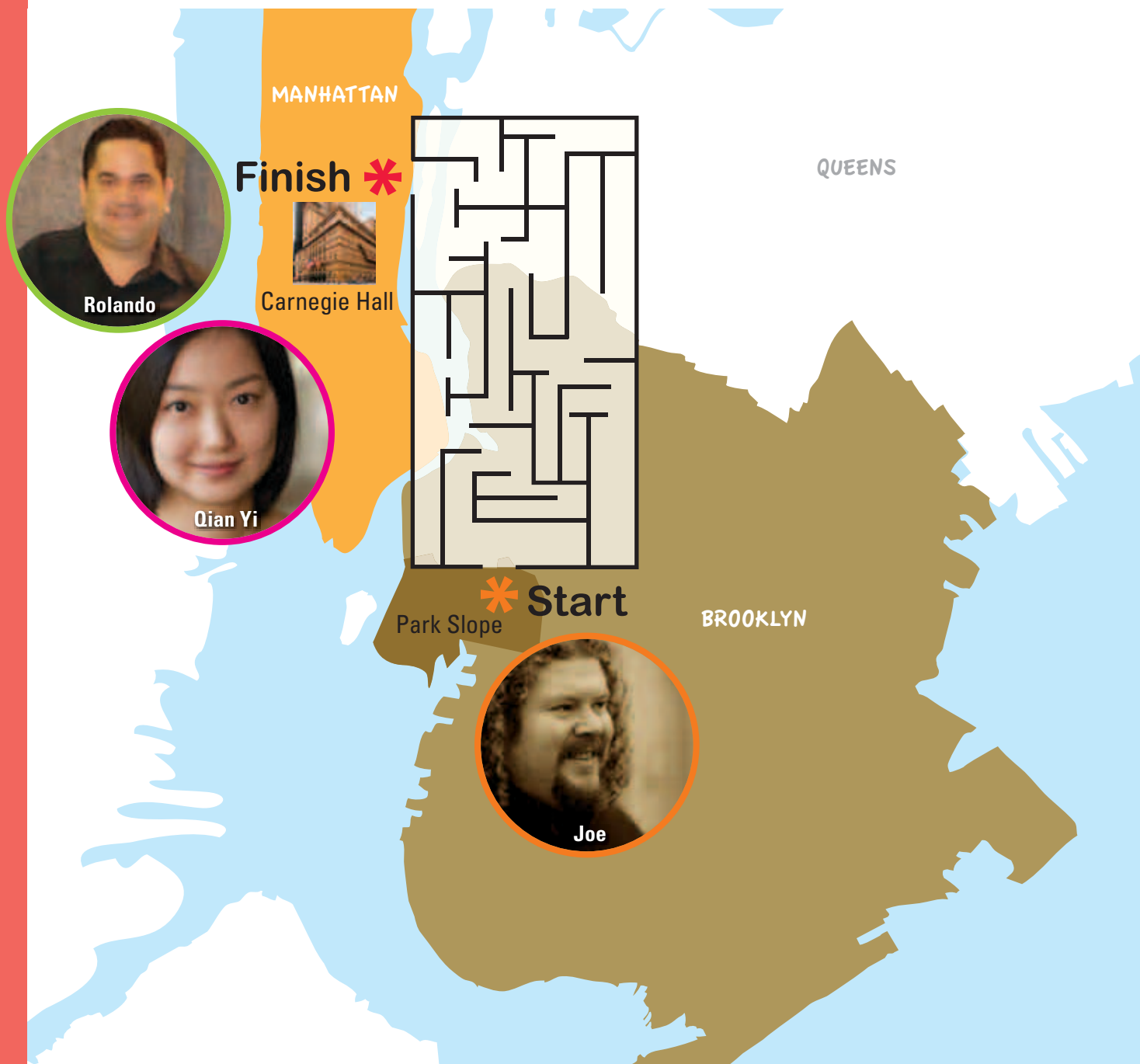


Joe



Find Carnegie Hall

Find Joe in Park Slope, Brooklyn, on the map. In the maze below, draw the path to Carnegie Hall in Manhattan. Let's go!



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,



Semester 2: Units 4–6

Overarching Question:

What other types of patterns do we hear in music?

Unit 4: Melodic Contour and Patterns in Jazz Music

Find Our Next Neighborhood

The Conductor now guides us to the next stop on our musical journey through New York City.

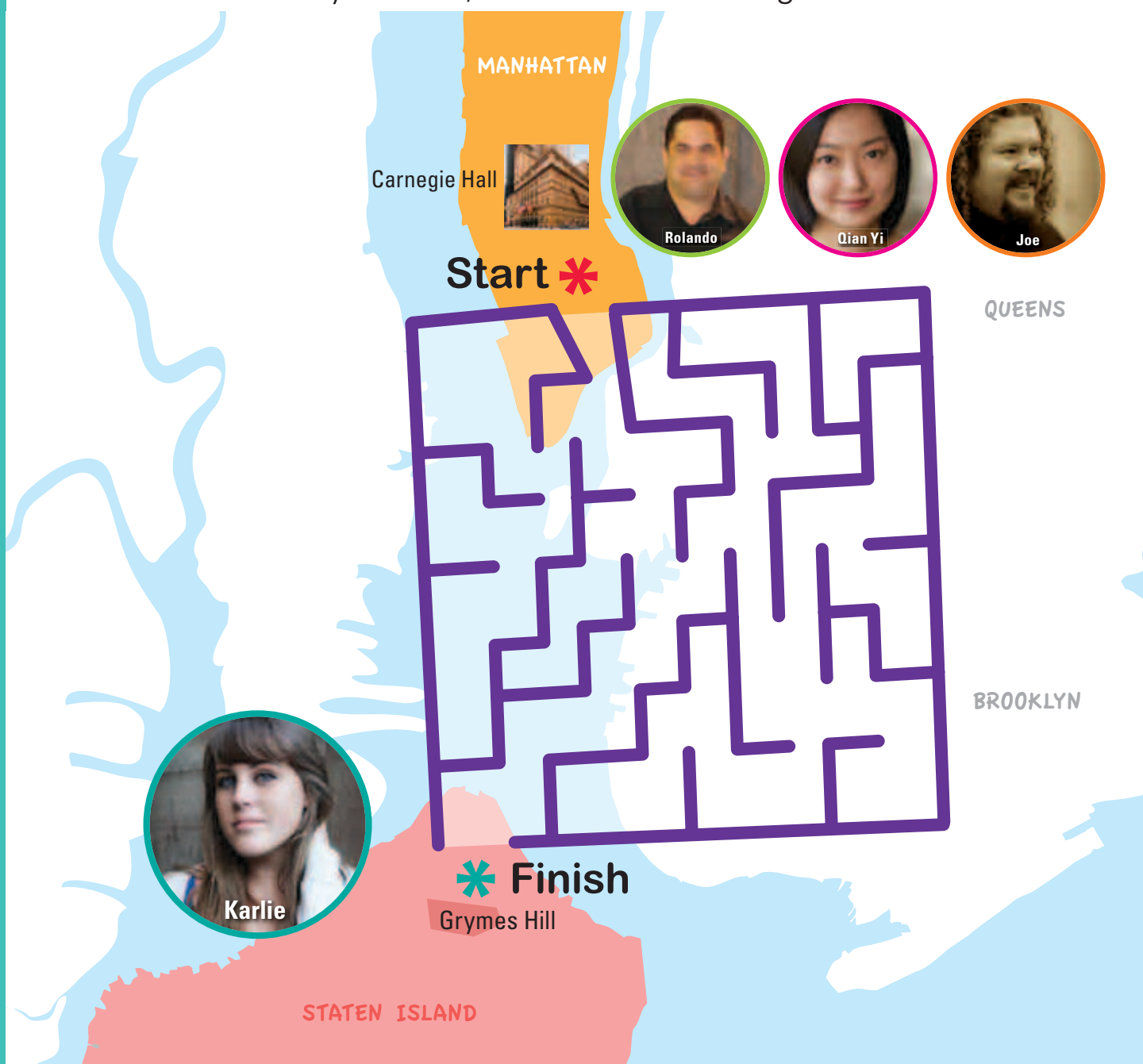
We will start at Carnegie Hall and travel to Grymes Hill to meet our next singer, Karlie.

Have students turn to SG22 and help them do the following:

- Find our artists from last semester at Carnegie Hall in Manhattan.
- Find Karlie in Grymes Hill, Staten Island.
- Complete the maze that takes them from Carnegie Hall to Grymes Hill.

Find Our Next Neighborhood

It's time for the next stop on our trip! Find Carnegie Hall in Manhattan on the map. In the maze below, draw the path to Karlie in Grymes Hill, Staten Island. Let's go!



Lesson 1: Learning “Blue Skies”

AIM: How can visual patterns help us hear musical patterns?

MATERIALS: Musical Explorers Student Guide, CD, CD player, scarves or napkins, classroom parachute or flat bed sheet, Musical Word Wall

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

SUMMARY: Students deepen their understanding of melodic patterns while learning to sing “Blue Skies” by Irving Berlin.

VOCABULARY: chorus, lyrics, melody, pitch

Warm-Up and Activities

Perform the “Warm-Up Rhyme.”

Warm up with the “Sirens,” “Yawning Kittens,” or “Floating Balloon” exercises,  Tracks 3, 4, 5.

Vocal tip: When speaking and singing, students should form their vowel and consonant sounds clearly.

Sing a favorite song from the fall concert. See page 87 for the CD Track List.

Sing the “Musical Explorers Song,”  Track 1.

Reflecting on the Fall

- Review “Mo Li Hua” (“Jasmine Flower”),  Track 15, with the class, asking them to perform the hand movements as they sing the song. Encourage the students to pay attention to the rise and fall of the notes as they sing the **melody**.

LOOKING AND LISTENING: Skyline Patterns

- Look at the first skyline on SG24. What do the students notice about the buildings in the skyline? (For instance, the buildings are different in height and width.) Now look at the second skyline. What do the students notice? (**Lyrics** are written on the buildings.)
- Reveal that this second skyline is inspired by the city of Sydney, Australia, which is where singer Karlie was born and raised. She is now a professional singer living in New York City. She sings in the jazz style. Jazz is an American style of music that is popular all over the world—even in Australia!
- The contour of the skyline represents the melody of the song that the students will learn next. Ask the students to identify any patterns they notice in the skyline. (For instance, the buildings are higher in the middle of the skyline and lower at both ends of the skyline.)
- What do the students notice about the four buildings representing “blue” and “skies”? (The first “blue” is a low building, while the first “skies” is represented by a much taller building. The pattern is reversed at the end of the skyline when the words repeat.)
- Listen to  Track 28, **chorus** only, as students follow the second skyline on SG24. Listen to the track several times, asking students to follow and trace the words with their fingers if possible. By doing this, they will be tracing the contour of the melody as they listen.

LISTENING: Learning “Blue Skies”

The musical score for "Blue Skies" is presented in four staves, each with a treble clef and a key signature of two flats (B-flat and E-flat). The time signature is 4/4. The lyrics are written below the notes, with some words split across lines. The melody is simple and catchy, with a repeating phrase "Noth - ing but" at the end of each line. The lyrics are: "Blue skies smi - ling at me Noth - ing but blue skies, do I see _____ Blue birds sing - ing a song, Noth - ing but blue birds, all _____ day long _____".

- Once the students have heard the melody several times, ask them to sing it. Encourage them to move their hands up and down, following the **pitch** contour of the melody. (For instance, they should start with their hand down low for “blue,” and move it suddenly higher for “skies” to indicate the leap upwards.)
- Next, pass out a scarf to each child. If scarves are not available, paper napkins may be substituted. Listen to “Blue Skies,”  Track 26. Have the students use their scarves or napkins to follow the contour of the melody.
- Then have students make a circle around a classroom parachute. Have the class move the parachute to the contour of the song. (If a parachute is not available, a flat bed sheet may be substituted.)

LISTENING: “Blue Skies” in NYC

- Explore the meaning of the word *blue* with the students. Identify some important things in the world that are blue. What does it mean to feel blue?
- Read the lyrics of “Blue Skies” to the class. What do the words mean to the students?

“Blue Skies” by Irving Berlin

Blue skies smiling at me
Nothing but blue skies, do I see
Blue birds singing a song
Nothing but blue birds all day long

Never saw the sun shining so bright
Never saw things going so right
Noticing the days hurrying by
When you’re in love, my how they fly
Blue days, all of them gone
Nothing but blue skies from now on

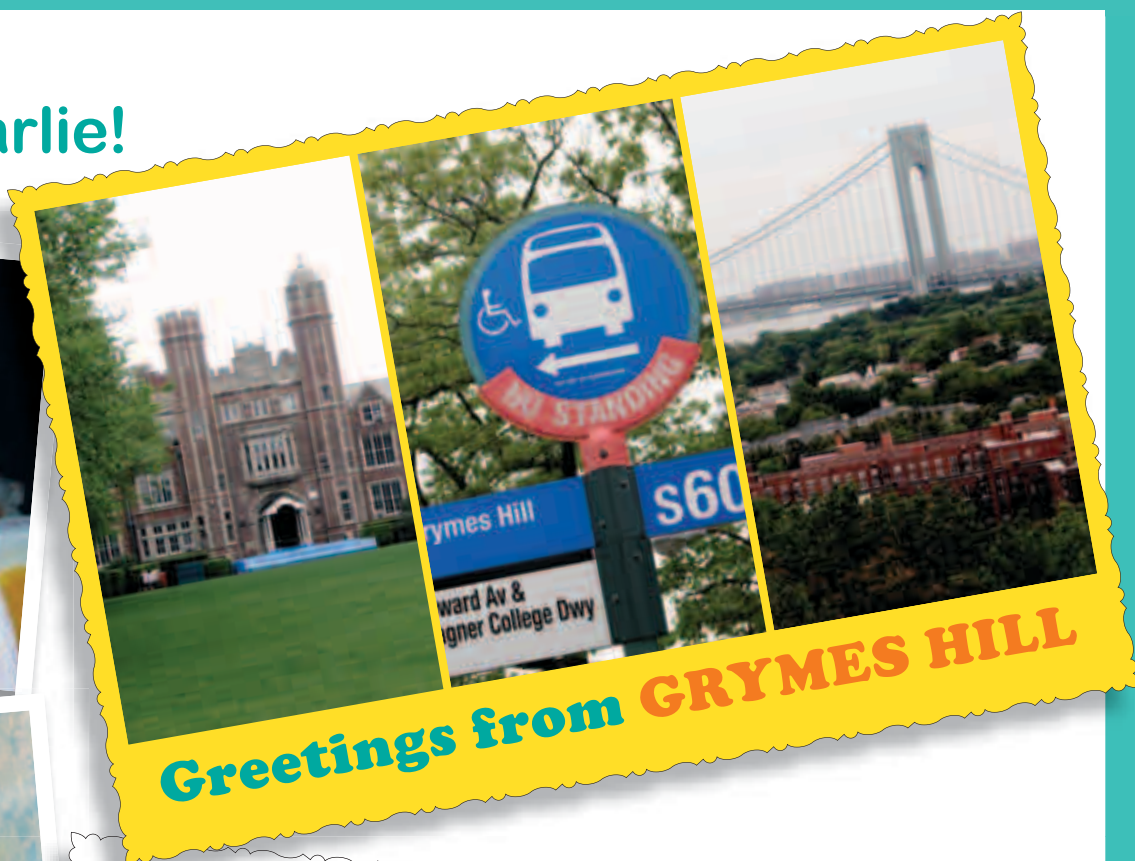
Ask the students to consider a recent day in New York City when they have felt “blue skies smiling” at them. Invite them to share their responses with a partner and then share a few with the entire class.

- Listen again to the entire song with the students, reminding them to sing the chorus whenever it repeats. Encourage them to think about the way their voices rise and fall as they sing.

WORD WALL

Review the Musical Word Wall from last semester.

Meet Karlie!



Dear Musical Explorers,

Welcome to Grymes Hill, Staten Island! I was born on the other side of the world—in Australia! I love swimming and surfing. I also love singing all sorts of music, especially jazz. I began to learn about and love jazz music when I started playing the saxophone. Later, I started singing jazz, too! After the concert, let me know what your favorite part of the performance was.

Your friend,
Karlie



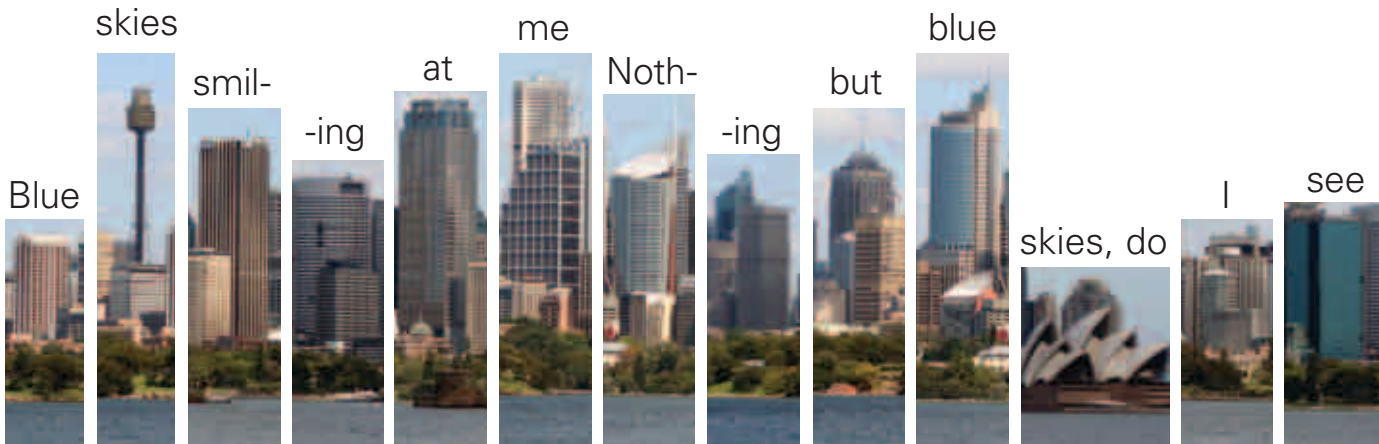
Musical Explorers
c/o Carnegie Hall
881 Seventh Avenue
New York, NY 10019



LOOKING: What do you notice about the buildings in the Sydney skyline?



LOOKING: What do you notice about this skyline?



LISTENING: Follow the skyline as you listen to the melody!



Lesson 2: Scatting in “Take the A Train”

AIM: How can scat introduce new patterns in jazz music?

MATERIALS: Musical Explorers Student Guide, CD, CD player, Musical Word Wall

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

SUMMARY: Students imitate some simple scat patterns and learn about context for “Take the A Train” by Billy Strayhorn.

VOCABULARY: chorus, lyrics, melody, phrase, pitch

improvise: to make something up on the spot

scat: to improvise with your voice, without using words, as if you were playing an instrumental solo

Warm-Up and Activities

Perform the “Warm-Up Rhyme.”

Warm up with the “Sirens,” “Yawning Kittens,” or “Floating Balloon” exercises,  Tracks 3, 4, 5.

Sing “Blue Skies,”  Track 26, and the “Musical Explorers Song,”  Track 1.

LISTENING: Reviewing “Blue Skies”

- Review the **chorus** of “Blue Skies” with the class. Listen to  Track 29, which features a new version of the **melody** using nonsense **scat** syllables instead of words, such as “do-wah, shoo-bee-doo-wah, shoo-bee-doo-doo-wah, doo-doo-doo.”
- While following the contour of the skyline on SG25, ask your students to sing the melody with the scat syllables.
- Practice this new version of “Blue Skies” with the class until they are comfortable singing the scat syllables. Ask the students to point out any patterns they hear in the scat syllables.

LISTENING: Introducing “Take the A Train”

Ask the class to name the subway or train(s) one can take to get to their neighborhoods. Identify a few of the areas that the subway travels through on the way to the students’ neighborhoods.

Reveal that the next song, “Take the A Train” by Billy Strayhorn, was inspired by the A subway line, which is the longest one in New York City. The line starts in Queens, travels from Brooklyn to lower Manhattan, making its way through midtown, Harlem, and northern Manhattan.

- Read the following **lyrics** to the class:

You must take the A Train
To go to Sugar Hill way up in Harlem
If you miss the A Train
You’ll find you’ve missed the quickest way to Harlem
Hurry, get on, now, it’s coming
Listen to those rails a-thrumming (All aboard!)
Get on the A Train
Soon you will be on Sugar Hill in Harlem

- Listen to “Take the A Train,”  Track 30. Ask your students what they notice about the music (for example, scatting, where Karlie **improvises** new melodies using vocal sounds instead of actual words).

CREATING: Imitating Scat Patterns

- Using the scat version of “Take the A Train,”  Track 31, have students imitate the scat **phrases** sung by Karlie. Encourage them to recreate Karlie’s syllables, as well as the pitches she sings. Notice how she repeats the scat syllables and makes patterns out of them.
- As the students become more comfortable, ask them to follow the contour of the **pitches** with their hands. Their hands should move up as the pitch rises and down as the pitch falls.
- Listen to “Take the A Train,”  Track 30. Encourage your students to listen for the scat patterns they have just learned. Discuss the patterns the students noticed after listening to the recording.

WORD WALL

Add the words *improvise* and *scat* to the Musical Word Wall.

CREATIVE EXTENSION

Begin a new project inspired by “Blue Skies.” Have students create a detailed description of a New York City day when they felt a blue sky smiling on them. Write a short catchy poem based on these ideas. Then create a contour of pitches for the words. Be sure to add one or more scat patterns to the poem.



LISTENING: Follow the skyline as you listen to the melody with the scat words!



Do you notice any new patterns with these scat words?

Unit 5: Playing with Patterns in Sephardic Music

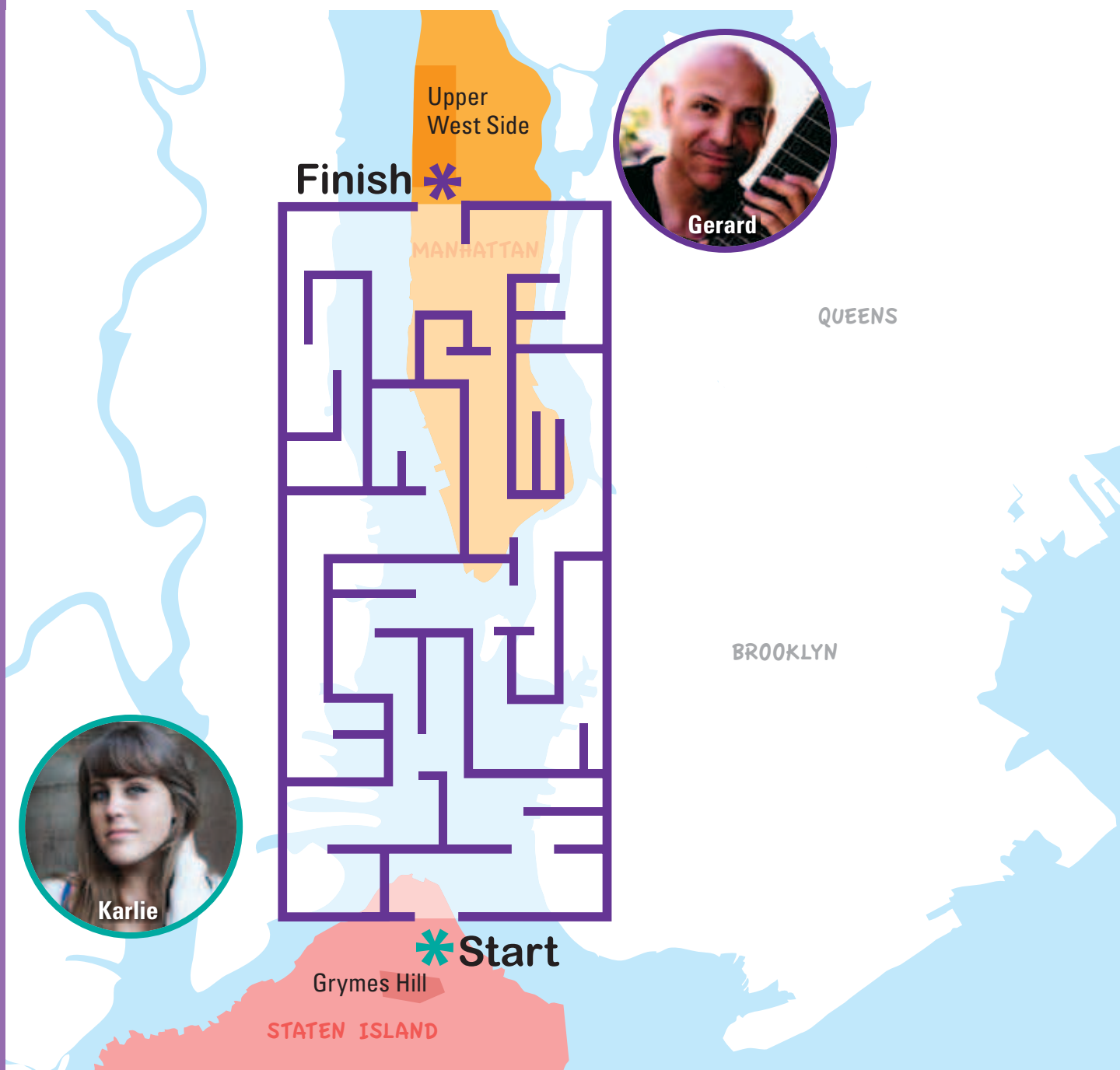
Find Our Next Neighborhood

The Conductor now takes us from Grymes Hill to the Upper West Side to meet our next singer, Gerard. Have students turn to SG26 and help them do the following:

- Find Karlie in Grymes Hill, Staten Island.
- Find Gerard in the Upper West Side of Manhattan.
- Complete the maze that takes them from Grymes Hill to the Upper West Side.

Find Our Next Neighborhood

Find Karlie in Grymes Hill, Staten Island, on the map.
In the maze below, draw the path to Gerard in the Upper West Side of Manhattan.



Lesson 1: Repeating Patterns in Sephardic Music

AIM: How can patterns be identified and changed in Sephardic music?

MATERIALS: Musical Explorers Student Guide, CD, CD player, pencils, crayons, markers, Musical Word Wall

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

SUMMARY: Students are introduced to the Sephardic musical style, and sing and play along with a Sephardic song called “Eli Eliyahu.”

VOCABULARY: chorus, dynamics, melody, rhythm

percussion: instruments that are struck, shaken, or scraped

Sephardic music: music of a subgroup of Jews (see the “About the Music” section in the Appendix on page 84)

solo: one singer or instrumentalist performing alone

variation: changes made to a musical theme

Warm-Up and Activities

Perform the “Warm-Up Rhyme.”

Warm up with the “Sirens,” “Yawning Kittens,” or “Floating Balloon” exercises,  Tracks 3, 4, 5.

Vocal tip: Students should blend their voices with the sound of their neighbor’s voices. Encourage the students to “sing with your neighbor’s voice.” They should also focus on starting and stopping singing as a group.

Sing “Blue Skies,”  Track 26, and the “Musical Explorers Song.”  Track 1.

Reflecting on the Fall

- Review “Guantanamera,”  Track 9, with the class, and ask them to perform the stepping pattern with the music as they sing. Encourage them to listen to the same rhythmic pattern in the music as they sing and dance to the song.

LOOKING: Finding Patterns in Sephardic Images

- Invite the students to examine the Sephardic artwork on SG28. What do the students see? Encourage them to find repetitive patterns in the artwork.
- Reveal to the students that the images are from the Sephardic Jewish culture. Show them the map on SG29, indicating the areas where Sephardic culture originated, for example, Greece, Turkey, Spain, Portugal, and Northern Morocco. See the “About the Music” section in the Appendix on page 84 for more information about **Sephardic music**.

LISTENING: Listening for Repetition and Variation

E - li ____ E - li ya - hu ____ ha - na - vi ha - ve - na ____
 E - li E - li ya - hu ____ ha - na - vi ha - ve - - - na

- Teach the class the **chorus** for “Eli Eliyahu” using the call and response on  Track 33.
- Now listen to “Eli Eliyahu,”  Track 34. Similar to Sephardic artwork, this music is very repetitive. The **melody** and **rhythms** repeat many times—but with changes. Listen to the entire piece, asking students to listen for the changes—or **variations**—they hear with each repetition: Sometimes Gerard sings **solo** or he sings with other singers, the words change, solo instruments play the tune, the accompaniment rhythms change, or the **dynamics** or volume changes.

CREATING: Background Rhythm

- Using the demonstration on  Track 36, teach the students to tap or play a simple background rhythm from “Eli Eliyahu.”



- Listen to the entire song, encouraging students to tap or play the rhythm along with the recording while they sing the chorus. Students should make changes to their rhythm and melody, just as Gerard and his ensemble do. The students should vary their dynamics or volume to match the recording. For example, play quietly when the music is quiet. Remind students that they should always be able to hear Gerard singing!

WORD WALL

Add the words *percussion*, *Sephardic music*, *solo*, and *variation* to the Musical Word Wall.

Musical Extension

Create a class arrangement of the chorus melody. Repeat the melody several times, but on each repetition, make some changes to the pattern. Use the ideas your students brainstormed while listening to Gerard's version. Musical elements to change include the following:

- number of people singing (from solo to full class)
- background rhythms
- dynamics
- instruments (use **percussion** or any other instruments available)
- word changes (include some chorus repetitions sung on new syllables, such as “doo” or “la”)

Meet Gerard!



**Greetings from the
Upper West Side**



Dear Musical Explorers,
Greetings from the Upper West
Side of Manhattan. I was born in
Casablanca, Morocco, and I've lived
in Paris, France, but I ended up in
New York City. When I was little,
I used to pretend my grandmother's
table was a stage. I would perform
for my whole family by singing and
playing instruments like the harmonium,
dulcimer, psaltery, and charango! My
music blends together my Sephardic
Jewish heritage with my love of many
different musical styles.

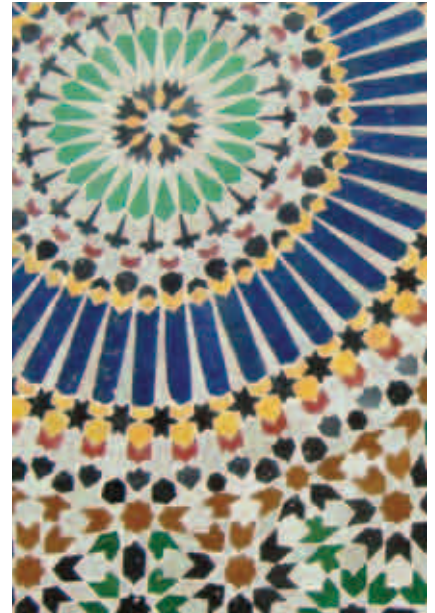
Sincerely,
Gerard



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



LOOKING: What do you see? Find some repeating patterns!



LOOKING: Where does Sephardic music come from?



Lesson 2: Layering Ostinatos

AIM: How can we create rhythmic layers in “Scarlerica de Oro” (“Little Ladder of Gold”)?

MATERIALS: Musical Explorers Student Guide, CD, CD player, pencils, markers, crayons, classroom or homemade percussion instruments, Musical Word Wall

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

SUMMARY: Students draw upon their own experiences with wedding celebrations in order to understand the context of “Scarlerica de Oro” (“Little Ladder of Gold”). They create rhythmic layers and incorporate different dynamics as they form a procession.

VOCABULARY: dynamics, percussion, rhythm

crescendo: a gradual increase in volume

ostinato: a repeating rhythm or melody

procession: an organized group of people moving forward together

pulse: the steady beat in a piece of music

Warm-Up and Activities

Perform the “Warm-Up Rhyme.”

Warm up with the “Sirens,” “Yawning Kittens,” or “Floating Balloon” exercises,  Tracks 3, 4, 5.

Vocal tip: Tell the students to “sing with your neighbor’s voice.”

Sing “Eli Eliyahu,”  Track 34; “Blue Skies,”  Track 26; and the “Musical Explorers Song,”  Track 1.

LISTENING: Imagining a Wedding

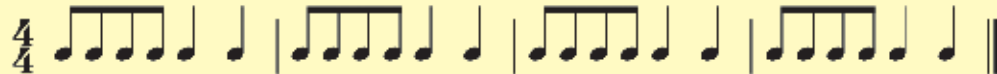
- “Scarlerica de Oro” (“Little Ladder of Gold”) is a wedding song in which the guests are wishing the bride and groom good luck in life. Ask students if they have ever attended a wedding. Where might weddings be held in New York City? (For example, places of worship, parks, and restaurants.) Invite them to share their memories about the experience.
- Invite students to draw a picture of an imagined wedding scene on SG30. Have students share their drawings with one another. The students could bring in a real picture from a wedding they have attended.
- Listen to “Scarlerica de Oro” (“Little Ladder of Gold”),  Track 37, asking students to think about the feelings the music expresses. Students should also listen for any repeating **rhythms** in the music, such as patterns of eighth notes and quarter notes. How do the patterns change when they are repeated during the song?

CREATING: Layering Ostinatos

Ostinato 1



Ostinato 2



- Several **ostinatos**, or repeating rhythmic patterns, are woven into this song. Using  Tracks 38 and 39, teach students to clap the Ostinato 1 and Ostinato 2 patterns above.
- Once students are familiar with the two ostinatos, invite them to repeat the patterns on classroom or homemade **percussion** instruments. Vary the **dynamics** by starting quietly and getting louder. If no instruments are available, have students tap or clap the rhythms.
- Try layering the rhythms together. Begin with Ostinato 1, and when the **pulse** is well established, add Ostinato 2. Select a student to lead each rhythm group.

CREATING: Forming a Musical Procession

- Once students can play the two rhythms with the recording, create a wedding **procession** in the classroom. Form a large circle and begin marching around the circle when the music begins to establish the pulse. One by one, gradually conduct the students to begin playing their rhythm along with the recording. Remind the students to start playing quietly and gradually get louder—or **crescendo**—as more students join in.
- If the students are accomplishing this without any problems, allow them to march around the classroom. Select one student to pantomime an imaginary bride or groom to lead the procession.

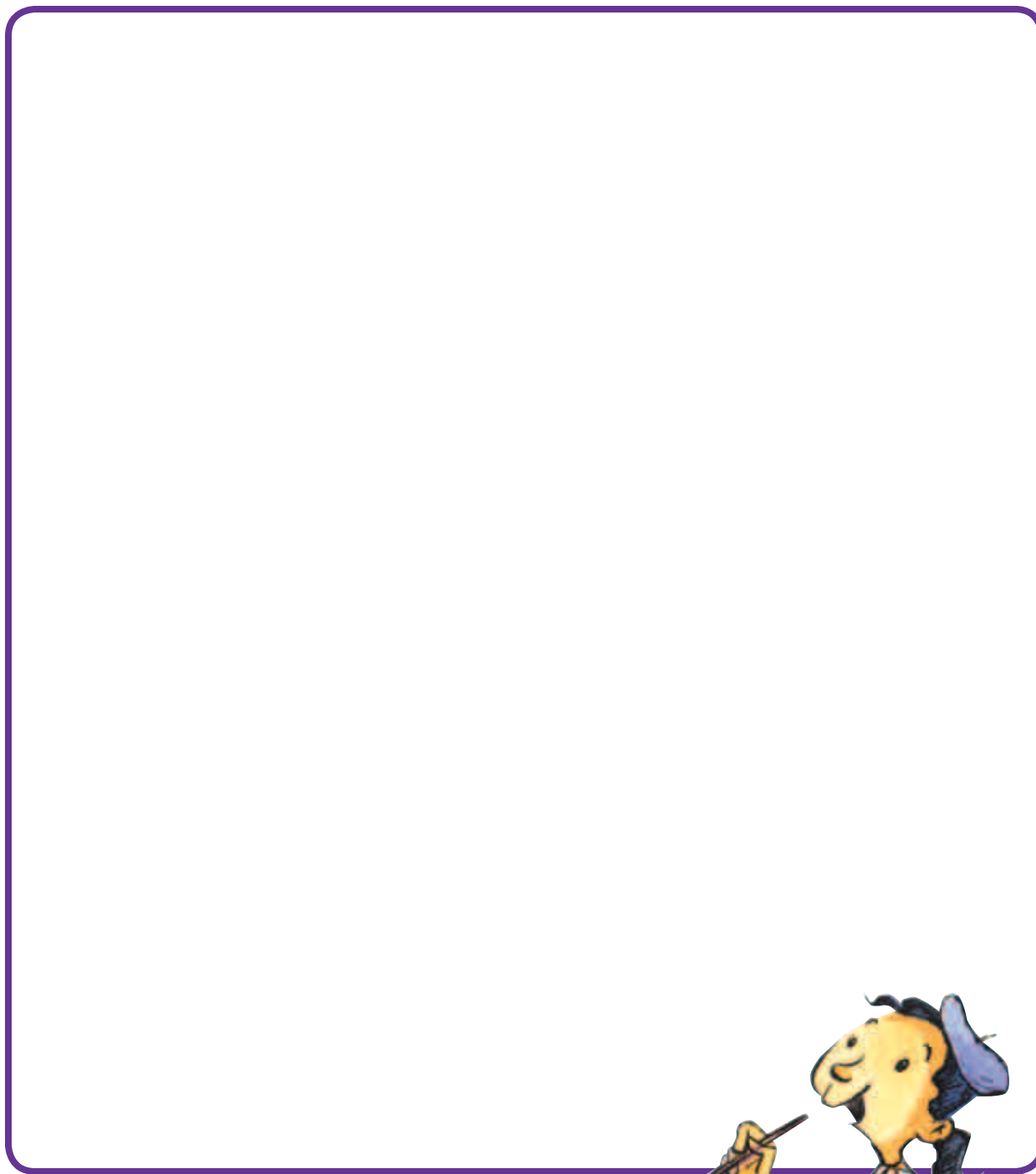
WORD WALL

Add the words *crescendo*, *ostinato*, *procession*, and *pulse* to the Musical Word Wall.

Creative Extension

Return to the spring project. Review the lyrics and melody that students have created as a class. Now add one or two rhythmic layers to the composition. Once the rhythmic layers have been added, decide on appropriate dynamics, such as a crescendo, for the piece.

CREATING: I think a wedding looks like this.



Unit 6: Playing with Word Patterns in Musical Theater Songs

Find Our Next Neighborhood

The Conductor will now take us from the Upper West Side to the Theater District to meet our next singer, Nathaniel. Have students turn to SG31 and help them do the following:

- Find Gerard in the Upper West Side of Manhattan.
- Find Nathaniel in the Theater District in Manhattan.
- Complete the maze that takes them from the Upper West Side to the Theater District.

Find Our Next Neighborhood

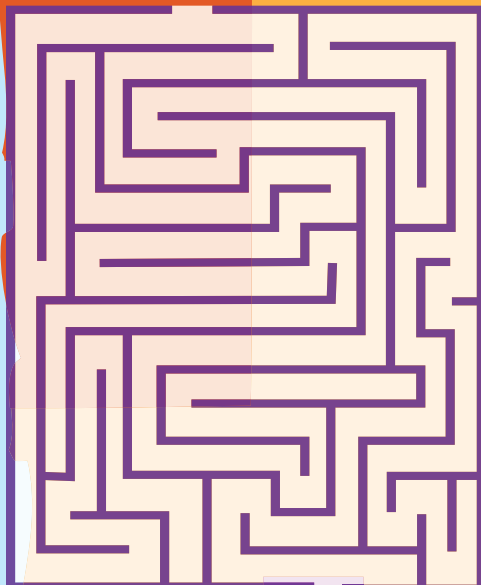
Find Gerard in the Upper West Side of Manhattan.
In the maze below, draw the path to Nathaniel in the
Theater District in Manhattan. Let's go!



Upper
West Side

MANHATTAN

Start *



Finish *

Theater
District



Lesson 1: Exploring Broadway

AIM: What do word patterns sound like in a musical theater song?

MATERIALS: Musical Explorers Student Guide, CD, CD player, Musical Word Wall

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

SUMMARY: Students will draw upon their New York City experience while relating to “Chim Chim Cher-ee.”

VOCABULARY: chorus, lyrics, melody, phrase

Broadway musical: a play with songs that is performed in the Theater District of New York City

Warm-Up and Activities

Perform the “Warm-Up Rhyme.”

Warm up with the “Sirens,” “Yawning Kittens,” or “Floating Balloon” exercises,  Tracks 3, 4, 5.

Vocal tip: Review all of the tips from this school year!

Sing “Eli Eliyahu,”  Track 34, “Blue Skies,”  Track 26, and the “Musical Explorers Song,”  Track 1.

Reflecting on the Fall

Sing “Adonde pertenezco” (“Where Do I Belong”),  Track 20, with the students. Remind the students of the collage they created and how they felt when they sang this song in the fall. With Joe, we sang and learned about American folk music, and with Nathaniel, we will learn about Broadway and the American musical theater tradition.

LOOKING: Exploring Broadway

- Have students look at images of Times Square and New York City’s Theater District on SG32. What comes to mind when they think of this area? Have the students ever visited Times Square? What did they do there? What is special about this area? How did it feel to be there?
- Point out the Broadway theater billboards to the students. Have any of the students ever heard or attended a **Broadway musical**? Have they ever seen a musical on television or in the movies? Which one(s)?
- Reveal that Broadway musicals are plays with songs. The songs help to tell the story and express the characters’ feelings. In songs from Broadway musicals, we can become anyone from any place in the world.

LOOKING AND LISTENING: Meeting the Chimney Sweep

- Reveal that a chimney sweep is someone who cleans chimneys. Ask the students why they think chimney sweeps are or are not important.
- The character Bert from the musical *Mary Poppins* is a chimney sweep in London, England.
- Listen to “Chim Chim Cher-ee” from *Mary Poppins*,  Track 40. This song is about how Bert feels being a chimney sweep. Ask students what the song says about the life of a chimney sweep. Which word inspired the **phrase**, “chim chiminey, chim chiminey, chim chim che-ree”? Do the students notice any patterns in the **melody** or **lyrics** of the song?

LISTENING: Learning “Chim Chim Cher-ee”

Chim chim - in - ey, chim chim-in - ey, chim chim cher - ee! A

sweep is as luck - y, as luck - y can be.

Chim chim-in - ey, chim chim-in - ey, chim chim cher - oo! Good

luck will rub off when I shake 'ands with you, Or

blow me a kiss and that's luck - y, too.

LISTENING: Learning “Chim Chim Cher-ee”

Using the call and response on Track 41, learn to sing “Chim Chim Cher-ee.” As students learn the **chorus**, ask them to follow the contour of the melody by looking at the London skyline on SG33. What do the students notice about the contour of the skyline? Where is there a big leap in the skyline? (It’s between the first two “chims.”)

WORD WALL

Add the term *Broadway musical* to the Musical Word Wall.

Musical Extension

Compare the melody of “Chim Chim Cher-ee” with the chorus from “Blue Skies.” Use the skylines on SG25 and SG33 to note the similarities. Sing one right after the other to hear the comparison. Both melodies are built around a perfect fifth and use the first few notes of the minor scale. Compose an original melody using the first five notes of the minor scale. Practice singing it with the class. Create a New York City skyline to document the contour of the melody.

Meet Nathaniel!



Dear Musical Explorers,
Welcome to the Theater District of New York City! I was born in California and grew up in Wisconsin. I perform several times each week in The Lion King, where I play the part of Mufasa. I love singing many types of music, including opera and gospel. I am the oldest of five children and we grew up singing together as a family. Have fun exploring the music of Broadway. I will see you at Carnegie Hall soon!

Sincerely,
Nathaniel



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

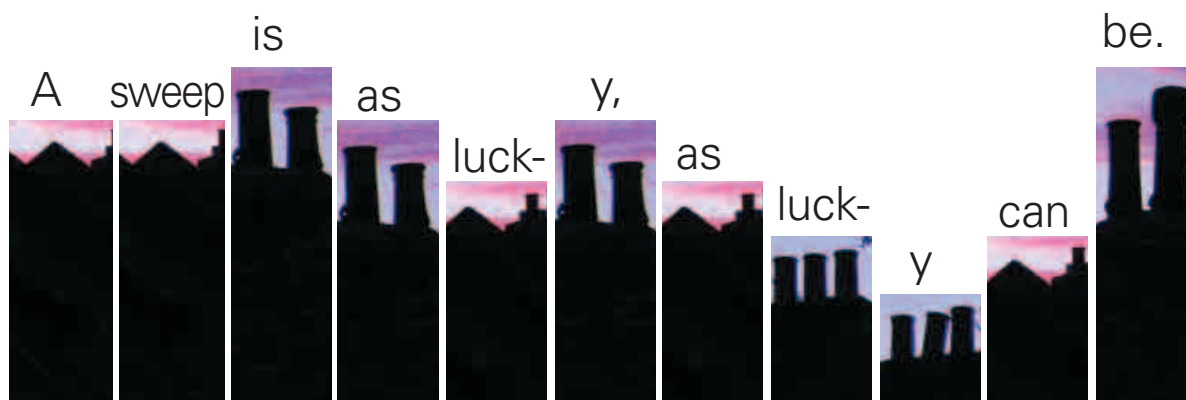




LOOKING: Does the skyline of chimineys look similar to the Sydney skyline?



LISTENING: Follow the skyline as you listen to the melody!



Lesson 2: Exploring “Oh, What a Beautiful Morning”

AIM: How can we create our own Broadway musical scene?

MATERIALS: Musical Explorers Student Guide, CD, CD player, pencils, markers, crayons, chart paper

STANDARDS: US 1, 2, 4, 7, 8, 9; NYC 1, 2, 3, 4, 5

SUMMARY: Students create an original scene in the style of a Broadway musical.

VOCABULARY: melody, rhythm

Warm-Up and Activities

Perform the “Warm-Up Rhyme.”

Warm up with the “Sirens,” “Yawning Kittens,” or “Floating Balloon” exercises,  Tracks 3, 4, 5.

Vocal tip: Review all of the tips from this year!

Sing “Chim Chim Cher-ee,”  Track 40; “Eli Eliyahu,”  Track 34; “Blue Skies,”  Track 26; and the “Musical Explorers Song,”  Track 1.

LISTENING AND CREATING: Setting the Scene

Explain to the students that in Broadway musicals, the actors can transform into anyone from any place! Share the background of the song “Oh, What a Beautiful Morning” from *Oklahoma!* with the class. In the song, a cowboy from Oklahoma named Curly is walking to his girlfriend’s farm on a beautiful country morning.

- Listen to the song,  Track 43, with the class and ask the students to imagine the character and setting in their heads.
 - Divide the class into half and ask one half of the students to think about Curly as they listen. *Who* is he? *What* is he singing about? *Why* is he singing? *How* does he feel?
 - Ask the other half to think about the setting. *When* is Curly singing? *Where* is he singing? *What* does he see?
 - Have students draw a picture of the scene on SG34.
- Create a few simple sentences of narration to set up the song based on the students’ responses, for example, “Curly is a cowboy from Oklahoma. He is walking to his girlfriend’s house in the morning. He is amazed by the beauty of the world around him. He feels so happy that he wants to sing a song!”
- Create a simple pantomime movement for each sentence in order to enact the scene. All students can pretend they are Curly by doing the movements simultaneously.
- Listen to the song after performing the set-up. Ask students to listen for patterns in the words—especially for words and phrases that are repeated. Share students’ responses to the song after listening.

CREATING: Class Musical Scene

- Review the songs that the students have learned so far this year in the Musical Explorers curriculum and sing short excerpts of the songs with the students.
- Create a set-up for one of the songs in the manner of the previous activity. Imagine a character or group of people who might be singing the song. Ask the students to consider the same questions as earlier: *Who* is singing? *What* are they singing about? *Why* are they singing? *How* do they feel?
- Now ask the class to imagine a setting for the song. *When* is the song being sung? *Where* is the song being sung?
- Create a few simple sentences of narration to set up this song, in the style of a Broadway musical. Have students create a simple pantomime to enact the scene before they sing the song together.
- Ask the students to notice the kinds of patterns they hear in the song (for example, patterns of **rhythms**, **melodies**, or words.)
- Perform the selected song—complete with the original narrative—for other classes or parents.

Musical and Creative Extensions

Tie together several of the songs from the curriculum by creating a narrative. Develop your own original musical play, complete with characters and setting! Rehearse the musical play with the class and share with the school community.

CREATING: Draw a picture of Curly singing "Oh, What a Beautiful Morning."



Concert Preparation

The Second Concert

- Review the diverse artists the students have encountered so far this spring:
 - Karlie (jazz music)
 - Gerard (Sephardic music)
 - Nathaniel (Broadway musical)
- Look at SG35 and have students find the countries represented on the page.
- What do the students remember about the artists and their music? Brainstorm a list of responses with the students.
- Listen to a brief excerpt by each of these artists on the Musical Explorers CD.
- Ask students to share some of the patterns they have learned about this year such as the melodic contour of “Blue Skies,” the rhythmic pattern of “Eli Eliyahu,” and the word patterns in “Chim Chim Cher-ee”
- What are some questions that the students could consider during the concert? Brainstorm a list of questions with your class. Have the students try to answer the questions for one another after attending the performance.

Lead a discussion with students about the roles of performer and audience member (or listener) during a concert. Brainstorm ideas about these roles and document them on chart paper. Have students narrow down the list by having them vote on their favorite two ideas per role. Divide the class in half, with one half acting as performers and the other half acting as audience members for a song from Musical Explorers. Facilitate a reflective discussion with students about how each group did. Invite the groups to share one aspect of what they liked and one thing that could be improved for themselves and the other group. Perform the song again, switching so that the students take on the opposite role. Repeat the reflection

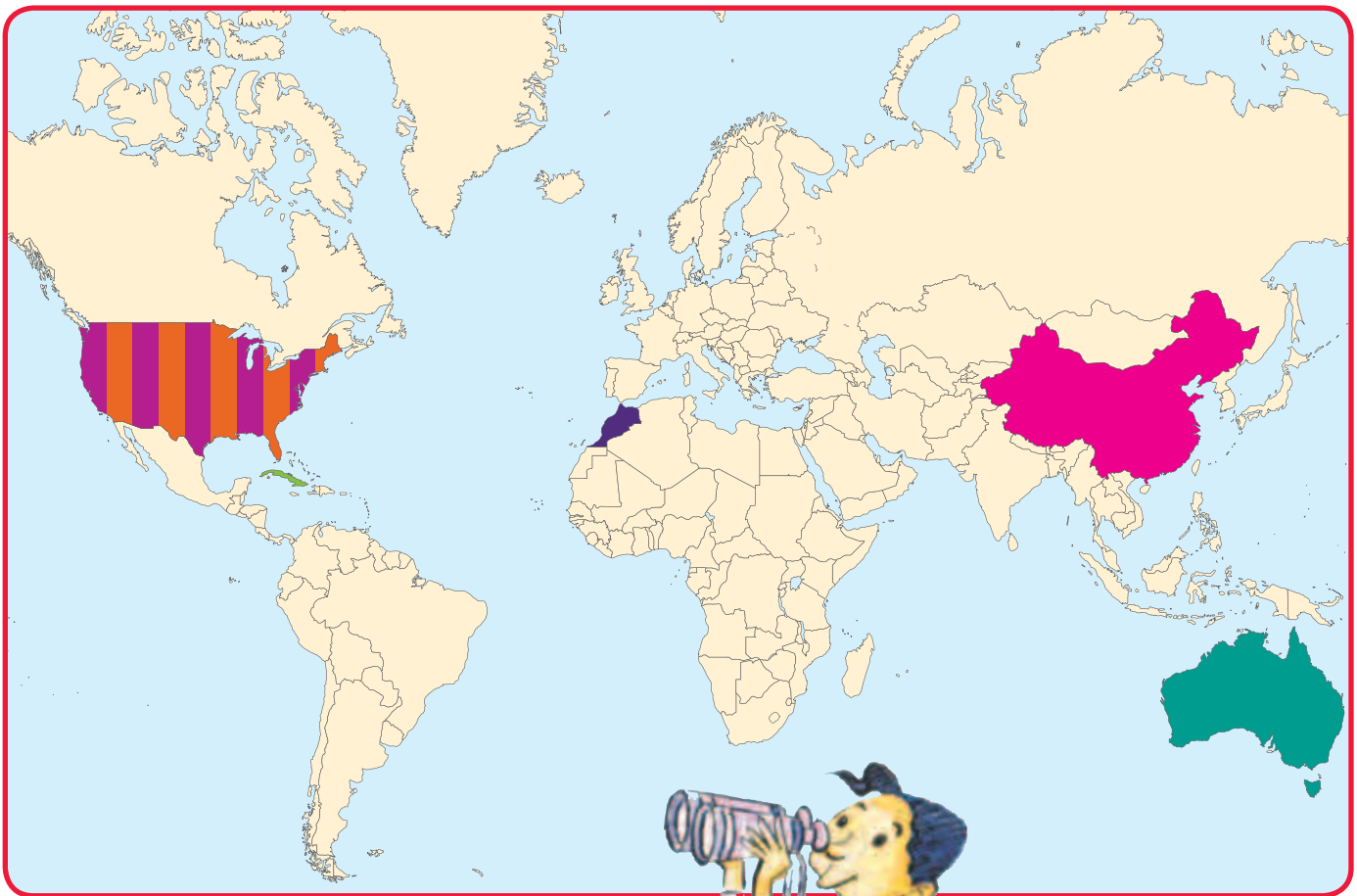
Let's Go Back to Carnegie Hall!

The Conductor now takes us from the Theater District to Carnegie Hall, where we will meet and hear our singers, Karlie, Gerard, and Nathaniel. Have students turn to SG36 and help them do the following:

- Find Nathaniel in the Theater District in Manhattan.
- Find Carnegie Hall in Manhattan.
- Complete the maze that takes them from the Theater District to Carnegie Hall.

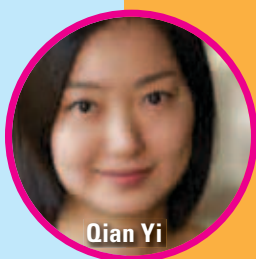
Where are the countries that we have learned about?

The artists came from different places but now live in New York City—just like you!



Find Carnegie Hall

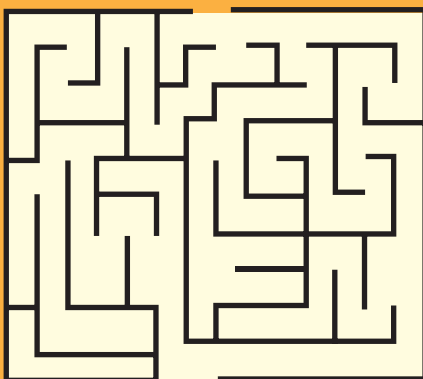
Find Nathaniel in the Theater District in Manhattan. In the maze below, draw the path to Carnegie Hall in midtown Manhattan.



Carnegie Hall



Finish *



Start *

Theater District



MANHATTAN

LISTENING: You have heard and learned many wonderful songs!



"Guantanamera"



"Mo Li Hua"
("Jasmine Flower")



"Adonde pertenezco"
("Where Do I Belong")



"Blue Skies"



"Eli Eliyahu"



"Chim Chim Cher-ee"

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,



APPENDIX

Glossary

accompany: to go with something else

Broadway musical: a play with songs that is performed in the Theater District of New York City

chorus: a repeating musical section in a song

crescendo: a gradual increase in volume

dynamics: volume (loud or quiet)

explorers: people who use their senses to learn about something

hum: to sing without opening one's lips

improvise: to make something up on the spot

longevity: a long life

lyrics: the words in a song

melody: the main tune in a piece of music

ostinato: a repeating rhythm or melody

pattern: a distinct arrangement of visual designs or sounds (often repeating)

percussion: instruments that are struck, shaken, or scraped

phrase: a sequence of words, musical notes, or movements

pitch: how high or low a sound is

procession: an organized group of people moving forward together

pulse: the steady beat in a piece of music

rhythmic layers: different rhythmic patterns that are played at the same time

rhythms: patterns of sound and silence

scat: to improvise with your voice, without using words, as if you were playing an instrumental solo

scavenger hunt: a game to find specified things

solo: one singer or instrumentalist performing alone

tempo: the speed of music

variation: changes made to a musical theme

verse: the music that alternates with the chorus in a song

vibration: the movement of air

About the Music

Chinese opera: The Chinese opera tradition began hundreds of years ago, during the Chinese dynastic period. This dramatic musical form varies by region, but the style from Beijing is one of the most prominent and includes singing, dancing, acrobatics, and pantomime, as well as elaborate costumes and makeup. Chinese opera performers have typically undergone years of rigorous training to learn and preserve the technique and tradition of the art form.

Sephardic music: Sephardic music came from the *Sephardim*, the Jewish inhabitants of Spain, Portugal, Greece, Turkey, and Northern Africa. This music incorporates a variety of styles and influences that it has picked up over a long period of time. Influences include medieval courtly and popular songs, and traditional musical flavors from other Mediterranean and Balkan countries, such as Morocco, Turkey, Greece, Egypt, and others. Songs range from secular (usually in Ladino) to spiritual (usually in Hebrew) and often tell stories and/or teach about subjects, such as love and spirituality. Sephardic music is often accompanied by percussion instruments such as tambourines.

About the Artists

For more information about the artists studied this year, take a look at the following websites:

Son de Madre: sondemadre.com

Qian Yi: qianyiarts.com

Joe Jencks: joejencks.com

Karlie Bruce: karliebruce.com

Gerard Edery: gerardedery.com

Nathaniel Stampley: broadway.com/nathaniel-stampley/broadway_news/550884

National Standards for Music Education

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

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.	Introduction 1, 2, 3, 4, 5, 6
Strand 2	Music Literacy: Students develop a working knowledge of music language and aesthetics, and apply it to analyzing, evaluating, documenting, creating, and performing music. They recognize their roles as articulate, literate musicians when communicating with their families, schools, and communities through music.	Introduction 1, 2, 3, 4, 5, 6
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.	Introduction 1, 2, 3, 4, 5, 6
Strand 4	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.	2, 3, 4, 5, 6
Strand 5	Careers and Lifelong Learning: Students consider the range of music and music-related professions as they think about their goals and aspirations, and understand how the various professions support and connect with each other. They carry physical, social, and cognitive skills learned in music, and an ability to appreciate and enjoy participating in music throughout their lives.	1, 2, 3, 4, 5, 6

ACKNOWLEDGMENTS

Scores and Recordings

"Carnegie Hall Musical Explorers Song," by Daniel Eliot Levy. Performed by Daniel Eliot Levy. © 2007 Daniel Levy and ASCAP.

"Guantanamera," traditional Cuban song. Performed by Son de Madre.

"Son de la Loma," by Miguel Matamoros. Performed by Son de Madre.

"Mo Li Hua" ("Jasmine Flower"), traditional Chinese song. Performed by Qian Yi and Zhou Yi.

"Xia Shan ("Coming Down the Mountain"), traditional Chinese song. Performed by Qian Yi and Zhou Yi.

"Adonde pertenezco" ("Where Do I Belong?"), music and lyrics by Joe Jencks. Performed by Joe Jencks. © © 2007 Joe Jencks and ASCAP.

"This Land is Your Land," music and lyrics by Woody Guthrie. Performed by Joe Jencks. Published by Ludlow Music, Inc.

"Blue Skies," music and lyrics by Irving Berlin. Performed by Karlie Bruce and Craig Hartley. Published by Irving Berlin Music Company.

"Take the A Train," music and lyrics by Billy Strayhorn. Performed by Karlie Bruce and Craig Hartley. Published by State One Songs America, LLC.

"Eli Eliyahu," traditional Sephardic song. Performed by The Gerard Edery Ensemble. © © 2002 Sefarad Records.

"Scarlerica de Oro" ("Little Ladder of Gold"), traditional Sephardic song. Performed by Aaron Bensoussan, Gerard Edery, and Alberto Mizrahi. © © 2002 Sefarad Records.

"Chim Chim Cher-ee," music and lyrics by Robert B. Sherman and Richard M. Sherman. Performed by Nathaniel Stampley and Shane Schag. Published by Wonderland Music Co., Inc.

"Oh, What a Beautiful Morning," by Oscar Hammerstein II and Richard Rodgers. Performed by Nathaniel Stampley and Shane Schag. Published by Williamson Music Company, a division of The Rodgers & Hammerstein Organization.

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Photos

Artist photos: Karlie Bruce courtesy of Karlie Bruce, Rolando de los Reyes courtesy of Son de Madre, Gerard Edery courtesy of Gerard Edery, Joe Jencks courtesy of Joe Jencks, Nathaniel Stampley courtesy of Nathaniel Stampley, Qian Yi courtesy of Qian Yi. Other photos: (p. 12) child by David Silva; (p. 19 / SG5) Fordham scenes by Liv Brumfield; (p. 26) hand positions by Christopher Amos; (p. 27 / SG8) Flushing scenes by Liv Brumfield; (p. 29 / SG10) hand positions by Christopher Amos; (p. 38 / SG14) Park Slope scenes by Liv Brumfield; (p. 41 / SG15) The Alamo (06.04.03) by John Koetsier, All the little kids are dressed in dreams by Benjamin Glasgow, Chicago skyline by -Nicole-, Golden Gate Bridge by aslkr, Mount Rushmore National Memorial by Dean Franklin, Redwood Forest 10 by driawolf, Statue of Liberty by Koshy Koshy; (p. 42 / SG16) Los Angeles [trash can] by Omar Omar, No Trespassing! by Peter Baer, Picking up litter by Joan Concilio Otto; (p. 46 / SG19) Carnegie Hall by Jeff Goldberg; (p. 47 / SG20) Zankel Hall by Chris Lee; (p. 50 / SG22) Carnegie Hall by Jeff Goldberg; (p. 54 / SG23) Grymes Hill scenes by Liv Brumfield; (pp. 55 and 58 / SG24 and SG25) Sydney skylines by niallkennedy; (p. 63 / SG27) Upper West Side scenes by Liv Brumfield; (p. 64 / SG28) Moroccan fountain by Lydia Wagner, Moroccan rugs by tigertwo, Moroccan tiles by Anna Pearson; (p. 73 / SG32) Theater District by Liv Brumfield; (p. 74 / SG33) September Skies [chimney skyline] by Simon Booth; (p. 80 / SG36) Carnegie Hall by Jeff Goldberg; (p. 81 / SG37) Moroccan fountain by Lydia Wagner, mural by consumerfriendly, Open Gate hand position by Christopher Amos, Sydney skyline by niallkennedy, September Skies [chimney skyline] by Simon Booth, Golden Gate Bridge by aslkr; (p. 82 / SG 38) Zankel Hall by Chris Lee.

Special Thanks

Special thanks to Patricia, "Scooter," and Dianne Scott; to Dianne Berkun of the Brooklyn Youth Chorus for preparing the child singers, Bess Cohen, Emily Donato, Eve Kummer-Landau, Marie Landis, Jake Montagnino, and Rosie Russo; and to pianists Shane Schag and Craig Hartley.



Musical Explorers CD

CD TRACK LIST

1. "Carnegie Hall Musical Explorers Song"
2. "Warm-Up Rhyme"
3. "Sirens"
4. "Yawning Kittens"
5. "Floating Balloon"
6. "Guantanamera" (spoken)
7. "Guantanamera" (call and response)
8. "Guantanamera" (chorus only)
9. "Guantanamera"
10. Cuban Rhythm, Layer 1 (güiro)
11. Cuban Rhythm, Layer 2 (conga)
12. Cuban Rhythm, Layer 3 (clave)
13. "Son de la Loma"
14. Rhythm Layers 1, 2, and 3
15. "Mo Li Hua" ("Jasmine Flower")
16. "Mo Li Hua" (spoken)
17. "Mo Li Hua" (call and response)
18. "Mo Li Hua" (chorus only)
19. "Xia Shan" ("Coming Down the Mountain: The Song of an Escaped Nun")
20. "Adonde pertenezco" ("Where Do I Belong")
21. "Adonde pertenezco" (spoken)
22. "Adonde pertenezco" (call and response)
23. "Adonde pertenezco" (chorus only)
24. "This Land is Your Land"
25. "This Land is Your Land" (no lyrics)
26. "Blue Skies"
27. "Blue Skies" (call and response)
28. "Blue Skies" (chorus only)
29. "Blue Skies" (scat version)
30. "Take the A Train"
31. "Take the A Train" (scat version)
32. "Eli Eliyahu" (spoken)
33. "Eli Eliyahu" (call and response)
34. "Eli Eliyahu"
35. "Eli Eliyahu" (chorus only)
36. "Eli Eliyahu" (rhythm track)
37. "Scarlerica de Oro" ("Little Ladder of Gold")
38. Ostinato 1
39. Ostinato 2
40. "Chim Chim Cher-ee"
41. "Chim Chim Cher-ee" (call and response)
42. "Chim Chim Cher-ee" (chorus only)
43. "Oh, What a Beautiful Morning"

