

How Do We Become Musical Explorers?

AIM: To answer “What is an explorer?”

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

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

SUMMARY: In this introductory lesson, you and your students will investigate the meaning of “exploration” and learn the exploration methods we will use as Musical Explorers to discover New York City and the music found in its neighborhoods.


VOCABULARY: creating, dynamics, explorer, listening, looking, pitch, senses, scavenger hunt, sounds, tempo

Warm-Up and Activities for Student Guide Pages (SG) 1–7

Welcome to Our Musical Trip! (SG1)

Three Different Kinds of Explorers (SG2 and 3)

Introduce students to:

- The “Carnegie Hall Musical Explorers Song,” the program’s theme song on page 8. Begin each class by listening to this song or performing it.  Track 1
- The line in the song that says “Don’t you want to know?” When students want to know something, what do they do?
- The world **explorer**, someone who uses the five senses to learn about something.
- The character of the Conductor, who will introduce students to the different communities in New York City, where they will meet vocal artists and learn about their music.

To prepare students to become Musical Explorers:

- Examine various types of explorers and think about what each one explores.
- **Ask students:** “Who are some of the people who explore the world around us? For instance, who explores the sky, the oceans, or the land?” (Answers: astronaut, marine biologist, archeologist.)
- Tell students to imagine that *they* are exploring the sky, the oceans, or the land. Have students choose one, pictured on SG2, and circle it. On SG3, have them draw what they imagine that explorer would find. Encourage them to use their **senses** to guide their responses. For example, the marine biologist might see different types of colorful fish, touch the cold water, or hear the crashing of the waves and underwater gurgles.
- Once students have finished, have them share their work with the rest of the class.

Musical Scavenger Hunt: What Can a Musical Explorer Discover? (SG4 and 5)

Note: Musical Explorers use their sense of hearing the most. The next activity incorporates listening.

LISTENING

Invite students to:

- Create a **Musical Word Wall**, a space in the classroom used to display “new” musical **sounds** and terms
- Go on a **musical scavenger hunt** outside the classroom to find and identify the many sounds of our school’s neighborhood. With your students, place sounds into various categories on chart paper:
 - **high** or **low** sounds (**pitch**—add to Word Wall)
 - **loud** or **soft** sounds (**dynamics**—add to Word Wall)
 - **fast** or **slow** sounds (**tempo**—add to Word Wall)
 - **transportation** sounds (examples: airplanes, buses, car, trains)
 - **people** sounds
 - **nature** sounds
 - other sounds (Students can invent categories.)
- Use SG4 and 5, chart paper, or the blackboard to document student findings.

Urban Soundscape (SG6)

Now that they have experienced sounds in their neighborhoods, students will look at the pictures on SG6, imagine the sounds they might hear, and color in the objects for which they imagine hearing sounds.

LISTENING

Ask students:

- “What kinds of sounds did you imagine hearing?”
- “Were any of these sounds similar to the sounds you hear in your neighborhoods?”
- “Were any different?”

Our Steps as Musical Explorers (SG7)

Introduce three important steps to help explore music:

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.

Carnegie Hall Musical Explorers Song

Music and Lyrics by Daniel Levy

♩ = 94

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 _____

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!



Three Different Kinds of Explorers

I think they would explore ...



sky



ocean



land



If I were an explorer of the sky, the oceans, or the land,
I imagine I would ...

see:



feel or touch:



hear:



and also:



Musical Scavenger Hunt: What Can a Musical Explorer Discover?

Were the sounds you heard made by **transportation**?

What were the sounds?

Were the sounds you heard made by **people**?

What were the sounds?

Were the sounds you heard made by **nature**?
What were the sounds?

Were the sounds you heard made by _____?
What were the sounds?



Urban Soundscape

Color in the objects that you think make sound.



Our Steps as Musical Explorers

As we explore music, we will be:



LISTENING: What do we hear?



LOOKING: What do we see?



CREATING: What can we make?

AIM: To explore our own neighborhoods.

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

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

SUMMARY: In this lesson, your students will begin using the steps they learned (LISTENING, LOOKING, CREATING) to investigate their own neighborhoods and homes.

VOCABULARY: neighborhood

Warm-Up and Activities for SG8 and 9

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

Exploring My Own Neighborhood (SG8 and 9)

- For homework, have students explore their own **neighborhoods** and homes. Encourage them to use the three steps for musical exploration as a guide. Students can use SG8 and 9 to document their findings through writing or artwork.
- Introduce students to the character of the Conductor, who will introduce students to the different communities in New York City, where they will meet vocal artists and learn about their music.

LISTENING

Ask students:

- "What voices do you hear?"
- "What kinds of music do you hear?"
- "What other sounds do you hear?"

LOOKING

Ask students:

- "What are the important places in your neighborhood?"
- "What signs do you see?"
- "What kinds of food are people eating?"
- "What kinds of clothes are people wearing?"

CREATING

- Have each student share a sound from their **LISTENING** (examples: music and other sounds).
- On small pieces of paper or index cards, have each student capture a **LOOKING** memory (examples: a person, place, food) from their exploration with a drawing.
- Have students share their artwork and sounds with the class.

Create a class collage with the students' artwork. Display the collage, recreate the sounds, and reflect together as a class. [Ask students:](#)

- "Are any of the pictures or sounds similar?"
- "What differences do you see or hear?"
- "Who lives in your neighborhoods?"
- "Where are they from?"
- "How do you know?"
- "What else can you tell about the people in your neighborhoods based on what you saw and heard?"

Extension: Record the performance of the sounds as students' first composition as Musical Explorers.

Exploring My Own Neighborhood

LISTENING: I heard ...





LOOKING: I saw ...

A large, empty rectangular box with a green border, intended for writing a response to the prompt "LOOKING: I saw ...".

Lesson 3

AIM: To explore vibration and our voices.

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

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

SUMMARY: In this lesson, students will begin to use their singing and talking voices. The exercises may be done as a warm-up, as it takes some time for students to know and feel that their singing and talking voices may sound very different from each other.

VOCABULARY: breath, hum, pitch, singing, talking, vibration, vocal cords, voice

Warm-Up and Activities for SG10

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

Vibrations Feel Wiggly! (SG10)

Have students use breathing and humming to help them become aware of how air and vibrations move through their bodies.

LOOKING: What happens when we breathe?

Have students take a few slow, deep breaths. [Ask students:](#)

- "What is happening inside your bodies as you breathe?"
- "Is anything moving? What?"
- "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?"

Have students try some simple breathing variations in pairs. Each person has a turn being the observer and explorer. After each variation, the pair can describe how each variation feels or looks different. Variations might include:

- Holding one's breath for a moment between the inhalation and exhalation
- Taking deep breaths standing up and sitting down
- Breathing while sitting, standing up tall, or hunching over

Have students share and reflect as a class.

- "Which kind of breathing felt or looked the most natural?"
- "Which felt or looked the least natural?"
- "Why do you think that is?"

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 notice?”
- “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**. When something vibrates (a drum head, for example), it creates invisible waves that travel through the air to our ears, which we hear as a sound. **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 SG10 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 *e/se* their voices can do.

- Explain that “[when we sing, we use our singing voices. We can sing high or low sounds with our singing voices.](#)”
- Explain that “[when we describe sounds as being high or low, we are talking about pitch.](#)”
- Explain the purpose of the following vocal explorations and warm-ups: By doing these exercises often, students will become comfortable with using their singing voices, both high and low.

1) 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 low pitch).
- Model a swooping shape 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.  Track 2

Variation 1: Start the yawn and start the sigh really high and finish really low.

Ask students:


- “Where do you feel the sound in your body?”
- “Can you describe the sound you’re making?” (Refer to our categories of sound from UNIT 1, Lesson 2.)

Variation 2: Yawn and sigh while smiling, then while frowning.

Have students experiment by trying out their own variations on the yawns and sighs. Discuss their reactions and experiments.



Extension: Choose a few students to lead the class.

2) Bouncy Ball. For this warm-up, have students imagine that you are bouncing a ball on the ground.

- Model bouncing the imaginary ball by moving your arm and saying, “bounce.”
- Make your voice match the contour of the ball’s path (voice starts high, dips low, and finishes high).  Track 3
- Repeat this several times.
- Have students imitate your arm and vocal movements.
- Experiment with the size and shape of the ball’s arc, matching the movement with your voice.

Extension: Select a series of student leaders for this exercise.

3) Sirens. Have students pretend they are police cars on a chase with their “sirens” on. To do this, begin by starting the Yawning Kittens sigh, but stay within the high range. Say:

- “Let’s begin with a yawn, but this time let’s hold the high sound for a few seconds.” (Repeat as needed.)  Track 4
- “Now we’re on a chase! How can we change our voices?”
- “How can we use our arms to show the different shape our voices are making?”
- Try out students’ ideas as well as the ideas on the CD,  Track 5. Ask students which sounds were the strongest or loudest and why.

Extension: Keep experimenting, referring to sounds discussed in UNIT 1, Lesson 2, and incorporate this exercise regularly into your lessons as a warm-up.

TRY IT OUT

Have students hum the “Musical Explorers Song,” then speak the words, and then sing the song.

Vibrations Feel Wiggly!

The wiggles are called **vibrations**, which cause sounds.

Show where you feel the vibrations by circling the areas that “wiggle” on the Conductor.



AIM: To explore the musical staff.


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

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

SUMMARY: In this lesson, students will explore musical notation and the staff, as well as the concepts of pitch and contour, or shape, of a melody.

VOCABULARY: contour, lines, notes, pitch, shape, spaces, staff

Warm-Up and Activities for SG11–14

Warm up students' singing voices with the Yawning Kittens, Bouncy Ball, or Sirens exercises (pages 20–21),  Tracks 2, 3, 4, 5.

Sing the "Musical Explorers Song,"  Track 1.

Looking at the Musical Staff (SG11 and 12) Creating Shapes (SG13 and 14)

LISTENING

Have students reflect on their experiences during the Yawning Kittens exercise in order to get them thinking about how high and low sounds might be represented on the musical staff. If needed, do the exercise once more, exaggerating the high height of your hands and arms when you make the highest sounds. [Ask students:](#)

- "How could you write down the shape, or contour, of your yawning voices as music on the staff? Think about how you used your bodies to show the shape your voices made when you were a Yawning Kitten."
- "Where would you represent the high part of the yawn on the staff? Toward the bottom or top part of the staff? Why?"

Revisit the concept of pitch (high and low) from the previous lesson.

Activity: Notating Contour, or "Shapes," on the Staff. Draw a large staff on the blackboard or on chart paper at the front of the class. Then draw a wavy line on the staff. Trace the line slowly with your finger while humming. Have students hum the contour as well.

LOOKING at the Staff

Facilitate a discussion with your students about how and why musicians read music.

- “In a performance, how do you think musicians know what to sing or play?”
- “How do you learn songs?”
- “If you wanted to teach a song to someone else, how would you do it?”
- “What if that person was not in the same room as you? How would you teach the song in that situation?”

Introduce the terms **staff** and **notes** to your students.

- Hundreds of years ago, musicians found a way to write down music so that other people could read it and be able to sing or play the music the same way.
- They wrote music down on a musical staff; look at the example on SG11.

Ask students:

- “How many lines do you see on the staff?”
- “How many spaces?”
- “What else do you observe?”

Starting with the bottom line and working up, have students practice labeling the lines of the staff in order, using the numbers 1–5.

Starting with the bottom space and working up, have students practice labeling the spaces of the staff in order, using the numbers 1–4.

Have students complete the note-writing practice on SG12.

CREATING

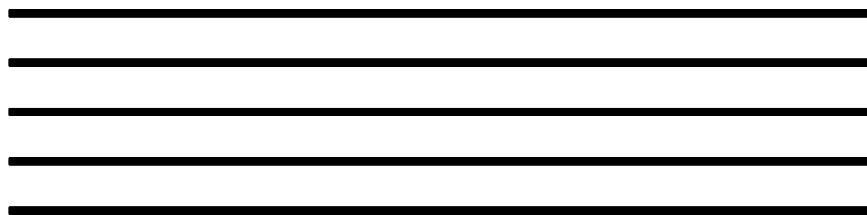
On SG14 have students create their own musical contours. Allow time for them to practice humming and performing their work. Encourage them to share with other students in small groups.

Extension (Music Teacher): Using SG13 and 14, have students create their own musical contours using pipe cleaners.

Looking at the Musical Staff



This is the **musical staff**.
We use it to write down music.



The staff has five lines.



The staff has four spaces.



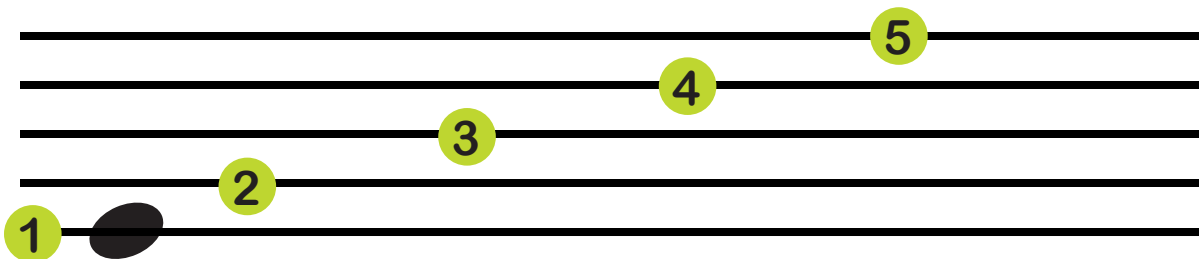
Looking at the Musical Staff

We can write music by putting notes on the staff's lines and spaces. Here's what a note looks like:

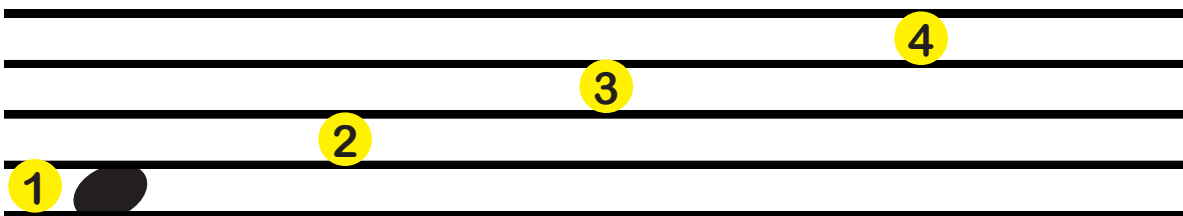


CREATING: Note Writing Practice

Let's put some notes on the staff to create music. First draw five notes next to the numbers on the **five lines** of the staff. Put your notes on the same **line** as the numbers that appear on the staff below.



Now, draw four notes next to the numbers in the **four spaces** of the staff. Put your notes on the same **space** as the numbers that appear on the staff below.



Musical Shapes

When we hear music, we hear notes go up and down. Together, these notes create musical shapes, or contours. If we draw the shapes we hear, we may come up with wavy lines that look like roller coasters, rainbows, or the Saint Louis Gateway Arch.



Creating Musical Shapes

You can create your own musical shapes! Start at the dot and make your own shape on the staff. Here is one of my musical shapes, or contours. Follow along and hum. As the shape goes up and down, make your voice change pitch, moving between high and low. Now make your own shapes and hum along.

