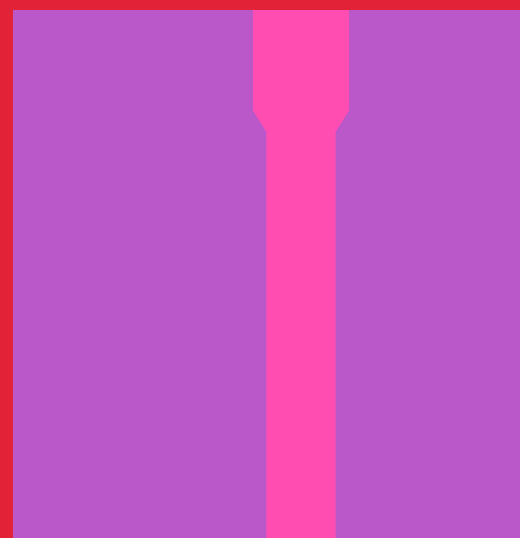
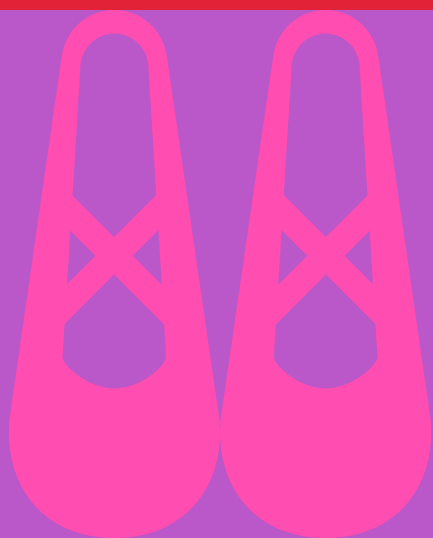


**CARNEGIE HALL**  
Weill Music Institute

# Musical Explorers



**Teacher Guide**

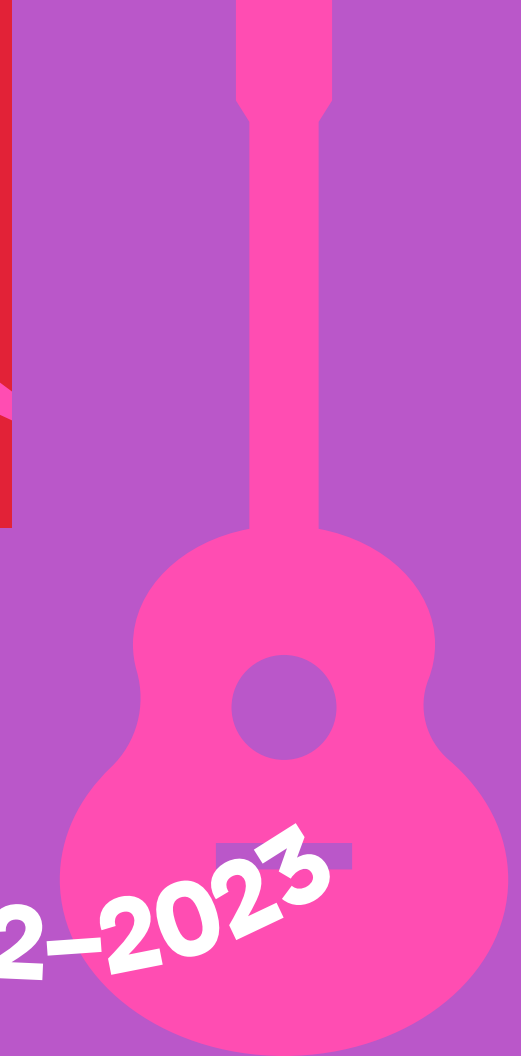
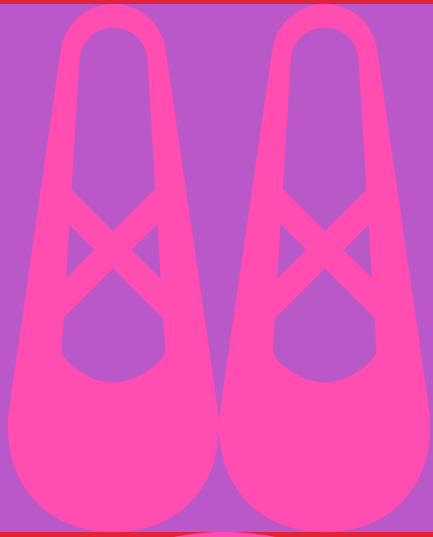
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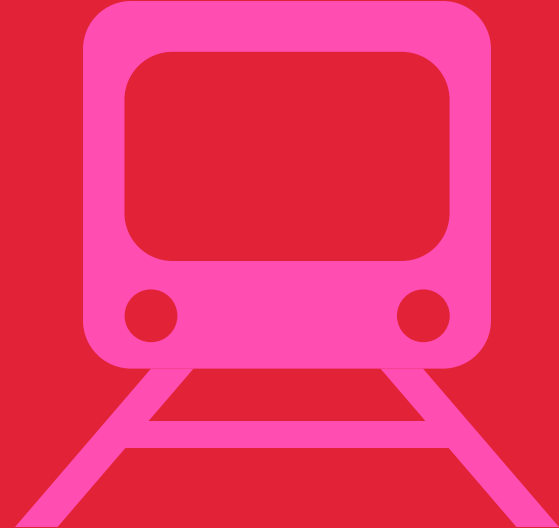
**CARNEGIE HALL**  
Weill Music Institute

# Musical Explorers



**Teacher Guide**

**2022-2023**



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**FUND II  
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# Table of Contents

<b>Foreword</b>	4
Welcome to Musical Explorers!	4
<b>Introduction to Musical Explorers</b>	5
How to Use the Teacher and Student Guides	5
Pathways for Teachers	6
Active Listening Tips	7
<b>Meet the Artists</b>	8
<b>Core Activities</b>	10
Carnegie Hall Musical Explorers Song	12
Explore the Sounds of Our City	13
Discover Music in Everyday Objects	14
Create a Postcard	15
Musical Explorers Around the World Map	16
<b>Vocal and Body Warm-Ups</b>	18
Finding Your Breath	18
Vocal Warm-Ups	18
Body Warm-Ups	20
<b>Semester 1</b>	23
Gullah Music with Quiana	23
Malian Traditional with Yacouba	37
Hip Hop with Soul Science Lab	49
<b>Concert Experience: Fall</b>	63
<b>Semester 2</b>	67
Cumbia with Gregorio	67
Vietnamese Folk with Vân-Ánh	79
Jordanian Folk with Farah	93
<b>Concert Experience: Spring</b>	107
<b>Additional Information</b>	112
National Core Arts Standards for Music and New York City Department of Education Blueprint for Teaching and Learning in Music	112
Common Core Capacities	113
Acknowledgments	113
Audio Index	117

# Foreword

## Welcome to Musical Explorers!

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

Musical Explorers encompasses skills-based and creative activities that can be integrated into both general and music classrooms. This Teacher Guide (TG) includes lesson plans, background information about the artists and their featured musical genres, and additional resources in New York City and beyond. Digital resources include the songs from each unit performed by our artists, as well as accompanying audio tracks and videos for learning. Each student will receive a Student Guide (SG) full of hands-on activities, photographs, and illustrations that will support active learning.

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

# Introduction to Musical Explorers

Musical Explorers are students and teachers who will

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

## How to Use the Teacher and Student Guides

This Teacher Guide (TG) contains six units, each devoted to one of our Musical Explorers genres. Every unit contains two lessons, each focusing on a song; the lessons guide you through the process of learning the songs, as well as teaching relevant musical concepts and exploring the cultural context. Each lesson includes transcriptions in Western notation to assist in learning the music, but note that these are best approximations for diverse traditions that may use different tuning systems or emphasize improvisation. When learning the music, let your ears and the recordings be your guide, and be prepared for live variations. There are multiple activities within each lesson; you can choose among them to best suit the needs of your classroom. The complementary Student Guide (SG) pages are incorporated within the Teacher Guide. Additional features that can be found within each lesson include the following:

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

**The Teacher Guide (TG) and Student Guide (SG), artist resource pages, and additional digital resources related to each unit are available through the Musical Explorers webpage at [carnegiehall.org/MusicalExplorers](http://carnegiehall.org/MusicalExplorers).**

## Music Educators Toolbox

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

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

## Options for Teachers of Students with Special Needs

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

## Pathways for Teachers

There are three suggested pathways for teaching Musical Explorers, depending on the age and skill level of your students and the amount of time you can dedicate to the program. Teachers may present the three units within each semester in any order that fits their curriculum.

### Explore

Minimum Requirements for Concert Participation:

Meet the artists by using your teacher and student guides and the artist videos found at [carnegiehall.org/MusicalExplorersNYC](http://carnegiehall.org/MusicalExplorersNYC).

Listen to both songs by each artist.

Learn the parts of the songs that the students will sing at the concert along with any movements that accompany the songs.

### Enhance

If You Have More Time:

Try out some of the additional activities provided in each unit. There are musical activities as well as activities focused on visual art, social studies, literacy, and more. Choose the activities that speak to you and fit your classroom needs.

### Discover

If You Have a Lot More Time:

Go deeper! If there is a genre that your students particularly love, listen to some of the additional music suggested by the artists or go on a related field trip. You'll find additional resources on the Introduction page at the beginning of each unit. You can also dig into the activities highlighted in Core Activities, TG10, by going on sound-discovery walks or making DIY instruments out of found objects.

## Active Listening Tips

One of the goals of Musical Explorers is to develop habits of active and engaged listening. You can support your students on this journey by using the following strategies.

### Make the Invisible Visible

Look for ways to make the invisible world of music visible and, whenever possible, kinesthetic. These methods include

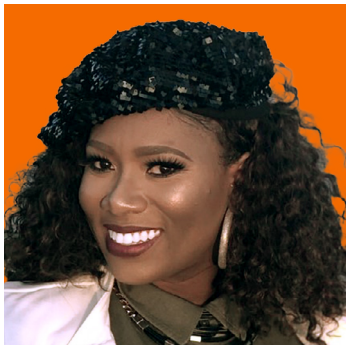
- counting, clapping, and tapping rhythms (body percussion)
- drawing or painting to music
- connecting the music to narrative ideas
- dancing and moving to music
- connecting cultural ideas with music

### Ask Open-Ended Questions

Here are some general suggestions to inspire discussion as students encounter new songs and new sounds. We include additional scripted prompts in *blue italics* throughout the Teacher Guide as a starting point for further learning and exploration.

- *What do you hear in this music?*
- *How would you move to this music?*
- *What words can you use to describe this music? For example, is it busy or calm, loud or soft, high or low, smooth or bumpy?*
- *How does this music make you feel?*
- *What do you think the musicians are feeling? What makes you think that?*
- *What are the instrumentalists doing? What is the singer doing?*

# Meet the Artists



## Quiana, Gullah Music

Quiana Parler is the lead vocalist, lyricist, and composer for the Grammy Award-winning Gullah band Ranky Tanky. The group has toured nationally and internationally, performing at such venues as Lincoln Center and Carnegie Hall, and has been featured on *The Tonight Show*, *Saturday Night Live*, and the *American Music Awards*. Its debut album reached number one on the *Billboard* charts. Quiana has been the most sought-after vocalist in South Carolina’s low country for more than 20 years, rising to national prominence after her success on the 2003 season of *American Idol*. She has worked and collaborated with diverse artists such as Clay Aiken, Kelly Clarkson, Ruben Studdard, Bobby McFerrin, Miranda Lambert, and many more. She uses her artistry as a vehicle for sharing the Gullah musical and cultural traditions of her ancestors.



## Yacouba, Malian Traditional

Yacouba Sissoko was born in Kita, Mali to a long line of jelis. When he was nine, he began playing the kora and learning centuries-old oral traditions from his grandfather; by the time he was 15, he was performing with prominent African bands, which brought him to the US. Yacouba has toured and recorded with well-known African musicians, such as Amy Koïta, Baaba Maal, Sekouba “Bambino” Diabaté, Kerfala Kanté, and American musicians, including Harry Belafonte, Paul Simon, Lauryn Hill, and Regina Carter. He effortlessly blends Malian traditions with a range of musical styles. In 2017, he released his first solo album *SIYA*.



## Soul Science Lab, Hip Hop

Soul Science Lab (SSL) is a music and multimedia duo powered by Chen Lo and Asante Amin. The two are storytellers who inspire the future. SSL is dedicated to creating a celebrated body of work and cultivating the next generation of iconic artists. The duo’s current projects include *Soundtrack ’63*, *Make a Joyful Noize* (commissioned by Carnegie Hall), and *Renaissance Mixtape* (commissioned by the Apollo Theater). In addition, Soul Science Lab has released three studio albums: *Footprints*, *The Visitor: Alter Destiny*, and *Plan for Paradise*. The duo has also developed a culturally responsive education platform for music creatives and educators at Soul Science University—just call them innovative Afro-futuristic griots.



### **Gregorio, Cumbia**

Colombian singer, songwriter, and accordionist Gregorio Uribe has forged a unique place in the music scene of both the US and Latin America. Gregorio has released two critically acclaimed albums, *Pluma y Vino* and *Cumbia Universal*, featuring nine-time Grammy Award–winner Rubén Blades. He has shared the stage with Monsieur Periné, Jorge Villamizar (Bacilos), Mariachi Flor de Toloache, and Jorge Glem, and has collaborated with renowned artists such as Carlos Vives and Paquito D’Rivera, as well as Martina Camargo and Diego Obregón. His upcoming album combines Colombian sabanero rhythms such as the pasebol, paseaito, and accordion cumbia. His music has been featured in documentaries and TV series including FX’s *Mayans M.C.* and CBS’s *MacGyver*.



### **Vân-Ánh, Vietnamese Folk**

Vân-Ánh Vanessa Võ began studying the đàn Tranh at age four and graduated with distinction from the Vietnam National Academy of Music in 1995. That same year, she won the championship title at the National Đàn Tranh Competition and began touring internationally. She has performed in more than 25 countries and at major venues across the US, including Carnegie Hall, The John F. Kennedy Center for the Performing Arts, NPR, and Lincoln Center as well as in countless community workshops. Since settling in the San Francisco Bay Area in 2001, she has collaborated with musicians across different genres to create new works, bringing Vietnamese traditional music to a broader audience and preserving her cultural legacy.



### **Farah, Jordanian Folk**

Farah Siraj balances a career that spans the US, Europe, and the Middle East. She has performed at some of the world’s most prestigious venues, including the United Nations, Nobel Prize Hall, The John F. Kennedy Center for the Performing Arts, and Lincoln Center. In addition, she represents Jordan annually on United Nations World Peace Day. Farah’s musical releases include her albums, *Nomad* and *Dunya*, with songs in English, Arabic, and Spanish. Her collaboration with India’s A.R. Rahman, *Zariya*, hit number one on music charts in India. As a humanitarian, Farah focuses on raising awareness about the consequences of war and violence and advocates for women’s rights, refugee rights, and animal rights. She was recognized for her humanitarian efforts by the United Nations Humanitarian Awards and approaches music as a medium for peace and compassion.

# Core Activities

These activities are designed to complement the core curriculum of Musical Explorers, further supporting students' musical curiosity and development as they become true musical explorers. All activities in the digital and interactive formats can be found at [carnegiehall.org/MusicalExplorersNYC](http://carnegiehall.org/MusicalExplorersNYC) under Core Activities.

## Sing the “Carnegie Hall Musical Explorers Song”

The “Carnegie Hall Musical Explorers Song” is the theme song of the program and is performed at the beginning and end of each concert experience. This song is a great way to introduce students to the world of Musical Explorers and can become a staple in your warm-up.

- Teach students the “Carnegie Hall Musical Explorers Song” on SG1, using the **“Carnegie Hall Musical Explorers Song”** as well as **“Carnegie Hall Musical Explorers Song” accompaniment**.

G Am7 D7sus4  
 Ev'-ry song tells a sto - ry. Ev'-ry tune tells a tale.

5 G G/F# Em Am7 F D7sus4 D7  
 Ev'-ry rhy - thm has a rea - son. Don't you want to know?

10 Am7 Bm7 Am7 D7sus4 D7  
 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

14 G G/F C/E Eb  
 sing it. I can say it. I can dance it. I can play it. I can

18 Eb C(add9) G C(add9) G  
 play it. I can go ex - plore the world of mu - sic at my door. My

21 C(add9) G C(add9) G F  
 ci - ty and my neighbor-hood, sing-in' songs and feel - in' good. I can know what makes the mu - sic grow.

24 D7sus4 D7 Am7 Am7/D G  
 I can know what makes the mu - sic go!



## Exploring the World of Sound

On SG2–4, you will find activities to use throughout the year to engage students in discovering music in the world around them. These activities are designed to work individually—both inside the classroom and at home—and as classroom projects (e.g., taking a sound-discovery walk or making DIY instruments out of found objects in your classroom).

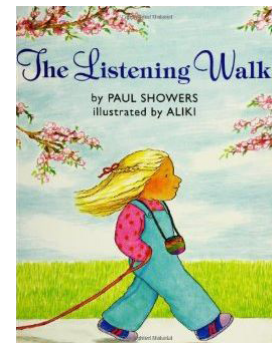
- **Explore the Sounds of Our City**, SG2, gives your students an opportunity to act as musical detectives outside of the classroom, listening for sounds and music in their everyday lives and recording them in the journal provided.
- **Discover Music in Everyday Objects**, SG3, highlights common objects found at home or in the classroom that can be used to create DIY musical instruments. For example, a cardboard box can be strung with rubber bands of different sizes to create a string instrument; a set of drinking glasses filled with different amounts of water can be struck with a spoon or a chopstick to create a xylophone-like instrument; and two pot lids can be struck together like cymbals. Encourage your students to discover other objects that can make interesting sounds.
- **Create a Postcard**, SG4, gives your students an opportunity to share what is special about their neighborhoods as they learn about the New York City neighborhoods of each artist and genre.

## The Musical Explorers Around the World Map

The Musical Explorers Around the World Map, SG6–7, illustrates the geographic roots of the music you will study this year. There is also an interactive version of that map that can be found at [carnegiehall.org/MusicalExplorersNYC](http://carnegiehall.org/MusicalExplorersNYC), where you can see both this season’s artists as well as artists from previous seasons.

### Literacy Extension: *The Listening Walk*

In Paul Showers’s *The Listening Walk*, get immersed in all the sounds around you as you join a girl walking her dog throughout the neighborhood. You may even hear sounds you wouldn’t expect!



# Carnegie Hall Musical Explorers Song

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

I can sing it.



I can say it.



I can dance it.



I can play it.

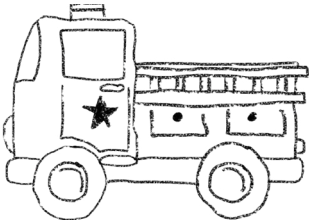


**(x2)**

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

# Explore the Sounds of Our City

Music is everywhere! Let's go on a sound exploration. All you need are your ears. You can use this explorer's journal to record what you hear, including car horns and sirens, people singing, the chimes for the subway doors, and even silence.

What did you hear?	When and where?
	<p>on my street going to school</p>

# Discover Music in Everyday Objects

Music is waiting to be found in everyday objects!



Experiment and see what kinds of sounds you can make with these objects.



What other objects can you find that make interesting musical sounds?



# Create a Postcard

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

**Greetings from ...**

Dear \_\_\_\_\_

\_\_\_\_\_

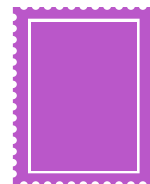
\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

Your friend,

\_\_\_\_\_



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

# Musical Explorers



**Soul Science Lab**  
Hip Hop

United States

★ New York

Low Country

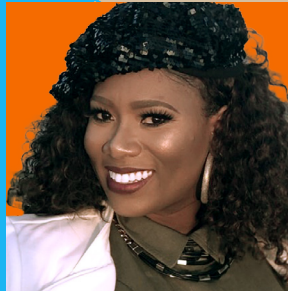
Jamaica

Trinidad

Colombia

West Africa

Mali



**Quiana**  
Gullah Music



**Gregorio**  
Cumbia



**Yacouba**  
Malian  
Traditional

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





**Farah**  
Jordanian Folk

Jordan



**Vân-Ánh**  
Vietnamese Folk

Vietnam

# Around the World Map

**Gullah Music**  
Low Country

**Malian Traditional**  
Mali

**Hip Hop**  
New York City  
Jamaica  
Trinidad  
West Africa

**Cumbia**  
Colombia

**Vietnamese Folk**  
Vietnam

**Jordanian Folk**  
Jordan

# Vocal and Body Warm-Ups

Teachers are encouraged to start each lesson with warm-ups in order to establish a routine that fosters healthy vocal technique, kinesthetic learning, and active listening. Each of the following warm-ups can stand alone or be combined at the discretion of the teacher to best meet the needs of each classroom. Many of the following activities have accompanying video that can be found at [carnegiehall.org/MusicalExplorersNYC](https://www.carnegiehall.org/MusicalExplorersNYC) under Core Activities.

## Finding Your Breath

### Smooth and Bouncy Breath

**Smooth Breath:** Students will explore how to breathe smoothly and steadily.

- Using both hands, have students create an “O” shape by touching index finger to index finger and thumb to thumb.
- Instruct them to put the “O” around their bellybutton and take slow, silent, and deep breaths, pushing the “O” out in a smooth motion while keeping their shoulders still.
- Add a “sh” or “th” sound to the breath.

**Bouncy Breath:** Students will learn to control the breath by bouncing it.

- Taking the “O” from Smooth Breath, have students bounce the “O” in short motions. Add a “sh,” “th,” or “t” sound to the breath.
  - *What is different or the same when you add different letter sounds while you exhale?*
  - *What is happening inside your body as you breathe?*
  - *Is anything moving? What is moving?*

## Vocal Warm-Ups

In the following exercises, students will practice healthy singing technique by exploring posture, diction, and the full range of their voices.

**Sirens:** Students will explore the full range of their voices by pretending they are ambulances with their sirens on.

- Model the vocal contour of the siren (going from a low pitch to a high pitch and back down again), while matching the vocal shape with your hand and arms.
- Ask students to echo you so that they can begin to feel and understand the difference between high and low pitches by using their bodies and voices.
- Once students are comfortable, choose a student leader to “conduct” the sirens with his or her body.

**Tongue Twisters:** Tongue twisters are a fun way to warm up the lips, teeth, and tongue—our articulation tools. This will help encourage proper diction, making words easier to understand when singing.

- Here are some examples of tongue twisters:
  - *Chester cheetah ate a chunk of cheap cheddar cheese.*
  - *Mommy made me mash my M&Ms.*
  - *Daddy made me dump them down the drain.*



- Ask the class to say a tongue twister slowly at first, and then try to speed up.
- Once the students are comfortable, have them sing the tongue twister on one pitch, starting on middle C and ascending by half steps.
- Once they are comfortable singing the tongue twister, try varying it. For example:
  - Have the class try and sound like one voice as the tongue twister speeds up.
  - Change the beginning consonant in the tongue twister.
  - Have students write their own tongue twisters.

**A Posture Song:** Proper posture helps keep the breath connected to the voice when singing. When a body is hunched, the air gets stuck.

- Students perform the movements described in the lyrics of “Feet, Feet Flat on the Floor” as they sing.

Feet, feet flat on the floor back a-way from the chair, Eyes up, shoulders down al-ways sing with care!

**Hoot Owl:** Students will warm up their head and chest voices while exploring vocal range and legato singing. Head voice often refers to the upper vocal register and can be described as light, floating, and open. Exploring chest voice can help students easily find their head voices.

- Have students place a hand in the middle of their chest (between their sternum and collarbone) and say “huh” in a deep voice. This should produce vibrations in the chest. Explain that this is the chest voice.
- Next, ask students to hoot like an owl. They should no longer feel the chest vibration. Explain that this is their head voice.
- Using their owl (head) voice only, ask students to sing the exercise “Hoot Owl” starting on middle C and ascending by half steps to F (or as high as your class can continue while maintaining healthy singing).

Wal - king through the woods I hear a hoot owl

### Explore Different Voices

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

# Body Warm-Ups

## Put Breath, Sound, and Imagination Together

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

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

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

## Explore Scales and Melodic Contour

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

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

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

## Explore Rhythm and Feel the Beat

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



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

### **Rhythm Training School**

Master percussionist Tupac Mantilla leads body-percussion and found-object challenges in a suite of direct-to-student videos found at [carnegiehall.org/MusicalExplorersNYC](https://carnegiehall.org/MusicalExplorersNYC) under Rhythm Training School. Refer back to Discover Music in Everyday Objects, SG3, to get started.

# Gullah Music with Quiana

## Genre and Artist Overview

The coastal low country of South Carolina was the port of entry for more than two-thirds of the enslaved Africans brought to the US. Those who were brought to plantations in the region's Sea Islands came largely from West Africa, bringing their expertise in growing rice and other crops. Because of the islands' isolation, the plantation owners often retreated to the mainland. As a result, the Gullah culture that developed was insulated from European influence and grew up on its own terms as a direct expression of African traditions. Enslaved Gullah people were also the first to be freed after the Civil War and became the first to be allowed to buy the land where they had worked for generations. Today some 200–300 thousand Gullah people live in Low Country of South Carolina and Georgia, nurturing a unique and independent culture which is increasingly endangered by encroaching development.

Quiana is dedicated to nurturing the Gullah musical traditions handed down by her ancestors and making them her own. As the lead singer and a composer and arranger for the Grammy Award–winning band Ranky Tanky, she's been able to share that culture on a broad national and international stage. Quiana lives in Charleston, near her family's 20-acre home, which has been passed down through several generations.

## Resources for Teachers

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

### Listening

- Visit [quianaparler.com](https://www.quianaparler.com) to hear more of Quiana's music.
- Visit [rankytanky.com](https://www.rankytanky.com) to hear more of Ranky Tanky's music.
- McIntosh County Shouters

### Videos

- Ranky Tanky on the Gullah Tradition
- *Daughters of the Dust* directed by Julie Dash
- Stay in De Boat
- Wikitongues: Caroline Speaking Gullah and English
- Quiana's Story

### Reading

- *Step It Down* by Bessie Jones and Bess Lomax
- *The Southern Journey of Alan Lomax* by Tom Piazza
- *A Gullah Guide to Charleston* by Alphonso Brown
- *Gullah Culture in America* by Wilbur Cross
- *Gullah Cuisine* by Charlotte Jenkins
- *Gullah Home Cooking the Dafuskie Way* by Sally Ann Robinson

### Additional Resources

- Penn Center, formerly the Penn School, was one of the first schools in the US for enslaved people who were freed. Today the Penn Center is a community center that helps to preserve and sustain Gullah culture.

# Meet Quiana!

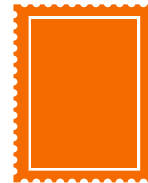


Hey y'all!

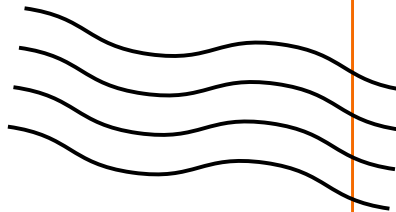
My name is Quiana and I'm from the Low Country of South Carolina. My enslaved ancestors were brought here to work on plantations growing rice and other crops. The Gullah culture they created is one of the most authentic African cultures in America today. I've performed on television and all over the world—including near the North Pole! I've even won a Grammy Award! Can you believe it? I cannot wait to meet you and share my musical culture with you. We're gonna have a ranky tanky time!

Ai gladdi fa see oona. (Hope to see you soon.)

Quiana



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







Sweetgrass Baskets



Shrimp 'n' grits



Quiana

## We asked Quiana ...

### What are some of your favorite childhood memories?

I grew up right next door to my grandparents on 20 acres of land that my family has owned for several generations. I loved going out in the fields with my grandma to pick vegetables, play with the chickens, make mud pies, and play with the bucket of worms we collected for fish bait.

### What are some special Gullah foods?

My ancestors grew a special kind of rice that they brought with them from Africa as enslaved people, and we still grow and eat a lot of rice! Living near

the coast we also eat lots of seafood. Crab rice and okra soup are two popular foods. Shrimp and grits is my favorite!

### How did you become a musician?

I started singing with my family at church when I was seven. Growing up, I thought I had two choices for my future: I would either work at the grocery store or work in the tobacco fields. Then when I was 15, a musician named Quentin—who is still in my band today!—invited me to perform with him at a weekly show. That changed my life, and let me know that I could grow up to be a musician!

# Lesson 1: Learning “Kumbaya”

**Aim:** How can singing bring people together?

**Summary:** Students will learn to sing “Kumbaya,” get to know the ring shout, explore social-emotional learning connections, and discover Gullah instruments.

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

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

**Vocabulary:** Gullah, kumbaya, ring shout

Kumbaya means “come by here” in Gullah. The song asks for help and support to address life’s challenges. It was originally a spiritual and is still sung in Quiana’s church most Sundays. In the 1960s, folk singers like Odetta and Pete Seeger began performing it, and it became both a campfire song and an anthem of unity sung by social activists. Over the years, the song’s message was distorted, a “kumbaya moment” becoming a contrived attempt at group harmony and reconciliation.

## Sing “Kumbaya”

- Listen to **“Kumbaya” to hear the song.**
- Learn the lyrics and melody using **“Kumbaya” lyrics and melody.**
- Use **“Kumbaya” to sing the full song.**
- Now sing the song in call-and-response form as it would be sung in a ring shout using **“Kumbaya” call and response.**

Kum - ba - ya, my Lord, kum - ba - ya Kum - ba - ya, my Lord, kum - ba -

4  
ya Kum - ba - ya, my Lord, kum - ba - ya O Lord, kum - ba - ya



**“Kumbaya”**

Kumbaya, my Lord,\* kumbaya  
Kumbaya, my Lord, kumbaya  
Kumbaya, my Lord, kumbaya  
O Lord, kumbaya

Someone’s singing, Lord, kumbaya  
Someone’s singing, Lord, kumbaya  
Someone’s singing, Lord, kumbaya  
O Lord, kumbaya

Someone’s crying, Lord, kumbaya  
Someone’s crying, Lord, kumbaya  
Someone’s crying, Lord, kumbaya  
O Lord, kumbaya

Someone’s praying, Lord, kumbaya  
Someone’s praying, Lord, kumbaya  
Someone’s praying, Lord, kumbaya  
O Lord, kumbaya

Come by here, my Lord, come by here  
Come by here, my Lord, come by here  
Come by here, my Lord, come by here  
O Lord, come by here

*\*Lord can refer to anything you believe in—any source of strength and support.*

## Explore the Ring Shout

- The ring shout is an important Gullah music and dance form that draws directly from African traditions.
- The word shout actually doesn't refer to the vocals, but to the movement.
- The community forms a circle or ring and moves together, always in a counterclockwise direction.
  - *Why do you think the ring shout is performed in a circle?*
  - *How does this help us build a community where everyone has an equal opportunity to participate and be heard?*
- A steady beat is established by one person pounding a stick against the floor while everyone else claps along with the steady beat.
  - *The stick took the place of drums, which were often forbidden during the time of enslavement.*
- One person leads a call and the rest of the group responds.
  - *Traditionally an elder sings the call and the rest of the group responds.*
  - *Ring shouts, like spirituals, were sometimes used by enslaved people to share encoded messages, such as escape routes, that they were otherwise forbidden from sharing.*
- As they continue to move together in the circle, participants add their own dance movements.
- Now you can try performing the ring shout.
  - Form a circle. One student can establish the steady beat with a stick while the rest of the students clap.
  - Begin moving to the beat in a counterclockwise direction. Keep your upper body still, while dancing with your lower body.
  - Move to the beat while trying not to let your feet leave the ground. Experiment with bending your knees, spinning around, and adding other movements to the dance.
  - Gestures or pantomimes of the lyrics can be added.
  - Sing Kumbaya in call and response form, with students taking turns as the leader.
    - *In traditional ring shouts, the leader is always an elder.*
  - The leader can go into the middle of the circle and improvise.

## Create your Own Lyrics for Kumbaya

- Kumbaya means “come by here” in the Gullah language. The song seeks help and support in times of need.
  - *Lord can refer to anything you believe in, a source of strength and support.*
- Your students can write their own lyrics to replace the call.
- Begin by brainstorming the message you'd like to convey.
  - *When might we need help or support?*
  - *Who do you go to when you need help? Who “comes by” to help you?*
  - *What helps you when you are feeling down or facing a challenge?*
  - *How can we help and support each other?*
- Brainstorm key words and phrases that can fit into the lyric pattern of the song.
  - *Someone's \_\_\_\_\_, Lord, kumbaya*
- Using **“Kumbaya” accompaniment**, sing the song with the new phrases. One student can call the new phrase while the group responds with “kumbaya.”
- Perform the ring shout using the lyrics you have created.

## The Gullah Beat

- There is a distinctive underlying beat that propels most Gullah songs. The beat is found in both “Kumbaya” and “Green Sally.”
- Using **Gullah beat demonstration**, your students will learn how the Gullah beat is built in three steps, as follows:

Clap

The musical notation shows three steps of the Gullah beat in 4/4 time. Step 1 (Steady Beat) consists of four quarter notes: C4, G4, C5, and G4. Step 2 consists of a quarter note C4, a quarter rest, a quarter note G4, and a quarter note C5. Step 3 (Final Gullah Rhythm) consists of a quarter note C4, a quarter rest, a quarter note G4, a quarter note C5, a quarter note G4, a quarter note C5, a quarter note G4, and a quarter note C5. Each step is separated by a double bar line with repeat dots.

- Listen to the beat using **Gullah beat demonstration**, while clapping the steady beat.
- Ask half the class to clap the Gullah beat while the other half maintains the steady beat.
- Use “**Kumbaya**” to clap the Gullah beat along with the full song.
- Experiment playing the Gullah beat using found sound percussion instruments, i.e. spoons and other household objects.

Fun Fact: The Charleston, an early jazz dance popular in the 1920s, originated in South Carolina and uses the traditional Gullah beat.

### Creative Extension: Gullah Instruments

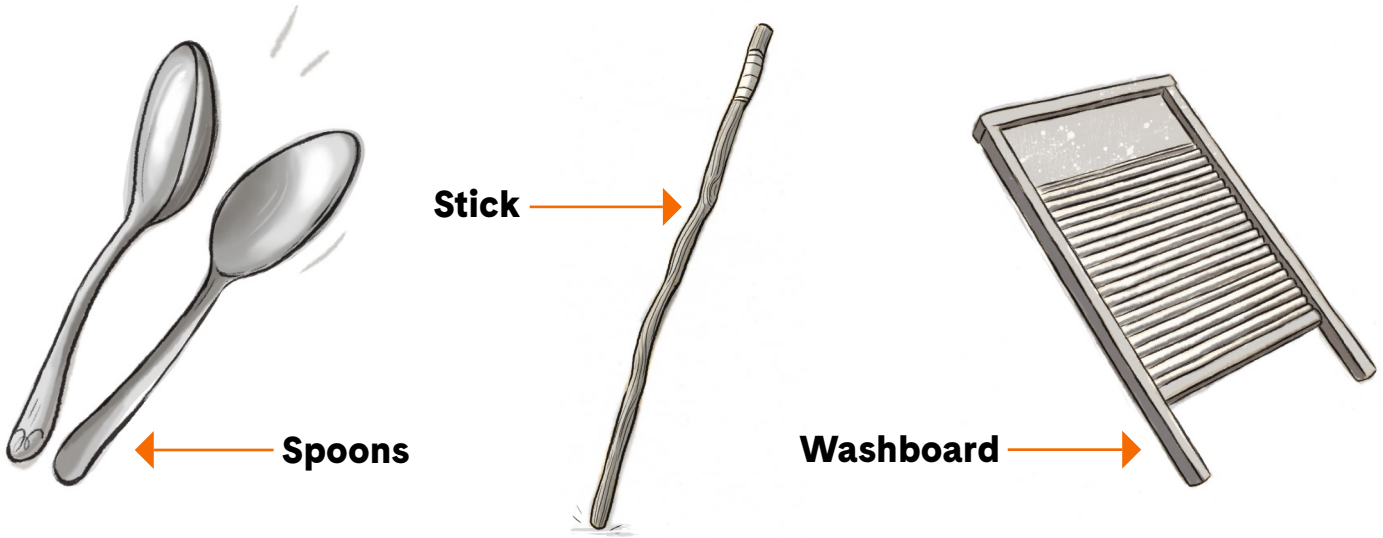
- Enslaved people were often forbidden from using drums, so they had to find other ways to keep the beat.
- Many instruments used in Gullah music were made from objects that the community had at hand. These include washboards, spoons, sticks, and body percussion.
- What objects can you find in your school or at home that can be used as instruments? Refer to Discover Music in Everyday Objects on **TG11**.

## Musical Word Wall

Add the words *Gullah*, *kumbaya*, and *ring shout* to the Musical Word Wall.

# Gullah Instruments

Enslaved people were often not allowed to use drums, so they found other ways to create the beat. Many instruments were made from household objects.



What objects can you find in your classroom or at home that make good instruments? Draw pictures of your instruments below.

## Lesson 2: Learning “Green Sally”

**Aim:** How does a children’s game become a song?

**Summary:** Students will learn to sing “Green Sally,” explore the children’s games associated with the song, learn about the breakdown, and try their hand at Gullah quilting.

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

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

**Vocabulary:** breakdown, quilt

“Green Sally” was originally a clapping game—one of the games children in the Low Country played to keep them occupied while the adults worked. It also became a jump rope game. The rhythms and rhymes grew directly out of African traditions.

### Sing “Green Sally”

- Listen to **“Green Sally”** to hear the full song.
- Clap the steady beat while speaking the words to “Green Sally,” noticing and accentuating the rhythm of the words.
- Sing “Green Sally” using **“Green Sally” chorus**, continuing to clap the steady beat. Start by learning the chorus and add the verses and breakdown as your students are ready.
- Listen to **“Green Sally”** one more time, clapping the Gullah beat included in Lesson 1, TG29.



Green Sal-ly up,      Green Sal-ly down,      Green Sal-ly bake her      poss-um brown!

## “Green Sally”

### Chorus:

Green Sally up,  
Green Sally down,  
Green Sally bake her possum brown!

**(x2)**

I asked my mama for 15 cents  
To see the elephant jump the fence.  
Well he jump so high, he touched the sky,  
And didn't come back til the Fourth of July.

### (Chorus)

See that house on the hill?  
That's where me and my baby live.  
Nail that possum to a tree  
And keep me buzzing like a bumble bee

### (Chorus)

### Breakdown:

One ree, two ree, dickory seven  
Halliboo, crackiboo, 10, 11  
People, must be done.  
Twinkle, twingle, 21.  
One saw, two saw, zig-a-saw Zoe  
Bobtail domonickle deedle daw doe.  
Hail 'em, scale 'em, Virgin Mary,  
Ike to ma, link now Buck!

### (Chorus)

## Learn the Clapping Game

Clapping is considered an integral part of Gullah music. Clapping games such as “Green Sally” kept children occupied while the adults worked and introduced children to clapping as an integral part of Gullah music and helped them learn to form rhythmic bonds.

- Divide the class into pairs with students facing each other, and practice the following pattern slowly.
  - Clap your own hands together. (O)
  - Clap right hands across. (R)
  - Clap your own hands together. (O)
  - Clap left hands across. (L)
- Notice which claps are stronger and which beats are weaker.
- Listen to **“Green Sally”** and clap along.
- Now trying changing the order so the strong beats are on 2 and 4 rather than 1 and 3.
  - Clap right hands across. (R)
  - Clap your own hands together. (O)
  - Clap left hands across. (L)
  - Clap your own hands together. (O)
  - Listen to **“Green Sally”** and clap along.
    - *How do these two clapping patterns feel different?*
    - *In “Green Sally” the strong beats are on 2 and 4.*

Now you are ready to go deeper.

- Expand the clapping vocabulary to include other kinds of claps, including backs of hands, vertical claps, etc.
- A great resource for information about clapping is *Step It Down* by Bessie Jones and Bess Lomax under Resources for Teachers on **TG23**.

## Move to “Green Sally”

- Quiana created movements that illustrate the lyrics of “Green Sally.”
- Use the video at [carnegiehall.org/MusicalExplorers](https://carnegiehall.org/MusicalExplorers) to learn the movements that Quiana created.

## Explore the Breakdown

The breakdown is a feature that Quiana added to the song. Breakdowns, also known as breaks, are found in many different kinds of music, including hip hop and bluegrass. They often involve stripping away instruments so the rhythm is predominant.

Quiana’s breakdown in “Green Sally” is a highly rhythmic section where all the instruments drop out except for the percussion. The lyrics come from a well known, rhyming poem and are a combination of nonsense syllables and actual words that sound percussive.

- Using **“Green Sally” rhythm breakdown**, your students can learn to chant or sing the breakdown section.
- Experiment by adding clapping and small percussion instruments to the breakdown.
- If your students are ready, you can also add the Gullah beat.
- Go deeper: As a class, you can create your own breakdown lyrics for “Green Sally.”
  - Brainstorm favorite words, sounds, and phrases.
  - Using rhythm **“Green Sally” rhythm breakdown**, experiment saying your words in different rhythmic patterns and with different articulations.
  - Perform your breakdown with **“Green Sally” rhythm breakdown accompaniment**.

## Discover the Gullah Language

The Gullah language was often misjudged as a form of “broken” English. In fact, it is its own Creole language that combines English with elements from 32 African languages and dialects. It was originally a spoken language only; more recently efforts have been made to write it down in an effort to preserve it.

Using **Gullah pronunciation**, learn the Gullah words below:

- *’E ack’natchul: an expected behavioral reaction or response from someone or something.*
- *Binyah: A native, or where a person is from.*
- *Eb’ryt’ing-eb’ryt’ing: Everything is cool. Everything is all right.*
- *Shum’yuh: See ya later.*
- *Whodemus: Who’s there?*



### Creative Extension: Gullah Quilting

There is a strong and distinctive tradition of quilting in Gullah culture that continues today. Quilts are made out of worn clothing and other fabrics; sewing them together was a way of preserving the memories associated with those fabrics. Quilts are sometimes made to celebrate important events like weddings or the birth of a baby.

#### Make a Gullah Quilt

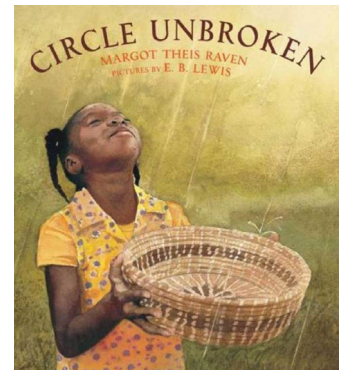
- Using SG11, your students can make their own quilt using collage and drawing.
- Explain that a quilt is made up of different pieces of cloth sewn together to create images or pictures.
- Ask your students to decide what story their quilt will tell. It might be the story of a special day, like their birthday or a favorite adventure.
- Provide a choice of materials, including scraps of cloth, paper, tissue paper, magazines, etc. for students to use in creating their quilts.

#### Go Deeper

One of Quiana’s favorite sayings is an African proverb which says, “If you want to go fast, go alone. If you want to go far, go together.” In that spirit, you can make a class quilt, telling a story or sharing a message that is important to the class. Each student can create a square that becomes part of the larger whole or you can collectively create an overall image and pattern. Ask students to bring in scraps of cloth and other materials from home that have meaning to them and can be brought together in the quilt.

### Literacy Extension: *Circle Unbroken*

In *Circle Unbroken* by Margot Theis Raven, a grandmother teaches her granddaughter to sew a traditional sweetgrass basket, and through this process, weaves together a story of generations through the experience of her grandfather’s village in Africa.



## Musical Word Wall

Add the words *breakdown* and *quilt* to the Musical Word Wall.

# Gullah Quilts

It is an important Gullah tradition to make beautiful quilts that tell stories and help preserve memories. You can create your own quilt by making a collage with different materials. What story do you want to tell?



# Malian Traditional with Yacouba

## Genre and Artist Overview

For centuries, jelis (pronounced JAY lee)—also called “griots” in French—have been the musical storytellers in West Africa, respected as keepers of history, interpreters of current events, advisers to rulers, and connectors of social groups and families. Yacouba Sissoko was born in Kita, Mali to a well-known jeli family; his grandparents, mother, siblings, and many of his cousins are all jelis.

Yacouba started learning the kora and the oral traditions associated with it from his grandfather at the age of nine. When he was 13, he moved to the capital city of Bamako. He eventually went on to attend the National Institute of the Arts. In Bamako, he captured the attention of the music world and began touring with noted international African artists. In 1998, he settled in the US, sharing the music and culture of his ancestors while also learning from the many cultures and styles of music he encountered here, developing his own singular style and collaborating with American artists.

## Resources for Teachers

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

### Listening

- Visit [yacousiskora.com](https://www.yacousiskora.com) to hear more of Yacouba’s music.
- Oumou Tounkara (Yacouba’s mom), “Musu La Ka Lu”
- Ballaké Sissoko, “Famaden”
- Toumani Diabaté, “Kaïra”
- Ali Farka Touré, “Awa dololo”
- Boubacar Traoré (also known as “Kar Kar”), “Kanou”
- Habib Koité, “N’Teri”
- Kassé Mady Diabaté, “Siran Mônia”
- Oumou Sangaré, “Néné”
- Nahawa Doumbia, “Siki Kurun”

### Documentaries

- *The Last Song before the War*, Kiley Kraskouskas
- *Mali Blues*, Lutz Gregor

### Additional Resources

- Little Senegal in Central Harlem, Manhattan includes many different West African peoples and cultures; the Malcolm Shabazz Harlem Market; and many shops that sell traditional African crafts and textiles.
- African Day Parade and Festival, an annual event in Harlem each September.

# Meet Yacouba!

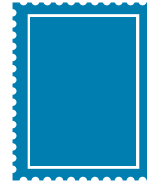


Awou ni Tieh,

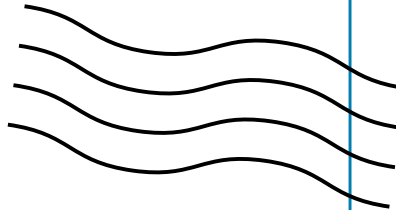
My name is Yacouba Sissoko. You can call me Yacou (pronounced: YAH koo). I'm from Mali, in West Africa, but have lived in Manhattan for more than 20 years now. I was born into a family of musicians and storytellers called jelis. My grandpa, grandma, and mom were famous singers in Mali, and all my siblings and cousins make music. I grew up with my grandparents, and was lucky to learn a special instrument called the kora from my grandfather starting when I was nine years old. I can't wait to share the songs of my family with you.

Ka An Ben,

Yacouba



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







Niu-goona

## We asked Yacouba ...

### What is your favorite Malian food?

People in Mali mainly eat dishes made from rice, or a special grain we have called fonio. My favorite food is niu-goona, a sauce for rice made of peanut butter and spinach.

### What was it like growing up in Mali?

I was a little bit spoiled. I grew up with my grandparents, and I was their favorite. They used to take me everywhere, and trusted me with the stories (and some secrets!) of our ancestors. My grandparents were my best friends.

### Were there special traditions in Mali?

When we were kids we had a three-month summer vacation. Two weeks before school would begin again, we would gather outside the city and have a big party and feast.

# Lesson 1: Learning “Kelefaba”

**Aim:** How does an instrument accompany a melody?

**Summary:** Students will sing “Kelefaba,” and learn how a simple, two-note pattern on the kora provides the foundation for the song.

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

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

**Vocabulary:** accompaniment, jeli, kora

“Kelefaba” is the first song that jelis generally learn on the kora, because of its simple, two-note accompaniment pattern. The lyrics also reflect one of the key roles of a jeli, which is to be a peacemaker within the community.

## Sing “Kelefaba”

- Listen to **“Kelefaba”** to hear the full song.
- Learn the words using **“Kelefaba” pronunciation**, and sing along to **“Kelefaba” chorus**, starting with the refrain and adding the rest of the melody if your students are ready.
- Note that the melody changes each time Yacouba repeats it. Below is the opening of the song.

1. 2 x4 2.

Kel-e mag - ni den Ahh, \_\_\_\_\_ ke-le mag - ni

den Ba - li - ma fu - la la, Ke - le mag - ni den

**“Kelefaba”**

Kele magni den  
(x4)

Ahh, kele magni den  
Balima fula la,  
Kele magni den

Kele magni den  
(x4)

Ahh, kele magni den  
Teri ma fula la,  
Kele magni den

Kele magni den  
Kele magni den  
Ahh, kele magni den  
Djamana fula la  
Kele magni den

**“Great Kelefa”**

*Fighting will lead to no good*  
(x4)

*Ahh, fighting will lead to no good*  
*Two best friends fighting leads to no good,*  
*Fighting will lead to no good*

*Fighting will lead to no good*  
(x4)

*Ahh, fighting will lead to no good*  
*Two countries fighting leads to no good,*  
*Fighting will lead to no good*

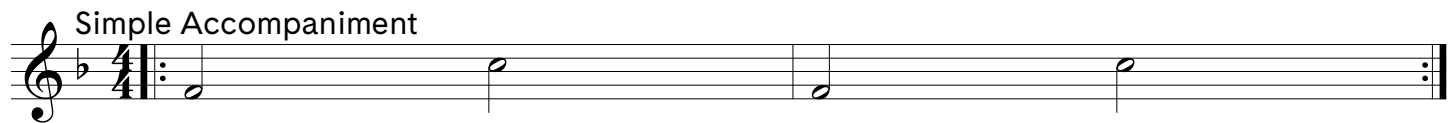
*Fighting will lead to no good*  
*Fighting will lead to no good*  
*Ahh, fighting will lead to no good*  
*Two siblings fighting leads to no good*  
*Fighting will lead to no good*

- Read and discuss the lyrics to “Kelefaba.”
  - *What is this song about? Have you ever had a fight with anyone? If so, how did it make you feel? Were you able to make up? If yes, how did you do it?*
  - *What’s the difference between fighting and disagreeing?*
  - *When we have a conflict with someone, how can we make things better? How can we bring about peace?*
- Using the box below, explain that a jeli is a peacemaker, a very special role in Malian culture.
  - *Who are the peacemakers in your school, your family, and your community?*

Yacouba is a jeli (pronounced JAY lee), a person who comes from an ancient line of musicians and storytellers. Jelis have been the keepers of the history and fables of Mali for centuries. Highly respected within their communities, jelis are responsible for making the stories of the past relevant to contemporary audiences. The kora is one of the traditional instruments that jelis play to accompany their songs.

## Explore the Two-Note Accompaniment Pattern in “Kelefaba”

- Using SG14, explore the kora with your students.
- Listen together to “Kelefaba” simple accompaniment.
  - *How many different notes do you hear? How would you describe them? For example, are the pitches close together or far apart? Do they move quickly or slowly?*
  - *Notice that the accompaniment establishes a steady beat, or pulse.*
- Ask your students to move around the room as they listen to the two-note accompaniment and notice their gait.
  - *Are you walking, skipping, or running?*
- Listen together to “Kelefaba” full accompaniment, in which the space between the two notes is filled in.
  - *What is different about this accompaniment?*
- Ask your students to move around the room to the full accompaniment.
  - *How are the added notes reflected in your movement?*
- Note that the accompaniment is a repeated pattern that stays the same, providing a structure or foundation for the melody as it changes and moves.
- Listen again to “Kelefaba” while moving and singing through the verses. During the kora solos, have your students stay in place and do their own expressive movement.





### Creative Extension: Compose Your Own Peacemaking Song

This activity will guide you through writing a peacemaking song.

- Using the information box on TG41, explain that a jeli is a peacemaker in Malian society, and “Kelefaba” is a song that promotes peace and helps people to resolve conflicts.
- Brainstorm the message of your class peacemaking song.
  - *What would you like the message of your song to be?*
- Work together to create a short phrase (similar to “fighting will lead to no good”) that conveys your message.
  - *What is a phrase that you can use to encourage people to live in harmony with each other?*
- Using classroom instruments or voices, create a two-note accompaniment for your song.
  - *What pattern of notes gives you a feeling of peace and togetherness? Will you use notes that are close together or far apart? Will they move quickly or slowly, evenly or unevenly?*
- Going back to your phrase, clap out the rhythm of the words together, counting the number of syllables.
- Now create a melody that uses the rhythm of the words. The melody can use the two notes of the accompaniment, plus any notes surrounding those two notes.
  - *What kind of melody gives you a feeling of peace and togetherness? Does the melody move one step at a time, or leap up or down? Is it smooth or jagged, soft or loud?*
- To perform the song, divide the class in half. One group can play or sing the accompaniment while the other half sings the melody.

### Explore the Kora

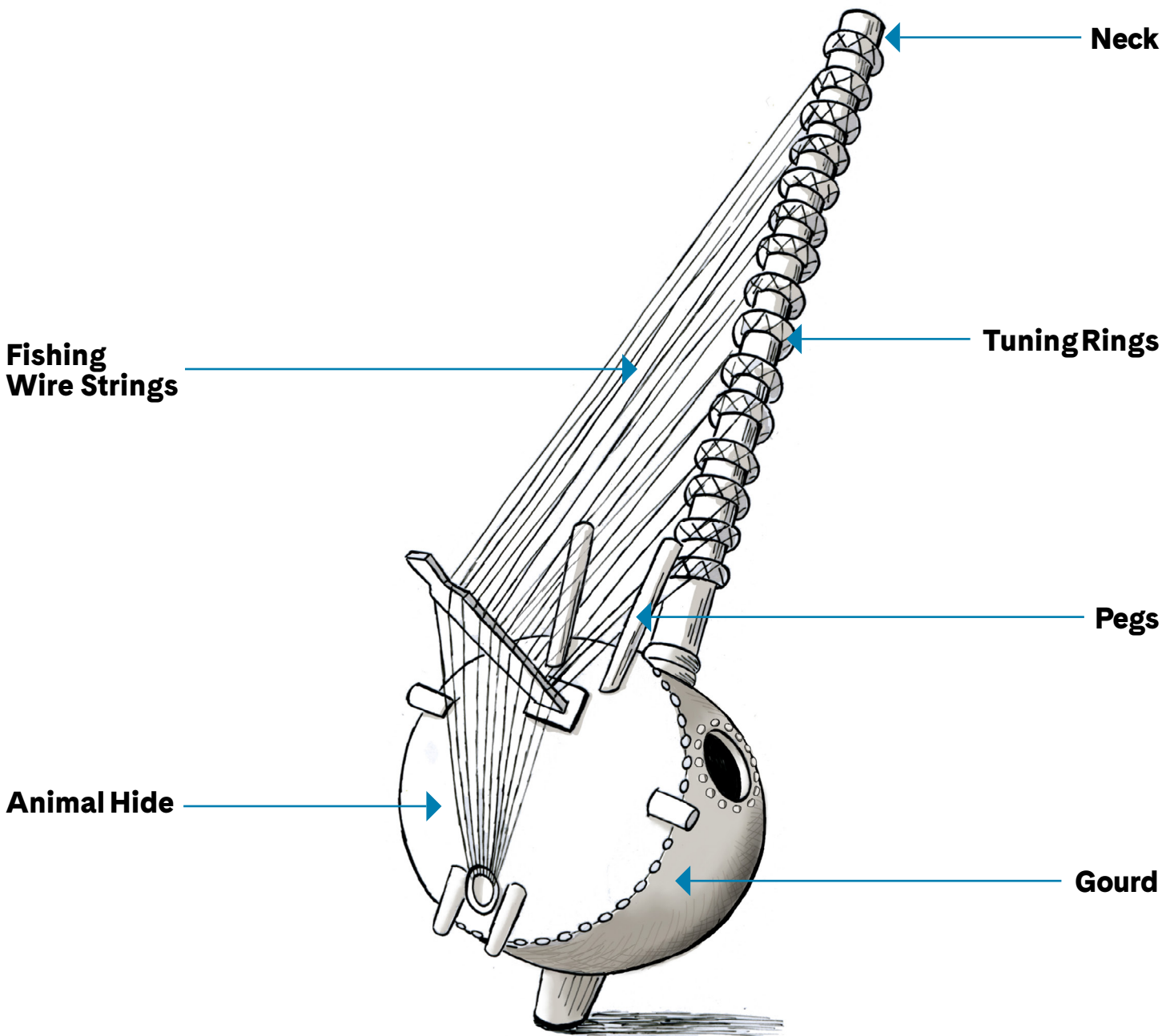
- On SG14, your students will have an opportunity to explore the kora, the instrument that Yacouba plays.

### Musical Word Wall

Review the word *steady beat*, and add the words *accompaniment*, *jeli*, and *kora* to the Musical Word Wall.

# Explore the Kora

The kora is an instrument made of a hollowed gourd covered in animal hide. It has 21 strings made from fishing wire. Leather rings around the neck are used to tune the strings. The strings are played with the first finger and thumb of each hand. The other fingers hold the pegs. Like all jelis, Yacouba makes his own koras!



## Lesson 2: Learning “Wawanko”

**Aim:** How are movements used to express the message of the lyrics in “Wawanko”?

**Summary:** Students will learn to sing in call and response and create their own movements.

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

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

**Vocabulary:** call and response

### Sing “Wawanko”

- Listen to **“Wawanko”** to hear the full song.
- Learn the lyrics using **“Wawanko” pronunciation** and **“Wawanko” call and response**.
- Divide the class into two groups. Have one group sing the call and the other group sing the response.

Call

Response

A - ma lai \_ lai \_ ko lo, Si-ko lai \_ ko, Wa-wan - ko, Si-ko lai \_ ko

### “Wawanko”

Ama lai lai ko lo,  
Siko lai ko,  
Wawanko,  
Siko lai ko

### “We Will Do the Most Fun Things Together”

I’m going to choose my best friend,  
Best friend for eternity,  
We’ll do the most fun things together,  
Fun things for eternity

### Explore the Lyrics to “Wawanko”

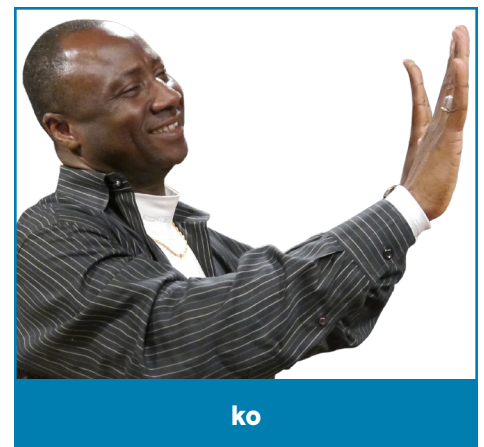
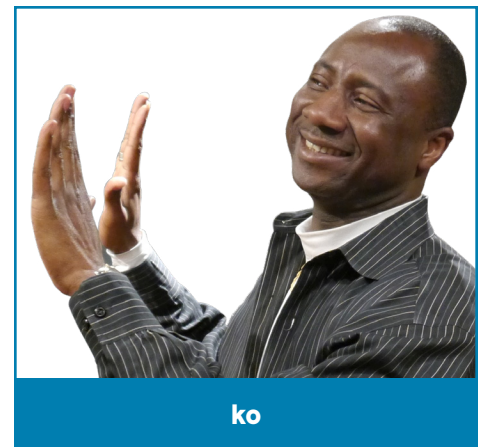
- Discuss the lyrics of the song.
  - *“Wawanko” is about long-lasting friendship. Think of a special friend.*
    - *What makes this friend special?*
    - *What fun things do you like to do together?*
  - *Why are friends important?*
  - *How can you be a good friend?*

## Explore Instrumental Improvisation in “Wawanko”

- Listen to **“Wawanko”** and ask your students to raise their hands each time they hear an instrumental break, when just the instruments are playing and no one is singing.
- Note that each section of singing is followed by an instrumental section, in which one instrument plays a solo.
  - *Is the instrumental part the same every time, or different each time?*
- Explain that the musicians improvise their solos, making up music on the spot based on the accompaniment to the song.
  - *Raise your hand when you hear an instrument’s solo.*
  - *Which instrument is playing?*
  - *Which solo do you like the best and why?*

## Creating Movement to “Wawanko”

- Teach your students the simple clapping pattern for “Wawanko.”



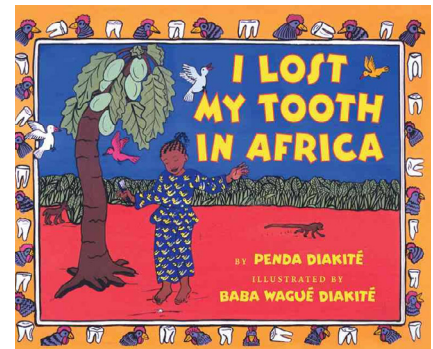
- As a class, walk to the steady beat of **“Wawanko”** while singing the call. On the response, stop and sing while performing the clapping pattern.
- Discuss how there are two movements for “Wawanko.” The first movement is something you do by yourself, and the second movement connects each person to both their neighbors.
- Guide your students in creating their own two-part movement to perform during the response.
  - *The first part of the movement is something you do by yourself, like the hand claps in the original movement pattern.*
  - *The second part of the movement requires a partner, like the “patty cake” motion in the original movement pattern.*

### Creative Extension: Communicating in Bambara

- On SG15, your students will have an opportunity to learn a few phrases in Bambara, which have some interesting cultural significance. While French is the official language of Mali, only a small percentage of Malians speak French. Bambara is the first language for the vast majority of Malians.
- In addition to the phrases on SG15, another interesting tradition to explore is “sinankuya,” loosely translated as “joking cousins.” It is a tradition of good-natured teasing that can happen between family groups or between individuals. The most common joke: “You love to eat beans.”

### Literacy Extension: *I Lost My Tooth In Africa*

Losing a tooth in Mali brings a whole new adventure for Amina! In *I Lost My Tooth in Africa*—written by Amina’s sister, Penda Diakité, and illustrated by her father, Baba Wagué Diakité—Amina visits her family in Mali and learns about new traditions.



## Musical Word Wall

Add *call and response* to the Musical Word Wall.

# Communicating in Bambara

Bambara is the most common language spoken in Mali.



When you say good morning to a man in Bambara, he responds “n ba,” which means “my mother,” to thank his mother for being born.



When you say good morning to a woman, she says “n’séy,” which means “my power.”



When you ask for directions, the word for right is “kini bolo,” which means “rice hand,” and the word for left is “numan bolo,” which means “nose hand.” So turning right means going in the direction of the hand you eat rice with; left is the direction of the hand that you wipe your nose with!



And here’s a fun Bambara word: Bele bele ba (pronounced: BILLY BILLY BA), which means “big”! Elephants live in the desert in Mali. They’re bele bele ba!



# Hip Hop with Soul Science Lab

## Genre and Artist Overview

Hip hop is the latest iteration of Black music in America. Its roots lie in the ancient storytelling traditions of the West African griot (or jeli), brought to the US during the trans-Atlantic slave trade. Enslaved Africans managed to keep some of these oral traditions of song and poetry alive, and to create new forms of music. During slavery and in the century that followed, the lineage of African American music grew to encompass spirituals, jazz, blues, rock, soul, R&B, and in the late 1970s, hip hop. Pioneered by African American, Latinx, and West Indian teenagers in the South Bronx, hip hop continues the West African practice of telling the stories of the people through rhythm and voice. In Asante’s words, “Hip hop embodies the spirit of revolution and innovation that continues to survive in Black and brown people despite challenging social situations and systematic oppression.”

As the duo Soul Science Lab, artist, educator, and creative director Chen Lo and multi-instrumentalist, composer, and producer Asante Amin approach hip hop as the heirs of this deep tradition, calling themselves “Afrofuturist griots.” Their role as educators is inseparably intertwined with their role as artists. Soul Science Lab combines music and multimedia performance to create culturally responsive, interactive educational experiences; the project Soul Science Kids speaks directly to an elementary-age audience.

## Resources for Teachers

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

### Listening

- Visit [soulsciencelab.com](https://soulsciencelab.com) to hear more of Soul Science Lab’s music.
- Chen Lo, “Alive”
- Fugees, “Fu-Gee-La”
- OutKast, “B.O.B”
- Mos Def, “Umi Says”

### Reading

- *Can’t Stop Won’t Stop: A History of the Hip Hop Generation*, Jeff Chang
- *The Anthology of Rap*, Adam Bradley and Andrew Dubois
- *The Rose That Grew from Concrete*, Tupac Shakur
- *The Music of Black Americans: A History*, Eileen Southern
- *The Hip Hop Family Tree*, Ed Piskor (a comic book series)

### Video

- *Hip Hop Evolution*, Darby Wheeler, Sam Dunn, and Scot McFadyen
- *Rubble Kings*, Shan Nicholson
- *Nas: Time is Illmatic*, One9
- *Style Wars*, Tony Silver
- *The Art of 16 Bars: Get Ya’ Bars Up*, Peter Spiner
- “Rapping, Deconstructed: The Best Rhymers of All Time,” Vox

### Additional Resources

- The International African Arts Festival, an annual festival held in Brooklyn
- DanceAfrica Festival, an annual event at BAM
- Schomburg Center for Research in Black Culture, part of the New York Public Library in Harlem, Manhattan
- Bronx Music Heritage Center Laboratory, a center celebrating the rich history and creative spirit of music from the Bronx with many hip hop events
- Graffiti Wall of Fame, a giant wall next to the railroad tracks in East Harlem where graffiti artists have painted their works for more than 20 years
- Village Murals, a series of murals around The Point CDC on Garrison Avenue in the Bronx
- Apollo Theater

# Meet Soul Science Lab!

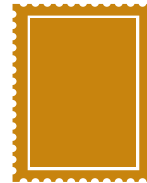


Hey Musical Explorers,

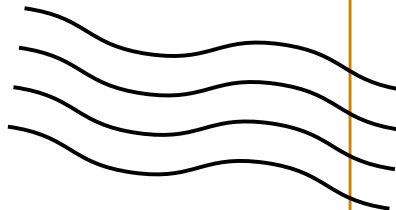
We're Soul Science Lab, also known as Chen Lo and Asante. We are children of hip hop, and have passion for the power of music. We're here to let you know that it's possible to live your life doing the things you love. We believe you can create your reality with your thoughts and words. We travel the world spreading love by sharing our music. We hope you enjoy the music. We created it just for you! Let's have fun and uplift one another.

Peace and love,

Chen Lo and Asante



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







Asante

Chen Lo

## We asked Soul Science Lab ...

### When did you first start playing music?

**Chen Lo:** I wrote my first lyrics as an MC when I was 13. I joined my first band at 15 and began perfecting my performance and songwriting skills.

**Asante:** I started playing saxophone when I was 15 years old and started producing musical beats when I was 17.

### What is your favorite thing about performing hip hop?

Our favorite thing about performing hip hop is inspiring other people. It's not just about yourself being on stage, but having fun with the audience too. We love getting the audiences to participate and dance, and to see the crowd's reaction to our creative and sometimes tricky lyrics.

### What's your favorite food?

**Chen Lo:** I've always loved the Southern Black comfort food my mother and grandmother would make: a spread of fish, collard greens, yams, black-eyed peas, and cornbread. Every time I have these foods, I feel connected to a rich cultural legacy.

### What are some games you grew up playing?

**Asante:** The dozens is a game of spoken words between two contestants, common in Black communities of the US, where participants insult each other until one gives up. It sounds crazy, but we love it.

# Lesson 1: Learning “Hip Hop Hooray”

**Aim:** What are the basic building blocks of hip hop?

**Summary:** Students will learn the hook to “Hip Hop Hooray” and learn about key elements in hip hop songs.

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

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

**Vocabulary:** b-boying/b-girling, beatboxing, DJing, graffiti, hook, MCing

“Hip Hop Hooray” is a famous hip hop song recorded by Naughty by Nature in 1992. Chen Lo and Asante took the hook and underlying beat from this song and adapted it, adding their own lyrics.

## Sing “Hip Hop Hooray”

- Listen to **“Hip Hop Hooray”** and use **“Hip Hop Hooray” hook** to sing along to the hook. A hook is a repeated phrase that returns like a chorus.
- Read the verses of “Hip Hop Hooray.” Discuss the meaning of the lyrics.

## “Hip Hop Hooray”

### Hook:

Hip hop hooray ... ho ... hey ... ho

Hey ... ho ... hey ... ho

**(x2)**

### Chen Lo:

We coming with the magic that'll help you find ya way

Feel it in the rhythm when you hear the music play

We learned it from the storytellers way back in the day

You gotta watch your thoughts and be careful what you say

### Asante:

Be careful what ya say and be the best at what ya do

If yesterday was sad, then let today be brand new

Create a life of love, write a song, and leave a clue

This is the time to feel good for me and you

### (Hook)

### Chen Lo:

We're doing it with hip hop, but don't forget the jazz

Blues and rock 'n' roll, is where it all began

Now it's in a language that the youth can understand

Say hip hop hooray, everybody raise ya hands

### Asante:

It started with the rhythm, it all started with the beat

And when it's feeling good, you gotta get up out ya seat.

It's time to clap ya hands, shake ya body, move ya feet

And when it's done, take a break, then repeat

### (Hook)

### Bridge:

We do it for the love, we do it for the fam'

We do it for the fun, we do it for the 'gram

We do it for the young, we do it for the old

Hip hop hooray, celebrate around the globe

**(x2)**

### (Hook)

**(x2)**

## Explore the History and Five Elements of Hip Hop

### The Five Elements of Hip Hop

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

**B-boying/B-girling:** B-boys and b-girls are hip hop dancers; they’re sometimes called “breakers.” The “b” in b-boy and b-girl stands for break. In hip hop, DJs take instrumental breaks from songs and alter them by looping them and mixing them with beats that allow you to move with freedom.

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

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

**Knowledge:** This is the abstract, all-encompassing element of hip hop that helps define the culture. Sometimes called “overstanding,” it is ultimately about knowing who you are and how you can bring that to the other four elements of hip hop. Iconic hip hop artist KRS-One says, “Rap is something you do. Hip hop is something you live.”

- Ask students to turn to SG18 and use the page as the basis for a guided discussion about hip hop. Some of your students likely already know about hip hop, and this will be their opportunity to share that knowledge while putting it in a broader context. Here are some examples of questions you might explore:
  - *What can you tell me about hip hop music?*
  - *Who are your favorite hip hop artists?*
  - *What elements of hip hop on SG18 do you recognize?*
  - *What elements of hip hop don't you recognize?*
  - *One thing that makes hip hop special is that it has a message; it tells an important story. In what ways do hip hop artists tell their stories?*

## Explore Beatboxing with “Hip Hop Hooray”

- Beatboxing is a form of vocal percussion in which you imitate the sound of percussion instruments using just your mouth.
- Listen to the **basic drumbeat**.
- This basic drumbeat uses a bass drum sound and a snare drum sound.
- In beatboxing, we can make the sounds of the drums with our mouths.
- The bass drum sound is made by saying the word “boots.” The snare drum sound is made by saying the word “cats.” Learn the “boots and cats” beatboxing pattern using **beatbox demonstration** and SG19. Investigate other sounds your students can make with their mouths to add to these two basic sounds.
- Using the “boots and cats” pattern, as well as any additional sounds the students have created, beatbox along to **“Hip Hop Hooray”** together.

### Creative Extension: The Human Orchestra

- Using the beatboxing activity as a foundation, brainstorm other instruments that can be mimicked through beatboxing. For example, describe what a bass or a triangle could sound like with sound only coming from your mouth (e.g. a low-pitched “doom doom,” a high-pitched “ting ting”).
- Create a rhythm with your sound to contribute to the orchestra.
- Divide the class into different “sections” that will perform the various sounds from these instruments. Assign one section to maintain the steady beat with “boots and cats.”
- Select a “conductor” who will bring in each section. Begin with “boots and cats.” Then, have the conductor gradually bring in and take away each section, creating a human orchestra!

## Musical Word Wall

Add the words *b-boying/b-girling*, *beatboxing*, *DJing*, *graffiti*, *hook*, and *MCing* to the Musical Word Wall.



# Five Elements of Hip Hop



**DJing**



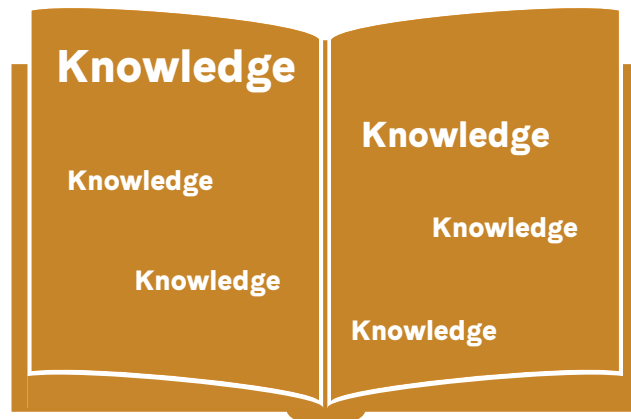
**B-boying / B-girling**



**MCing**





**Graffiti**



# Learn to Beatbox

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

When you say “**Boots,**”  it sounds like a bass drum. 

When you say “**Cats,**”  it sounds like a snare drum. 

## Ready to Beatbox?

**Boots** and **Cats**  
 and **Boots** and **Cats**  
 and **Boots** and **Cats**  
 and **Boots** and **Cats**

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

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## Lesson 2: Learning “Higher”

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

**Summary:** Students explore lyrics and message as they learn “Higher,” and explore ways to create their own hip hop songs.

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

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

**Vocabulary:** cypher, freestyle, message

“Higher” is an original song by Soul Science Lab. The song is a celebration of life and community, acknowledging the past with references to musical greats such as Fela Kuti, Bob Marley, and Paul Robeson. The song also uses elements of African drumming and afrobeat, echoing the commitment of Chen Lo and Asante to bring their origins into hip hop.

### Sing “Higher”

- Listen to **“Higher”** to hear the full song.
- Sing along to **“Higher” hook**.
- Like many hip hop songs, the lyrics of “Higher” have a message—something that the musicians want you to learn.
  - *What do you think the message of the song is?*
  - *Which lyrics communicate that message?*



## “Higher”

### Hook:

We’ve come to take you higher  
 We’ve come to take you higher  
 We’ve come to take you higher  
 Soul Science takes you higher

Now move to the left, to the left, to the left, to the left  
 Now move to the right, to the right,  
 Stand up for your rights  
 Now move to the left, to the left, to the left, to the left  
 Now move to the right, to the right  
 Don’t give up the fight

### Asante:

Who got the power (Yeah yeah)  
 You got the power (Yeah yeah)  
 We got the power (Yeah yeah)  
 This is the hour (Yeah yeah)  
 I hear the whispers (Yeah yeah)  
 Of my ancestors (Yeah yeah)  
 We can’t be denied (Yeah yeah)

’Cuz God will provide (Yeah yeah)  
 I thought I told you that we come to free these minds  
 Too many people drop the ball for dollar signs  
 My music is the scripture of the future times  
 We resurrect the dead and give sight to the blind

### Chen Lo:

The time is now they told me it would never come  
 Now count yourself a member of the chosen ones  
 My baba told me freedom is a state of mind,  
 I’m flying high, I’ll see you on the other side  
 Let’s go to a higher vibration, elevating to a  
 permanent vacation  
 On deck, we’re escaping, palace in an undisclosed  
 location  
 Celebrating like we’re caught in the rapture,  
 Living right now like it’s life hereafter  
 Gotta bring along your visa and your passport,  
 Higher heights though will require your life force

### (Hook)

## Explore MCing in “Higher”

- In the song “Higher,” the hook contains lyrics where Asante and Chen Lo are MCing, instructing the listeners to perform movements during the song. MCs often do this during live performances, encouraging the audience to move to the music. The MC also sometimes will call out a phrase, instructing the audience to respond with certain lyrics.
- Using the **hip hop rhythm track**, demonstrate the role of the MC using the following examples.

## Examples

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

Class: Hop!

MC: Hip!

Class: Hop!

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

Class: Down!

MC: Up!

Class: Down!

MC: When I say “don’t,” you say “stop.” Don’t!

Class: Stop!

MC: Don’t!

Class: Stop!

- Ask for student volunteers to take on the role of MC. Once they have tried the examples above, either ask them to come up with their own personal call and response or ask them to call out instructions on ways for the class to dance to the beat. Try prompts related to different themes (e.g., names, food, sports).

### Creative Extension: Collective Freestyle

- In hip hop, the meaning of the term freestyle has evolved over time. Originally, a freestyle was a verse that was literally “free of style”—it had no particular structure, but was just an opportunity to show off one’s lyrical skill. Today, it is most often defined as an improvisational verse performed on the spot by an artist. Hip hop artists can often refer to people and things in their immediate surroundings as they are creating their freestyle.
- Select a broad topic that students can generate multiple ideas about (e.g., favorite foods).
- You can either listen to the **hip hop rhythm track**, or have the class create a rhythm with body percussion using the activity outlined on TG22.
- Have each student speak a word in rhythm, generating a list of the terms that students have created.
- With the unifying theme in mind, have students contribute to creating a simple hook to go with the beat through group brainstorming. The hook can be a few words as in “Hip Hop Hooray,” or a phrase like, “We’re gonna take you higher.”
- Have students create a short freestyle verse to be performed either in groups or individually. It does not need to have any particular form or even rhyme.
- Have students form a cypher, which is a collective circle that is commonly formed during a freestyle to promote community around the artist who is performing. Perform the new verses with the hook.
- For an added challenge, allow individual students to come up with verses on the spot, keeping the same beat. The hook that the class created can be performed as students switch off to perform their verses.

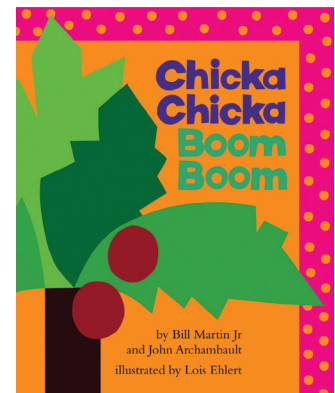
### Creative Extension: Create Your Own Graffiti Artwork

- Graffiti has an important role in the culture of hip hop. It started as a highly stylized form of decorative writing that quickly expanded into broader styles of decorative arts. Although sometimes derided as vandalism, artists can use graffiti to communicate messages that they feel are important for their communities to know. One of the original elements of hip hop, graffiti calls for social change just as hip hop lyrics do.
- Using SG20, have your students create their own murals with a message that they would like to impart to their communities.
- Use the following prompts to give your students some inspiration:
  - *Imagine the possibilities of the best version of your community.*
  - *What would it look like?*
  - *How would you feel if your community got to that place?*
- With the messages gathered in the class discussion, you can also create one large class mural.

### Literacy Extension: *Chicka Chicka Boom Boom* and *When the Beat Was Born*

The text to the classic children's book *Chicka Chicka Boom Boom* by Bill Martin Jr. and John Archambault makes great lyrics for a hip hop song. Using either the **basic drumbeat** or the **hip hop rhythm track**, you can rap the text of *Chicka Chicka Boom Boom*, with the students joining in on the hook: "Chicka chicka boom boom. Will there be enough room?" Students who are at the appropriate reading level can stand in a circle, or cypher, and pass the book around, with each student rapping a different page, and all students joining in the hook.

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



## Musical Word Wall

Add the word *cypher*, *freestyle*, and *message* to the Musical Word Wall.

# Create Your Own Graffiti Artwork

Artists make graffiti to share messages that they feel are important for their communities to know. Create your own graffiti artwork with a message that is important to you and your class.



# Semester 1

### Review the three artists and their music.

- Look at SG6–7 and have students find the countries or regions represented on the map.
  - *What do you remember about the artists and their music?*
- Listen to each song.
- Brainstorm with students about how to be active listeners, enthusiastic performers, and successful audience members during the concert.

### Prepare for surprise songs.

- During the concert, each of the artists will sing a surprise song that the students have not heard or studied. These songs are selected to complement the two songs in the curriculum and to provide students with an active listening experience as they encounter new music for the first time in a concert setting.
- Explain to students that they are in for some exciting surprises during the concert because there will be three songs that they have never heard before.
- Ask students to guess what the surprise songs by each artist will be like.
  - *Will they be fast or slow? Quiet or loud?*
  - *Will there be movement or dancing?*
- Explain that you will be seeing how much they remember about the surprise songs after the concert.

### Get ready for your concert using SG21.

- Note: If you are attending the concert in person, you can help students prepare for their visit with Welcome to Carnegie Hall's Zankel Hall!, SG38–39.

## After the Concert

- Discuss the overall concert experience.
- Discuss the surprise songs.
  - *What surprise songs do you remember?*
  - *What do you remember about these songs? Were they slow or fast, long or short? Was there movement to do? Was there any part that you sang along with?*
  - *Which was your favorite surprise song and why?*
- Reflect on your concert experience by completing the activities on SG22–23.
- Share your students' reflections by emailing them to [musicaexplorers@carnegiehall.org](mailto:musicaexplorers@carnegiehall.org).



# It's Concert Time!

Circle things you WILL do while you watch the concert. Put an "X" through things you WON'T do during the concert.

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

Sleep



Dance



Run



Have fun!

Get bored

Cheer!



Open your ears

Move



Sing!

Laugh

Talk during the music



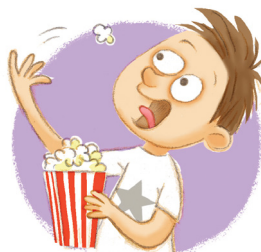
Watch how the musicians play and sing

Follow directions

Listen to the performers

Clap

Eat popcorn



# What Did You See and Hear in the Concert?

Draw pictures of your concert experience below.

A large, empty rectangular box with a thin red border, intended for drawing a picture of a concert experience.





# Cumbia with Gregorio

## Genre and Artist Overview

Colombia has been called “the land of a thousand rhythms,” and cumbia is one of the most ubiquitous and enduring of these rhythms. The genre brings together African, indigenous, and, to a lesser extent, Spanish influences. Its origins are somewhat ambiguous and difficult to trace. Some sources cite roots as far back as the late 17th century, others to the 19th century. It is often said that the genre developed in rural environments along Colombia’s Caribbean coast and in small riverside towns—which explains some of the common themes like fishing, farming, and nature—but other documentation points to Cartagena as its birthplace. Cumbia has continued to evolve, mixing with other forms of popular music, and remains a common form of dance music throughout Latin America.

Gregorio Uribe was born in Bogotá, Colombia and came to the US to attend the Berklee College of Music, subsequently putting down roots in New York City. With the Gregorio Uribe Big Band, he combines Colombian rhythms with big band arrangements; he also has a smaller ensemble to highlight his songwriting. In addition to composing and performing with a variety of groups, Gregorio is committed to serving as a cultural bridge to his country. He launched an innovative project of community-based musical tourism where he brings music lovers to small villages to meet, learn from, and enjoy the music of local masters.

## Resources for Teachers

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

### Listening

- Visit [carnegiehall.org/MusicalExplorersNYC](https://carnegiehall.org/MusicalExplorersNYC) to find a playlist made by Gregorio.
- Los Gaiteros de San Jacinto, “Fuego de Cumbia”
- Totó La Momposina, “Dos de Febrero”

### Reading

- *Music, Race, and Nation: Música Tropical in Colombia*, Peter Wade
- *Cumbia!: Scenes of a Migrant Latin American Music Genre*, eds. Héctor D. Fernández L’Hoeste and Pablo Vila

### Videos

- “Traditional Vallenato Music of the Greater Magdalena Region,” UNESCO
- “Why Shakira Loves This African Beat,” Vox Borders
- “How to do Cumbia Dancing: How to do Basic Cumbia Dance Steps,” Expertvillage
- “Danza de Niños en el Festival de la Cumbia,” *Cumbia, Poder & Porro*

### Additional Resources

- Jackson Heights, Queens has a large Colombian population.
- Terraza 7, a venue that presents Latin American music, located between Elmhurst and Jackson Heights, Queens
- ENCUENTRO NYC, an annual Colombian music festival
- FolkColombia Música y Danza at the Center for Traditional Music and Dance, a community dedicated to sharing Colombian traditional dance in Jackson Heights, Queens
- Clemente Soto Velez Center / Teatro SEA in Loisaida (Lower East Side), Manhattan

# Meet Gregorio!

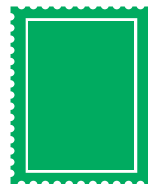


Hola amigos!

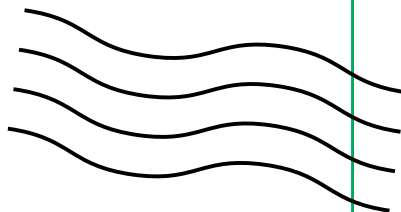
My name is Gregorio, and I'm from Colombia. Because it's in South America, people sometimes think that it must be very hot there. But not all parts of my country are hot. For example Bogotá, where I'm from, is very high up in the mountains, so it gets pretty chilly. That's probably why I like soup so much! I can't wait to share cumbia—one of our most special kinds of music—with you.

As we say in Colombia when we're getting really excited, Wepa!

Gregorio



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





## We asked Gregorio ...

### What is one of your first musical memories?

When I was very little, a melody came into my head, and I didn't want to forget it. So I grabbed a piece of paper and "wrote" the melody down, using syllables like "la" and "da." To my disappointment when I looked at the paper later on, it didn't help me remember my melody at all, since there were no actual notes or rhythms on it. Oh well! I was probably five or six, so I have to give myself a break.

### What is your favorite Colombian food?

It depends on where I am in Colombia. If I'm in Bogotá, I like to have some ajiaco, a chicken soup made with three different types of potatoes, or

chocolate con queso, which is hot chocolate with cheese melted in it. But if I'm on the Caribbean coast, I like to eat fried fish with patacones, or fried plantain slices, and drink fresh corozo juice—made from the fruit of the same tree as one of our percussion instruments!

### Growing up in Colombia, did you have favorite games that you played?

There were two main games we played at school. One was called "piquis" or "canicas" (marbles), where the school playground would become a bazaar of kids competing and winning marbles from each other. The other was trompo, which is a spinning top. We would see who could make the trompo spin the longest.



# Lesson 1: Learning “El Pescador”

**Aim:** What are the basic elements of a cumbia song?

**Summary:** Students learn to sing “El Pescador” and learn the instruments and basic rhythms of cumbia.

**Materials:** Musical Explorers digital resources, Musical Explorers Student Guide, classroom instruments, found objects

**Standards:** National 1, 3, 4, 5, 6, 10, 11; NYC 1, 3, 4

**Vocabulary:** accordion, alegre, gaita, llamador, maraca, tambora

## Sing “El Pescador”

- Listen to **“El Pescador”** to hear the full song.
- Learn the words and melody to “El Pescador,” using **“El Pescador” pronunciation** and **“El Pescador” chorus**.
- Notice that the chorus includes a call and response.
  - *What is the call? What is the response? Who sings each part?*
- Sing the chorus once again, trying different ways to perform the call and response. For example, you can split the class into two groups, or give individual students the opportunity to act as a leader.

Call

El pes-ca - dor      El pes-ca - dor

Response

Ha - bla con la lu - na      Ha - bla con la

4

El pes-ca - dor

pla-ya      No tie-ne for - tu - na      Só-lo su'a-ta - rra-ya.

**“El Pescador”**

Va subiendo la corriente  
 Con chinchorro y atarraya  
 La canoa de bahareque  
 Para llegar a la playa  
**(x2)**

**Chorus:**

El pescador  
 Habla con la luna  
 El pescador  
 Habla con la playa  
 El pescador  
 No tiene fortuna  
 Sólo su atarraya.  
**(x2)**

Regresan los pescadores  
 Con su carga pa' vender  
 Al puerto de sus amores  
 Donde tiene su querer.  
**(x2)**

**(Chorus)****“The Fisherman”**

*The current is rising  
 With hammock and fishing net  
 The bahareque\* canoe  
 In order to get to the beach*  
**(x2)**

**Chorus:**

*The fisherman  
 Talks with the moon  
 The fisherman  
 Talks with the beach  
 The fisherman  
 Has no fortune  
 Only his fishing net.*  
**(x2)**

*The fishermen come back  
 With their catch to sell  
 To their beloved port  
 Where they hold their lovers.*  
**(x2)**

**(Chorus)**

*\*This refers most likely to a type of construction on top of the canoe.*

**Explore Rhythm in “El Pescador”**

- Explain that there are three basic rhythms layered together to form the cumbia rhythm. One is played by the tambora drum, one by the llamador drum, and one by the maraca. The alegre drum plays an improvised pattern on top of this rhythmic foundation.
- Using **Cumbia rhythm 1 tambora**, **Cumbia rhythm 2 llamador**, **Cumbia rhythm 3 maraca**, and **Cumbia rhythm demonstration** and the words and phrases that were created by Gregorio as mnemonic devices, learn each layer of the cumbia rhythm.
- Divide the class into three sections to create a “vocal cumbia” ensemble. Have each section sing a different rhythm, layering one atop the other. Students can volunteer to conduct the ensemble, determining when each part enters and exits.
- Play each rhythm using body percussion, classroom instruments, or found objects.
  - The llamador pattern can be tricky, as students may turn it around to play on 1 and 3. You can experiment with playing a “ghost” beat on 1 and 3 or stepping on 1 and 3.

The musical score is written in 2/4 time. The Tambora part consists of a series of 'x' marks on a staff, with some groups connected by horizontal lines. The Llamador part consists of a series of 'x' marks on a staff, with some groups connected by horizontal lines. The Maraca part consists of a series of 'x' marks on a staff, with some groups connected by horizontal lines. The lyrics are: "First play the shell and then play the skin like this! Cum - bia cum - bia cum - bia cum - bia Stop shake stop shake stop shake stop shake".

Tambora  
First play the shell and then play the skin like this!

Llamador  
Cum - bia cum - bia cum - bia cum - bia

Maraca  
Stop shake stop shake stop shake stop shake

### Creative Extension: Exploring Colombian Instruments

- On SG26, your students will learn about the instruments used to play traditional cumbia. Three percussion instruments—two drums and a maraca—lay down the signature rhythm while a third drum improvises. An accordion and a flute or whistle made from a hollowed-out cactus stem called a *gaita* add harmony and melody. Use **Tambora demonstration**, **Llamador demonstration**, **Alegre demonstration**, **Gaita demonstration**, and **Maraca demonstration** to listen to examples of the instruments.

### Creative Extension: Imagine “El Pescador”

- The lyrics in many cumbia songs are poetic and evocative. The chorus to “El Pescador” is one such example. Using SG27, your students can imagine the fishermen, their life on the sea, and their relationship with the natural world.
- Read the lyrics to the chorus aloud.
  - *What did you learn about the fisherman?*
  - *What kinds of words are used to help you picture him?*
  - *What do you think it’s like to be a fisherman?*
- Draw a picture of the scene in the chorus.

## Musical Word Wall

Add the words *accordion*, *alegre*, *gaita*, *llamador*, *maraca*, and *tambora* to the Musical Word Wall.

# Colombian Instruments

A traditional cumbia includes four percussion instruments, one wind instrument, and an accordion.

**Llamador**



**Alegre**



**Tambora**



**Maraca**



**Accordion**



**Gaitas**



# Imagine “El Pescador”

In the song “El Pescador,” the fisherman talks to the moon and to the beach. He is all alone, except for his fishing net. Close your eyes and imagine the fisherman and his life, and then draw what you imagine.





## Lesson 2: Learning “La Piragua”

**Aim:** How is the cumbia rhythm expressed in dance?

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

**Summary:** Students learn the cumbia dance and create their own dance rhythms.

**Vocabulary:** refrain, rhythmic layers

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

José Benito Barros is perhaps the most well-known and prolific of Colombian composers, having written more than 800 songs! “La Piragua” is one of his most famous and often sung. It is based on a true story about a businessman named Guillermo Cubillos who moved to a rural area where the roads were impassable and the main mode of transport was small canoes on the river. Cubillos built a giant canoe called a “piragua.” Its launch was a great event, and his business prospered. Fun fact: Barros changed the name of Cubillos’s canoe to Pedro Albundia so it would rhyme with cumbia.

### Sing “La Piragua”

- Listen to **“La Piragua”** to hear the full song.
- Learn the words with **“La Piragua” pronunciation**.
- Learn the chorus and the refrain that links to the verses using **“La Piragua” chorus and refrain**. Note that the chorus is in call-and-response form. Your students can take turns singing in call and response, or they can sing both phrases together.

#### Chorus

Call

E-ra la pi-ra-gua de Gui-ller-mo Cu-bill-os,

Response

E-ra la pi-ra-gua, e-ra la pi-ra-gua

#### Refrain

La pi-ra-gua, la pi-ra-gua

## “La Piragua”

Me contaron los abuelos que hace tiempo,  
Navegaba en el Cesar una piragua,  
Que part a del Banco viejo puerto  
A las playas de amor en Chimichagua.

Capoteando el vendaval se estremecía  
Impasible desafiaba la tormenta,  
Y un ejercito de estrellas la seguía  
Tachonándola de luz y de leyenda.

### **Chorus:**

Era la piragua de Guillermo Cubillos,  
Era la piragua, era la piragua  
**(x2)**

### **Refrain:**

La piragua, la piragua  
**(x2)**

Doce bogas con la piel color majagua  
Y con ellos el temible Pedro Albundia,  
Por las noches a los remos arrancaban  
Un mel dico rugir de hermosa cumbia.

Doce sombras, ahora viejas ya no reman,  
Ya no cruje el maderamen en el agua,  
Solo quedan los recuerdos en la arena  
Donde yace dormitando la piragua.

### **(Chorus)**

### **(Refrain)**

## “The Piragua”\*

*My grandparents told me that long ago,  
In the Cesar, a piragua would sail,  
It would leave the old port of El Banco  
For the beaches of love in Chimichagua.*

*Fighting the gale, it would shake  
Impassively it defied the storm,  
And an army of stars would follow  
Decorating it with light and legend.*

### **Chorus:**

*It was Guillermo Cubillos’s piragua,  
It was the piragua, it was the piragua  
**(x2)***

### **Refrain:**

*The piragua, the piragua  
**(x2)***

*Twelve rowers with majagua-colored\*\* skin  
And with them the fearsome Pedro Albundia,  
At night with their rows, they would tear out  
A melodic roar of beautiful cumbia.*

*Twelve shadows, now old, no longer row,  
The wood no longer creaks in the water,  
Only memories are left in the sand  
Where the piragua lies asleep.*

### **(Chorus)**

### **(Refrain)**

\*Piragua is a type of giant canoe.

\*\*Majagua is a type of tree.

## Dance the Cumbia to “La Piragua” and “El Pescador”

- In cumbia, there are traditionally two roles for men and women.
- The cumbia is traditionally danced with props, including a lit candle, a hat for the man, and skirt for the woman. Encourage your students to try out both roles.
  - *Pretend that you have these props as you act out the dance.*
- The basic step is a kind of shuffle walk, stepping on each beat and swinging your hips. The male dancer drags his left foot a bit behind the right as he steps. The female dancer steps evenly.
- The upper body stays still and elegant.
- Smiling throughout the dance is key!
- After you’ve danced to “La Piragua,” you can try dancing to “El Pescador.”
  - Step 1: The man holds a hat in his right hand and candle in his left. He dances towards the woman and gives her the candle, who holds it up high with one hand while holding her skirt with the other.
  - Step 2: Both dance in small circles. Each time the man gets closer to the woman, she puts the candle between them and he dodges it.
  - Step 3: Face in opposite directions with your right shoulders together and dance in a circle; switch directions and repeat.
  - Step 4: Stand side by side and dance to the front and back together while looking at each other.
- View a video of these movements at [carnegiehall.org/MusicalExplorers](https://www.carnegiehall.org/MusicalExplorers).

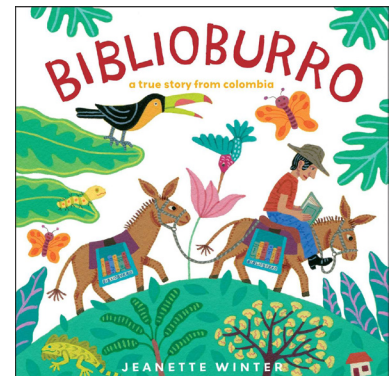
### Creative Extension: Compose Your Own Dance Rhythm

As explored in Lesson 1, the basic cumbia rhythm layers three different rhythms together. As a class, create your own eight-beat dance rhythm by making three rhythms and layering them together. You'll find a digital worksheet for this activity at [carnegiehall.org/MusicalExplorers](https://carnegiehall.org/MusicalExplorers).

- Review the three rhythms that comprise the cumbia rhythm.
- Explain that you will be composing your own class dance rhythm, using the cumbia rhythm as your model. Your class's dance rhythm will have three layers. Create one layer at a time using the following instructions.
- Explain that the new dance rhythm will be eight beats long, just like the cumbia rhythm. For an additional challenge, add an option to subdivide a beat or beats.
  - *Which beats do you want to play? Which beats do you want to keep silent?*
- Note that, in the cumbia rhythm, different beats are played with different parts of the instruments to produce a variety of sounds. Guide the class in choosing what sounds they want to use. They can play classroom instruments, found objects, and body percussion.
- Note that, in the cumbia rhythms, some of the beats are strong and loud, while others are weak and soft. Guide the class in assigning dynamics to their rhythms.
- Devise a word or phrase that can be used as a mnemonic device to speak the rhythm, just like Gregorio did for the cumbia rhythms. It can be anything that helps you remember the rhythm. For example, you can use students' names, instrument names, kinds of food, or a description of how to play the rhythm (similar to "stop, shake, stop, shake," which Gregorio used for the maraca rhythm).
- Divide the class into three sections to perform your new dance rhythm. Experiment with the instrumental and vocal versions, or combine the two. Invite student volunteers to act as the conductor, cueing the entrances and exits of each of the parts.

### Literacy Extension: *Biblioburro: A True Story from Colombia*

Follow the journey of Luis Soriano and his bags of books in *Biblioburro: A True Story from Colombia* by Jeanette Winter. Luis, an avid reader, and his two burros embark on a long trip to El Tormento to deliver children there the gift of books. Luis's love of reading inspired many trips to villages throughout Colombia with his biblioburro, or "burro library."



### Musical Word Wall

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

# Vietnamese Folk with Vân-Ánh

## Genre and Artist Overview

Vietnamese folk songs tell stories of life and traditions from different regions of Vietnam and are accompanied by traditional Vietnamese instruments. Each song has a beautiful musical story of the Vietnamese people and may be as much as 4,000 years old. They began in northern Vietnam by the ancient Viet people and spread south as the Viet kings and queens acquired more land. Northern, Central, and Southern Vietnam are three of the main historical, geographical, and cultural regions within Vietnam. The Vietnamese language is tonal, and the music of the various regions of Vietnam are distinguished by the subtle differences in the accents, grace notes, and use of vibrato.

Vân-Ánh was born in Hanoi, Vietnam (in Northern Vietnam), and has been surrounded by music since childhood. She began playing music at age four, and her first instrument was the đàn Tranh (zither). Now, Vân-Ánh collaborates with musicians across different musical genres, bringing Vietnamese folk music to new audiences while preserving her cultural legacy. The richness of traditional music inspires her to explore, learn, share, and celebrate people's differences and uniqueness.

## Resources for Teachers

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

### Listening

Visit [vananhvo.com](https://vananhvo.com) and Vân-Ánh's YouTube channel to hear more of her music.

- Nguyen Le, *Tales from Vietnam*
- “Mangustao,” from *Mangustao*
- Vân-Ánh Vanessa Võ, “Rice Plays Instrument”
- Vân-Ánh Vanessa Võ, “Three Mountain Pass”
- Thuý Huong and Thuý Cai (Northern Vietnamese performers)
- “Le te Giao,” from Hue Festival 2008 (Central Vietnamese song)
- Master Hoàng Co Thuy (Southern Vietnamese artist)
- Tài Tu Nam Bo (Southern Vietnamese artist)

### Reading

- *Awakening the Soul with the Left Hand: Narration and Healing in Vietnam's Diasporic Traditional Music*
- *Meaningful Conduits* by Anil Prasad
- Vân-Ánh Võ's “The Odyssey” Tells Refugee Stories Past And Present, NPR
- “Summertime” in Hanoi, NPR

### Additional Resources

- Asia Society and Museum, Upper East Side
- Vietnamese Cultural Festival, Children's Museum of Art, lower Manhattan



# Meet Vân-Ánh!

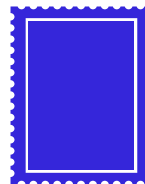


Thân ái chào các em (Hello dear Musical Explorers),

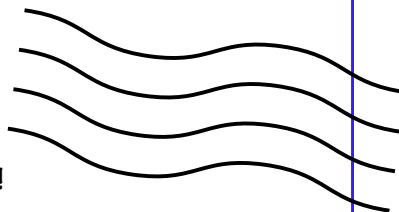
My name is Vân-Ánh Vanessa Võ. I am a composer and traditional Vietnamese music master. I was born and grew up in the Artists Quarter in Hanoi, Vietnam. Every day, I listened to all kinds of music that artists practiced as early as 5:30 AM in the morning! Music such as Vietnamese traditional music, rock, and classical, and the dedication from artists became my inspiration for my musical career. The traditional music that my masters shared and taught me was a time machine that allowed me to go back in history to learn about our rich national Vietnamese heritage.

I can't wait to share with you all the wisdom, traditions, and customs that live behind these songs!

Vân-Ánh



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





## We asked Vân-Ánh ...

### What musical instruments did you learn first?

The đàn Tranh (zither) was my first instrument. Growing up, anytime you were an outstanding student in school or won an award, you got to add a new instrument as a reward. By the time I was 18 years old, I played more than six instruments! Those instruments include the đàn Bầu (monochord), đàn T'rưng (vertical bamboo xylophone), đàn K'longput (clapping tubes), trống (drum), đàn Tam Thập Lục (hammer dulcimer), and đàn Tứ (four-string lute). I have been practicing, teaching, and performing all seven instruments ever since!

### What was your favorite children's game?

My favorite Vietnamese game growing up was

Chơi Chuyển (bamboo jacks)! You play this game by tossing a ball up in the air and picking up as many sticks as possible. As a child, I dreamed of always owning a tennis ball, because in Vietnam, we used round eggplants or tomatoes that we found on farms as our ball when we played this game. It gets very messy.

### What are some signature foods from Vietnam?

Vietnam has many distinct types of street food dishes that are sold and served at different hours of the day and your choices often depend on the weather! If the day is cold, we eat hot noodle soups like phở (chicken or beef noodle soup) or bánh cuốn (a rice cake with pork). If the day is hot, we eat bánh mì (sandwich) or nem cuốn (fresh spring rolls).



# Lesson 1: Learning “Hò Hụi Huê”

**Aim:** How can a song create community?

**Summary:** Students will learn to sing “Hò Hụi Huê,” explore movement and song in community settings, and discover traditional Vietnamese instruments.

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

**Standards:** National 1, 2, 4, 5, 6, 7, 8, 10, 11; NYC 1, 2, 3, 4

**Vocabulary:** Chén, đàn Bầu, đàn Tranh, Sanh Tiền, Trống, and T’rưng

“Hò Hụi Huê” is a Central Vietnamese folk song about working on the land together to build a better future for all! The song “Hò Hụi Huê” creates an opportunity for everyone to come together and make work festive, fun, and in rhythm with each other. One person starts to sing, and everyone joins in together!

## Sing “Hò Hụi Huê”

- Listen to “Hò Hụi Huê” to hear the whole song.
- Learn the lyrics to the chorus using “Hò Hụi Huê” chorus and “Hò Hụi Huê” pronunciation.
- Sing the chorus.

### Chorus

Là hò la khoan khoan ới khoan-oan hò khoan. Là hò ò khoan. \_\_\_\_\_

**“Hò Hụi Huê”**

CALL: Ai í về

RESPONSE: Là hò là khoan

CALL: Cầu Nội mà thanh toàn

RESPONSE: Là hò là khoan

CALL: Cho em mà đi với

RESPONSE: Aaaa à a

CALL: Một đoàn mà cho vui.

**Chorus:**

Là hò la khoan khoan ới khoan-oan hò khoan.

Là hò ò khoan.

CALL: Gió ó đưa

RESPONSE: Là hò là khoan

CALL: Cành trúc mà la đà

RESPONSE: Là hò là khoan

CALL: Tiếng chuông là Thiên Mụ

RESPONSE: Aaaa à a

CALL: Canh gà mà Thọ- o Xương.

**(Chorus)**

CALL: Đất ư hò

RESPONSE: Khoan hới khoan!

CALL: Hò la ơ ơ ơ hò

RESPONSE: Khoan hới khoan!

CALL: Hò là ơ ơ ơ hò.

RESPONSE: Khoan hới khoan hò

CALL: Cao chạy ớ ớ hụi. Ổ ớ hụi.

RESPONSE: Ổ ớ khoan! Khoan hò!

CALL: Hết hụi là hò khoan.

RESPONSE: Khoan ới khoan ới hò

**(Chorus)**

**“Heave Ho”**

CALL: Are you going to

RESPONSE: Là hò là khoan\*

CALL: The citadel bridge where the Imperial City of Hue is?

RESPONSE: Là hò là khoan

CALL: Let's go together!

RESPONSE: Aaaa à a

CALL: Go to a place of beauty and peace that we have.

**Chorus:**

Là hò la khoan khoan ới khoan-oan hò khoan.

Là hò ò khoan.

CALL: The wind blows lightly

RESPONSE: Là hò là khoan

CALL: The young bamboo dancing under the sun

RESPONSE: Là hò là khoan

CALL: The sound of Thiên Mụ temple's bell ringing in the distance

RESPONSE: Aaaa à a

CALL: The Thọ- o Xương rooster just signals a new day come

**(Chorus)**

CALL: This is our land. This is our home!

RESPONSE: Khoan hới khoan!

CALL: Hò la ơ ơ ơ hò

RESPONSE: Khoan hới khoan!

CALL: Hò là ơ ơ ơ hò.

RESPONSE: Khoan hới khoan hò

CALL: Let's work together to build a better future

RESPONSE: Ổ ớ khoan! Khoan hò!

CALL: Let's work together, together to build a better future

RESPONSE: Khoan ới khoan ới hò

**(Chorus)**

\*These are nonsense syllables that are like singing, "Ho, Ha, Hey!"

## Explore Call and Response in “Hò Hụi Huê”

- In music, a call and response is a succession of two distinct phrases, where the second phrase is heard as a direct commentary on or in response to the first.
- Listen to the melody of the call and the response section in verse 3, using **“Hò Hụi Huê” call and response melody**.
- Use **“Hò Hụi Huê” call and response pronunciation** to learn the words of the call and response.
- Split your class into two groups to sing the call and response.

The musical notation shows a call and response structure in 4/4 time. The call part consists of a quarter rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. The lyrics are "Hò la" under the first two notes, and "ơ ơ ơ ơ hò" under the next four notes. The response part starts with a quarter rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. The lyrics are "Khoan hới" under the first two notes and "khoan!" under the next two notes.

## Create a Working Dance to “Hò Hụi Huê”

- Agriculture is the art or practice of cultivating the soil, producing crops, and raising livestock. Vietnam is an agricultural country, and this work is highly labor intensive.
- Create a working dance to “Hò Hụi Huê” by choosing an agricultural activity such as planting, tilling the soil, harvesting, or gathering to go along with the chorus!
- Brainstorm imaginary objects you can use as part of your work such as a hoe, a rake, or a basket for holding food.
- Next, have your students stand in line.
- Based on your activity of choice, create arm, hand, and foot motions to perform as a group.
- Next, put the motions together, and move around the classroom working together in rhythm by “taking care of the land.”
  - Have your students experiment with making their own modifications to the steps and arm motions. They can do whatever feels natural to move as a unit.
  - You may also experiment with students doing different activities and keeping them in rhythm together!
- As you move together, students should begin to sing less and move more, bringing joy and happiness to the team of workers!
- Now, put it all together by having the groups respond to one another! Then ask the groups to switch parts.

## Explore Vietnamese Traditional Instruments

Learn about the instruments used in traditional Vietnamese folk music, which often depend on the everyday objects people can find in their homes and villages. (You can help your students go deeper into this concept with the activity “Discover Music in Everyday Objects” on TG11). The song “Hò Hụi Huế” uses the Vietnamese T’rưng, Trống, đàn Tranh, Sanh Tiền, and Chén. The song “Cô Đồi Thượng Ngàn” in Lesson 2 uses the T’rưng, Trống, đàn Bầu, and đàn Tranh.

- **T’rưng:** Similar to the xylophone but vertical, this instrument consists of a set of bamboo bars of increasing length that rest on a resonator and traditionally played by striking with a wooden mallet.
- **Sanh Tiền:** The Vietnamese “coin clapper” is made from three pieces of wood with old coins attached to create a tambourine-like rattling sound.
- **Trống:** The “double-headed cow drum” is made from a double head barrel made of cow skin and jack fruit tree wood, and is usually played with sticks or hands.
- **đàn Bầu:** The “monochord” is a one string instrument originally made of animal gut strings and bamboo trunk. This instrument is unique to Vietnam and has a sound like the human voice.
- **Chén:** Two handle-less porcelain teacups held together between the fingers of the player and rattled quickly together to make a percussion-like sound.
- **đàn Tranh:** The “zither” consists of a flat sounding box with numerous strings placed on a horizontal surface, played with a plectrum or with fingertips.

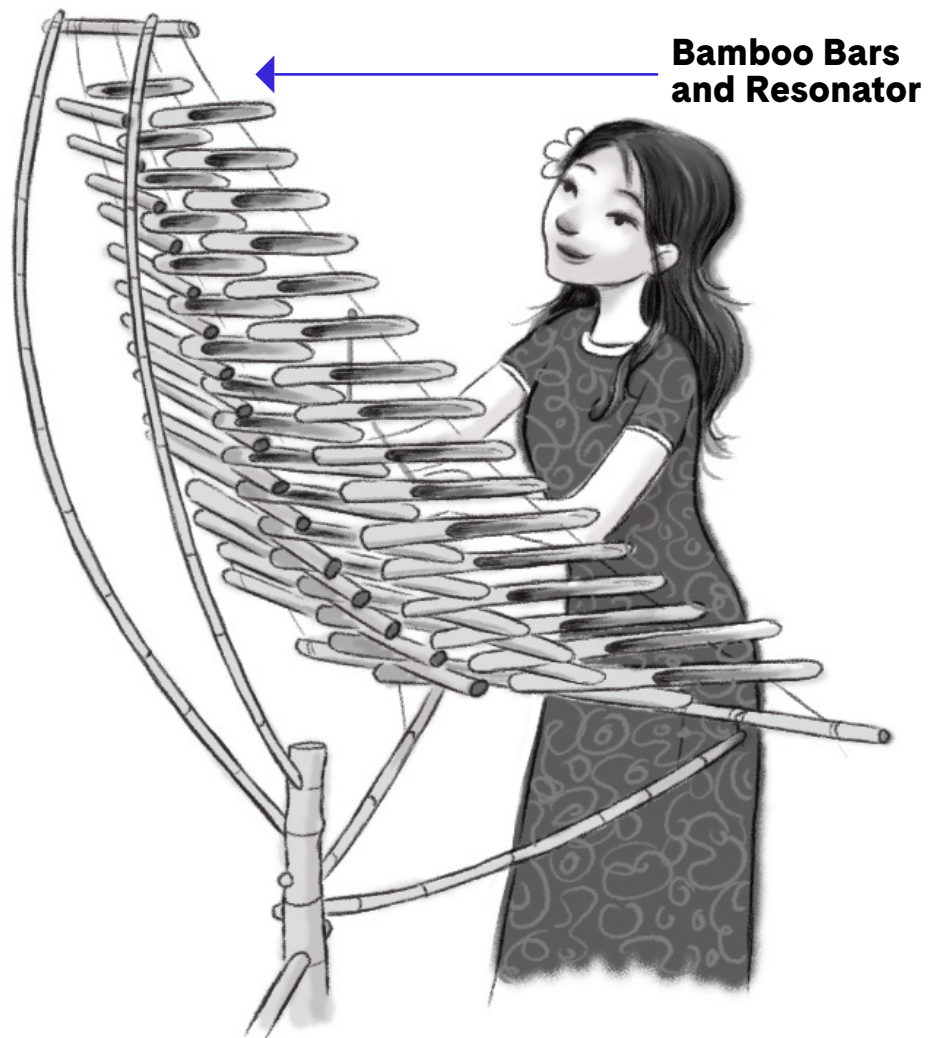
Use Explore the T’rưng, SG30, to learn more about Vân-Ánh’s primary instrument!

## Musical Word Wall

Add the word *Chén*, *đàn Bầu*, *đàn Tranh*, *Sanh Tiền*, *Trống*, and *T’rưng* to the Musical Word Wall.

# Explore the T'rưng

The T'rưng is a musical instrument made of bamboo similar to the xylophone but vertical, and consists of a set of bamboo bars of increasing length that rest on a resonator. It is traditionally played with a wooden mallet.



## Lesson 2: Learning “Cô Đồi Thượng Ngàn”

**Aim:** How can we use music to tell stories?

**Summary:** Students will learn to sing “Cô Đồi Thượng Ngàn,” discuss Vietnamese rhythm, explore tonal language, and create their own Queen of the Forest.

**Materials:** Musical Explorers digital resources, Musical Explorers Student Guide, everyday-object percussion

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

**Vocabulary:** Melodic Contour

The title of the song “Cô Đồi Thượng Ngàn” literally means “Queen of the Forest,” and it is a Northern Vietnamese folk song that celebrates the Queen of the Forest who rules all of the land.

In an old Vietnamese tale, the Queen of the Forest was born a princess of the Vietnamese mountain god. Beautiful, powerful, smart, and strong, the princess was chosen by the former queen to be her protégé and taught magic that enabled the princess to take care of those who suffered from sickness. The princess became a beautiful fairy who lived high in the snowcapped mountains and forests, as an immortal character, and was responsible for looking after everyone who needed help. Because of her sympathetic heart, she continues to be worshiped as a heroine, spiritual character, and mother to all.

This song is performed at ceremonies and festivals such as New Year’s celebrations, folk festivals, rituals at temple, or even at home. Wherever it is sung, people pay respect to the Queen of the Forest in between each verse by calling out words and phrases of appreciation for her support and guidance as the spiritual mother of Vietnamese civilization!

### Sing “Cô Đồi Thượng Ngàn”

- Listen to **“Cô Đồi Thượng Ngàn”** to hear the full song.
- Learn the to sing “Á a a a á à a à à a!” with **“Cô Đồi Thượng Ngàn” refrain** and **“Cô Đồi Thượng Ngàn” pronunciation**.
- Learn the cheer with to the cheering section in **“Cô Đồi Thượng Ngàn” cheering pronunciation**.
- Sing to **“Cô Đồi Thượng Ngàn”** together.

5

Á a a a á à a à à a!

\*The lower octave in bars 7–8 is the original melody. The students should sing in the octave that is most comfortable.

**“Cô Đồi Thượng Ngàn”**

Bài sai đồ triệu lục cung,  
Nàng ân nàng ái vốn dòng sơn trang  
Tính cô hay măng trúc măng giang

**Refrain:**

Tính tình tình tình tính tình tình.  
Á a a a á à a à à a!

**Cheering:**

Cô ơi, cô đẹp lắm! Cô múa nữa đi cô nhé!

Triều quang sáng tỏ lưng trời  
Một màu xuân sắc tốt tươi rườm rà  
Trên ngàn xanh lắm quả nhiều hoa

**(Refrain)**

**(Cheering)**

Ngàn xanh lắm quả nhiều hoa  
Cô đôi dạo gót vào ra sớm chiều  
Chiếc lỏ mây nặng trĩu lưng đeo

**(Refrain)**

**“Queen of the Forest”**

*The legend has gone on for years  
The Mother Goddess is here for us  
She takes care of us and is here for us*

**Refrain:**

*Tính tình tình tình tính tình tình.  
Á a a a á à a à à a!*

**Cheering:**

*You are beautiful! Please keep dancing and lead us with you!*

*The sky is lit up  
Spring comes in hundreds of colors  
The forest is lush with green*

**(Refrain)**

**(Cheering)**

*The forest brings so many fruits and flowers  
Mother Goddess walks around with a basket of food  
She comes and gives us life*

**(Refrain)**



## Explore Melodic Contour in “Cô Đôi Thượng Ngàn”

- Vietnamese is a tonal language, which means that each word in the language has a melodic shape that is part of the pronunciation, called its tone. Vietnamese music emphasizes melodic vocal music, and the melodies follow the shape of the language. Melodies can be higher or lower and can rise or fall.
- The traditional music from different regions in Vietnam each have a set of tonal rules expressed through embellishments such as accents, grace notes, and the use of vibrato that shapes the melody.
  - In Central Vietnam, the vibrato is wide and slow. In Northern Vietnam, the vibrato is narrow and fast. In Southern Vietnam, the vibrato is narrow, slides in and out of notes, and then lands on a note depending on feeling. These differences help elaborate and emphasize the melody that follows the language’s shape.
- This can include the following types of motion in music:
  - Stepwise: The notes move up and down in steps, like a staircase.
  - Leaps: The notes jump around, from low to high or high to low.
  - Bends: The notes slowly rise and fall with a smooth uninterrupted glide.
  - Ascending: The notes start lower and move higher.
  - Descending: The notes start higher and move lower.
- Listen to the melody using **“Cô Đôi Thượng Ngàn” melody**.
- What kinds of motion in the melody do you hear?
  - *What words do you use to describe the contour?*
- Use **“Cô Đôi Thượng Ngàn”** to have your students listen to the subtle differences in “Cô Đôi Thượng Ngàn” during the celebratory refrain “Á a a, a á à a à à a!” which follows each verse.
- Practice singing the line all together along with **“Cô Đôi Thượng Ngàn” refrain**.
  - *What shapes do you hear?*
- Next, draw the melody on a piece of paper using assorted colors for each verse by following the contour and moving from left to right.
- Experiment with ornamenting and improvising a new line, first by demonstrating for your students and then asking for volunteers to give it a try.

## Explore Steady Beat and Rhythm in “Cô Đôi Thượng Ngàn”

- “Cô Đôi Thượng Ngàn” has a distinctive underlying rhythm which is like one you would hear in a rock ‘n’ roll song—rare for Vietnamese folk music! This rhythm is generally played on a bass drum made with cow hide and is highly energetic. What makes this rhythm unique is the importance of the different emphasis on each beat:
  - *It emphasizes the upbeat.*
  - *It makes the fourth eighth note bouncier than the first three.*



- Listen to the rhythm using **“Cô Đôi Thượng Ngàn” rhythm track**.
- Notice which beats are stronger and which are weaker.
- Next, have the students keep the beat of the bass drum by clapping their hands, patting their laps, or tapping their desks. The downbeat can be with both hands, the third eighth note with the right, and the fourth with the left.
- Once you have the beat down, add in movement. Stand up and clap the rhythm while moving around your classroom.
- Throw your hands up in the air and wave them around on the refrain (“Á a a, a á à a à à a!”)
- Expand the rhythms by using found percussion at home. Instead of clapping, add percussion to the rhythm while you dance around the room!

### Creative Extension: Create Phrases of Appreciation

During ceremonies and festivals, the ceremony master, usually a man, dresses in the clothing of the Queen of the Forest to lead the ceremony. Participants show their appreciation to the Queen by shouting out words and phrases such as “You are very beautiful!” and “Please keep dancing! Keep singing!” in between verses of the song. This tradition makes the ceremony a spiritual and enjoyable one celebrating the Queen of the Forest, showing appreciation to elders, and encouraging one another!

- Listen to **“Cô Đôi Thượng Ngàn” appreciation pronunciation track**, which include phrases of appreciation.
- Have your students speak the phrases together.
- Now, experiment by having your students write down words and phrases of encouragement, appreciation, and thanks.
  - *What words or phrases would you use to encourage celebration?*
  - *What words or phrases would you use to show appreciation to the Queen of the Forest?*
  - *What words or phrases would you use to say thank you?*
- Have your students use their words and phrases by cheering them aloud following each verse and cheering sections of “Cô Đôi Thượng Ngàn” to show appreciation to the Queen of the Forest! They can also improvise their phrases!

### Creative Extension: Draw Your Own “Queen of the Forest”

- The Queen of the Forest protects all Vietnamese people and lives among the land and the natural world.
  - *What are some words that symbolize nature? Some examples may be mountains, plants, water, and the stars.*
  - *What do you love about nature, and why?*
  - *What is your favorite place in nature?*
- Using SG31, draw a picture of the Queen of the Forest honoring the world in your favorite natural habitat.

### Literacy Extension: *Con Ăn Cơm Chưa?* (Have You Eaten Yet?) and *My First Day*

*Con Ăn Cơm Chưa?* (Have You Eaten Yet?) by L. A. Dinh (edited by Hoa Lu Dinh and illustrated QuynhDiem Ng) follows Tom and Teo, two brothers, as they discover cuisine of three regions of Vietnam in their grandparents’ kitchen, learning about manners and Vietnamese food, and leading up to Tết (Lunar New Year).

*My First Day* by Phùng Nguyễn Quang and Huynh Kim Liên tells the story of An, a young Vietnamese boy, who sets out alone on the Mekong Delta in a wooden boat carrying a backpack and single oar to get to his first day of school. On his journey, An is daunted by giant waves, heavy rainfall, and eerie forests. Along his journey, he finds his strength to confront the unknown and complete his journey to his destination.



### Musical Word Wall

Add the phrase *melodic contour* to the Musical Word Wall.

# Draw Your Own Queen of the Forest

The Queen of the Forest protects all Vietnamese people and lives among the land and the natural world. In the space below, draw a picture of the Queen of the Forest honoring the world in your favorite place in nature.



# Jordanian Folk with Farah

## Genre and Artist Overview

The Hashemite Kingdom of Jordan is situated in Southwest Asia at the crossroads to Africa and Europe. Thus, its heritage and music is culturally rich. For a small country, Jordan has many distinct regions, each with its own musical traditions. For example, the songs of the desert are slower paced to reflect how the Bedouins cope with the heat, while the fast-paced songs and rhythms are in keeping with the pulse of life in Jordan's cities. Melody is the primary element in all Jordanian folk songs. Much of Jordan's folk music has stayed within the country, with songs from one region of the country often going unheard by people in other regions. These folk songs can be considered "hidden gems" of the Arab music world.

Farah Siraj performs the folk music of Jordan in an effort to keep her heritage alive. Born and raised in Amman, Farah has traveled the world spreading the message of peace through her music. While the folk music she performs is traditional, the way she performs it is truly personal. Farah marries the traditional Arabic instruments and modes with the sounds that have inspired her, from the addition of harmonies to the surprisingly fitting inclusion of flamenco. The result is a contemporary revival of a music delivered in Farah's own voice that may otherwise have stayed within the confines of its country. Farah approaches music as a medium to always choose peace and a way to amplify the voices of people around the world who need to be heard.

## Resources for Teachers

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

### Listening

- Visit [farahsiraj.com](https://www.farahsiraj.com) to hear more of Farah's music.
- Farah's [YouTube Channel](#)
- [Reedaha](#) by Farah Siraj
- [Folk songs from Jordan](#): Bedouin songs, wedding songs and songs from Aqaba
- [Walla il Zamaan](#) by Aqaba Folklore Band
- [Maysoon Al Sanaa'](#)
- Bedouin Samer and Dahieh [poetry singing](#)
- [Jordanian Dabka](#)

### Books

- *Jordan Travel Guide* by Lonely Planet
- *Married to a Bedouin* by Marguerite van Geldermalsen
- *Treasures from an Ancient Land: The Art of Jordan* by Piotr Bienkowski
- *Empowering Women through Cooking: Stories and Recipes from Jordan* by Seven Circles

### Additional Resources

- Bay Ridge, Brooklyn has a robust Arab population, including Jordanians.
- Arab-American and North African Cultural Street Festival, an annual street festival
- The Brooklyn Museum and the Metropolitan Museum of Art both have extensive exhibits of Art of the Islamic World.



# Meet Farah!

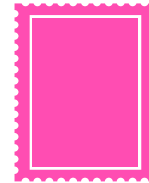


Marhaba!

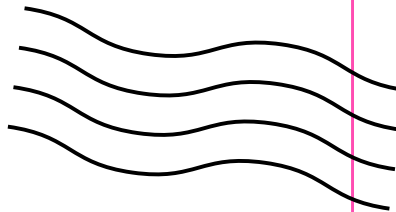
I'm excited to share music from my country, Jordan, with you! I grew up in Amman, the capital of Jordan, and I remember listening to some of the songs that we'll be exploring together. I'm very much looking forward to sharing more about Jordan's cultural heritage, traditions, and stories, and I can't wait to sing with you!

Salaam!

Farah



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





Hummus



Farah



Wadi Rum Desert

## We asked Farah ...

### What is one of your first musical memories?

I remember singing and playing the piano at my first recital when I was four years old. Most of the other kids dedicated their performance to their parents, but I dedicated it to Tiger, my cat!

### What is some traditional food from Jordan?

One of my favorite foods from Jordan is falafel! Everybody loves falafel! I also love hummus; mutabbal, a dip made from eggplants; mhammara, a hot pepper dip; and tabbouleh, a sort of fresh herb salad.

### What is some of the traditional clothing from Jordan?

Our national attire for men is typically the thoub, a long white a one-piece garment with a scarf-like head covering called a hatta ou 'igal. Women typically wear handmade dresses with embroidered and cross-stitched patterns that represent the region of the country you are from.



# Lesson 1: Learning “Ya Aroos il-Bahr”

**Aim:** How are rhythm and movement used in Jordanian folk music?

**Summary:** Students will learn to sing and move to the song “Ya Aroos il-Bahr,” and learn rhythmic layers.

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

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

**Vocabulary:** bahri, gaseed, rest, and rhythmic layers

“Ya Aroos il-Bahr” is a song from the coast of Jordan that is inspired by the Red Sea. The song paints the picture of Aqaba, which has the distinction of being the only coastal city in Jordan. It details how the city is ornamented with flowers, palm trees, and palm leaves floating in the water. The gulf of Aqaba has its own subculture of bahri music, inspired by the sea and the sounds of the waves. The people of this area are bahri or sea people, and all aspects of their lives are intertwined with the sea; the relationship between the people and the sea is symbiotic.

## Sing “Ya Aroos il-Bahr”

- Listen to **“Ya Aroos il-Bahr”** to hear the full song.
- Learn the lyrics using **“Ya Aroos il-Bahr”** chorus pronunciation.
- Sing the chorus using **“Ya Aroos il-Bahr”** chorus.

Yal a - ga-ba yal a - ga-ba Yal a - ga-ba yal a - ga-ba

Yal a - ga-ba ya a - roos il bahr Yal a - ga-ba ya a - roos il bahr

**“Ya Aroos il-Bahr”**

Yal agaba ya aroos il bahr  
 Ya mkalala biklel akhdar  
 Ya mzawaga bi nakheel ou zahr  
 La areesk il bahr il ahmar

**(x2)**

**Chorus:**

Yal agaba yal agaba  
 Yal agaba yal agaba  
 Yal agaba ya aroos il bahr  
 Yal agaba ya aroos il bahr

Ya zeina yamu shati jamil  
 Yumu il karam wil haniya  
 Nismitki tishfi kuli aleel  
 Wil ga'da ala shat il mayya

Leeki il qulub ti'shag witmeel  
 Hatal ozool safa ineeya  
 Leeki il qulub ti'shag witmeel  
 Hatal ozool safa ineeya

**(Chorus)**

Hela hela hela hela  
 Hela hela hela hela  
 Hela hela hela hela hela hela  
 Hela hela hela hela hela hela

Yal Agaba ya aroos il bahr  
 Ya mkalala biklel akhdar  
 Ya mzawaga bi nakheel ou zahr  
 La areesk il bahr il ahmar

**(x2)**

**(Chorus)**

Ya binti baladi ana bahri  
 Agbawi wi bahibil 'om  
 Hawaki galbi min badri  
 Wana wana nawi ahilik dom

**“You are the Bride of the Sea”**

*O Aqaba you, bride of the sea  
 You are adorned with green leaves  
 You are ornamented with palm trees and flowers  
 You are the bride of the Red Sea*

**(x2)**

**Chorus:**

*O Aqaba, o Aqaba  
 O Aqaba, o Aqaba  
 O Aqaba you are the bride of the sea  
 O Aqaba you are the bride of the sea*

*O mother of the beautiful shore  
 Mother of kindness and compassion  
 Your breeze heals all ailments  
 Sitting by your waters*

*To you our hearts are drawn  
 Feeling alone when far from you  
 To you our hearts are drawn  
 Feeling alone when far from you*

**(Chorus)**

*Hela hela hela hela\**  
*Hela hela hela hela*  
*Hela hela hela hela hela hela*  
*Hela hela hela hela hela hela*

*O Aqaba you, bride of the sea  
 You are adorned with green leaves  
 You are ornamented with palm trees and flowers  
 You are the bride of the Red Sea*

**(x2)**

**(Chorus)**

*O daughter of my country I am of the sea  
 From Aqaba and I love to swim  
 I loved you from the beginning  
 And I will love you forever*



## Dance and Create Movements to “Ya Aroos il-Bahr”

- A traditional movement performed in many songs of the sea in Jordan is a hand motion mimicking the waves. Introduce the movement to your students, which can be found in the accompanying video on Farah’s resource page at [carnegiehall.org/MusicalExplorersNYC](http://carnegiehall.org/MusicalExplorersNYC).
- During the verses, have your students perform the wave motion throughout the song.
- Read the English translation with your students, asking them to visualize the scene set by the lyrics.
  - *What else is happening in the song?*
  - *Which other motions can we add to demonstrate some of the lyrics?*
- Perform the song again, incorporating both the traditional movements and the new movements that were created. Note that the chant “Hela hela hela hela” is performed by fishermen hoisting their anchors from the sea.

### Creative Extension: Write Poetry for Your Neighborhood

- An important component of Jordanian folk music is the role of poetry. The word for poetry is gaseed (referred to as qasid in the broader Arabic world). Poetry is fully integrated into the songs.
- Jordanian folk songs are also directly reflective of the environment. “Ya Aroos il-Bahr” reflects the waves of the sea; city songs have fast rhythms and melodies; and desert songs are slow and laid back.
- Listen again to “**Ya Aroos il-Bahr**” and review the lyrics with your students.
  - *How does the poem describe the environment or neighborhood? What words help tell the story?*
  - *What does the poet love about their neighborhood?*
- Now ask your students to brainstorm the elements of their neighborhoods that make them distinct.
  - *How would you describe your neighborhood to someone who doesn’t know it?*
  - *What do you love about your neighborhood, and why?*
- They can then illustrate their poems with pictures of their favorite neighborhood places.
- Using SG34, your students can write short poems about their neighborhoods. The poems can rhyme, or they can be in free verse.
- Then, have students read their poems aloud, thinking about how their spoken word performance might reflect the scene.
  - *Are the sentences spoken fast or slow? Loud or soft? Are they smooth or jumpy? Why?*
- Students can take turns reading their poems out loud with a partner or for the rest of the class and see if they can visualize the neighborhoods being described.

## Musical Word Wall

Add the word *bahri*, *gaseed*, *rest*, and *rhythmic layers* to the Musical Word Wall.

# My Neighborhood Poem

What is a special place in your neighborhood that you love? Write a poem about your special place and draw a picture to illustrate your poem.

Name of Neighborhood \_\_\_\_\_

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# Lesson 2: Learning “Reedaha” / “Ya Khayal il Zarga”

**Aim:** How is dance used in Jordanian folk music?

**Summary:** Students will learn to sing “Reedaha” / “Ya Khayal il Zarga,” discover ghazals, and dance the dabka.

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

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

**Vocabulary:** Bedouin, dabka, ghazal

“Reedaha” is a very old song that has been passed down orally through generations. Farah’s version folds in another folk song called “Ya Khayal il Zarga,” about a horse rider who travels regularly between the cities of Amman and Zarga. Both songs are ghazals, a kind of love poem which are subset of the gaseed. Depending on the song, the ghazal might express flirtation, longing, or the loss of love. In her medley, Farah combines the chorus from “Reedaha” and the verse from “Ya Khayal il Zarga”; your students will be singing the “Reedaha” chorus. She includes her own contemporary influences in this song by including elements of flamenco and even funk.

## Sing “Reedaha” / “Ya Khayal il Zarga”

- Listen to **“Reedaha” / “Ya Khayal il Zarga”** to hear the full song.
- Learn the lyrics to the chorus using **“Reedaha” / “Ya Khayal il Zarga” chorus pronunciation**.
- Sing the chorus using **“Reedaha” / “Ya Khayal il Zarga” chorus**.

Ree - da - ha ree - da - ha Ke - fi - ma ree - da - ha Tif - la -

tan ya ha - lee - Wil a - sa - al ree - ga - ha Ree - da

**“Reedaha” / “Ya Khayal il Zarga”**

**Chorus:**

Reedaha reedaha  
Kefima reedaha  
Tiflatan ya halee  
Wil asaal reegaha

**(x3)**

Ya khayal izarga ya walad  
Khodni ma’ak ’azarga lil balad  
Ya khayal izarga ya walad  
Khodni ma’ak ’azarga lil balad  
Ya khayal izarga ya  
Ya khayal izarga ya  
Ya khayal izarga ya

**(Chorus)**

**(x2)**

Ya khayal izarga ya walad  
Khodni ma’ak ’azarga lil balad  
Ya khayal izarga ya walad  
Khodni ma’ak ’azarga lil balad  
Ya khayal izarga ya  
Ya khayal izarga ya  
Ya khayal izarga ya

**(Chorus)**

**(x4)**

**“I Love Her” / “O horse rider of Zarga”**

**Chorus:**

*I love her, I love her  
No matter what, I love her  
She is a young beauty  
Her voice is as sweet as honey*

**(x3)**

*O horse rider of Zarga  
Take me with you from Zarga to the city  
O horse rider of Zarga  
Take me with you from Zarga to the city  
O horse rider of Zarga  
O horse rider of Zarga  
O horse rider of Zarga*

**(Chorus)**

**(x2)**

*O horse rider of Zarga  
Take me with you from Zarga to the city  
O horse rider of Zarga  
Take me with you from Zarga to the city  
O horse rider of Zarga  
O horse rider of Zarga  
O horse rider of Zarga*

**(Chorus)**

**(x4)**

**Dance The Dabka in “Reedaha” / “Ya Khayal il Zarga”**

- A traditional dance found in many Arabic countries is the dabka. The word’s origins roughly translate to “the stamping of the feet.” The dabka is most often performed at celebratory events such as weddings and can be performed in a circle or a line.
- Learn the dabka by referring to the learning video on Farah’s Artist Resource page.
  - Start with feet shoulder width apart with the left foot slightly in front of the right.
  - Moving to the right starting on the downbeat, cross your left foot in front of your right, and then step out on your right foot.



- Repeat this action three times, keeping the beat of the music.
- After the third time, take your left foot and tap your toe in front of you at the right corner and then at the left corner.
- Repeat this sequence throughout the song.

## Explore Instruments of Jordan

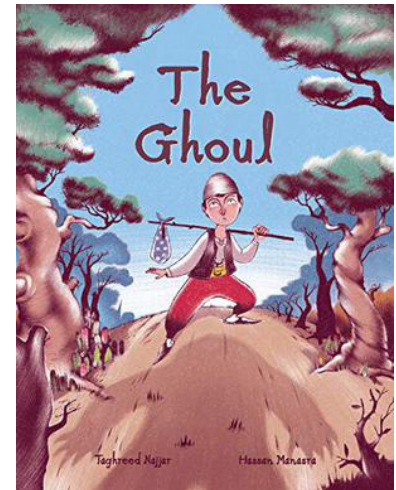
Using Instruments of Jordan, SG36, explore some of the different instruments that give Jordanian folk music its unique sound.

### Creative Extension: Discover Bedouin Culture

- Jordan's population of Bedouins, or nomadic people of the desert, contributes greatly to the culture of the country. Traditionally, Bedouins are a nomadic people who live off the land, traveling the desert, herding animals, and primarily living in tents.
- Today, while many have transitioned to a more stationary lifestyle due to economic and technological advancements, a small fraction of the population can still be found living in the more traditional Bedouin way. One of the main principles of Bedouin culture is the importance of hospitality, as they are known to regularly take in and feed fellow travelers.
- Use SG35 to introduce your students to Bedouin culture.

### Literacy Extension: *The Ghoul*

Taghreed Najjar's *The Ghoul* tells the story of Hasan, a young and courageous boy from a small village who decides to journey to a mountain to find the ghoul that's been disturbing the peace.



## Musical Word Wall

Add the words *Bedouin*, *dabka*, and *ghazal* to the Musical Word Wall.

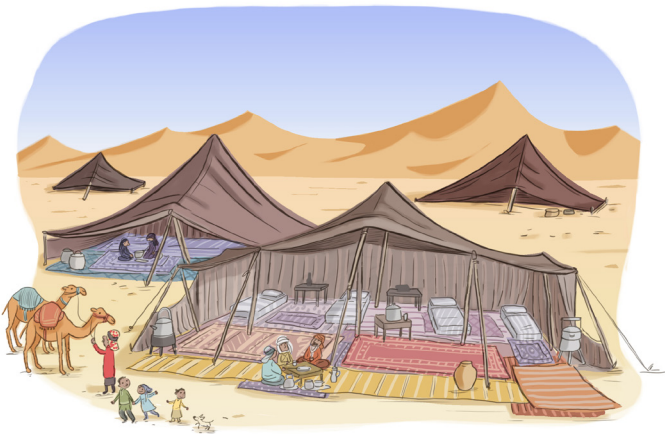
# Discover Bedouin Culture



Bedouins traditionally travel through the desert of Jordan as nomads, or people who migrate from place to place, seeking pasture and water for their herds of sheep, goats, and camels.



Women usually wear the madraga, a long black dress sometimes decorated with embroidery, with a head covering called an usaba. Men wear a thoub with baggy pants underneath and cover their heads with a shmagh with a two-layered black round 'igal made of wool that has two long tassels to hold the shmagh in place.



Traditional tents called *beit al sha'ar* are woven by women from black goat hair. Women also weave colorful rugs, which line the tents, and a separator called a *Saha* from sheeps wool using natural dyes.



In Bedouin culture, all guests are welcome to stay as long as they please. When guests arrive, they receive special coffee ground up using a *jurun*, which creates a musical beat that lets guests know the coffee is almost ready.

# Instruments of Jordan



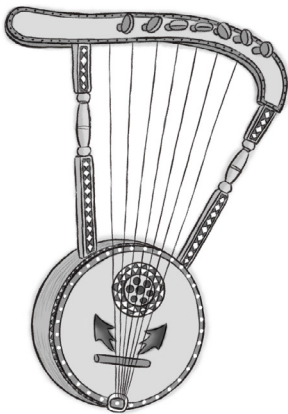
## Oud

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



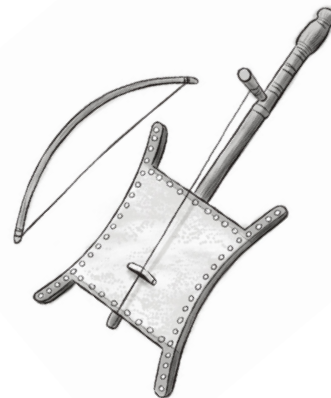
## Daf

The daf is a frame drum and is the ancestor of the tambourine. The daf has a heavy frame made of wood and is covered by animal skin (like goat, horse, or cow) with one or more rows of metal rings or chains that create a jingling effect.



## Simsimiya

The simsimiya is an ancient plucked musical instrument that is played in Jordan, Yemen, and Egypt and is mostly used as a social musical instrument. It is made of beech wood with steel strings and similar in shape to a harp.



## Rababa

The rababa is a single-string fiddle made of several strands of horsehair, wood, metal, and furry skin stretched over a wooden frame. The rababa is played with a bow made of horsehair and is primarily used by the Bedouins to keep them entertained in the desert.



# Semester 2

## Before the Concert

### Review the three artists and their music.

- Look at SG6–7 and have students find the countries or regions represented on the map.
  - *What do you remember about the artists and their music?*
- Listen to each song.
- Brainstorm with students about how to be active listeners, enthusiastic performers, and successful audience members during the concert.

### Prepare for the surprise songs.

- At the concert, each of the artists will sing a surprise song that the students have not heard or studied. These songs are selected to complement the two songs in the curriculum and to provide students with an active listening experience as they encounter new music for the first time in a concert setting.
- Explain to students that they are in for some exciting surprises during the concert because there will be three songs that they have never heard before.
- Ask students to guess what the surprise songs by each artist will be like.
  - *Will they be fast or slow? Quiet or loud?*
  - *Will there be movement or dancing?*
- Explain that you will be seeing how much they remember about the surprise songs after the concert.

### Learn more about Zankel Hall using SG38–39.

- Note: You can refer back to It's Concert Time!, SG21, to remind students how they will participate in the concert.

## After the Concert

- Discuss the overall concert experience.
- Discuss the surprise songs.
  - *What surprise songs do you remember?*
  - *What do you remember about these songs? Were they slow or fast, long or short? Was there movement to do? Was there any part that you sang along with?*
  - *Which was your favorite surprise song and why?*
- Reflect on your concert experience by completing the activities on SG40–41.
- Share your students' reflections by emailing them to [musicaexplorers@carnegiehall.org](mailto:musicaexplorers@carnegiehall.org).



# Welcome to Carnegie Hall's Zankel Hall!

## Meet Steven!

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



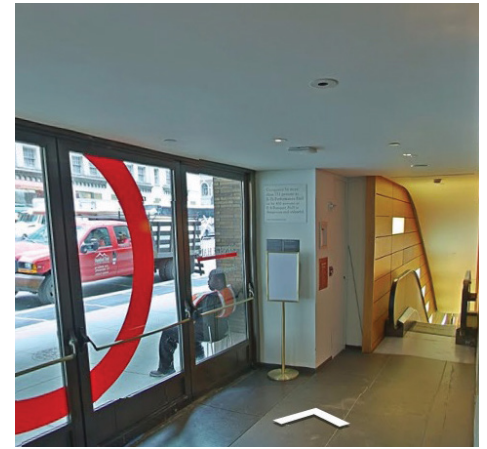
**Meet the ushers!**



## This is Carnegie Hall.



You'll enter here and go down the escalator.



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

# What Did You See and Hear in the Concert?

Draw pictures of your concert experience below.

A large, empty rectangular box with a thin red border, intended for drawing a picture of a concert experience.



# Additional Information

Unit	National Standards	NYC Blueprint Standards
Gullah Music	1, 2, 4, 6, 10, 11	1, 2, 3, 4
Malian Traditional	1, 2, 4, 6, 7, 8, 10, 11	1, 2, 3, 4
Hip Hop	1, 2, 4, 6, 7, 10, 11	1, 2, 3, 4
Cumbia	1, 2, 3, 4, 5, 6, 10, 11	1, 2, 3, 4
Vietnamese Folk	1, 2, 4, 5, 6, 7, 8, 10, 11	1, 2, 3, 4
Jordanian Folk	1, 2, 4, 6, 7, 10, 11	1, 2, 3, 4

## National Core Arts Standards for Music

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

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

- Strand 1 Music Making: By exploring, creating, replicating, and observing music, students build their technical and expressive skills, develop their artistry and a unique personal voice in music, and experience the power of music to communicate. They understand music as a universal language and a legacy of expression in every culture.
- Strand 2 Music Literacy: Students develop a working knowledge of music language and aesthetics, and apply it to analyzing, evaluating, documenting, creating, and performing music. They recognize their roles as articulate, literate musicians when communicating with their families, schools, and communities through music.
- Strand 3 Making Connections: By investigating historical, social, and cultural contexts, and by exploring common themes and principles connecting music with other disciplines, students enrich their creative work and understand the significance of music in the evolution of human through and expression.

- Strand 4 Community and Cultural Resources: Students broaden their perspectives by working with professional artists and arts organizations that represent diverse cultural and personal approaches to music, and by seeing performances of widely varied music styles and genres. Active partnerships that combine school and local community resources with the full range of New York City’s music and cultural institutions create a fertile ground for students’ music learning and creativity.
- Strand 5 Careers and Lifelong Learning: Students consider the range of music and music-related professions as they think about their goals and aspirations, and understand how the various professions support and connect with each other. They carry physical, social, and cognitive skills learned in music, and an ability to appreciate and enjoy participating in music throughout their lives.

## Common Core Capacities

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

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

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

## Acknowledgments

### Recordings

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

“Green Sally,” traditional Gullah song, arranged by Ranky Tanky. Performed by Quiana Parler, Charlton Singleton, Kevin Hamilton, Demetrius Doctor, and Quentin E. Baxter.

“Kumbaya,” traditional Gullah song arranged by Quiana Parler. Performed by Quiana Parler, Charlton Singleton, Kevin Hamilton, Demetrius Doctor, and Quentin E. Baxter.

“Kelefababa,” traditional Malian folk song, arranged by Yacouba Sissoko. Performed by Yacouba Sissoko.

“Wawanko,” traditional Malian folk song, arranged by Yacouba Sissoko. Performed by Yacouba Sissoko, Audrey Hayes, Boubacar Diabate, and David Rajaonary.

“Hip Hop Hooray,” original words and music by Vincent “Vinnie” Brown, Keir “Kaygee” Gist, Anthony Shawn “Treach” Criss, Ernie Isley, Marvin Isley, O’Kelly Isley, Ronald Isley, Rudolph Isley, and Christopher H. Jasper. ©1993 WC Music Corp. and Naughty Music. All rights administered by WC Music Corp. ASCAP. This arrangement, ©2019

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“Cô Đồi Thượng Ngàn,” traditional Vietnamese folk song, arranged by Vân-Ánh Vanessa Võ. Performed by Vân-Ánh Vanessa Võ, Joel Davel, and Jimi Nakagawa.

“Hò Hụi Huê,” traditional Vietnamese folk song, arranged by Nguyen Le. Performed by Vân-Ánh Vanessa Võ, Joel Davel, and Jimi Nakagawa.

“Ya Aroos il-Bahr,” traditional Jordanian folk song, arranged by Farah Siraj. Performed by Farah Siraj, Kane Mathis, Andreas Arnold, and Jeremy Smith.

“Reeha” / “Ya Khayal il Zarqa,” traditional Jordanian folk song, arranged by Farah Siraj. Performed by Farah Siraj, Kane Mathis, Andreas Arnold, and Jeremy Smith.



## Photos

TG12: Hand gestures by Anouska Swaray. TG24: Quiana Parler, childhood photo courtesy of artist; publicity photo by Sully Sullivan. TG24: Salt tidal marshes by Castle Light Images / Alamy Stock Photo. TG25: Sweetgrass baskets by Martha Snider / Alamy Stock Photo. TG25: Shrimp and grits with sprig of thyme by Aimee Lee / Alamy Stock Photo. TG 38: Yacouba Sissoko, childhood photo courtesy of artist; publicity photo by Tom Ehrlich. TG 38: Woman selling coconut, village scene, Kita, Mali, Africa by Simon Rawles / Alamy Stock Photo. TG 39: Niu-goona by Phil Denton. TG 39: Malian dancers by Mark William Brunner. TG 44: Kora by Babili Kanouté, © 1996 Canadian Museum of History, 2000.139.9, IMG2008-0231-0001-Dm. TG 46: Yacouba motions by Rigdzin Pema Collins. TG 50: Soul Science Lab, childhood photo courtesy of artist; publicity photo by Kamau Ware. TG50: Graffiti by Sprayhunter. TG51: Turntable by Andrew Evans; Breakdancing by Alper Çuğun. TG56: DJing by Thomas Hawk; B-boy dance by Wen-Cheng Liu; MCing by Casa Fora do Eixo Minas; Graffiti by Mik photography. TG62: Mural by Jeffrey Zeldman. TG68: Gregorio Uribe, childhood photo courtesy of artist; publicity photo by Alejandra Mar. Colourful houses, Bogota, Colombia, South America by robertharding / Alamy Stock Photo. TG69: Ajiáco by F Delventhal; Trompo by Patricia Alim Riquelme Wolpat; Patacones by David Berkowitz. Mompox, Columbia 'Sunrise over the Magdalena River in Mompox' by Jesse Kraft / Alamy Stock Photo. TG72: Instruments by Hannah Santisi. TG80: Vân-Ánh Vanessa Vö, childhood photo courtesy of artist; publicity photo by Tung Nguyen; Old Quarter, Hanoi (night) by Douglas Peebles Photography / Alamy Stock Photo. TG81: Banh Mi 25 by dbtravel / Alamy Stock Photo. Old Quarter; Hanoi by Douglas Peebles Photography / Alamy Stock Photo. TG94–95: Farah Siraj, childhood photo courtesy of artist; publicity photo by Dries Keetelaar. TG94: skyline of Amman, capital of Jordan, with roman theater by Jui-Chi Chan / Alamy Stock Photo. TG95: Pomegranate with Hummus dish by Sergi Reboredo / Alamy Stock Photo; Wadi Rum Desert at sunset Jordan by Jan Wlodarczyk / Alamy Stock Photo. TG108: L. Steven Taylor, publicity photo by Dirty Sugar; Ushers by Rigdzin Pema Collins. TG109: Carnegie Hall by Chris Lee; Escalator by Google Maps; Zankel Hall by Jeff Goldberg/Esto.

## Illustrations

TG11: *The Listening Walk* Literacy Extension by ALIKI. TG35: *Circle Unbroken* Literacy Extension by E. B. Lewis. TG47: *I Lost My Tooth in Africa* Literacy Extension by Babe Wague Diatie. TG61: *Chicka Chicka Boom Boom* Literacy Extension by Lois Ehlert and *When the Beat Was Born* by Theodore Taylor. TG78: *Biblioburro: A True Story from Colombia* Literacy Extension by Jeanette Winter. TG91: *Con Ăn Cơm Chưa? (Have You Eaten Yet?)* Literacy Extension by QuynhDiem Ng and by Phung Nguyen Quang and Huynh Kim Lien. TG103: *The Ghoul* Literacy Extension by Hassan Manasra. All other illustrations by Sophie Hogarth.

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## Audio Index

1. “Carnegie Hall Musical Explorers Song”
2. “Carnegie Hall Musical Explorers Song” accompaniment
3. “Kumbaya”
4. “Kumbaya” lyrics and melody
5. “Kumbaya” call and response
6. “Kumbaya” accompaniment
7. Gullah beat demonstration
8. “Green Sally”
9. “Green Sally” chorus
10. “Green Sally” rhythm breakdown
11. “Green Sally” rhythm breakdown accompaniment
12. Gullah pronunciation
13. “Kelefaba”
14. “Kelefaba” pronunciation
15. “Kelefaba” chorus
16. “Kelefaba” simple accompaniment
17. “Kelefaba” full accompaniment
18. “Wawanko”
19. “Wawanko” pronunciation
20. “Wawanko” call and response
21. “Hip Hop Hooray”
22. “Hip Hop Hooray” hook
23. Basic drumbeat
24. Beatbox demonstration
25. “Higher”
26. “Higher” hook
27. Hip hop rhythm track
28. “El Pescador”
29. “El Pescador” pronunciation
30. “El Pescador” chorus
31. Cumbia rhythm 1 tambora
32. Cumbia rhythm 2 llamador
33. Cumbia rhythm 3 maraca
34. Cumbia rhythm demonstration
35. Tambora demonstration
36. Llamador demonstration
37. Alegre demonstration
38. Gaita demonstration
39. Maraca demonstration
40. “La Piragua”
41. “La Piragua” pronunciation
42. “La Piragua” chorus and refrain
43. “Hò Hụi Huế”
44. “Hò Hụi Huế” pronunciation
45. “Hò Hụi Huế” chorus
46. “Hò Hụi Huế” call and response melody
47. “Hò Hụi Huế” call and response pronunciation
48. “Cô Đôi Thượng Ngàn”
49. “Cô Đôi Thượng Ngàn” pronunciation
50. “Cô Đôi Thượng Ngàn” refrain
51. “Cô Đôi Thượng Ngàn” cheering pronunciation
52. “Cô Đôi Thượng Ngàn” melody
53. “Cô Đôi Thượng Ngàn” rhythm track
54. “Cô Đôi Thượng Ngàn” appreciation pronunciation track
55. “Ya Aroos il-Bahr”
56. “Ya Aroos il-Bahr” chorus pronunciation
57. “Ya Aroos il-Bahr” chorus
58. “Ya Aroos il-Bahr” rhythm track one
59. “Ya Aroos il-Bahr” rhythm track two
60. “Ya Aroos il-Bahr” full rhythm track
61. “Reedaha” / “Ya Khayal il Zarga”
62. “Reedaha” / “Ya Khayal il Zarga” chorus pronunciation
63. “Reedaha” / “Ya Khayal il Zarga” chorus





