### CARNEGIE HALL Weill Music Institute



# MUSICAL EXPLORERS

Developed in Partnership with Carnegie Hall's Weill Music Institute

# K–2 Teacher Guide

Developed by Savannah Music Festival staff in partnership with Carnegie Hall's Weill Music Institute

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Savannah Music Festival raises all funds to deliver Musical Explorers at no cost to students, families, teachers, or schools.

Investment in Savannah Music Festival's Musical Explorers is provided by the City of Savannah.

Musical Explorers is sponsored by the Charles A. Frueauff Foundation, Marla & Morris Geffen, Gulfstream Aerospace Corporation, Walter Lynch & May Wall, the National Endowment for the Arts, Savannah-Chatham County Public School System, and Anne P. West.

Musical Explorers is sponsored in part by Walter G. Canipe Foundation, Courtney Knight Gaines Foundation, Robert M. and Diane v.S. Levy, and JC Lewis Foundation.

Partial support for Musical Explorers is provided by Atlanta Gas Light, Georgia Council for the Arts, Georgia Music Foundation, Kole Family Foundation, Dayle & Aaron Levy, Publix Super Markets Charities, and Wells Fargo Foundation.

Additional support comes from Anonymous (2), Scott Center & Tatsiana Shakhmuts, Marla Cocalis, First Chatham Bank, Ms. Judith Glazer, AM Goldkrand, Great Dane, Mrs. Toby W. Hollenberg, JCB, Mr. & Mrs. Jerry McElreath, Arlene & Allan Ratner, Michael & Gail Siegel, Doug & Lamar Webb, and Ann Yingling.

A complete listing of donors to SMF's Musical Explorers program can be found on our website at savannahmusicfestival.org/musicalexplorers.

Lead funding for Musical Explorers has been provided by Fund II Foundation, Linda and Earle S. Altman, Siegel Family Endowment, and Ralph W. and Leona Kern.

Additional lead funding for Musical Explorers has been graciously provided by JJR Foundation and JMCMRJ Sorrell Foundation.

Major funding for Musical Explorers has been provided by The Walt Disney Company.

Additional support has been provided by The Edwin Caplin Foundation and Mr. Chretien Risley, Trustee; Ella Fitzgerald Charitable Foundation; and KPMG LLP.

Musical Explorers is also made possible, in part, by an endowment gift from The Irene Diamond Fund.

The Weill Music Institute's programs are made available to a nationwide audience, in part, by an endowment grant from the Citi Foundation.

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### Foreword

### Welcome to Musical Explorers!

Musical Explorers is designed to connect students in grades K–2 to the musical community of the Georgia and South Carolina Lowcountry as they build fundamental music skills through listening, singing, and moving to songs from a wide variety of musical styles. In the coming year, you and your students will meet artists who represent six different musical genres and cultural traditions. Together, you will learn songs and dances that you will perform along with the artists during culminating interactive concerts at the end of each semester.

The Musical Explorers curriculum encompasses skills-based and creative activities that can be integrated into both general and music classrooms. This Teacher Guide includes lesson plans, background information about the artists and their featured musical styles, and additional resources for further learning and instruction. Complementary Student Guide (SG) pages include hands-on activities, photographs, and illustrations that support active learning. In addition, the companion audio, available for streaming online, includes songs from each unit and supporting learning tracks.

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

### **Exploration and Key Objectives**

### How does music build a community?

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

- meet singers whose music represents different genres and ethnic and cultural communities
- sing and move to the artists' songs
- make connections between the artists' music, their communities, and their cultures of origin
- learn fundamental musical concepts

### How to Use the Teacher Guide

This Teacher Guide contains three 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 of each genre. 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. Families can continue the journey at home with companion Family Resources, available at **savannahmusicfestival.org/musicalexplorers**.

### Additional features that can be found within each lesson include:

- Audio Tracks: 🛄 Audio tracks are available online on each unit's page.
- Videos and other online resources: and other online resources can be found on each unit's page. New this year are activity videos for each genre, led by teaching artist Shanna Lesniak, suitable for classroom or remote learning.
- **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**: **W** Creative extensions are designed to deepen the exploration of repertoire, culture, and musical concepts.
- Literacy Extensions: Each unit identifies picture books related to the artist's music and culture that you can read with your students.
- **Musical Word Wall**: We encourage you to build a word wall and add vocabulary words as they are introduced in the lessons. A glossary of terms can be found on our website.

### The Teacher Guide, Student Guide, and additional digital resources related to each genre are available at savannahmusicfestival.org/musicalexplorers.

### **Music Educators Toolbox**

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

### Options for Teachers of Students with Special Needs

- Students can participate in Musical Explorers in a variety of ways and may learn the songs by singing, moving, and/or clapping. You may also want to focus on smaller sections of the songs. Since you know your students best, allow them to participate in ways that will help them feel the most successful.
- Encourage students to engage with the music using tangible objects, such as handmade

instruments (e.g., cups with beans for shakers), rhythm sticks, and drums.

- Allow time for students to experience the music and repeat as often as necessary. The lessons outlined in this curriculum may take additional time and span more than one class period. Use one-step directions and visuals as often as possible to help students understand the concepts.
- Some visual aids are provided within the curriculum and online, 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 education@savannahmusicfestival.org.

### Pathways for Teachers

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

<b>Explore</b> (Minimum requirements for concert participation)	<b>Enhance</b> (If you have more time)	<b>Discover</b> (If you have a lot more time)
Meet the artists by using your Teacher Guide, Student Guide pages, and the Meet the Artist videos found at avannahmusicfestival. org/musicalexplorers. Listen to both songs from each artist. Learn the parts of the songs that the students will sing at the concert along with any movements that accompany the songs.	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, etc. Choose the activities that speak to you and fit your classroom needs.	Go deeper! If there is a genre that your students particularly love, listen to some of the additional music suggested by the artists; you'll find additional resources on the Introduction page at the beginning of each unit. Dig into the activities highlighted in Becoming Musical Explorers—Student Activities (SG2-6), encourage your students to go on sound-discovery walks with a caregiver if it is safe to do so in their neighborhood, or create an everything-but- the-kitchen-sink orchestra from everyday objects. You can even put together your own Musical Explorers performance for your school or community!

### **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



### Falu Shah, Music of India

Falu began her formal musical studies at the age of three in her hometown of Mumbai, India. In her early years, Falu trained rigorously under the late sarangi and vocal master Ustad Sultan Khan, and later with the legendary Kishori Amonkar. She came to the US in 2000, and began to integrate her formidable Indian classical training with a range of styles and genres, resulting in a singular sound. Her original songs and reimagining of Indian classics combine the contemporary with the ancient.



### Gregorio Uribe, Cumbia

Gregorio 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.



### **Etienne Charles, Calypso**

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



### Introduction

### **Becoming Musical Explorers**

In this introductory unit, you will find activities and warm-ups you can use throughout the semester. Start by introducing Melody on SG1 and the musical regions we will explore this year on SG2–3.

- Where are we on this map?
- As we explore these regions, what kinds of music do you think we might find?

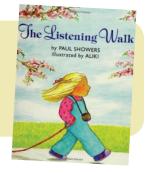
On SG4–6, you will find three activities to use throughout the year to engage students in discovering music in the world around them. These activities are designed to work individually—both inside the classroom and at home—and as classroom projects (e.g., taking a sound discovery walk or making DIY instruments out of found objects in your classroom).

- "Explore the Sounds of Our City," SG4, 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," SG5, highlights common objects found at home or in the classroom that can be used to create DIY musical instruments. For example, a cardboard box can be strung with rubber bands of different sizes to create a string instrument, a set of drinking glasses filled with different amounts of water can be struck with a spoon or a chopstick to create a xylophone-like instrument, and two pot lids can be struck together like cymbals. Encourage your students to discover other objects that can yield interesting sounds.
- "Create a Postcard," SG6, gives your students an opportunity to share what's special about their neighborhoods as they are learning about each artist's hometown and the geographic region associated with their music.



#### Literacy Extension: The Listening Walk

In Paul Showers' *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!





### Welcome to Our Musical Trip!



Hello Explorers! My name is Melody, and I will be your guide on this musical journey. My favorite thing in the this musical journey. My favorite thing in the whole world is learning about new music. My second favorite thing is sharing that music My second favorite thing is sharing that music ith others! Music is such an important part with others! Music is such an important part all around the Lowcountry sharing the musical all around the Lowcountry sharing the musical ising and play all Kinds of music, and I can't wait sing and play all Kinds of music, and I can't wait for you to meet them! Come along with me and make YOUR discoveries! I'm so excited to see you at the concert! Melody

Musical Explorers c/o Savannah Music Festival 200 East Saint Julian St. Suite 601 Savannah, Georgia 31401 USA



SG

## Musical Explorers World Map

At the Savannah Music Festival, we can hear music from all around the world. Where do these types of music come from?

Music of India India Cumbia Colombia Calypso Trinidad

> North Atlantic Ocean

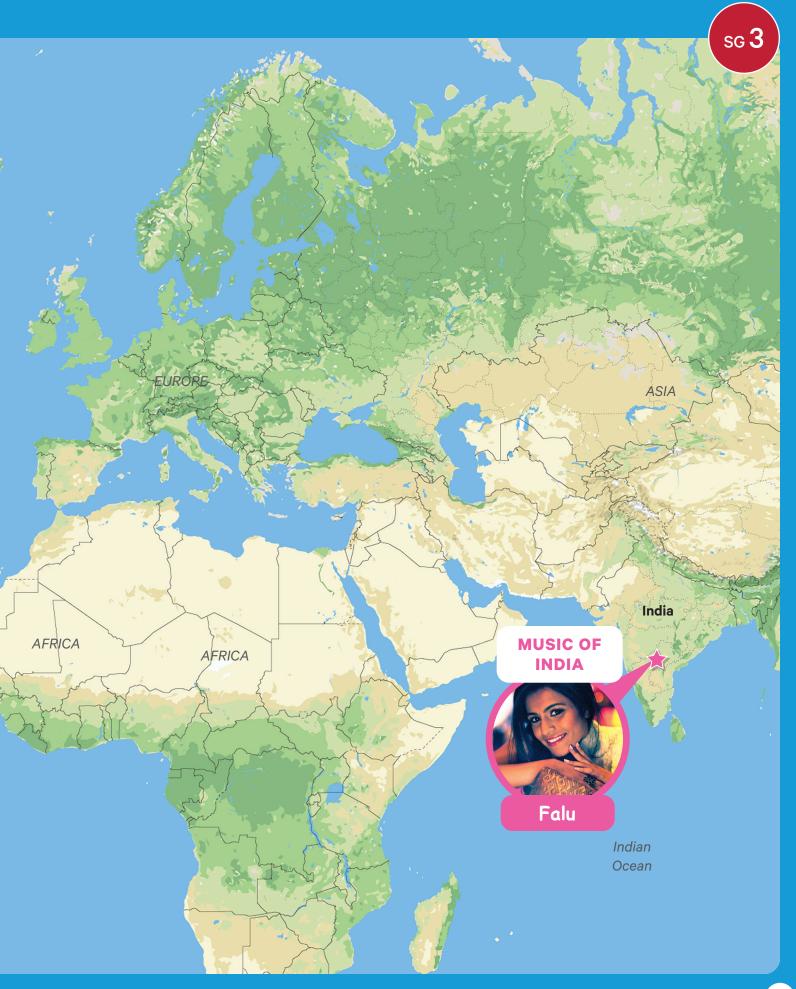


CANADA

UNITED STATES OF AMERICA

CUMBIA

Gregorio





## 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, dogs barking, sounds in your home, and even silence.

What did you hear?	When and where?
Sirens	on my street walking to the mailbox

### Discover Music in Everyday Objects

Music is waiting to be found in everyday objects!







sg 5

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,

We represent the second s

(Artist's name)

c/o Savannah Music Festival 200 East Saint Julian St. Suite 601 Savannah, Georgia 31401 USA

### **Vocal and Body Warm-Ups**

Start each lesson with warm-up activities in order to establish a routine that fosters healthy vocal technique, kinesthetic learning, and active listening. The following warm-ups are designed to work as a sequence but can also be used as stand-alone activities, depending on time, objective, and teacher preference.

### **Finding Your Breath**

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

- Using both hands, have students create an "O" shape by touching pointer finger to pointer finger and thumb to thumb.
- Instruct them to put the "O" around their belly button and take slow, silent, and deep breaths, pushing the "O" out in a smooth motion as they exhale while keeping their shoulders still.
- Add a "sh" or "th" sound to the breath.
- Next, try to bounce the "O" in short motions. Add a "sh," "th," or "t" sound to the breath.
  - What is different or the same when you add different letter sounds while you exhale?
  - What is happening inside your body as you breathe?
  - Is anything moving? What is moving?

### **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 police cars on a chase 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.

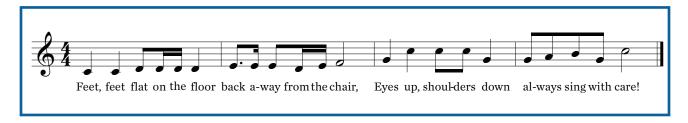
**Tongue Twisters:** Tongue twisters are a fun way to warm up the lips, teeth, and tongue—our articulation tools. This will help encourage proper diction, making words easier to understand when singing.

- 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 to 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.

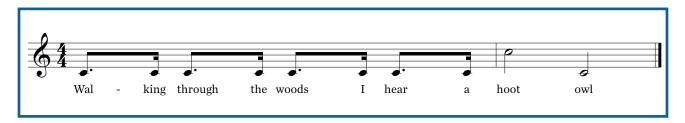
**A Posture Song:** Proper posture helps keep the breath connected to the voice when singing. When a body is hunched, the air gets stuck.

• Students perform the movements described in the lyrics of "Feet, Feet Flat on the Floor" as they sing.



**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 their 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 step to F (or as high as your class can continue while maintaining healthy singing).



**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 vocal warm-up.

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

- Look up to the ceiling and imagine a big apple tree.
- Stretch your right hand up and pick the most beautiful apple you can find.
- Clean your apple on your shirt using your breath. Use short, low breaths with a "huh" sound.
- Take a huge bite, and make 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, "Ewww (on a vocal siren from high to low), there's a worm!"
- Throw the apple and shake your body out to rid yourself of the gross idea of eating a worm.
- Repeat the warm-up with the left hand.

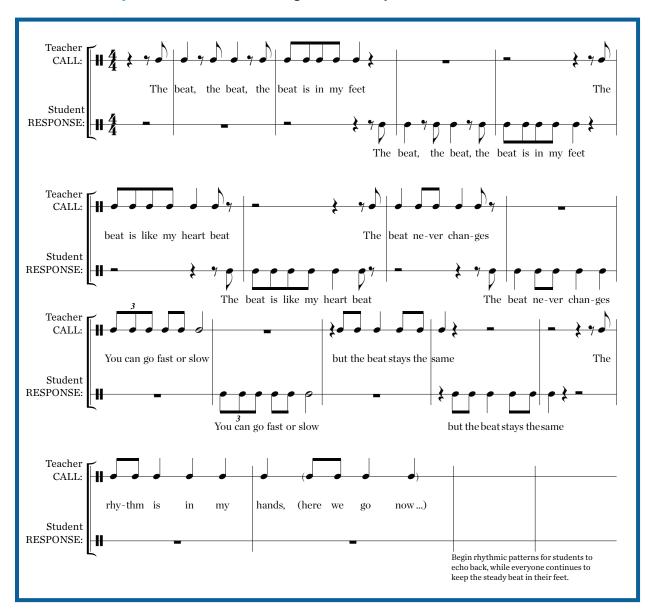
**Explore Scales and Melodic Contour:** Have students sing the notes of a major scale while touching the corresponding points on their bodies indicated below. This scale can be sung using scale degrees, solfège, or the names of the corresponding body part.

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

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

**Explore Rhythm and Feel the Beat:** Have students count to four in a repeated pattern.

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



The Beat Is in My Feet: Lead students through different rhythms.

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

### Sing the "Musical Explorers Song"

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

### **Musical Explorers Song**

Music and lyrics by Daniel Levy



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### **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 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!

### Semester 1: Units 1–3

### Unit 1: Music of India with Falu

Melody will take us on a journey to India to meet our first artist, Falu. Use SG8–10 to meet Falu and prepare your students to learn about the music of India.

### **Genre Overview**

There are two primary traditions in Indian classical music: Hindustani from northern India, and Carnatic from southern. Falu is trained in the Hindustani tradition, which places a special emphasis on improvisation. Both traditions are based on the concepts of raga and tala. Raga is the melodic structure, a series of notes akin to modes or scales, which establishes the color and the mood of a piece. There are hundreds of ragas; several dozen are used most widely. Tala ("clap" in Sanskrit) encompasses meter and rhythm, defining how the music moves through time. Changes to harmony are not as important in this tradition as they are in Western classical music. Instead, Indian classical music explores changing melodic shapes and ornaments, and the moods and feelings associated with different ragas.

### Learn more!

### **Readings:**

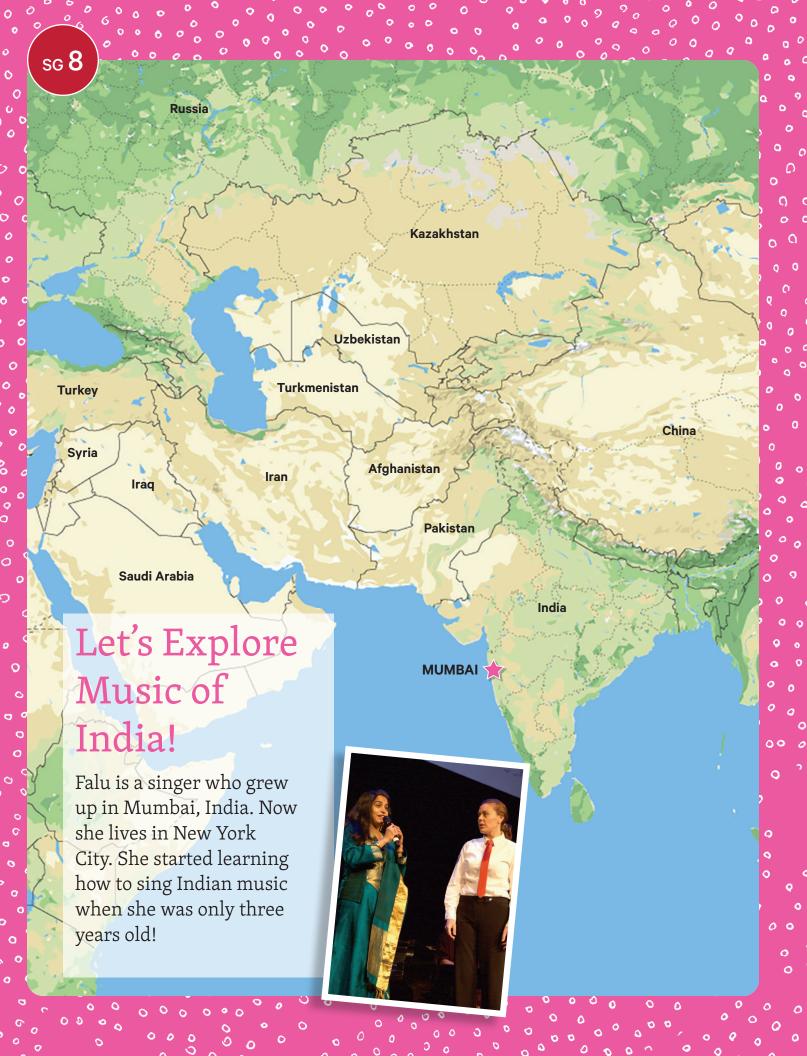
- Classical Music of India: A Practical Guide by L. Subramaniam and Viji Subramaniam
- The Music Room: A Memoir by Namita Devidayal

### Listening & Viewing:

- Visit falumusic.com to learn more about Falu's music
- Raga: A Journey to the Soul of India (1971), Ravi Shankar
- *Falu's Bazaar* is an album that Falu created specifically for children in three languages— English, Hindi, and Gujarati—to introduce them to Indian culture in New York City (it is available on her website).
- Ustad Sultan Khan, "Yaman"
- Kishori Amonkar, "Alhaiya Bilawal"

### Additional Teaching Resources:

- "Gateway Experiences in the Music of North India" on Smithsonian Folkways Recordings: Learn (folkways.si.edu/learn).
- "Rhythm and Raga: Teaching Indian Music in the Classroom" on The Kennedy Center's ArtsEdge (artsedge.kennedycenter.org).



### Meet Falu!

### Namaste!

My name is Falu, and I grew up in India where music was incorporated into every moment of our day. I started singing Indian music when I was three years old and then went to college to study Indian classical music in Mumbai. I speak and sing in seven different languages: Sanskrit, Hindi, Gujarati, Urdu, Marathi, Bengali, and English. I also play a few instruments, including the harmonium, tanpura, and percussion. It will be so much fun to share the songs, rhythms, and languages of my country with you! Sending you all a big hug.





### Musical Explorers

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### We asked Falu ...

sg 10

### What is your earliest musical memory?

When I was very little I sang a children's song in a Bollywood movie. I was so small that I could not reach the microphone, and they had to give me a step stool to stand on.

### What musical instruments do you play?

I play the harmonium, the tanpura (an Indian stringed instrument), and percussion. But my main instrument is my voice. It's a very delicate, soft, and tender instrument. I can use it anytime because it is a part of my body. I sing in everything I do except when I am sleeping. I walk singing, talk singing, play singing, and work out singing.

### What are your favorite holidays?

Mumbai, India

Diwali and Holi are my two favorite holidays. Diwali is our New Year, and Holi is a spring holiday where we play with watercolors and balloons and eat lots of desserts.

Holi

### Unit 1 / Lesson 1

### Lesson 1: Learning "Rabba"

**Aim:** How can melodies be transformed through ornamentation?

**Summary:** Students will sing "Rabba," and learn how melodies can be modified using ornamentation.

**Materials:** chart paper, colored pencils or markers, collage materials, scarves, Musical Explorers online audio

**Standards:** GA: ESGMK-2.CR.1, ESGMK-2.CR.2, ESGMK-2.PR.1, ESGMK-2.PR.2, ESGMK-2.PR.1, ESGMK-2.PR.3, ESGMK-2.RE.1, ESGMK-2.RE.2, ESGMK-2.RE.3, ESGMK-2.CN.1, ESGMK-2.CN.2 SC: MGK-2.1, MGK-2.2, MGK-2.3, MGK-2.6, MGK-2.7, MGK-2.8, MGK-2.9

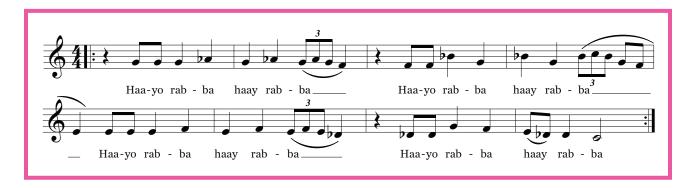
**Vocabulary:** improvisation, melody, ornamentation

### Sing "Rabba"

- Listen to "Rabba," 🛄 Track 3. Learn the lyrics using "Rabba" pronunciation, 🛄 Track 4.
- Learn the "Rabba" unornamented chorus melody, 🛄 Track 5. A **melody** is the tune of the song, the part that you can hum along to.



- Listen to the "Rabba" ornamented chorus melody, 🛄 Track 6.
- Explain that when a musician decorates a melody by adding more notes (called ornaments) it is called **ornamentation**.
- Listen to "Rabba," 🛄 Track 3 again, and sing along to the ornamented melody on the chorus.



### "Rabba" Translation

Tere kaaran, tere kaaran, tere kaaran Tere kaaran, tere kaaran, tere kaaran

Main to ho gayi jogan re tere pyaar mein Main to ho gayi jogan re tere pyaar mein

Mere humdum mere humdum mere humdum, Mere humdum mere humdum mere humdum,

Maine dekh li duniya re tere pyaar mein Maine dekh li duniya re tere pyaar mein

Mhaaro dhola mhaaro dhola, mharo piya

#### **Chorus:**

Haayo rabba haay rabba Haayo rabba haay rabba Haayo rabba haay rabba Haayo rabba haay rabba (x2)

Mere dilbar mere dilbar mere dilbar Mere dilbar mere dilbar mere dilbar

Maine paali duniya re tere pyaar mein Maine paali duniya re tere pyaar mein

Mhaaro dhola mhaaro dhola mhaaro piya

(Chorus)

(x4)

For you, for you, for you For you, for you, for you

I have become a wanderer searching for your love I have become a wanderer searching for your love

My beloved, my beloved, my beloved My beloved, my beloved, my beloved

I have seen the world searching for your love I have seen the world searching for your love

My sweetheart, my love

#### Chorus:

O Lord help me O Lord help me O Lord help me O Lord help me (x2)

My beloved, my beloved, my beloved My beloved, my beloved, my beloved

I have gained the world in your love I have gained the world in your love

My sweetheart, my love

### (Chorus)

### (x4)

### Discover Melodic Ornamentation in "Rabba"

- Listen to "Rabba" unornamented chorus melody, 🛄 Track 5.
  - Guide the students as they illustrate the melody with movement. They can use hand gestures, scarves, or full-body movement.
- Listen to "Rabba" ornamented chorus melody, 🛄 Track 6.
  - Guide the students as they illustrate the melody with movement. They can use hand gestures, scarves, or full-body movement.
    - How are the two melodies different? How are they the same?
    - Which do you like better and why?

### Unit 1 / Lesson 1

### **Explore Improvisation through Ornamentation**

- In Indian music, singers like Falu add different ornaments to the melody each time they perform. This is a form of **improvisation**, in which musicians make up music on the spot.
- Investigate how Falu ornaments the melody.
  - Notice that she adds extra notes or pitches.
  - Do the extra notes go up or down? Are they fast or slow? Smooth or spiky?
- Demonstrate the process of ornamenting a long note, leading your students through call and response. Experiment with notes that go up and down from the long note. Start with slow, simple ornaments, and get faster and more intricate as your students gain confidence.
- Invite students to make up their own ornaments, exploring their own voices.
  - How does your voice feel when you are singing an ornament?
- Experiment with ornamenting the melody of the "Rabba" chorus, first demonstrating and then asking for volunteers to give it a try. The rest of the class can add movement to illustrate the ornamentation.

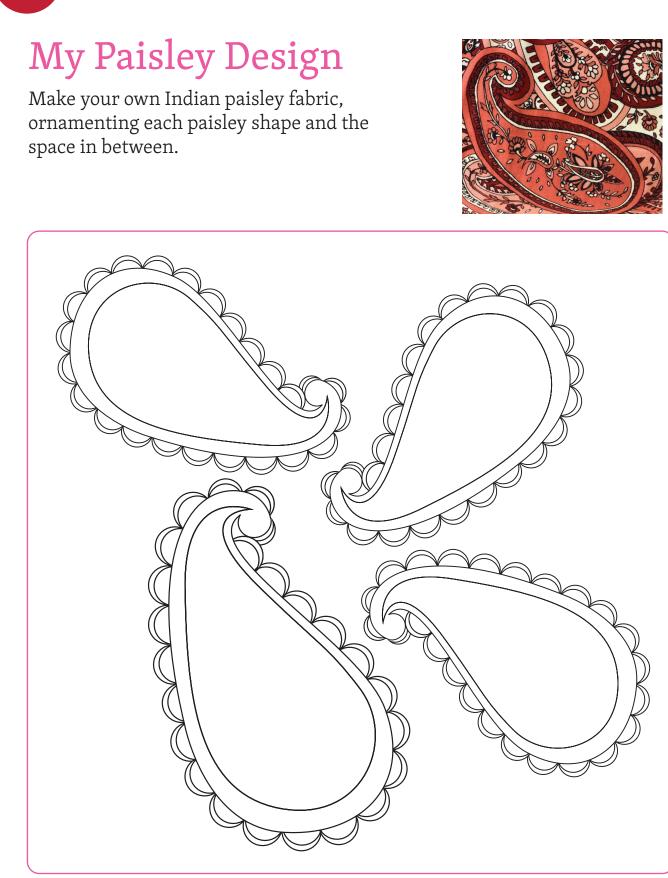


### **Creative Extension: Visual Ornamentation**

- Start with some simple shapes on chart paper. Invite students to come up one at a time and add ornaments to the shapes, using different colors, patterns, and collage materials.
- Observe and discuss how ornamentation has transformed the basic shapes.
- Using My Paisley Design, SG11, guide students in creating their own paisley designs, using ornamentation.
- Explain that Indian fabrics often use a traditional shape called paisley.
- Research and share samples of Indian paisley fabrics.
- Encourage students to add ornamentation both inside each paisley shape and between the shapes, as demonstrated in the fabric.

#### **Musical Word Wall**

Add the words **improvisation**, **melody**, and **ornamentation** to the Musical Word Wall.



30

### Unit 1 / Lesson 2

### Lesson 2: Learning "Allahoo"

**Aim:** How are scales used in Indian music? **Summary:** Students learn "Allahoo," understand the scale used in the song, and compose

melodies using the sargam, a form of Indian solfège.

Materials: Musical Explorers online audio

**Standards:** GA: ESGMK-2.CR.1, ESGMK-2.CR.2, ESGMK-2.CR.3, ESGMK-2.PR.1, ESGMK-2.PR.2, ESGMK-2.RE.1, ESGMK-2.RE.2, ESGMK-2.RE.3, ESGMK-2.CN.2

SC: MGK-2.1, MGK-2.2, MGK-2.3, MGK-2.6, MGK-2.7, MGK-2.8, MGK-2.9

Vocabulary: call and response, drone, harmonium, sargam, scale, solfège, tabla

### Sing "Allahoo"

- Listen to "Allahoo," 🛄 Track 7.
- Learn the chorus to "Allahoo" using 🛄 Track 8.





### **"Allahoo" Translation**

#### **Chorus:**

Allahoo, allahoo, allahoo Allahoo, allahoo, allahoo. (x4)

Yeh zameen jab na thi, yeh jahaan jab na tha Yeh zameen jab na thi, yeh jahaan jab na tha Chaand suraj na the, aasman jab na tha Chaand suraj na the, aasman jab na tha

Raaz-e-haq bhi kisi par, ayaan jab na tha

Raaz-e-haq bhi kisi par, ayaan jab na tha

Tab na tha kuch yahaan, tab na tha kuch yahaan

Tab na tha kuch yahaan, tab na tha kuch yahaan

Tha magar tu hi tu

#### (Chorus) (x2)

Laa ilaahaa teri shaan ya wahdahoo Laa ilaahaa teri shaan ya wahdahoo Tu khayaal-o-tajassus tu he aarzoo Tu khayaal-o-tajassus tu he aarzoo

Aankh ki roshni dil ki awaaz tu Aankh ki roshni dil ki awaaz tu Tha bhi tu! Hai bhi tu! Tha bhi tu! Hai bhi tu! Tha bhi tu! Hai bhi tu! Tha bhi tu! Hai bhi tu!

Hoga bhi tu hee tu!

(Chorus)

#### **Chorus:**

The ultimate power The ultimate power. (x4)

When this earth and world did not exist When this earth and world did not exist When there was no moon, sun, or sky When there was no moon, sun, or sky

When the secret of the truth was still unknown

When the secret of the truth was still unknown

When there was nothing, when there was nothing When there was nothing, when there was nothing

There was you

#### (Chorus) (x2)

My beloved, you are the splendor you promised My beloved, you are the splendor you promised You are the curiosity, you are the desire You are the curiosity, you are the desire

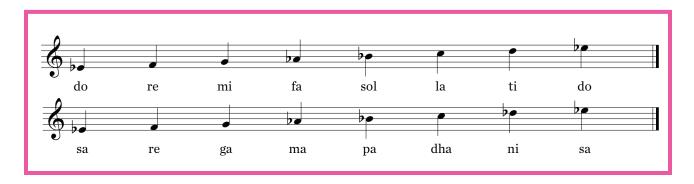
The light of my eyes, the voice of my heart The light of my eyes, the voice of my heart You were! You are! You were! You are! You were! You are! You were! You are!

And will be only you!

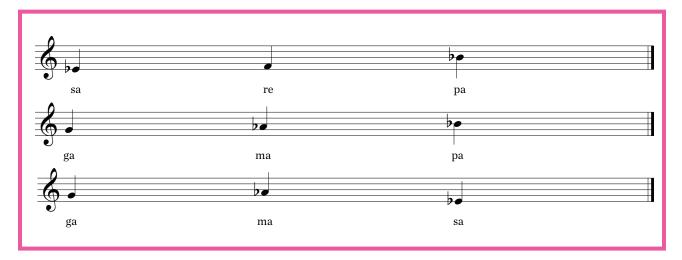
(Chorus)

### **Discover the Sargam Scale**

- Explain that a **scale** is a set of musical pitches or notes, going up and coming down, that are used to build the melody of a song.
  - **Solfège** uses the syllables do, re, mi, fa, sol, la, ti, and do to name the steps of the scale.
  - Indian **sargam** uses sa, re, ga, ma, pa, dha, ni, and sa.
- Compare the major scale to the specific scale used in "Allahoo."



- Note that the first five notes are the same for both. Sing them up and down using solfège and then sargam syllables. Practice the sargam syllables until they feel very familiar.
- Using **call and response**, experiment by singing different musical phrases using the sargam syllables. Call and response is when one person sings first and the group sings back. For example:



- If your students are ready, you can add the rest of the scale, including the D-flat for the pitch ni, explaining that this is the one note that is different than the major scale.
- Explain that Indian musicians improvise using the sargam syllables, making up melodies on the spot.
- Listen to "Allahoo," 🛄 Track 7, where the singers demonstrate this practice.

### Unit 1 / Lesson 2

### **Explore Instruments from India**

- Using SG12, learn about the **harmonium** and **tabla**, two Indian instruments featured in Falu's band.
- Listen to "Rabba," 🛄 Track 3, and "Allahoo," 🛄 Track 7, and see if your students can identify the harmonium and tabla in these songs.
- In "Allahoo," the harmonium maintains a **drone** on the pitch sa, the root of the sargam scale, while also playing the melody. You can have your students experiment with singing that drone as they listen to the song. You will have an opportunity to explore drones further in the Creative Extension below.

### **Creative Extension:**

### **Create Your Own Five-Note Melody with Sargam Syllables**

- Review the five sargam notes from "Allahoo." Sing them up and down, using the sargam syllables.
- Explain that you will be writing a new five-note melody as a class, using any or all of the five notes in any order you want. You can repeat notes more than once.
  - Do you want your melody to move by step? By leap?
  - When will it go up, when will it go down, and when will it stay the same?
- Have the class establish a drone by singing and holding sa. If your students are ready, have half the class sing sa and half sing pa.
- Explain that a drone is a note or notes continuously sounded throughout the piece.
- As the class holds the drone, have students sing the melody using the sargam syllables. For an extra challenge, students can ornament their melodies, as they learned in Lesson 1.
- Divide the class into small groups. Each group can create a melody and then share it with the class.



#### Literacy Extension: My Mother's Sari

In *My Mother's Sari* by Sandhya Rao, children write an ode to the garment worn by their mothers.



### **Musical Word Wall**

Add the words **call and response**, **drone**, **harmonium**, **sargam**, **scale**, **solfège**, and **tabla** to the Musical Word Wall.

### Instruments from India

The tabla is a set of two hand drums of slightly different sizes and shapes. The daya, or right-hand drum, is tuned to the pitch sa (or do). The baya, left-hand drum, is tuned lower. The pitch changes depending on how hard you press on the drum heads with your hands.

The harmonium is a kind of reed organ. It has a keyboard like a piano and a set of bellows that pump air through the reeds, creating the sound. The player uses one hand to play the keyboard and one to pump the bellows. Some harmoniums have special knobs that play the drone.



TABLA



HARMONIUM

### Unit 2: Cumbia with Gregorio

Melody will take us on a journey from India to Colombia to meet our next artist, Gregorio. Use SG13–15 to meet Gregorio and prepare your students to learn about cumbia.

### **Genre 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.

#### Learn more!

#### **Readings:**

- 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

#### **Listening & Viewing:**

- Visit gregoriouribe.com to learn more about Gregorio's music
- Los Gaiteros de San Jacinto, "Fuego de Cumbia"
- Totó La Momposina, "Dos de Febrero"
- "Traditional Vallenato Music of the Greater Magdalena Region," UNESCO
- "Why Shakira Loves This African Beat," Vox
- "Danza de Niños en el Festival de la Cumbia," Cumbia, Poder & Porro

#### **Additional Teaching Resources:**

• "Colombia for Kids—Cumbia" on All Around This World (allaroundthisworld.com)





### iHola 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, iWepa!

Gregorio



Musical Explorers c/o Savannah Music Festival 200 East Saint Julian St. Suite 601 Savannah, Georgia 31401

USA



### We asked Gregorio...

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

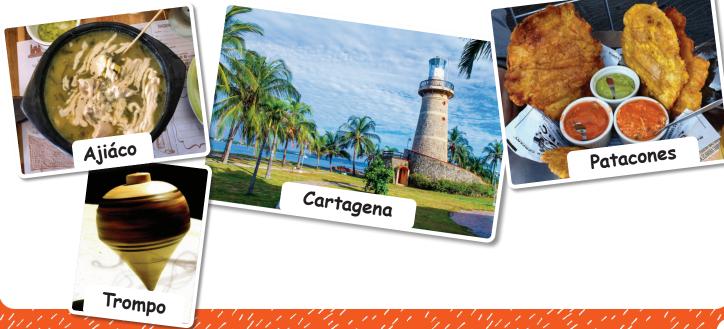
When I was very little, a melody came into my head, and I didn't want to forget it. So I grabbed a piece of paper and "wrote" the melody down, using syllables like "la" and "da." To my disappointment, when I looked at the paper later on it didn't help me remember my melody at all, since there were no 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 ajiáco, 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 like in Cartagena, 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. My friend became a trompo national champion!



### Lesson 1: Learning "El Pescador"

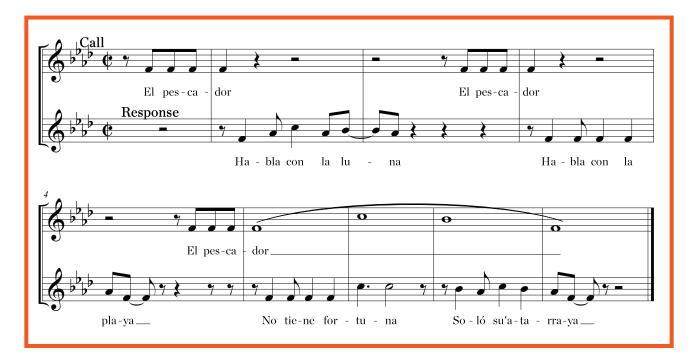
Aim: What are the basic elements of a cumbia song?

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

**Materials:** classroom instruments, found objects, Musical Explorers online audio **Standards:** GA: ESGMK-2.CR.1, ESGMK-2.CR.2, ESGMK-2.CR.3, ESGMK-2.PR.1, ESGMK-2.PR.2, ESGMK-2.RE.1, ESGMK-2.RE.2, ESGMK-2.RE.3, ESGMK-2.CN.1, ESGMK-2.CN.2 SC: MGK-2.1, MGK-2.2, MGK-2.3, MGK-2.4, MGK-2.6, MGK-2.7, MGK-2.8, MGK-2.9 **Vocabulary:** accordion, alegre, gaita, llamador, maraca, tambora

#### Sing "El Pescador"

- Listen to "El Pescador," 🛄 Track 9.
- Learn the words and melody to "El Pescador," using "El Pescador" pronunciation, 🛄 Track 10, and "El Pescador" chorus, 🛄 Track 11.
- 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.



#### "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)

#### "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)

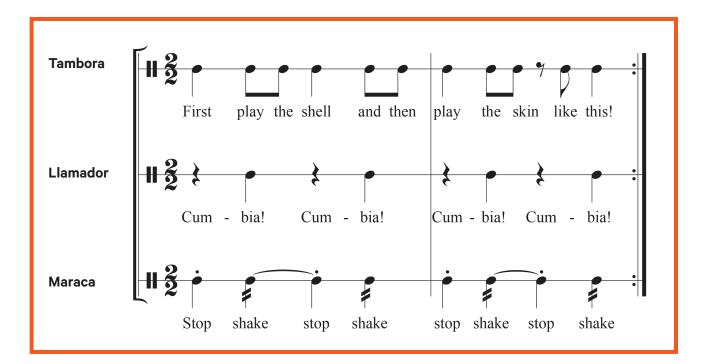
#### (Chorus)

#### (Chorus)

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

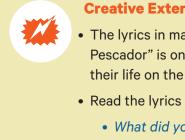
#### **Explore Rhythm in "El Pescador"**

- 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 \_\_\_\_ Tracks 12–15 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.



#### **Creative Extension: Exploring Colombian Instruments**

- On SG16, 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 🛄 Tracks 16–20 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 SG17, 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.



# 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?
Summary: Students learn the cumbia dance and create their own dance rhythms.
Materials: Musical Explorers online audio
Standards: GA: ESGMK-2.CR.1, ESGMK-2.CR.2, ESGMK-2.CR.3, ESGMK-2.PR.1, ESGMK-2.PR.2, ESGMK-2.RE.1, ESGMK-2.RE.2, ESGMK-2.RE.3, ESGMK-2.CN.1, ESGMK-2.CN.2
SC: MGK-2.1, MGK-2.2, MGK-2.3, MGK-2.4, MGK-2.6, MGK-2.7, MGK-2.8, MGK-2.9
Vocabulary: refrain, rhythmic layers

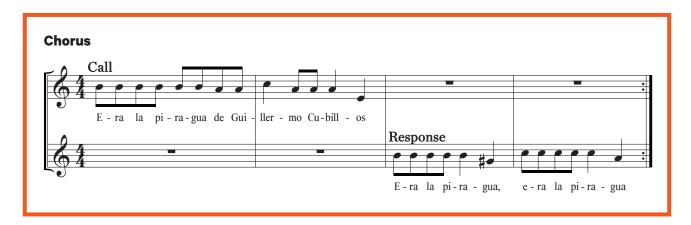
#### José Benito Barros (1915–2007)

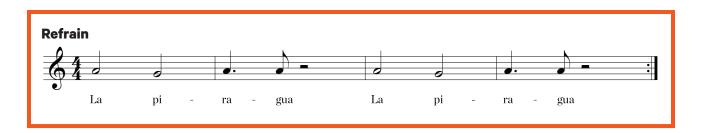


José Benito Barros is perhaps the most well-known and prolific of Colombian composers, having written more than 800 songs! "La Piragua" is one of his most famous and often sung. It is based on a true story about a businessman named Guillermo Cubillo who moved to a rural area where the roads were impassable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

#### Sing "La Piragua"

- Listen to "La Piragua," 🛄 Track 21.
- Learn the words to "La Piragua" using 🛄 Track 22.
- Learn the chorus and the **refrain**, or the part that links the chorus and verses, using 23. 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.





#### "La Piragua\*"

Me contaron los abuelos que hace tiempo, Navegaba en el Cesar una piragua, Que partía 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 melódico 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)

\*Piragua is a type of giant canoe. \*\*Majagua is a type of tree. 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 Cubillo'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)

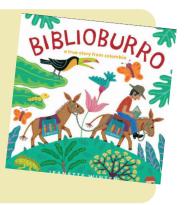
#### Dance the Cumbia to "La Piragua" and "El Pescador"

- 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 a 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 🔜 musicalexplorers.savannahmusicfestival.org.



#### 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."





#### **Creative Extension:** Compose Your Own Dance Rhythm

- As explored in Lesson 1, different **rhythmic layers** are an important part of cumbia. As a class, create your own eight-beat dance rhythm by making three rhythms and layering them together. Use SG18 to compose your own dance rhythm.
- 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 found objects or use body percussion.
- Note that, in the cumbia rhythms, some of the beats are strong and loud, while others are weaker 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.

#### **Musical Word Wall**

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

# Compose Your Own Dance Rhythm

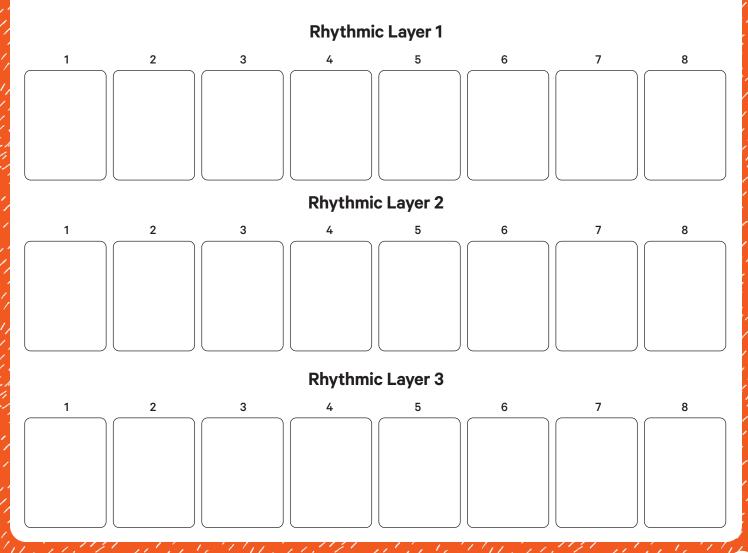
Your dance rhythm will have three rhythmic layers, each with a different sound. Choose a sound for each rhythmic layer. You can use classroom instruments, found objects, or your body.

**Rhythmic Layer 1:** 

**Rhythmic Layer 2:** 

**Rhythmic Layer 3:** 

Each rhythm will be eight beats long, from 1 to 8. Where do you want to put your sounds? If you want silence, you can leave a space blank.



# **Unit 3:** Calypso with Etienne

Melody will take us on a journey from Colombia to Trinidad to meet our next performer, Etienne. Use SG19–21 to meet Etienne and prepare students to learn about calypso.

#### **Genre Overview**

Calypso traces its roots to West Africa in the 1600s, drawing on traditions of social commentary and improvisational lyrics in song. Modern calypso was born in Trinidad and Tobago in the early 1900s, when these West African traditions mixed with chantuelle, a Creole vocal tradition that accompanied stick fights known as kalenda. Calypso developed in tandem with Carnival and Kambule. Kambule is the solemn costumed procession commemorating the emancipation of enslaved Africans, and Carnival is the pre-Lenten ritual brought to Trinidad by French Catholic settlers. It was within this fertile breeding ground of masquerades, parades, and musical competitions that all the elements of calypso were developed, including the steel pan and steel band. As the century progressed, well-known calypso singers began performing and recording in New York, which led to a New York version of calypso that dealt with themes specific to life in the city.

#### Learn more!

#### **Readings:**

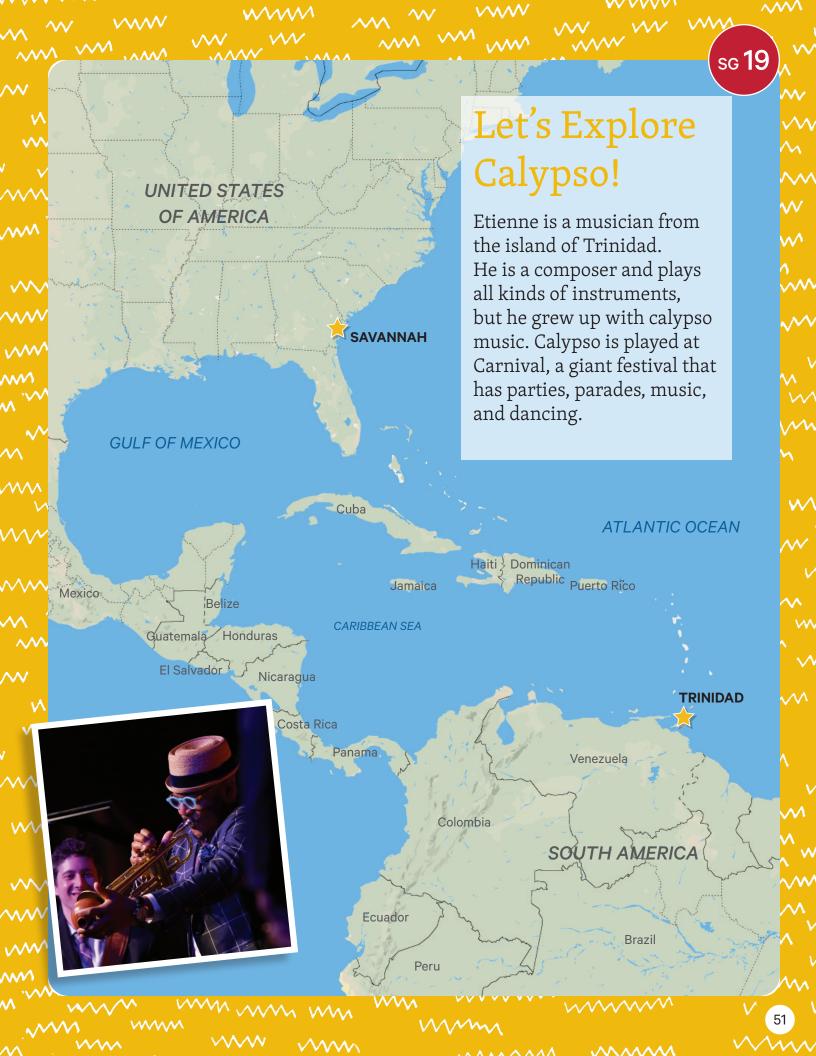
- Calypso Calaloo: Early Carnival Music in Trinidad by Donald Hill
- Music from Behind the Bridge: Steelband Aesthetics and Politics in Trinidad and Tobago by Shannon Dudley

#### **Listening & Viewing:**

- Etienne Charles: Carnival: The Sound of a People, Vol. 1 (Culture Shock Music, Inc.)
- Lord Kitchener: Klassic Kitchener, Volumes 1–4, London is the Place for Me, Volumes 1–4 (ICE)
- Mighty Sparrow: Volumes 1–4 (ICE)
- Mighty Spoiler: Unspoilt (ICE)
- Roaring Lion: Sacred 78s (ICE)
- Steel Band: Trinidadian Panharmonic Orchestra (Smithsonian Folkways)
- West Indian Folksongs for Children (Smithsonian Folkways)
- Calypso Awakening: *From the Emory Cook Collection* (Smithsonian Folkways)
- Etienne has a concert online as part of Lincoln Center's #ConcertsforKids series. Visit 🛄 lincolncenter.org for the entire series.
- Calypso Dreams (directed by Geoffrey Dunn and Michael Horne, 2004)
- PAN! Our Musical Odyssey (directed by Jérôme Guiot and Thierry Teston)

#### **Additional Teaching Resources**

• "Steel band Style, Calypso Culture and Childhood Chants: Trinidadian Music for the Classroom" on Smithsonian Folkways Recordings: Learn (folkways.si.edu/learn). Smithsonian Folkways has a number of lesson plans designed for traditional and contemporary music from around the globe.



sg 20

www.



Bonjou, Musical Explorers! My name is Etienne, and I am a singer and trumpet player from the island of Trinidad. Trinidad is famous for its Carnival, and Carnival is famous for its calypso music—my favorite! I have been to Savannah many times. I even been to Savannah many times. I even been to Savannah many times. I even been to Savannah many firends The Geechee music with my friends The McIntosh County Shouters. Even though we won't meet in person, I can't wait to sing and jump up with you at the digital concert!

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Musical Explorers c/o Savannah Music Festival 200 East SaintJulian St. Suite 601 Savannah, Georgia 31401 USA

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## We asked Etienne ...

#### What are your first musical memories?

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

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sg 21

#### What is your favorite food from Trinidad?

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

#### Do you have a favorite Carnival character?

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

#### Jab Molassie

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Steel Band

### Lesson 1: Learning "Mary Ann"

Aim: What are the characteristic rhythms of calypso?

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

**Materials:** percussion instruments made from everyday objects, Musical Explorers online audio

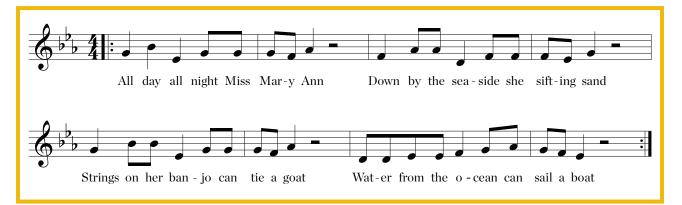
**Standards:** GA: ESGMK-2.CR.1, ESGMK-2.PR.1, ESGMK-2.PR.2, ESGMK-2.RE.1, ESGMK-2.RE.2, ESGMK-2.RE.3, ESGMK-2.CN.1, ESGMK-2.CN.2

SC: MGK-2.1, MGK-2.2, MGK-2.3, MGK-2.4, MGK-2.6, MGK-2.7, MGK-2.8, MGK-2.9

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

#### Sing "Mary Ann"

- Listen to "Mary Ann," 🛄 Track 24. "Mary Ann" is a famous calypso song that incorporates a folk song from Trinidad (of the same title) as its chorus.
- Learn to sing the chorus, 🛄 Track 25.



#### "Mary Ann"

#### **Chorus:**

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

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

#### (Chorus)

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

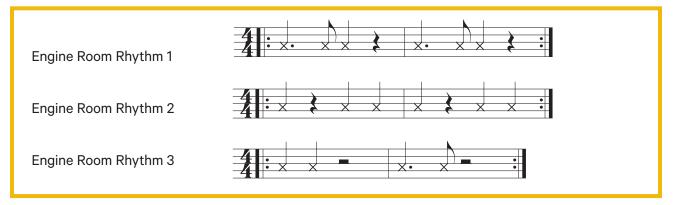
#### (Chorus)

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

#### (Chorus)

#### **Creating an Engine Room with Found Percussion**

- The **engine room** is the group of non-pitched percussion instruments that comprises the rhythm section of the calypso band. Originally, it consisted of found objects—like bottles hit with spoons or graters scratched with metal combs (the "scratch")—and evolved to include a full range of percussion instruments, like congas and tambourines. While the steel pan is playing the melody and the harmony, the engine room is responsible for keeping the rhythm. It is what makes the band keep going—just like the engine room of a ship!
- Ask the students to find an object at home (e.g., pots, pans, a cup of dry beans, etc.) that can be used to produce percussive sounds—what we call "found percussion." Try out the different objects as a class and observe the different tone colors produced.
- Decide on ways to categorize the instruments—for example, material type (e.g., metal or wood), pitch type (e.g. low-, medium-, or high-pitched instruments), or how they are played (e.g. strike, scrape, or shake)—and divide the classroom into sections based on the categories.
- First, have the entire class play a steady beat (1-2-3-4) in unison on their instruments.
- The students can then learn any or all of the following characteristic engine room rhythms, using Track 26.



- While one section holds the steady beat, the others can play a calypso rhythm. If your students are comfortable with one rhythm, layer two or three together.
- Using these rhythms, the engine room can play along with "Mary Ann," 🛄 Track 24.

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



#### **Creative Extension: Explore the Steel Pan**

- Steel bands formed in Trinidad in response to a law passed in 1884 by the British colonial government that banned the playing of drums in Carnival parades. Instead, musicians began to use found objects, such as pots and pans, garbage cans, and bottles with spoons. Out of this tradition, the steel pan was created from industrial oil drums. The steel band brings steel pans of different sizes and ranges together with an engine room of non-pitched percussion. Musicians who play steel pans are called "panners."
- Listen to Steel pan demonstration, 🛄 Track 27, and refer to SG22 for your students.
- Listen again to "Mary Ann," 🛄 Track 24, asking your students to signal when they hear the steel pan.
  - What kind of sounds do you hear the steel pan making?
  - How would you move to these sounds?



Literacy Extension: The Drummer Boy of John John In The Drummer Boy of John John by Mark Greenwood, steel drum pioneer Winston "Spree" Simon discovers as a boy that he can create tunes by banging on discarded cans.



#### **Musical Word Wall**

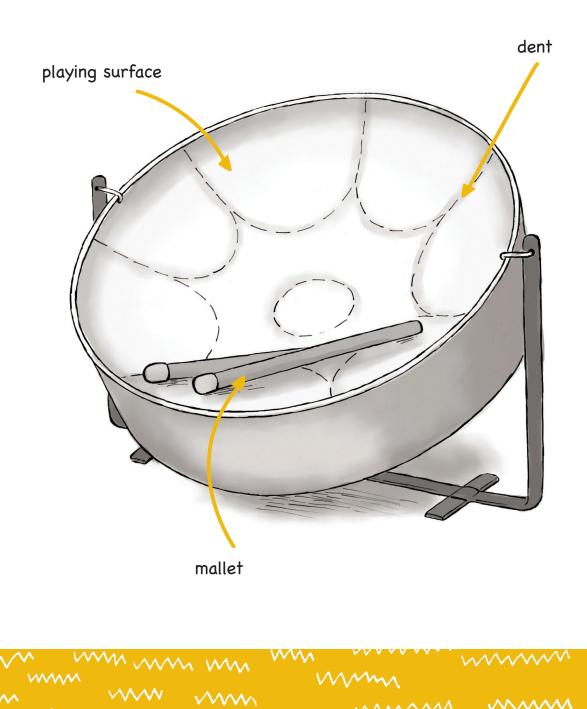
Add the words **Carnival**, **engine room**, **steel band**, and **steel pan** to the Musical Word Wall.



# Explore the Steel Pan

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

sg 22



### Lesson 2: Learning "J'ouvert Barrio"

**Aim:** How is rhyme used in calypso lyrics?

**Summary:** Students learn to sing and dance to "J'ouvert Barrio," and explore rhyme in calypso lyrics.

Materials: Long stick or bar (for limbo), Musical Explorers online audio

**Standards:** GA: ESGMK-2.CR.2, ESGMK-2.PR.1, ESGMK-2.PR.2, ESGMK-2.RE.1, ESGMK-2.RE.2, ESGMK-2.RE.3, ESGMK-2.CN.1, ESGMK-2.CN.2

SC: MGK-2.1, MGK-2.2, MGK-2.3, MGK-2.6, MGK-2.7, MGK-2.8, MGK-2.9

**Vocabulary:** chipping, jump-up, limbo, rhyme, syncopation

#### Sing "J'ouvert Barrio"

- Listen to "J'ouvert Barrio," 🛄 Track 28.
- J'ouvert, which means "daybreak" in Trinidadian Creole, is a celebration that happens at the start of Carnival. Calypso bands march and play music, and everyone dresses in costumes and sings and dances.
- The chorus to "J'ouvert Barrio" is sung in Trinidadian Creole. The verses are sung in English.
- Learn the lyrics to the chorus, \_\_\_\_ Track 29.
- Learn the melody to the chorus, and put the lyrics and melody together, 🛄 Track 30.



#### **"J'ouvert Barrio" Chorus Translation**

J'ouvert barre yeux Pas leve la main a se yeux Daybreak, block them, But don't put a hand on them.

#### Experience Syncopation in "J'ouvert Barrio"

- Listen to "J'ouvert Barrio," 🛄 Track 28, while clapping a steady beat.
- Now, have your students try speaking the lyrics while patting the beat on their laps. Exaggerate the "vert" and the "pas" of the phrase so that your students can feel the change in rhythm from the rest of the chorus.

#### **"J'ouvert Barrio"**

#### Chorus:

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

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

#### (Chorus)

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

#### (Chorus)

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

#### (Chorus)

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

#### (Chorus)

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

#### (Chorus)

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

#### (Chorus)

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

#### (Chorus)

Monday morning on parade Everybody, man, play masquerade

#### (Chorus)

\*Mas is the West Indian tradition of masquerade.

- Which words feel different from the rest of the chorus?
- Notice that your hands are up in the air when you say or sing those words.
- Explain to your students that if a word is performed when their hands are up in the air, that word is the **syncopation**, or off the beat.
- Have your students speak the rhythm of the melody, adding a movement such as a stomp or a hop to the two syncopated notes to help them stand out.
- Sing the melody of "J'ouvert Barrio," 🛄 Track 28, adding your new syncopated movements.

#### Explore Calypso Movement in "J'ouvert Barrio"

#### Chipping

- Play the recording of "J'ouvert Barrio," 🛄 Track 28, and ask students to set the steady beat of the song through clapping.
- Explain that when people dance together during the Carnival parade, it is called a **jump-up**. One of the steps they do is called chipping.
- **Chipping** is a simple step. You walk in time to the music, stepping on every beat, shuffling your feet a little, and adding hip movement to the step.

- Play the recording of "J'ouvert Barrio, 🛄 Track 28. Have students practice chipping as they move in a circle or around the room.
- Ask students to do the chipping movement during the refrain and improvise their own movements during verses.

#### The Limbo

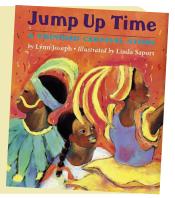
- The **limbo** is a traditional dance contest from Trinidad that is sometimes considered the national dance. It was popularized in the US by Chubby Checker and continues to be a favorite party game.
- If you are in-person with your students, take a long stick or bar and have two students each hold one end at about shoulder level while playing "J'ouvert Barrio," \_\_\_\_\_ Track 28 or "Mary Ann," \_\_\_\_\_ Track 24. If students are at home, they can do the same with a broomstick or yardstick and a family member or caregiver.
- Have the rest of the students form a line and pass under the bar leaning backward, with their backs facing the floor, without touching the bar. Anyone who touches the bar is out.
- After all the students have passed through, lower the bar. Keep going around until the last person remains who can successfully limbo under the bar.

#### **Creative Extension: Discover Calypso Rhymes**

- Rhyme is a key feature of calypso lyrics, which generally are in rhyming couplets.
- Read the lyrics to "J'ouvert Barrio" and/or "Mary Ann" aloud.
  Which words rhyme? Is there a pattern?
- Have students turn to SG23 and create their own calypso rhymes, using the rhyming word pairs to complete the lyrics provided. This can be done individually or as a group.

#### Literacy Extension: Jump Up Time

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



#### **Musical Word Wall**

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

# Calypso Rhymes

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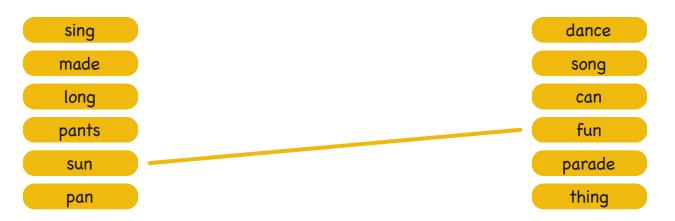
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Here are some words about calypso. Draw a line between words that rhyme.

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

The day is here, here comes the	<u> </u> .
I'm sure that we'll have lots of	<u> </u>
I wear the costume that IAnd run to join in the	
My friend is playing a steel	
While I play on an old tin	
A man is wearing bright red He jumps and chips, it's quite a	
Then everybody starts to	
I think that is my favorite!	
We celebrated all day	
And so ends my calypso	
	~~~~~

### **Concert Experience**

#### **Before the Digital Concert**

#### Review the three artists and their music.

- Look at SG24 and have students find the artists and regions represented on the map.
  - What do you remember about the artists and their music?
- As you discuss the music, use the passport activity on SG25–26 to discuss the countries your class has "traveled" to and everything the class has learned about their cultures and 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 digital concert.

- Explain to your students that this will be a digital concert, and that all the artists will be filming the concerts from their homes.
- Ask students to guess where the artists will be calling from.
  - What do you think will happen at the concert?
  - Do you think the artists will perform by themselves, or with friends?
  - Which songs do you think we will dance to? When do you think we will sing along?
- During the concert, artists will be answering select questions from students. You can email education@savannahmusicfestival.org with these questions, or students can send them directly to us! Please be sure to include your school name and the student's first name with any questions you submit.

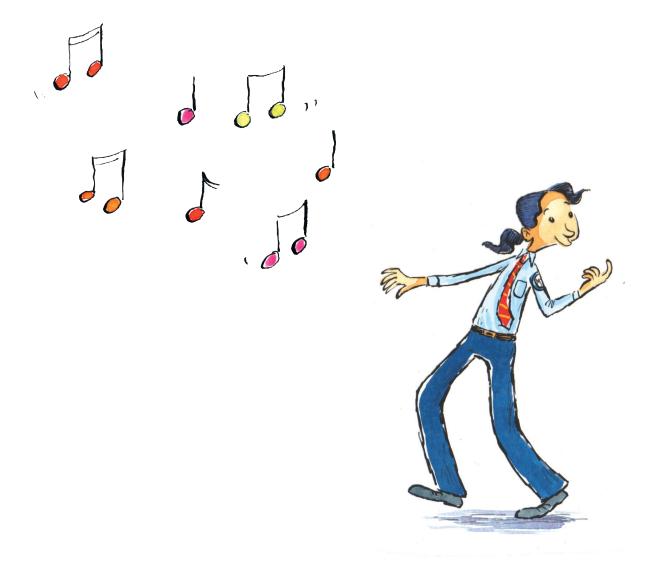
#### Prepare for the surprise songs.

- 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.

### **Concert Preparation:** First Semester

#### 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 asking students to draw a picture of a favorite moment (SG27) and write a letter to their favorite artist (SG28). Share these letters with Falu, Gregorio, and Etienne c/o Savannah Music Festival, 200 East Saint Julian Street, Suite 601, Savannah, Georgia 31401.



# What Kinds of Music Have We Learned About?

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These artists sing all different kinds of music and you can enjoy their music right from where you are!

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## Create your Own Passport!

Cut out the passport below, then fold it in half.

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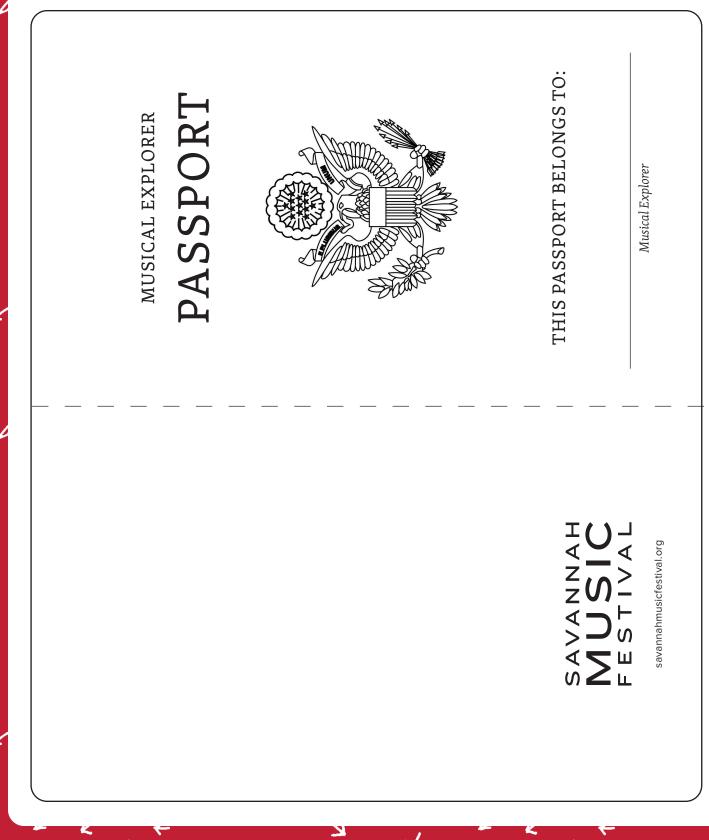
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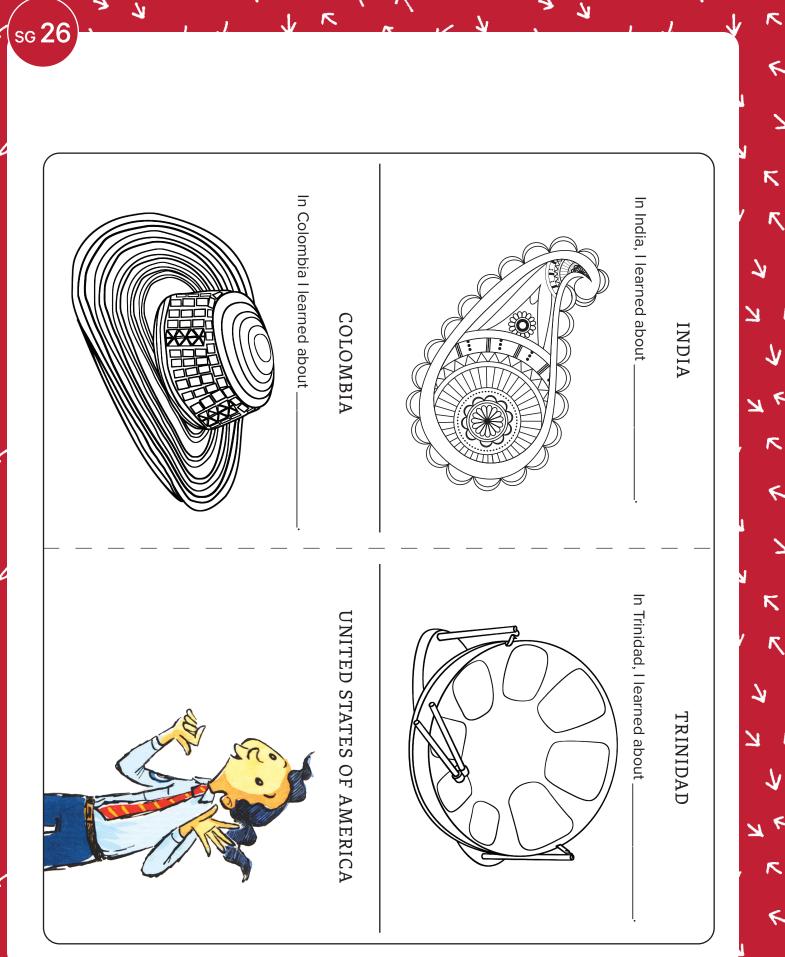
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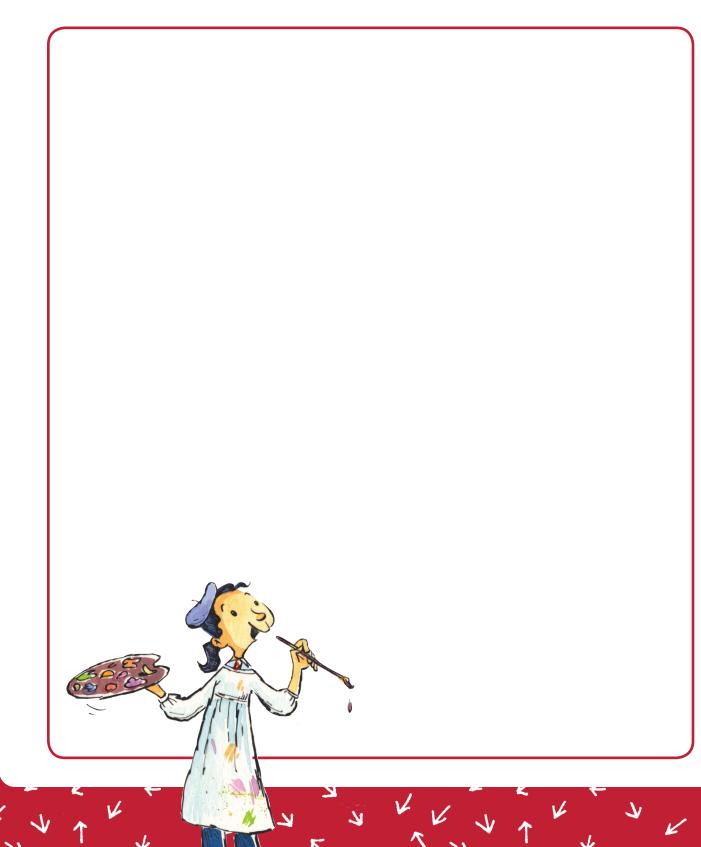
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# Draw a Picture of Your Favorite Moment From the Concert!

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## Who Is Your Favorite Artist?

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

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Your friend,

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