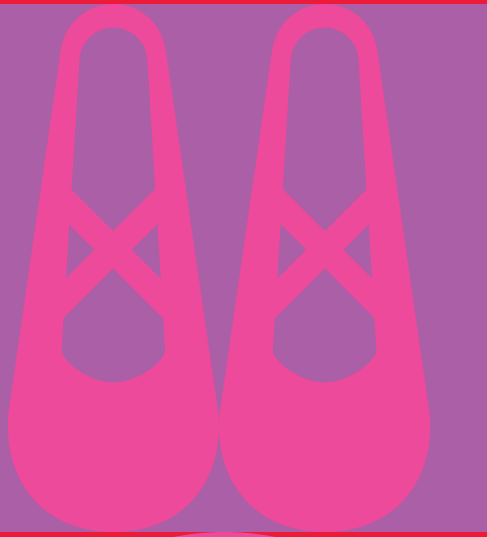


CARNEGIE HALL
Weill Music Institute

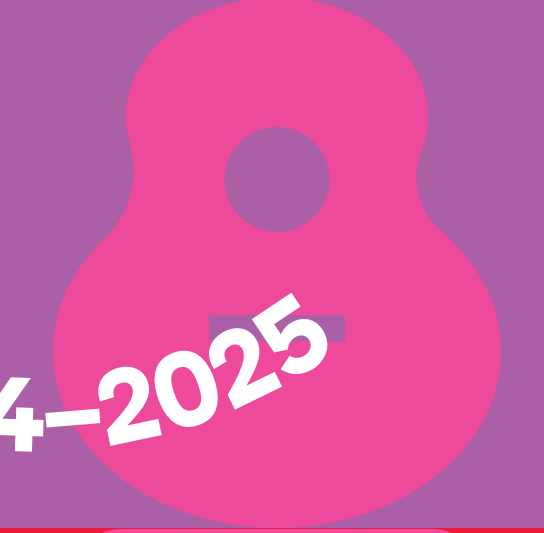
Musical Explorers

PRESENTED BY SAVANNAH MUSIC FESTIVAL



Teacher Guide

2024-2025



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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 and beyond 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 musical traditions from different cultures. 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 digital curriculum includes lesson plans, background information about the artists and their featured musical traditions, 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!

Introduction to Musical Explorers

Musical Explorers are students and teachers who will

- meet artists representing diverse musical traditions and cultures from around the world
- sing and move to the artists' songs
- make connections among the artists' music, their cultures, and the students' own 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 traditions. 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 unit overview 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 tradition 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 Links:** 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 musicalexplorers.savannahmusicfestival.org.

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 education@savannahmusicfestival.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 musicalexplorers.savannahmusicfestival.org.

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 tradition 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, **TG 10**, 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



Kaia Kater, American Folk

Grenadian-Canadian Kaia Kater's jazz-fueled voice and deft songcraft have garnered acclaim from NPR's Tiny Desk, *Rolling Stone*, and *The Guardian*. Her new album, *Strange Medicine* (May 2024), celebrates the power of women and oppressed people, while also sharing meditations on her own life. Kaia is equally recognized for her film work, winning a Canadian Screen Award for "The Porter" (CBC/BET+), and contributing to the new film, *My Dead Friend Zoe* (March 2024) as a songwriter and singer.



Anders Thomsen, Country

Anders Thomsen is a singer/guitarist/songwriter who lives in Bloomingdale, Georgia. He has been performing on and off for more than 20 years, in his words, "narrowly escaping success" several times. After growing up in Lansing, Michigan, he lived in New York City and Nashville, Tennessee before settling in the Savannah area. He has released several albums and played in countless honky-tonks and night clubs.



Farah Siraj, Jordanian Folk

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.



AJ Kush, Hip Hop

Savannah, Georgia, native AJ Kush believes in putting art to work for people. For well over 15 years, he has channeled his passion for history, music, and helping people into a dynamic career as a teaching artist. He is a graduate of Georgia Southern University with a B.A. in History and International Studies. As a teacher, motivational speaker, poet, and mentor, AJ has had the privilege of working with many Atlanta youth organizations and Metro Atlanta Public Schools. AJ is currently a student specialist for a National Drug Treatment Center. In addition to his work with youth, he specializes in substance abuse education, anger management, life skills, and rites of passage programs.



Falu Shah, Indian Classical

Falu, a Grammy Award winner and three-time nominee, is renowned for her melodic range, vibrant lyrics, and unique fusion of genres. With seven acclaimed albums and numerous collaborations with artists like Yo-Yo Ma, Wyclef Jean, and A. R. Rahman, she has made a significant mark on the music world. In 2022, she became the first India-born singer/songwriter to win a Grammy for Best Children’s Album. In 2023, she was nominated for a song on world hunger featuring Prime Minister Narendra Modi and performed to 132,000 people at the world’s largest stadium. Falu has been invited to sing at the White House by both Presidents Obama and Biden and has served as Carnegie Hall’s Ambassador of Indian Music since 2006. She is also recognized as one of the 20 most influential Indian women globally and is a celebrated music educator and thought leader.



Victor Sawyer & Marcella Simien, New Orleans Second Line

Memphis native Victor Sawyer fronts Lucky 7 Brass Band. As a performer, he has recorded at legendary studios such as Sun, Royal, and Ardent. Victor has also performed with Memphis legends such as 8Ball & MJG, Valerie June, Steve Cropper, and others. After receiving his Masters Degree in Jazz Performance from the Manhattan School of Music, Victor moved back to Memphis. His move back to his hometown coincided with the settlement in Memphis by many New Orleans musicians and other residents displaced by Hurricane Katrina. Consequently, Victor continued his education in New Orleans jazz in an informal capacity, learning the tradition from New Orleans musicians who had been playing in second lines since childhood.

Marcella Simien was born into one of the first Creole families to settle Louisiana’s St. Landry Parish and is the daughter of award-winning zydeco luminary Terrance Simien. Marcella moved to Memphis to complete her degree from Memphis College of Art. She founded and serves as bandleader in Marcella & Her Lovers, a hybrid of classic Memphis soul with the freewheeling swagger of New Orleans funk. In addition to her work with Lucky 7 Brass Band and Marcella & Her Lovers, she performs with Marcella & Les Vagues, Magnolias and Terrance Simien & the Zydeco Experience.

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 musicalexplorers.savannahmusicfestival.org 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 **SG 1**, using the “Carnegie Hall Musical Explorers Song” **Track 1**, as well as “Carnegie Hall Musical Explorers Song” accompaniment, **Track 2**.

The musical score is written in treble clef, 4/4 time, with a key signature of one sharp (F#). The lyrics and guitar chords are as follows:

1. Ev' - ry song tells a sto - ry. Ev' - ry tune ___ tells a tale.

5. Ev' - ry rhy - thm has a rea - son. Don't you want to know? ___

10. 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. sing it. I can say it. I can dance it. I can play it. I can

18. play it. I can go ___ ex - plore the world of mu - sic at my door. My

21. ci - ty and my neighbor - hood, sing - in' songs and feel - in' good. ___ I can know what makes the mu - sic grow.

24. I can know what makes the mu - sic go!

Exploring the World of Sound

On **SG 2–4**, 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, SG 2**, 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, SG 3**, 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, SG 4**, gives your students an opportunity to share what is special about their neighborhoods as they learn about the originating locations of each artist and genre.

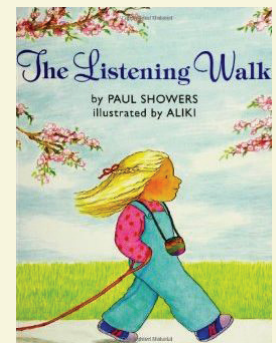
The Musical Explorers Around the World Map

The Musical Explorers Around the World Map, SG 5–6, 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 musicalexplorers.savannahmusicfestival.org, where you can see both this season’s artists as well as artists from previous seasons.

Literacy Extension: *The Listening Walk*

by Paul Showers, illustrated by Alik

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!



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.

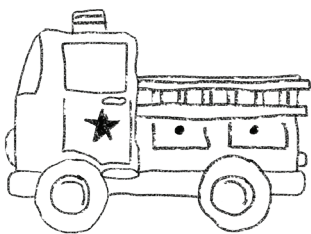


(x2)

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, dogs barking, and even silence.

What did you hear?	When and where?
	on my street going to school

Discover Music in Everyday Objects

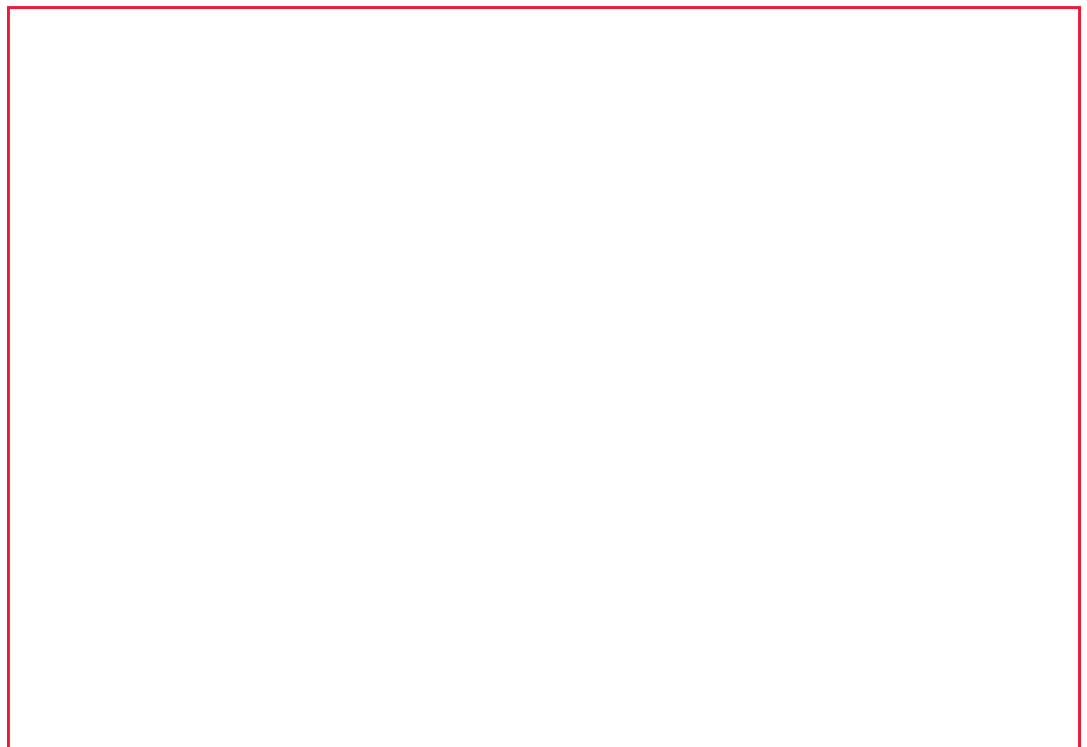
Music is waiting to be found in everyday objects!



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



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 ...

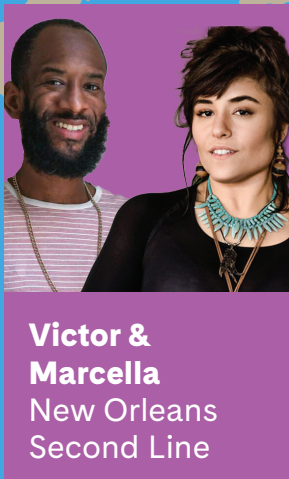
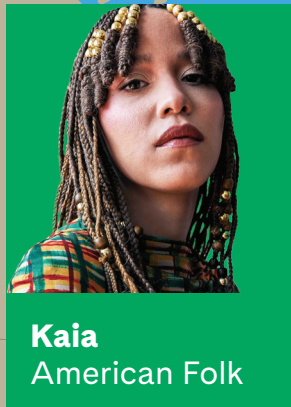
Dear _____,

Your friend,

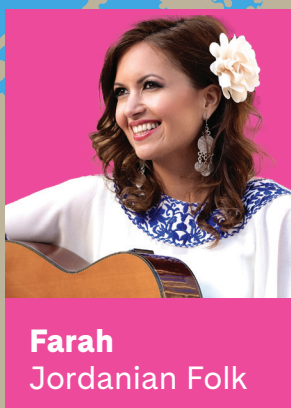


 (Artist's name)
 c/o Savannah Music
 Festival
 200 E. Saint Julian St.
 Savannah, GA 31401

Musical Explorers



We can hear all different kinds of music in our community. This year in Musical Explorers we will journey to many countries in the world. Can you name all the continents represented?



Jordan



India

Around the World Map

American Folk with Kaia

Appalachia, U.S.A.

Country with Anders

Bristol, Tennessee

Jordanian Folk with Farah

Amman, Jordan

Hip Hop with AJ

Savannah, Georgia

Indian Classical with Falu

Mumbai, India

New Orleans Second Line with Victor & Marcella

New Orleans, Louisiana

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 musicalexplorers.savannahmusicfestival.org 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!

The image shows a musical staff in 4/4 time with a treble clef. The melody consists of quarter and eighth notes, with some beamed eighth notes. The lyrics are written below the staff, aligned with the notes.

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

The image shows a musical staff in 4/4 time with a treble clef. The melody is a simple line of notes, mostly quarter notes, with a final half note. The lyrics are written below the staff, aligned with the notes.

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 Túpac Mantilla leads body-percussion and found-object challenges in a suite of direct-to-student videos found at musicalexplorers.savannahmusicfestival.org under Core Activities. Refer back to **Discover Music in Everyday Objects, SG 3**, to get started.

American Folk with Kaia

Tradition and Artist Overview

American folk music spans our country’s geography and draws on traditions that pre-date the nation’s founding. Broadly defined, folk music is the music of regular, everyday people, and is an integral part of daily life. Folk music functions as an accompaniment to specific activities associated with work, social gatherings, and religious celebrations and other rituals. These songs are easy to sing, are passed down through generations, and can often be traced back to origins in Africa, Europe, and indigenous communities. The folk revival of the 1960s brought many old folk songs to the fore as vehicles for social change, when artists such as Woody Guthrie, Lead Belly, Odetta Holmes, and Pete Seeger contributed to the popularization of the genre.

Kaia is a musician who grew up in Toronto, Canada and lives in New York City. She went to college in Elkins, West Virginia to study folk music from the Appalachian mountains. She has performed original and folk music from all over the world—including the Savannah Music Festival!

Learn More!

Direct links to resources can be found at savannahmusicfestival.org/musicaexplorers.

Reading:

- “Rhiannon Giddens and What Folk Music Means,” by John Jeremiah Sullivan (article in *The New Yorker* magazine, May 20, 2019)
- *African Banjo Echoes in Appalachia: A Study of Folk Traditions*, by Cecelia Conway
- *Wayfaring Strangers: The Musical Voyage from Scotland and Ulster to Appalachia*, by Fiona Ritchie and Doug Orr
- *The Book of Children’s Songtales*, by John Feierabend
- *Kentucky Mother Goose: Songs and Stories from My Childhood*, by Jean Ritchie (comes with CD!)

Listening:

- Béla Fleck & Abigail Washburn, “Railroad”
- Carolina Chocolate Drops, “Sourwood Mountain”
- David Grisman and Jerry Garcia, “Jenny Jenkins”
- Kaia Kater, *Strange Medicine*
- Our Native Daughters, *Songs of Our Native Daughters*
- Pete Seeger, *American Folk, Game, and Activity Songs for Children*
- Rhiannon Giddens, *there is no Other*
- Woody Guthrie, “This Land Is Your Land”

Viewing:

Kaia Kater: NPR Tiny Desk Concert

Additional Teaching Resources:

- The American Folksong Collection at the Kodaly Center of Holy Names University features curricula for Grades 1 and 2.
- Smithsonian Folkways has a number of lesson plans on folk music of North America.
- The Max Hunter Collection is an archive of almost 1600 Ozark Mountain folk songs, recorded in the late 20th century.

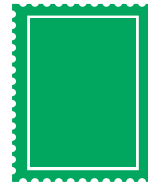
Meet Kaia!



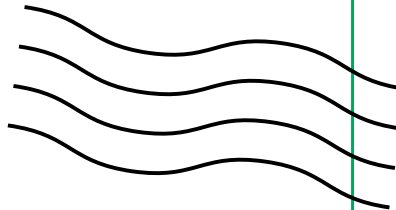
Hi there, Musical Explorers!

My name is Kaia, and I sing and play folk music. A lot of the songs come from a long time ago—the way you learn them is by listening and paying attention to musicians who are older than you are. I grew up in Canada learning about and listening to all kinds of music, but I went to college in the mountains of West Virginia so that I could learn more of these kinds of songs. I'm looking forward to singing them with you too at our concert in December!

See you then!
Kaia



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Festival
200 E. Saint Julian St.
Savannah, GA 31401





Kaia and Andrew, her bass player



Salt Fish and Bake



Kaia

We Asked Kaia...

How did you start playing/singing music?

I started playing music when I was little, about 6 years old. I took piano lessons and cello lessons, and eventually I really fell in love with the banjo and guitar in my teens. Mostly music has helped me express what I'm feeling. It's a powerful tool to be able to write your emotions down on a page and then be able to sing them, and have them come to life.

What is your favorite food?

My father is from Grenada, which is an island in the Caribbean. My favorite food comes from there; this dish is called Salt Fish and Bake. It's so delicious! The salt fish dish is a mixture of salted cod, thyme, onion, garlic, diced tomatoes and chili peppers. Usually people serve this with bake, which is fried dough. It's my absolute favorite food; I could eat it every day for a month.

Do you ever get nervous when you sing or play music?

I get nervous all the time when I'm about to sing or play music. It's a normal thing and nothing to be ashamed about. I usually try to make friends with my nerves—to treat them as a part of me rather than something to get rid of. I think of it like this: my nerves and I will play this show together. And even if we make mistakes, we'll still have fun and everything will be alright.

Where is your favorite place that you've sung/played music? Tell us what that was like.

I played in Carnegie Hall in New York City a few years ago! I played with a band; we had acoustic bass and electric guitar. It was so fun to be on the big stage with my friends, playing the songs I wrote. I'd do it again anytime!

Lesson 1: Learning “John Henry”

Aim: How can we understand how music tells a story while learning to sing the folk song “John Henry?”

Summary: Students learn and sing “John Henry” while understanding how music can be used to tell a story.

Materials: Musical Explorers online audio

Standards: GA: MK-2GM.1, MK-2GM.6, MK-2GM.7, MK-2GM.9, MK-2GM.10 SC: GM.PR.NL-AH.3, GM.RE.NL-AH.6, GM.RE.NL-AH.7, GM.CN.NL-AH.8, GM.CN.NL-AH.9

Vocabulary: ballad, folk tale, lyrics, oral tradition, steady beat

Sing “John Henry”

- Listen to Kaia sing the song “John Henry,” **Track 1.1**. “John Henry” is a type of song called a **ballad**. A ballad is a story that is set to music.
 - *Ask students to pay attention to the words of the song. Do they notice Kaia repeating anything?*
 - *Kaia repeats the last phrase of every verse. Listen to Kaia and sing with her when she repeats a phrase.*

Ham-mer's gon - na be the death of me (Lord, Lord) Ham-mer's gon - na be the death of

me Ham-mer's gon - na be the death of me

Oral Tradition and Folk Music

Folk musicians often learn songs from other people in their family or community. This is called an **oral tradition**. The songs are passed down from generation to generation and are learned “by ear.” Often, these songs are so old that we don’t know who originally wrote the song. Ask students if they have learned any songs from someone in their family or community. Discuss as a class to connect their experiences to the meaning of oral tradition. What makes it folk music?

“John Henry” is based on a **folk tale**. A folk tale is a story that is passed down through oral tradition. Just like folk music, it is passed from generation to generation. John Henry was an African-American folk hero who was famous for hammering steel to construct a railroad tunnel. He was placed in a contest against a steam-powered hammer and he won!

“John Henry”

*When John Henry was a little baby, he was sitting
on his papa’s knee.*

He picked up a hammer and a little piece of steel;

*Saying, “Hammer’s gonna be the death of me,
Lord, Lord.*

Response:

*Hammer’s gonna be the death of me
Hammer’s gonna be the death of me.”*

The captain said to John Henry

“I’m gonna bring that steam drill around.

Gonna bring that steam drill out on the job.

Gonna whip that steel on down, down, down.

Response:

Whip that steel on down.

Whip that steel on down.”

John Henry told his captain,

“A man ain’t nothin’ but a man,

But before I let your steam drill beat me down,

I’d die with a hammer in my hand, hand, hand.

Response:

I’d die with a hammer in my hand

I would die with a hammer in my hand.”

Now the man that invented the steam drill

He thought he was mighty fine,

But John Henry made fifteen feet;

The steam drill only made nine.

Explore the Lyrics in “John Henry”

- **Lyrics** are the words to a song.
 - *How do the lyrics help to tell John Henry’s story?*
- Using the graphic organizer on **SG 9**, use words and pictures to summarize the folk tale of John Henry.

Explore Steady Beat in “John Henry”

- Listen to John Henry again. Ask students to clap their hands or tap their legs as they listen to the song. Explain to students that the steady pulse they feel in music is the **steady beat**.
- Ask students if they can find the steady beat in “John Henry.”
- Using rhythm sticks or pencils, tap the steady beat. You can further explore steady beat by discussing how a steel driver like John Henry would have kept a steady beat while hammering steel. Students can even pretend that the sound of the pencils/rhythm sticks are hammers.

Response:

That steam drill only made nine.

John Henry hammered in the mountain

And his hammer was striking fire.

He worked so hard, he broke his poor heart.

And he laid down his hammer and he died.

Response:

He laid down his hammer and he died.

John Henry had a little woman.

Her name was Polly Ann.

When John Henry got sick and went to his bed.

Polly Ann drove steel like a man.

Response:

Polly Ann drove steel like a man.

Well, every Monday morning

When the bluebirds start to sing.

You can hear John Henry for a mile or more.

You can hear John Henry’s hammer ring.

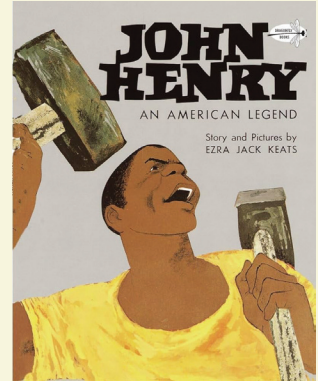
Response:

You can hear John Henry’s hammer ring.

You can hear John Henry’s hammer ring.

Literacy Link: *John Henry: An American Legend*

Ezra Jack Keats tells the story of John Henry and the steam drill, as well as other tales of the folk hero.



Creative Extension: Write Your Own Tall Folk Tale

Tall tales are a part of American folk literature. The tales and songs they inspired were often sung around a campfire at the end of long, hard work days. They were orally passed along and changed depending on who was telling or singing the story. The instruments that accompanied them were string instruments that could be easily transported to where the work was, such as banjo, fiddle, and guitar. The song “John Henry” is based on a real person(s), but has exaggerated ideas along with factual ones. The people featured in tall tales often become larger than life with unbelievable elements mixed with facts. As a class or individually, use **SG 10** to write a tall tale.

- *Who is your main character?*
- *What does your character look like?*
- *What is the problem in the story? What is the solution?*
- *Describe your character.*
- *What are the ideas/traits that you can exaggerate?*

Sing More Folk Songs!

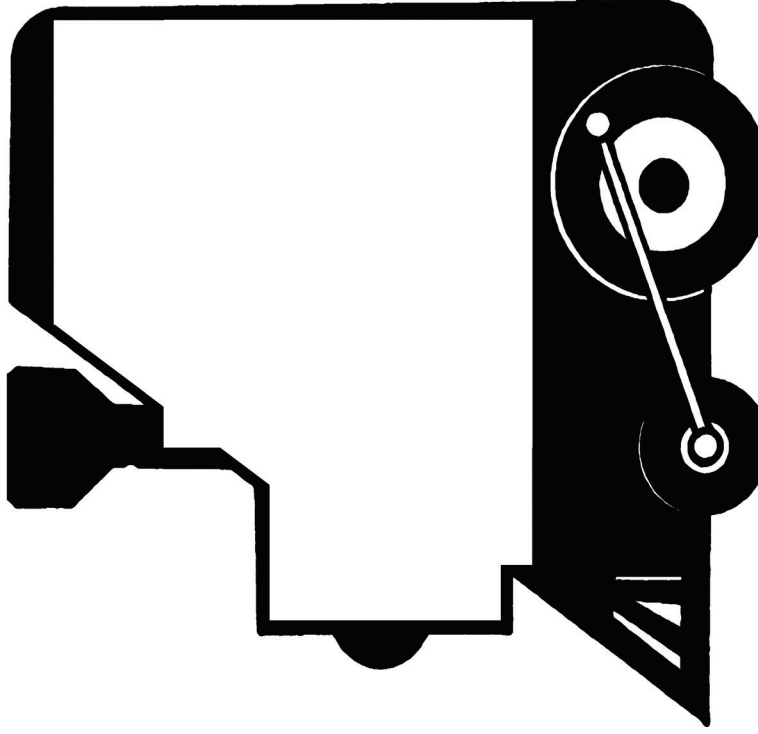
Many traditional children’s songs are folk songs, including “Froggy Went A-Courtin’,” “She’ll be Comin’ Round the Mountain,” “The Bear Went Over the Mountain,” “I’ve Been Working on the Railroad,” and “Oh Susanna.” Like Kaia’s songs in this unit, many of the songs come from West Virginia and have similar themes, including mountains, railroads, and working.

Musical Word Wall

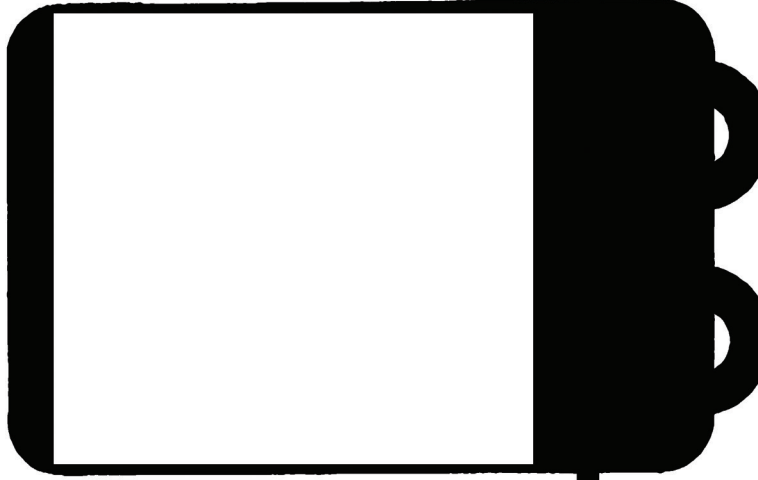
Add **ballad**, **folk tale**, **lyrics**, **oral tradition**, and **steady beat** to the Musical Word Wall.

Tell the Story of John Henry

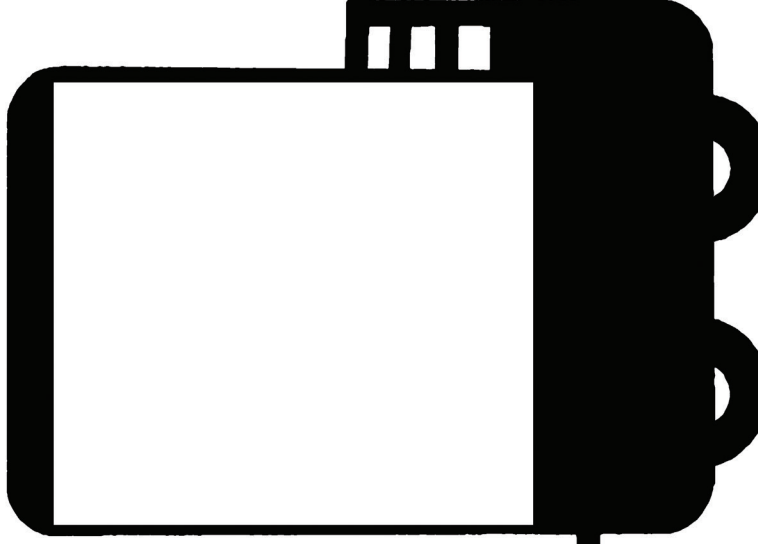
Beginning



Middle



End



What happened first?

What happened next?

What happened last?

Write Your Own Tall Tale

Title

Characters

Setting

Important Events

Problem

Solution

Lesson 2: Learning “Freight Train”

Aim: How can we learn about the folk singer Elizabeth Cotten through the song “Freight Train”?

Summary: Students explore melody and banjo through the folk song “Freight Train.”

Materials: Musical Explorers online audio

Standards: GA: ESGMK-2.PR.1 , ESGMK-2.

RE.1,ESGMK-2.RE.2, ESGMK-2.CN.1,ESGMK-2.CN.2, ESGMK-2.RE.3 SC: GM.PR.NL-AH.3, GM.RE.NL-AH.6, GM.RE.NL-AH.7, GM.CN.NL-AH.8, GM.CN.NL-AH.9

Vocabulary: banjo, clawhammer technique, melody

Learn the Melody of “Freight Train”

- Listen to Kaia sing “Freight Train,” **Track 1.2**.
- Learn the first verse of the song.
- Each verse of the song has the same **melody**. A melody is the tune of the song, the part that you can hum along to.

Freight train, freight train run so fast— Freight train freight train run so fast—

5 Please don't tell what train I'm on They won't know where I'm goin'

“Freight Train”

*Freight train, freight train, run so fast
Freight train, freight train, run so fast
Please don't tell what train I'm on
They won't know what route I'm going*

*When I'm dead and in my grave
No more good times here I crave
Place some stones at my head and feet
Tell them all I've gone to sleep*

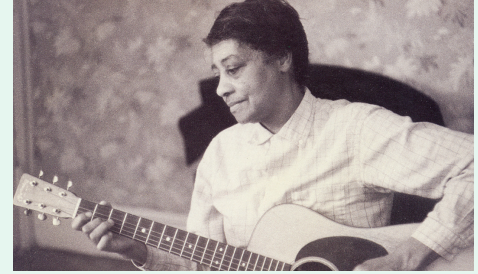
*When I die, oh bury me deep
Down at the end of old Chestnut Street
Place the stones at my head and feet
And tell them all I've gone to sleep*

*When I die, oh bury me deep
Down at the end of old Chestnut Street
So I can hear old Number Nine
As she goes rolling by*

*Freight train, freight train, run so fast
Freight train, freight train, run so fast
Please don't tell what train I'm on
They won't know where I'm going*

Learn About Elizabeth Cotten

Elizabeth Cotten was born in 1895 in Chapel Hill, North Carolina. As a child, she would borrow her brother's banjo and guitar while he was working. Most stringed instruments (such as guitars) are made for people who are right-handed—the left hand is used to change the pitch of the strings, while the right hand strums or picks. However, since Elizabeth Cotten was left-handed, she taught herself how to play both the banjo and guitar upside down, with the higher strings on top and the lower strings on the bottom.



She dropped out of school at age 9 to work in the household of a white family. Eventually she saved enough money to buy her first guitar for \$3.75.

When she was a girl, she and her brother would chop wood and play by the railroad tracks near their home. She and her brother would sing made up songs while working and playing. She wrote “Freight Train” when she was twelve years old, inspired by the trains on the tracks. She recorded the song when she was much older (age 62), when her own children had grown up. She started performing all over the country at folk music festivals, and won a Grammy Award in 1985 at the age of 90.

Compare Elizabeth and Kaia

- Using the resources available at Smithsonian Folkways, show your students a video of Elizabeth Cotten singing “Freight Train.” Notice how she picks the higher strings with her thumb.
- Show your students the video of Kaia singing “Freight Train.”
 - *How does Kaia’s version of “Freight Train” sound the same as Elizabeth Cotten’s? How does it sound different?*

Explore the Banjo in American Folk Music

- While different regions in the United States have their own folk music traditions, Kaia often sings a style of folk music that comes from the region known as Appalachia.
- This cultural region includes both North Carolina, where Elizabeth Cotten is from, and West Virginia, where Kaia went to college and studied folk songs.
- Use **SG 11** to show a map of the Appalachian Mountain region.
- Elizabeth Cotten played guitar. Another instrument used in American folk music is the **banjo**.
- The banjo, originally a fretless instrument made from a gourd, came from West Africa, when enslaved Africans were brought to North America through the Caribbean.
- The banjo used in old-time/American folk music is typically a 5-string model with an open back.
- Using **SG 12**, each student can color/design their own banjo just like Kaia’s.
- Kaia plays the banjo in the clawhammer style, which is often the technique used in old-time/American folk music. Watch Kaia explain and perform on her banjo with the **clawhammer technique** on savannahmusicfestival.org/musicaexplorers.

Trains figure prominently in American music of the late 19th and early 20th centuries. Trains were an exciting part of life in many towns—before most people had cars, they could ride a train to different cities and different states. Trains coming into town brought new and different people, sometimes from far away.

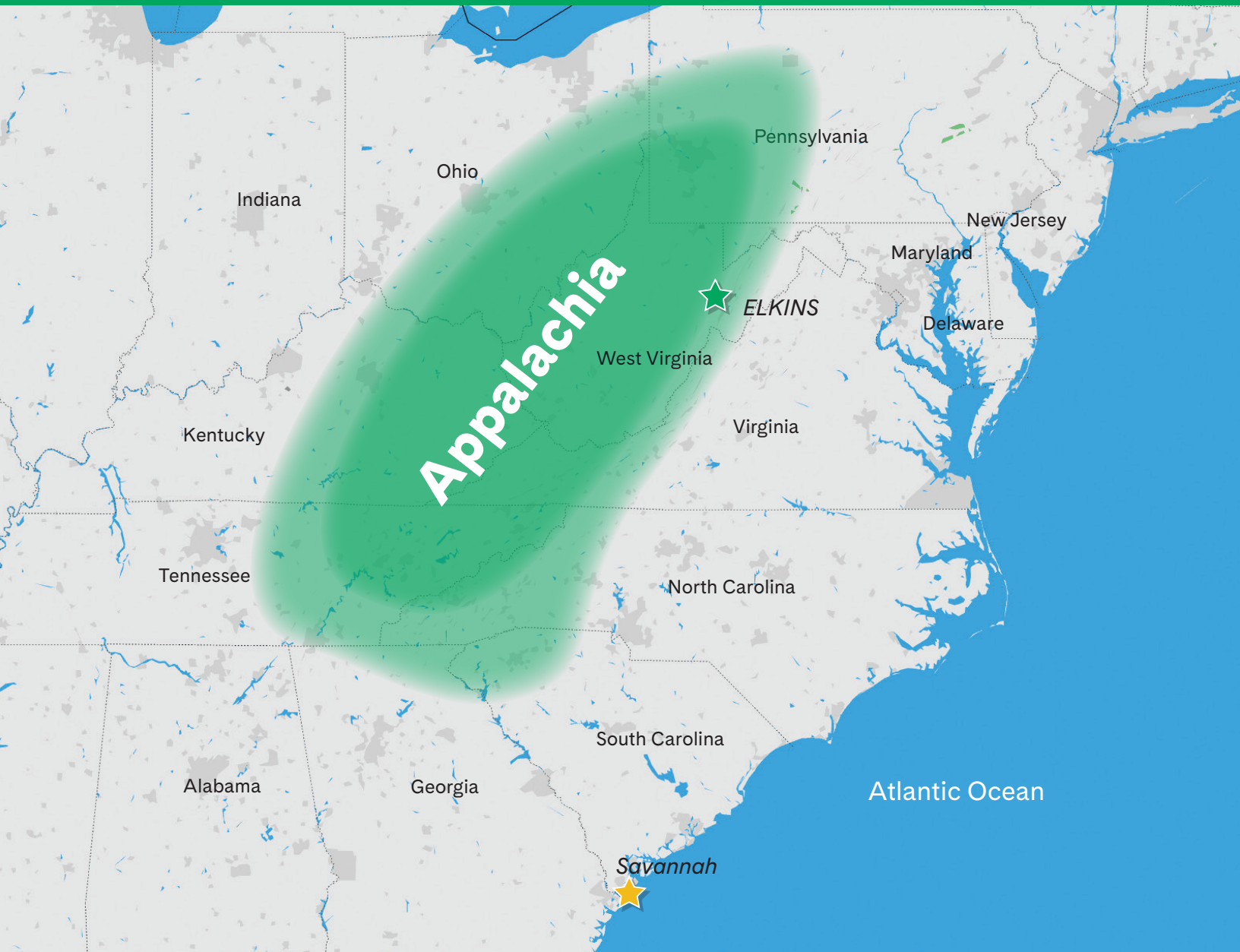
Read more about trains with these children’s books:

- *Freight Train* by Donald Crews
- *Shortcut* by Donald Crews
- *Locomotive* by Brian Floca
- *I Dream of Trains* by Angela Johnson
- *Train Song* by Diane Siebert



Musical Word Wall

Add **banjo**, **clawhammer technique**, and **melody** to the Musical Word Wall.



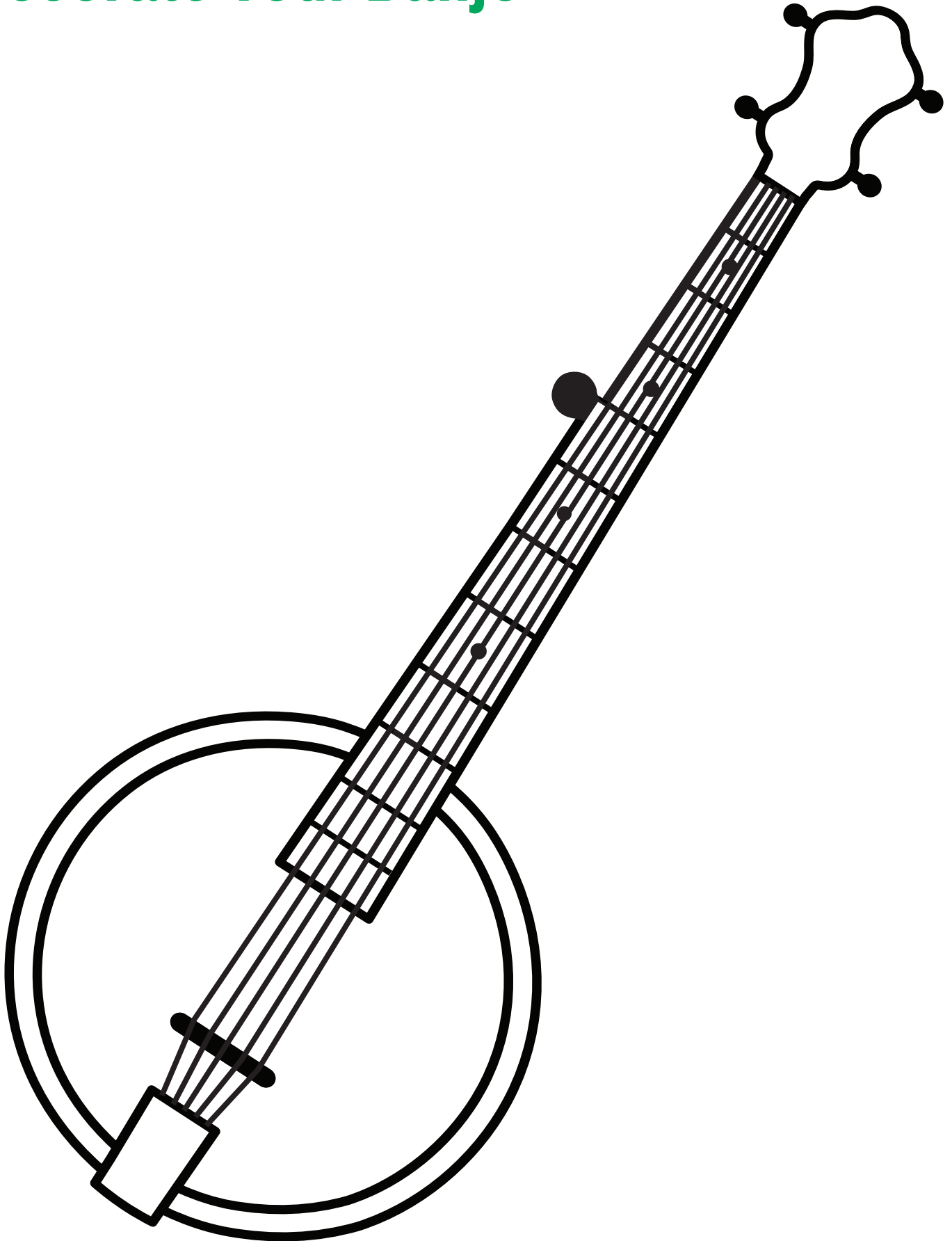
Learn About Appalachia

While different regions in the United States have their own folk music traditions, Kaia often sings a style of folk music that comes from the region known as Appalachia. This cultural region includes both North Carolina where Elizabeth Cotten is from, and West Virginia where Kaia studied folk songs. This area of the country is named after the Appalachian Mountain Range which stretches from our home state of Georgia all the way north to Canada! Have you ever seen the Appalachian Mountains?



Photo: Appalachian Mountains by WendyOlsenPhotography/Getty Images Signature.

Decorate Your Banjo



Country with Anders

Tradition and Artist Overview

Country music was categorized in the southern United States in the 1920s. It has roots in blues and the folk music of southern Appalachia. The advent of commercial radio in the 1920s meant that the music people played, sang, and wrote for their own entertainment could be broadcast to a larger population. Radio broadcasts, such as the Grand Ole Opry, which began in 1925 and is still being broadcast today, has been a large contributor to country music's popularity. Bristol, Tennessee is considered to be the "Birthplace of Country Music," based on the Bristol recording sessions in 1927 that made artists like Jimmy Rodgers and The Carter Family famous across the nation.

The tradition continues to evolve as it is influenced by current events, and the individual artists themselves. Some music historians have broken down country music into generations as it evolves with influences from those musicians who came before, popular culture, and the individual artists themselves. Country music continues to be influenced by other traditions including pop, rock 'n' roll, R&B, and hip hop.

Anders is a singer/guitarist/songwriter who lives in Savannah, Georgia. He has been performing on and off for more than 20 years, in his words, "narrowly escaping success" several times. After growing up in Lansing, Michigan, he lived in New York City and Nashville, Tennessee before settling in the Savannah area. He has released several albums and played in countless honky-tonks and nightclubs.

Learn More!

Direct links to resources can be found at savannahmusicfestival.org/musicaexplorers.

Reading:

- *Country Music, U.S.A. (Third Revised Edition)* by Bill C. Malone and Jocelyn Neal
- *Coal Miner's Daughter* by Loretta Lynn
- *Black Country Music: Listening for Revolutions* by Francesca T. Royster

Listening:

- Beyoncé, "AMERICAN REQUIEM"
- Charley Pride, "Mountain of Love"
- Dolly Parton, "Coat of Many Colors"
- Johnny Cash, "I Walk the Line"
- Linda Martell, *Color Me Country*
- Loretta Lynn, "Coal Miner's Daughter"
- Ray Charles, *Modern Sounds in Country and Western Music*

Additional Teaching Resources:

- Country Music Hall of Fame "Teacher Resources"
- *Country Music: A Film by Ken Burns* (Public Broadcasting Service)
- *Dolly Parton's America* podcast (WNYC Radio)

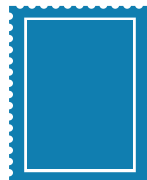
Meet Anders!



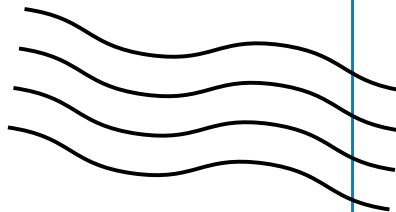
Dear Musical Explorers,

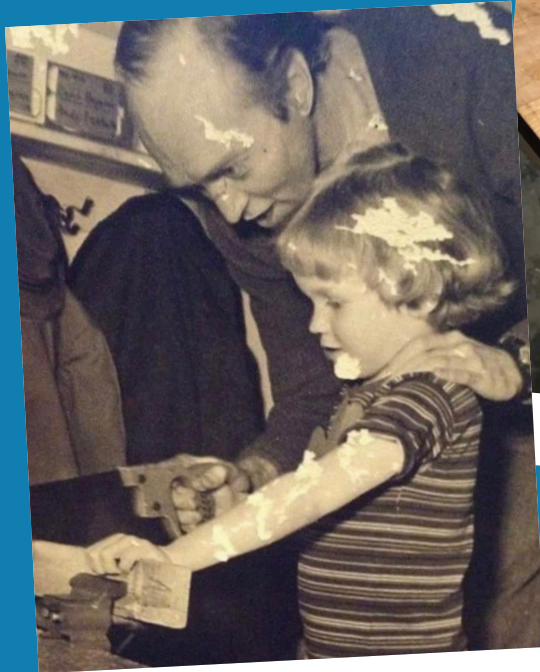
My name is Anders! I play guitar and sing, mostly country, but I like blues and rock 'n' roll too. I started when I was 12 years old. When I was 14 I started to play professionally. I still had to go to school though, so I only played part-time. I love playing music because it makes people happy and that makes me happy! I have played in lots of places and I hope I get to keep doing it for a long time. And I hope you get to play some music so we can make each other happy.

Your friend,
Anders

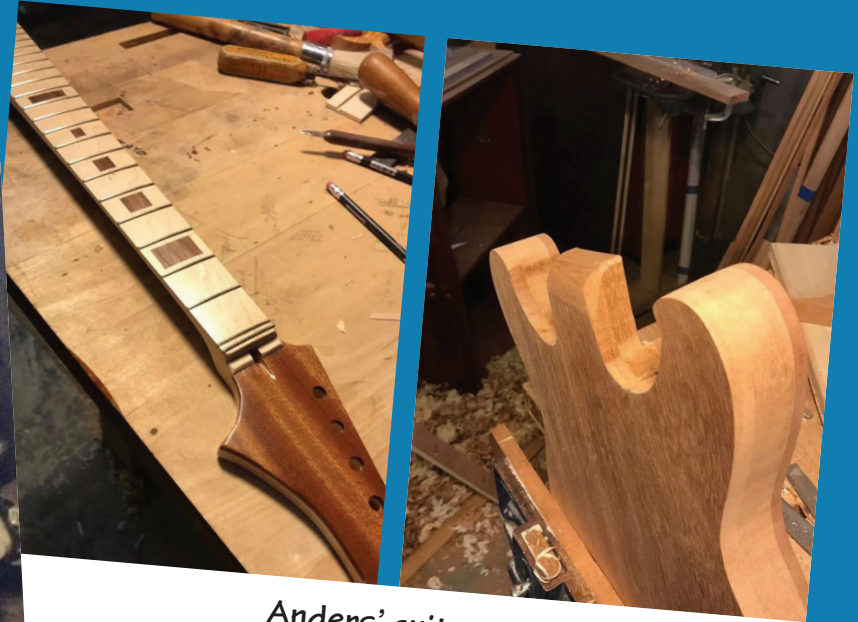


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Savannah, GA 31401





Anders



Anders' guitars

We Asked Anders...

What do you like to do besides sing?

Well, I am a cabinet-maker by trade. I like making cabinets, and I love playing guitar, so it was inevitable that I start making guitars too. I've been building guitars for about four years. I've built them for my friends and myself. I keep getting better at making them, and now most of the guitars that I play are ones that I have made!

What is one of your favorite memories as a kid?

Roasting marshmallows outside in the snow! I grew up in Michigan, where it snows a lot. When it snows that much, you can't let it keep you from being outside, or else you would never do anything fun. My sister and I used to go hiking with our family in the winter, and we would always build a bonfire and bring a bag of marshmallows with us.

Who taught you about country music?

When I was young, my mother used to listen to country music when we were driving in the car. Willie Nelson was one of my first favorite musicians. Later on, I learned country music from other musicians in bands I was playing with.

Where are some of your favorite places to travel?

Anywhere! I was recently in Europe with my family. There are many places I have yet to visit though. I even lived in Australia around so many amazing animals! They have over 700 song birds; my favorite is the fairy wren.

Lesson 1: Learning “Five Feet High and Rising”

Aim: How do the musical elements of modulation, verse and lyrics tell a story in “Five Feet High and Rising?”

Summary: Students are introduced to country music and recognize how modulation between verses is used to visualize lyrics in “Five Feet High and Rising.”

Materials: Musical Explorers online audio

Standards: GA: 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: MK-2GM.6 MK-2GM.9 MK-2GM.10

Vocabulary: modulation, verse

Discuss Country Music

- Ask students as a full class or in pairs:
 - *What can you tell me/each other about country music?*
 - *Who are some country singers/bands/songs that you have heard of?*
 - *If you are familiar with country music, how would you describe it? Where have you heard it/seen it?*
 - *What kinds of instruments might Anders’ band play?*
- Watch Anders perform “Five Feet High and Rising” on savannahmusicfestival.org/musicaexplorers.

Explore the Lyrics in “Five Feet High and Rising”

- “Five Feet High and Rising” is the true story of a storm and the flooding thereafter. Discuss the lyrics with your students.
 - *What kind of place is Anders singing about? Is it in the city or country? How can you tell?*
- “Five Feet High and Rising” is a ballad. Remind students that a ballad is a story that is set to music. Each verse of the song tells a different part of the story.
 - *Turn to a partner and explain in your own words what is happening in this song.*
 - *Do you know any other songs that are based on a real event?*

Explore Modulation in “Five Feet High and Rising”

- There are four **verses** in this song. The verses tell the story of a song. Each verse has the same melody but different lyrics.
- In “Five Feet High and Rising” there is a musical change between each verse. Play **Track 2.1** and ask your students if they can hear the musical change.
 - *What change do you hear in the music?*
 - *We are going to listen to the song again. When you hear the change, raise both hands over your head.*
- The song is getting higher with each verse. When all of the notes of a song get higher or lower, that is called **modulation**.
- Listen to the song again and use body movements to show all the modulations:
 - First verse: students put their hands on their knees
 - Second verse: Hands on hips
 - Third verse: Hands on shoulders
 - Fourth verse: Arms stretched overhead

“Five Feet High and Rising”

Verse 1

How high’s the water, mama?
 Two feet high and risin’
 How high’s the water, papa?
 Two feet high and risin’
 We can make it to the road in a homemade boat
 That’s the only thing we got left that’ll float
 It’s already over all the wheat and the oats,
 Two feet high and risin’

Verse 2

How high’s the water, mama?
 Three feet high and risin’
 How high’s the water, papa?
 Three feet high and risin’
 Well, the hives are gone,
 I’ve lost my bees
 The chickens are sleepin’
 In the willow trees
 Cow’s in water up past her knees,
 Three feet high and risin’

Verse 3

How high’s the water, mama?
 Four feet high and risin’
 How high’s the water, papa?
 Four feet high and risin’
 Hey, come look through the window pane,
 The bus is comin’, gonna take us to the train
 Looks like we’ll be blessed with a little more rain,
 Four feet high and risin’

Verse 4

How high’s the water, mama?
 Five feet high and risin’
 How high’s the water, papa?
 Five feet high and risin’
 Well, the rails are washed out north of town
 We gotta head for higher ground
 We can’t come back till the water comes down,
 Five feet high and risin’
 Well, it’s five feet high and risin’

Creative Extension: Use Music to Create a Scene

Choose one of the weather scenes from **SG 15**, or create your own. Use the tune of “Five Feet High and Rising” when adding musical ideas. Recall how Anders used high & low to help set the scene in “Five Feet High and Rising.” Now it is your turn to try some musical opposites to see which ones help tell your weather story.

- Draw your weather scene and share while you sing/recite your new version of “Five Feet High and Rising.”
 - *How did listening to the music help you visualize the scene?*
- Follow along with teaching artist Shanna on savannahmusicfestival.org/musicaexplorers.

Musical Word Wall

Add **modulation** and **verse** to the Musical Word Wall.

Create a Scene with Music

Choose one of the weather scenes below, or create your own. Use the tune of the “Five Feet High and Rising” when adding musical ideas. Now it is your turn to try some musical opposites to see which ones help tell your weather story. Below are some ideas to try. Feel free to try other ideas too!

Weather Scenes

Ninety-five & sweltering

It’s snowing in Georgia

It’s just right at

[school name]

Or choose your own!

Musical Opposites

smooth & bouncy

fast & slow

low & high

loud & soft

Or choose your own!

Lesson 2: Learning “Beauty and Magic”

Aim: How are music and lyrics combined to convey emotion?

Summary: Students learn “Beauty and Magic,” explore the differences between two versions of the song, and analyze the meaning of the lyrics.

Materials: Musical Explorers online audio

Standards: GA: ESGMK-2.CR.2, ESGMK-2.CR.3, ESGMK-2.PR.1, 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-2.3, MGK-2.6, MGK-2.7, MGK-2.8, MGK-2.9

Vocabulary: composer, guitar

Sing “Beauty and Magic”

Anders not only sings country songs by other musicians—he is also a **composer**. A composer is someone who writes music.

- Listen to “Beauty and Magic” Acoustic, **Track 2.2**.
- Learn to sing the verse. In each verse the music stays the same but the words change to tell the message of Anders’ song.



Why Anders Wrote This Song

“I wrote this piece in the summer of 2020, when the pandemic was going on and it seemed like everything was going wrong. The whole world seemed to be on fire. I wrote this song to remind myself that there are always good and beautiful things if you look for them. I really believe that’s true.”

“Beauty and Magic”

*There is beauty and magic in this world
There is beauty and magic in this world
There’s a song in the wind everybody gon’ sing
There is beauty and magic in this world*

*There’s a place for everybody here
There’s a place for everybody here
For the weak and the strong, for the righteous
and the wrong
There’s a place for everybody here*

(Brothers and sisters!)

*There is tenderness and kindness in this world
There is tenderness and kindness in this world
If you seek you will find, in your heart and mine
There is tenderness and kindness in this world*

(Repeat first verse)

Explore the Lyrics to “Beauty and Magic”

- Read the lyrics, the words to the song, to “Beauty and Magic” aloud to your students and have them reflect on meaning.
 - *What is the overall emotion or feeling in the lyrics to this song?*
 - *What kind of world is Anders describing?*
- Anders uses many word pairs that are the same or opposite to describe the world, can you think of some other word pairs that could go in this song?
- Using **SG 16**, add some word pairs to create new lyrics to “Beauty and Magic.”
- Sing the new lyrics with Anders, using “Beauty and Magic” Instrumental, **Track 2.3**, or the sing-along video! This can be done as a class or individually.

Compare and Contrast Two Versions of “Beauty and Magic”

- Anders recorded two different versions of “Beauty and Magic.” Version 1 features Anders playing the acoustic guitar. Version 2 was recorded with Anders’ full band, including electric guitar, drums and electric bass.
- Listen again to “Beauty and Magic” Acoustic, **Track 2.2**.
 - *How does this version make you feel? What about the music makes you feel that way?*
 - *How would you/show us how you might move to this music?*
- Listen to “Beauty and Magic” Full Band, **Track 2.4**.
 - *How does this version make you feel? What about the music makes you feel that way?*
 - *How would/show us how you would move to this music?*
- Compare and contrast the two versions. Some areas to explore include melody, lyrics, instrumentation, tempo, and steady beat.
 - *What is the same in the two versions?*
 - *What is different between the two versions?*
 - *How might these differences give the same words a different mood?*

Move and Groove Together with Line Dancing

It is difficult to define where line dancing originated because it shares ideas and influences from many different dance traditions, including folk dance, social dance, square dance, disco, and hip-hop. These dances accompany many different musical traditions. Line dances are sometimes associated with specific songs, but they often can be interchanged. They are meant to be done in a group and encourage participation! Many of the dances have been paired with many country music songs. Some well-known line dances are:

- “The Git Up,” choreographed by Blanco Brown
- “The Electric Slide,” choreographed by Richard L. “Ric” Silver
- “The Cupid Shuffle,” choreographed by Bryson Bernard
- “The Cha Cha Slide,” choreographed by DJ Casper
- “The Chicken Dance,” choreographed by Werner Thomas
 - *What are some line dances that you know or have seen before? Where did you see them? How did you learn them?*
 - *Can you teach the class, or a partner, some line dance steps?*

Moving to “Beauty and Magic”

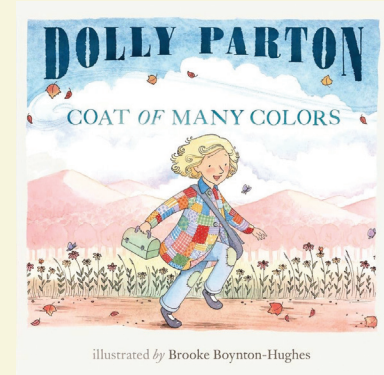
- Have students stand in a front facing line.
- Learn a basic line dance step.
 1. Grapevine to the R (one time)
 2. Grapevine to the L (one time)
 3. Use a count of 4 to quarter turn and change direction
 4. Start over in the new direction
- Modify to accommodate students by choosing only one step to try or taking out the direction change.
- After they have learned the steps, invite students to add their own arm movements or claps.

Creative Extension: Decorate Your Own Guitar

Many different instruments can be heard in country music. Anders shared with us that he not only plays **guitar**, but he makes them as well. Country music artists often decorate their guitars and guitar straps to share something special about them to the audience (e.g., favorite color, band name, special symbol). On **SG 17** learn the parts of the guitar, and decorate in a way that tells something special about yourself.

Literacy Link: *Coat of Many Colors*

Dolly Parton tells the story of a young girl who finds beauty and her mother’s love in scraps of fabric.



Musical Word Wall

Add **composer** and **guitar** to the Musical Word Wall.

Write Your Own Lyrics

Use the boxes to think of word pairs that describe your beautiful world.

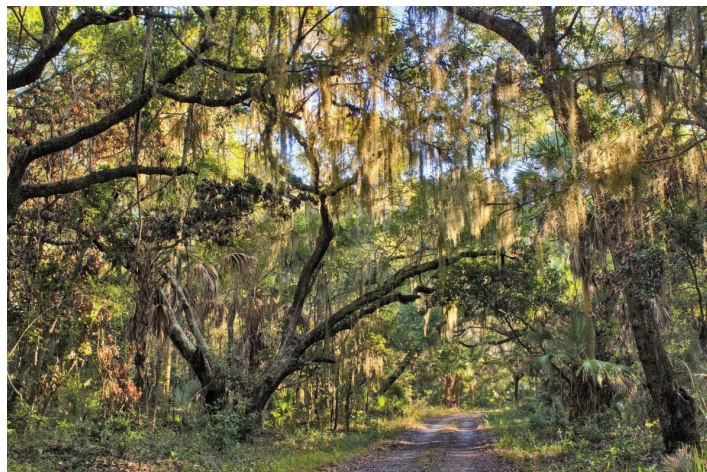
Now add your word pairs to the blanks below to create your own verse of “Beauty & Magic.”

There is _____ and _____ in this world.

There is _____ and _____ in this world.

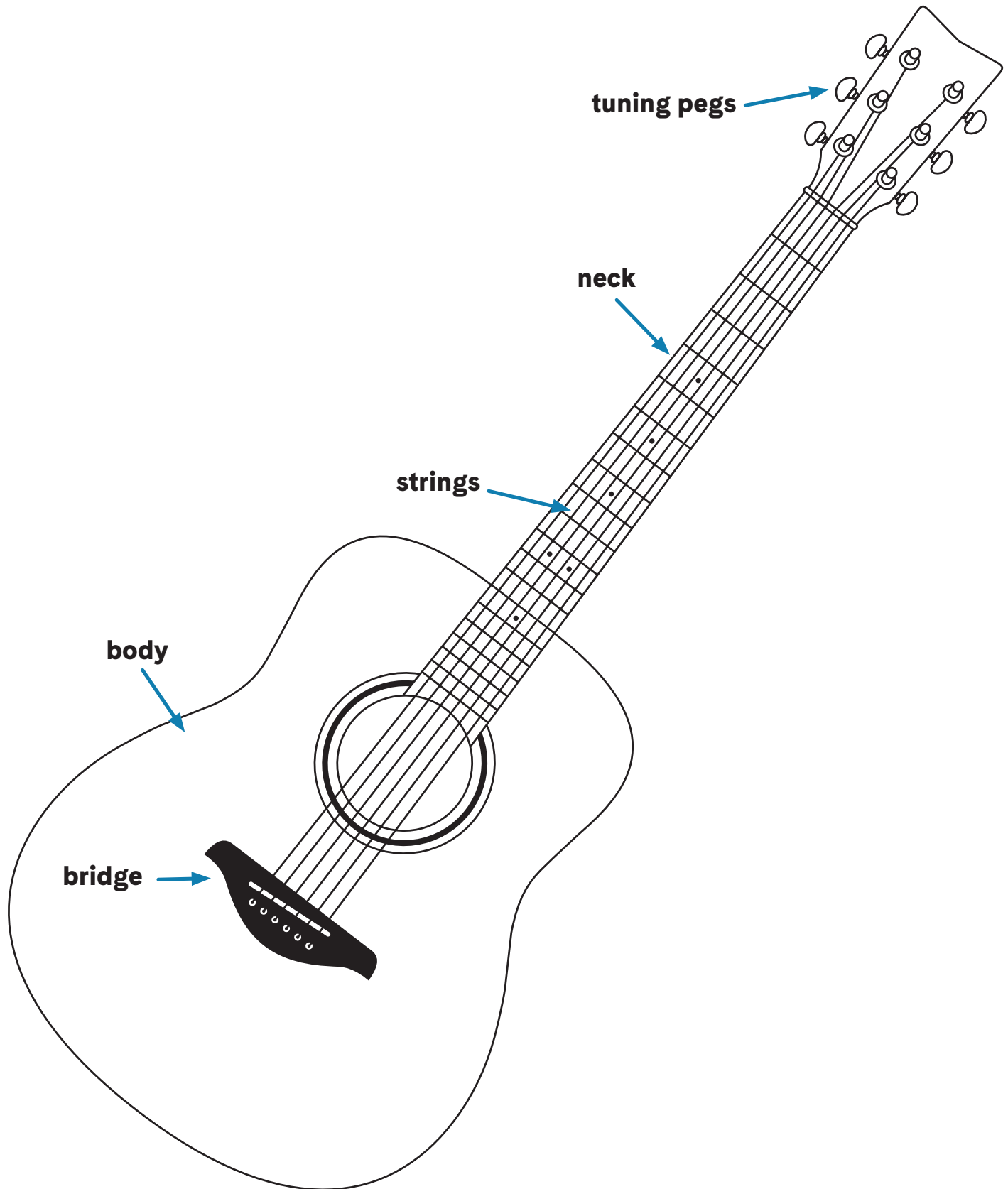
There’s a song in the wind, everybody sing.

There is _____ and _____ in this world.



Decorate Your Own Guitar

Decorate and color the guitar below to share something special about you!



Jordanian Folk with Farah

Tradition 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 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.

Learn More!

Direct links to resources can be found at savannahmusicfestival.org/musicaexplorers.

Reading:

- *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

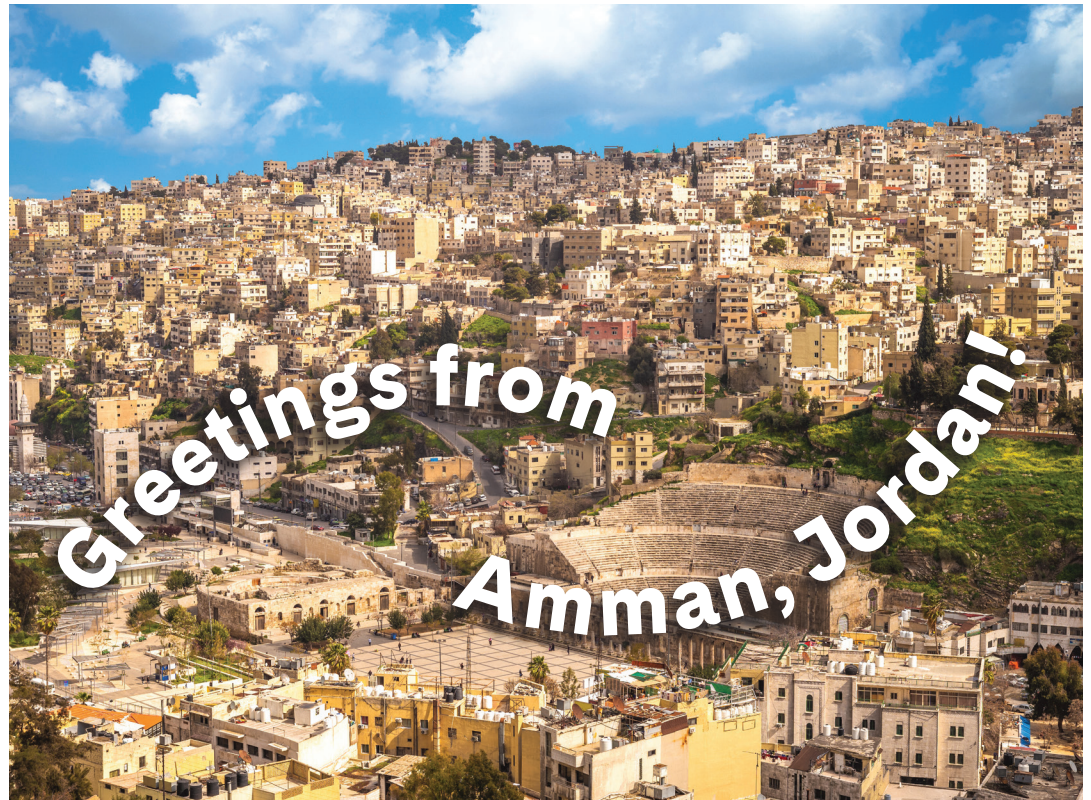
Listening:

- Visit farahsiraj.com to hear more of Farah's music.
- Farah's YouTube Channel
- Folk songs from Jordan: Bedouin songs, wedding songs, songs from Aqaba
- Maysoon Al Sanaa'
- Bedouin Samer and Dahieh poetry singing
- Jordanian Dabka

Additional Teaching Resources:

- The Smithsonian's National Museum of Asian Art's online collection of Arts of the Islamic World.

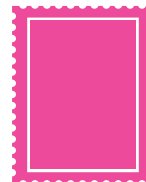
Meet Farah!



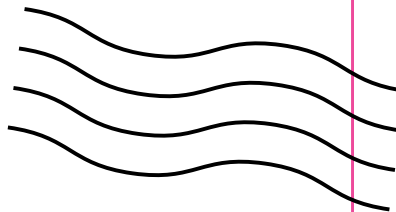
Marhaba!

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 Savannah Music
Festival
200 E. Saint Julian St.
Savannah, GA 31401





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 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 music 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 online audio

Standards: GA: MK-2GM.1, MK-2GM.6, MK-2GM.7, MK-2GM.9, MK-2GM.10 SC: GM.PR.NL-AH.3, GM.RE.NL-AH.6, GM.RE.NL-AH.7, GM.CN.NL-AH.8, GM.CN.NL-AH.9

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, **Track 3.1**.
- Learn the lyrics using “Ya Aroos il-Bahr” chorus pronunciation, **Track 3.2**.
- Sing the chorus using “Ya Aroos il-Bahr” chorus, **Track 3.3**.

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”
[original lyrics]

*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 ahibik dom*

“You Are the Bride of the Sea”
[translated lyrics]

*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*

Wi madam il moj ibtijri
 Rah ahibik yom zod ‘an yom
 Wi madam il moj ibtijri
 Rah ahibik yom zod ‘an yom

(Chorus)

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)

And as long as the waves are in motion
 I will love you day after day
 And as long as the waves are in motion
 I will love you day after day

(Chorus)

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)

*This chant is performed by fisherman hoisting the anchors from the sea.

Explore Rhythmic Layers in “Ya Aroos il-Bahr”

- In “Ya Aroos il-Bahr,” the eight-beat rhythmic pattern is built from two rhythms layered together; in music we call this **rhythmic layers**.
- Explain that rhythm is the pattern of sound and silence.
- Learn to clap the first rhythm using **Track 3.4** and the second rhythm using **Track 3.5**.

- Notice where there are sounds and where there are silences or **rests** in each rhythm.
- Notice how the two rhythms come together on the first beat.
- Notice how they complement each other, so when they are played together there are no silent beats.
- As a class, clap each of the rhythms along with the full rhythm, **Track 3.6**.
- Play “Ya Aroos il-Bahr” **Track 3.1** again, this time dividing the class in two and having each group perform one of the rhythms.

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 unit on savannahmusicfestival.org/musicaexplorers.
- 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 **SG 20**, 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 _____

_____	_____
_____	_____
_____	_____

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

Aim: How is dance used Jordanian folk music?

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

Materials: Musical Explorers online audio

Standards: GA: MK-2GM.1, MK-2GM.6, MK-2GM.7, MK-2GM.9, MK-2GM.10 SC: GM.PR.NL-AH.3, GM.RE.NL-AH.6, GM.RE.NL-AH.7, GM.CN.NL-AH.8, GM.CN.NL-AH.9

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 a 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” **Track 3.7** to hear the full song.
- Learn the lyrics to the chorus using “Reedaha” / “Ya Khayal il Zarga” chorus pronunciation, **Track 3.8**.
- Sing the chorus using “Reedaha” / “Ya Khayal il Zarga” chorus, **Track 3.9**.

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” [original lyrics]

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” [translated lyrics]

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 Farah’s demonstration video at savannahmusicfestival.org/musicaexplorers.
- 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

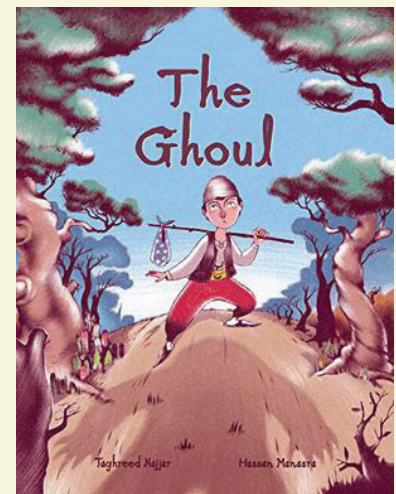
- Using **SG 21**, explore some of the different instruments that give Jordanian folk music its unique sound.

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 **SG 22** to introduce your students to Bedouin culture.

Literacy Link: *The Ghoul*

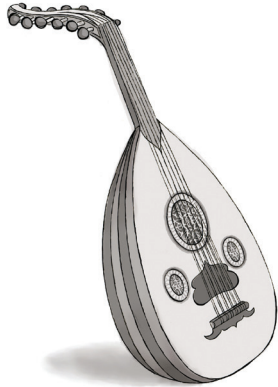
Taghreed Najjar's *The Ghoul* tells the story of Hasan, a young and courageous boy from a small village who decides to journey to a mountain to find the ghoul that's been disturbing the peace.



Musical Word Wall

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

Instruments of Jordan



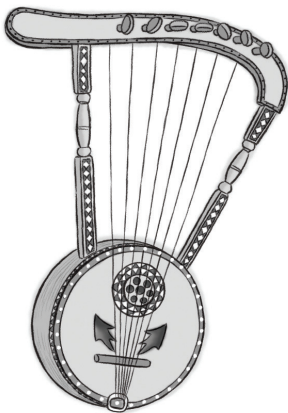
Oud

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.



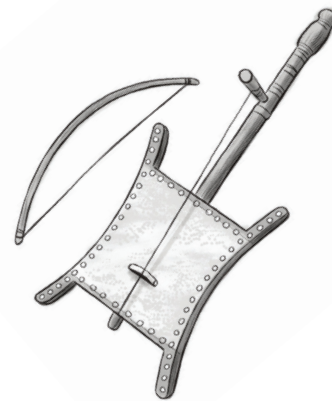
Daf

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.

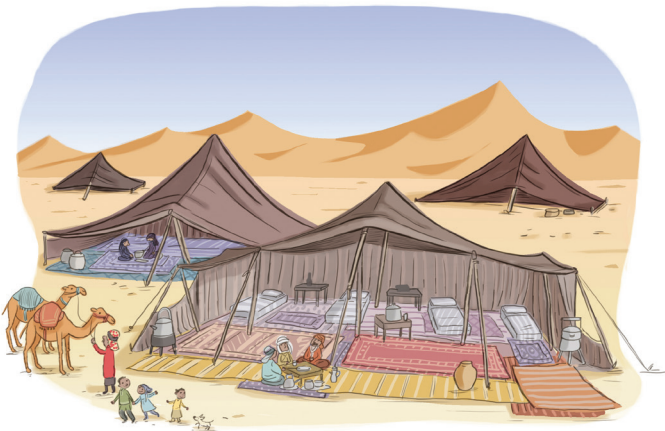
Discover Bedouin Culture



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.

Semester 1

Before the Concert

Review the three artists and their music.

- Look at **SG 5–6** 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 **SG 23**.

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 **SG 24–25**.
- Share your students' reflections by emailing them to education@savannahmusicfestival.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!



Sing!

Open your ears

Move



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.

Who Is Your Favorite Artist?

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

Dear _____,

Your friend,

Hip Hop with AJ

Tradition and Artist Overview

Hip hop is the latest iteration of black music in America. Its roots lie in the ancient traditions of the West African griot or storyteller, brought to the US during the trans-Atlantic slave trade. Enslaved Africans kept the oral traditions of song and poetry alive and created 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 (rhythm & blues), 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.

AJ uses his education in history and southern heritage to tell stories of Savannah and growing up in his music. His role as an educator and mentor is connected in his music where he strives to empower his listeners to find their own creativity and inspiration for positive change and personal expression.

Learn More!

Direct links to resources can be found at savannahmusicfestival.org/musicaexplorers.

Reading:

- *Can't Stop, Won't Stop: A History of the Hip Hop Generation* by Jeff Chang
- *Black Noise: Rap Music and Black Culture in Contemporary America* by Tricia Rose
- *The Hip Hop Family Tree (a comic book series)* by Ed Piskor
- *The Rose that Grew from Concrete* by Tupac Shakur

Listening:

- Fugees, "Fu-Gee-La"
- Afrika Bambaataa & The Soul Sonic Force, *Planet Rock*
- Chen Lo, "Alive"
- De La Soul, *Me Myself and I*
- OutKast, "B.O.B"
- Queen Latifah ft. Monie Love, "Ladies First"
- Eric B & Rakim, "I Know You Got Soul"
- Mos Def, "Umi Says"

Viewing:

- *Style Wars*, directed by Tony Silver
- *The Art of 16 Bars: Get Ya' Bars Up*, directed by Peter Spirer
- *Rubble Kings*, directed by Shan Nicholson
- *Nas: Time is Illmatic*, directed by One9

Additional Teaching Resources:

- The Hip Hop Classroom for lesson plans (flocabulary.com).
- "Teaching and Learning with Hip Hop Culture" in *Teaching Young Children*, Vol. 10, No. 2 (December/January 2017)
- Help students make their own beats (learningmusic.ableton.com).

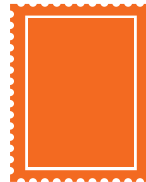
Meet AJ!



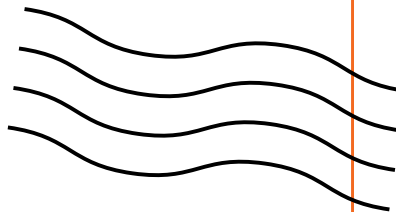
What's up Musical Explorers!

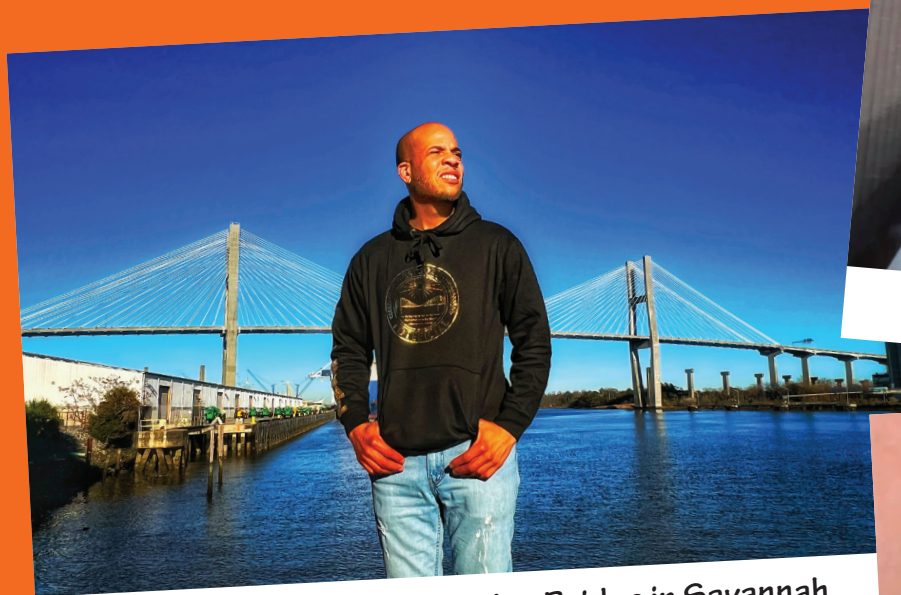
AJ here, also known by my stage name, Port SAVant. I grew up right here in Savannah, just like you! What can I say? I LOVE my city! The people, the vibes, the food, the music, the history... there is no city like "the 912." My music is all about giving people the opportunity to have fun, enjoy life, and be their best selves. So, let loose, stay hype, and get ready to crush my songs at the concert! It's going to be a blast!

Peace,
AJ



Musical Explorers
c/o Savannah Music
Festival
200 E. Saint Julian St.
Savannah, GA 31401





AJ in front of the Talmadge Bridge in Savannah



AJ at school



AJ

We Asked AJ...

Where did you grow up?

I grew up right here in Savannah, Georgia. My family moved around a bit, so I attended quite a few schools including White Bluff, Charles Ellis, Largo-Tibet, Derenne, Windsor Forest, and Savannah High, where I graduated from.

When was your first hip hop concert?

When I was in fourth grade, about 10 years old, me and my buddy went to the Civic Center in Savannah to a hip hop show with Run-D.M.C. and other hip hop artists.

What are some of your favorite things about hip hop?

Hip hop is a way to share important messages that can be personal or inspire and challenge what is happening in the world around us. I love that hip hop gives me a way to express my connection and pride to my Savannah community. Hip hop can also inspire others to “plug-in” to their own creativity. It evolves with every generation into different forms of expression that still lie within the culture of hip hop and I find that “hip”!

What do you like to do for fun?

I have lots of energy, so I like to do anything that keeps me active. I play football and tennis. I like to cook and play games, such as dominoes, with my students. I love history and studied it in college.

Lesson 1: Learning “Crush”

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

Summary: Students will learn the hook to “Crush” and learn about key elements in hip hop songs.

Materials: Musical Explorers online audio

Standards: GA: MK-2GM.1, MK-2GM.6, MK-2GM.7, MK-2GM.9, MK-2GM.10 SC: GM.PR.NL-AH.3, GM.RE.NL-AH.6, GM.RE.NL-AH.7, GM.CN.NL-AH.8, GM.CN.NL-AH.9

Vocabulary: B-Boys/B-Girls, graffiti, hook, top rock

Sing “Crush”

- Listen to “Crush,” **Track 4.1**.
- Sing along to the hook of “Crush,” using **Track 4.2**. The **hook** is similar to the chorus of a hip hop song. It is the part of the song that gets stuck in your memory.
- Read aloud lyrics from the song, and discuss how those lyrics communicate AJ’s message. Listen again to “Crush,” **Track 4.1**.
 - *This is an original hip-hop song that AJ wrote. What do you think the message of the song is?*
- Watch a video of AJ explaining the inspiration behind the song “Crush” on savannahmusicfestival.org/musicaexplorers.

“Crush”

*You don’t even know!
You don’t even know!*

Hook

*What can make the city come out (out, out)
Tell em ‘bout us
What can make the city come out (out, out)
Tell em bout us*

*Gotta show em what it’s ‘bout now - Crush!!!
Gotta show em hit the floor now - Crush!!!
Gotta show em what it’s ‘bout now - Crush!!!
Gotta show em hit the floor now - Crush!!*

*Everybody feel it when we march through the door
Band fired up, you can feel the uproar
Good time, comin’ with a lot of energy
Power of the music, Whole Pote got the remedy
“Wooooah” yeah get loud as a stadium
Ask what’s that? We ain’t came here to play with them
Let em hear a scream now (woo woo), come on
Hands up, let me see you dance now, come on
Match that, no for real, can you match that?
One for piccolo, bring the drums back
Give it to me now, gimme that bass
Where the tuba at? Gimme just a lil taste
Hey, hey, hey, spin around and work it out
Hey, hey, hey, whole parade comin’ out my mouth
All I was taught: somehow make a way
When the city up you can hear em, OK!*

(Hook)

*All the kids know, come and hear a new sound
Break down, hold up we going to the ground
And back up, ain’t nobody like us
Slide to the left, let the trombone bust
Spirit of the people put a smile on your face
History, legacy, you cannot erase
It’s game time and we ain’t never come to lose
Celebrate the art why you lookin’ all confused?!
We outchea run and tell ya mama dem
Savannah got a rhythm, let it move all them
Watch hip, back slip, flip it now
Georgia by the water Gullah Geechee learn now
Everybody out there, tell me can you feel it?
Hip hop, all up inside can you feel it?
Make em jump, rock to the side get it in
Clap it up and then we do it all again!!!!*

(Hook)

*Let’s do it, let’s let’s do it
Come together now
Let’s do it*

(x2)

*It don’t matter where you from
It don’t matter where*

(x4)

*Crush Crush Crush Crush
Crush Crush Crush Crush*

(Hook)

Explore the History and Five Elements of Hip Hop

- Show students **SG 28** and use the page as the basis for a guided discussion about hip hop. Some of your students might already know about hip hop. This is an 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 some of your favorite hip hop artists?*
 - *What elements of hip hop on SG 28 do you recognize?*
 - *What is an element that is new, or you are curious about?*

The Five Basic Elements of Hip Hop

Graffiti: This is hip hop’s visual art form. Graffiti artists paint images with social messages in public spaces for people to see. Graffiti started in outdoors, public, off-limits spaces, especially on the sides of subway trains in New York City.

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; this is when b-boys and b-girls traditionally dance.

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 many different roots, including Jamaican dancehall music, where a vocalist would rhyme over a DJ’s beat, spoken word poets who rhymed without any background music, and even West African storytellers telling stories over drum beats.

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.”

Many hip hop beats are made from samples of other songs, so knowing the history of hip hop and where the samples come from is important for any aspiring hip hop artist!

Be a B-Boy & B-Girl

Remind students of the final element of hip hop: knowledge. This element can inspire artists to create and make hip hop music and moves of their own.

- Using **SG 29**, let's learn some of the original moves of b-boys and b-girls.
- Listen to “Crush,” **Track 4.1**, and practice the “**top rock**” step.
- Either in small groups or as a class, create some of your own dance moves to go along with “Crush.”
- Students can teach the new moves to each other and perform along to “Crush.”

Creative Extension: Create Your Own Graffiti Artwork

Graffiti has an important role in the culture of hip hop. Graffiti started as a highly stylized form of decorative writing that quickly expanded into broader styles of decorative arts. Although sometimes derided as vandalism, artists 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 often do. Use **SG 30** to create your own graffiti message.

Musical Word Wall

Add the words **b-boys/b-girls**, **graffiti**, **hook**, and **top rock** to the Musical Word Wall.

Five Elements of Hip Hop



DJing



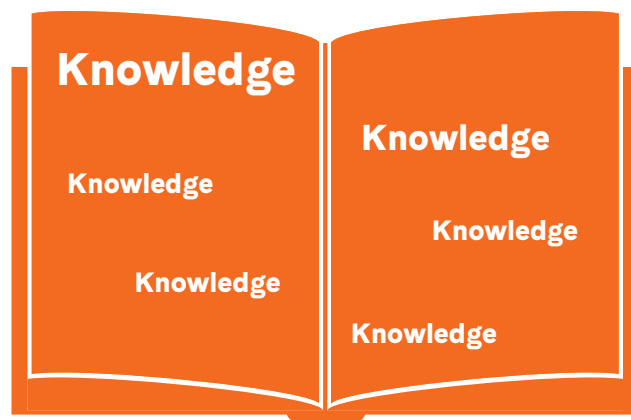
B-boying / B-girling



MCing



Graffiti



Learn to Top Rock

Top rock is the first dance step that all b-boys and b-girls learn.

1



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

2



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

3



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

4



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

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.



Lesson 2: Learning “Look Good, Feel Good”

Aim: How do we express ourselves in hip hop songs?

Summary: Students explore lyrics and messages as they learn ways to create their own hip hop songs.

Materials: Musical Explorers online audio

Standards: GA: ESGMK-2.CR.1, ESGMK-2.CR.2,

ESGMK-2.PR.1, ESGMK-2.RE.1, ESGMK-2.RE.2, ESGMK-2.CN.1, ESGMK-2.CN.2 SC: GM.CR.NL-AH.1, GM.CR.NL-AH.2, GM.PR.NL-AH.3, GM.RE.NL-AH.6, GM.RE.NL-AH.7, GM.CN.NL-AH.8, GM.CN.NL-AH.9

Vocabulary: cypher, flow, freestyle, MC, message, producer

Learn About Songwriting in Hip Hop

Not only is AJ a performer, he is also a composer. In this song the **producer**, Charles Singleton (DJ Carlito Baby), helped AJ create the sound of the beats and pattern of the song in the recording studio. They used music technology like a sound board and loops to create the unique sounds in the original song “Look Good, Feel Good.”

There are many places hip hop artists find inspiration: current events, personal feelings, ideas from other traditions or music, and samples (pieces of other songs), to name a few. AJ’s inspiration for “Look Good, Feel Good” arose from a connection he felt with a particular instrument—the snare drums—which provided him with a guide for the rest of the song. To hear more about AJ’s songwriting process, watch his video on savannahmusicfestival.org/musicaexplorers.

Sing “Look Good, Feel Good”

- Listen to “Look Good, Feel Good” **Track 4.3**.
- Sing along to the hook of “Look Good, Feel Good” using **Track 4.4**.
- Like many hip hop songs, the lyrics of “Look Good, Feel Good” have a **message**—something that the musicians want you to learn or think deeply about.
 - *This is an original hip-hop song that AJ wrote. What do you think the message of the song is?*
- Read aloud lyrics from the song, and discuss how those lyrics communicate AJ’s message. Listen again to “Look Good, Feel Good,” **Track 4.3**.

I live good, I eat good, I laugh good, I dress good, I smell good,

I feel good, I look good, I look good, I'm good, I'm good, I'm good!

“Look Good, Feel Good”

Hook

*I live good, I eat good
I laugh good, I dress good
I smell good, I feel good
I look good, I look good
I'm good, I'm good, I'm good*

(x2)

*Hey Good mornin', speak what's important
Soul of the city, I can hear the “oh lord” in
Watch them, when they hear them drums
Thrill ladies on the porch know you want one
Lotta good times, place amazin'
Dressed up clean, ain't no occasion
Home is the vibe, way you feel that pride
A lot of good lookin people, “you ain't never lied”
Good, we got to be, don't lie to me
Southern philosophy flow go through me
I'm posing, blessed, chosen, special
Look up in the mirror, let the stress go (woo)
New cologne smell so good
Outfit killin', why, I look good?
Shoot, I know my worth, know what comes first
Put my name all over the earth now (hey)*

(Hook x2)

*Feel good, yeah it's alright...
When we were young, had to be home before street
lights
On a hot summer night it's the feel of the people
So good don't let the memories leave you
Low country boil, oyster roastin'
Chill, don't wanna hear commotion (no)
Put the music on, it's a time, what's up now?
Kids gather round, tryin' to show what they got now
Crack a smile at night feelin' right
Hit the river, lady on my arm, still hold on
Cobblestones, lot of history there, feel good really
nothing compares
(Nah nah nah) feel the drum, come get some
Parade in the street, good time, we ain't never done
Just a feel that's deep in the bones look good
That's how I was born, that's how I was born*

(Hook x2)

I feel good!

(x4)

Where Did Hip Hop Get Its Name?

There are many different explanations for how hip hop got its name. Merriam-Webster dictionary says:

- According to one explanation, the term pairs the hip that means “trendy” or “fashionable” with the leaping movement hop.
- According to another, a member of the pioneering rap group Grandmaster Flash and the Furious Five was teasing a friend who was going into the army, repeating the hip/hop/hip/hop his friend would soon be marching to and then vocally playing off that. In a way, this later was incorporated into other songs and eventually gave the music its name.
 - *What do you think is ‘hip’ and fashionable right now?*
- Make a list to use for **freestyle** activity in the creative extension.

Explore MCing in “Look Good, Feel Good”

- In the song “Look Good, Feel Good,” the beat is made from samples of different instruments: snare drum, kickdrum, organ, and trumpet. The hook of the song fits together with the rhythmic layers that the instruments are creating. **Flow** is the way an **MC**’s lyrics fit with the beat underneath.
- Sometimes a music producer helps create the songs’ sounds and structure. MCs often encourage audiences to move to the music with a call and response chant.
- Using the instrumentals track, **Track 4.5**, demonstrate the role of the MC using the example below.

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 example above, ask them to come up with their own personal call and response. Try prompts related to different themes (e.g., names, food, sports).
- Explore MCing with teaching artist Shanna on savannahmusicfestival.org/musicaexplorers.

Learn About AJ’s MC Name: Port SAVant

AJ chose Port SAVant as his MC name because a savant is a very talented, distinguished person in a particular field. In this case, AJ is a hip hop “SAVant.” The first three letters (SAV) are capitalized as a tribute to his hometown Savannah, Georgia which is a port city filled with a rich African American history. As a creative “port,” connecting people to culture is a primary focus for AJ’s hip hop music. AJ also paints pictures of hope with good times and truth; not only in Savannah but for port cities and people around the world.



Perform a 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 general topic that students can generate multiple ideas about (e.g., favorite foods), or refer back to the list of what is hip and fashionable from earlier in the lesson.
- You can either listen to the instrumentals track, **Track 4.5**, or have the class create a rhythm using body percussion.
- Have each student speak a word in rhythm, generating a “word wall” of the terms that students have created.
- With the unifying theme in mind, have students contribute to create a simple hook to go with the beat through group brainstorming.
- 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.
- Perform the new verses with the hook. 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.
- 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 verse.

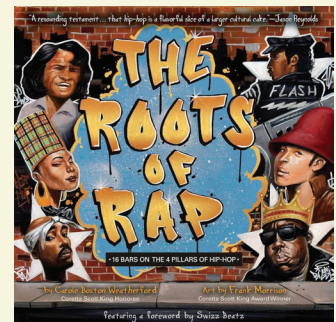
Creative Extension: Write Your Own Important Message Lyrics

As a poet and composer, AJ finds specific inspiration for his words everywhere; including his family, friends and his home city of Savannah. In “Look Good, Feel Good” he talks about the “thrill ladies” who are unique to Savannah as they sell ice treats on hot days and the regional foods “low country boils” and “oyster roasts.” As a class, discuss specific ideas that are unique to a student’s family, school, or city. Using **SG 31**, write a poem using these inspirational ideas.

- *Where else in our daily lives can we find inspiration?*

Literacy Link: *The Roots of Rap*

Written in lyrical rhythm by award-winning author and poet Carole Boston Weatherford, *The Roots of Rap* beautifully illustrates how hip hop is a language spoken the whole world ‘round.



Musical Word Wall

Add the words **cypher**, **flow**, **freestyle**, **MC**, **message**, and **producer** to the Musical Word Wall.

Things That Inspire Me

Draw pictures of things that inspire you!



Write a poem or lyrics using your inspirational drawings.

Indian Classical with Falu

Tradition and Artist Overview

There are two primary traditions in Indian classical music: Hindustani from northern India, and Carnatic from southern India. 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.

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.

Learn More!

Direct links to resources can be found at savannahmusicfestival.org/musicaexplorers.

Listening:

- Visit falumusic.com to hear more of Falu’s music.
- *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”

Viewing:

- Filmmaker Satyajit Ray is considered one of the great filmmakers of his time.
- *Raga: A Journey to the Soul of India* (1971), Ravi Shankar

Additional Teaching Resources:

- Indian Takeaway (musicmark.org.uk) includes 12 lesson plans with videos for learning Indian classical music.

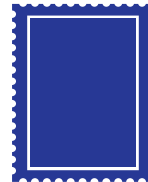
Meet Falu!



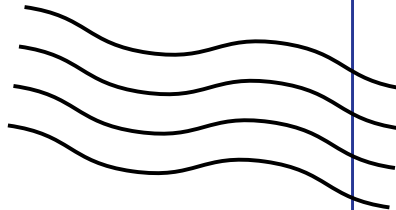
Namaste!

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.

Pyaar se (with love),
Falu



Musical Explorers
c/o Savannah Music
Festival
200 E. Saint Julian St.
Savannah, GA 31401





Mithai (sweets)



Holi



Falu

We Asked Falu...

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?

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.

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

Standards: GA: MK-2GM.1, MK-2GM.6, MK-2GM.7, MK-2GM.9, MK-2GM.10 SC: GM.PR.NL-AH.3, GM.RE.NL-AH.6, GM.RE.NL-AH.7, GM.CN.NL-AH.8, GM.CN.NL-AH.9

Vocabulary: improvisation, melody, ornamentation

Sing “Rabba”

- Listen to “Rabba,” **Track 5.1**.
- Learn the lyrics using “Rabba” pronunciation, **Track 5.2**.
- Learn “Rabba” unornamented chorus melody, **Track 5.3**.

The image shows two staves of musical notation in 4/4 time. The melody is written in treble clef. The first staff starts with a repeat sign and contains the notes: G4, A4, Bb4, C5, Bb4, A4, G4, F4, E4, D4. The lyrics are: Haa-yo rab - ba haay rab - ba ____ Haa-yo rab - ba haay rab - ba ____.

The second staff continues the melody with notes: G4, A4, Bb4, C5, Bb4, A4, G4, F4, E4, D4. The lyrics are: Haa-yo rab - ba haay rab - ba ____ Haa-yo rab - ba haay rab - ba.

- Listen to “Rabba” ornamented chorus melody, **Track 5.4**.
- Explain that when a musician decorates a **melody** by adding more notes (called ornaments) it is called **ornamentation**.
- Listen to “Rabba,” **Track 5.1** again, and sing along to the ornamented melody on the chorus.

The image shows two staves of musical notation in 4/4 time, featuring triplets. The first staff starts with a repeat sign and contains the notes: G4, A4, Bb4, C5, Bb4, A4, G4, F4, E4, D4. The lyrics are: Haa-yo rab - ba haay rab - ba ____ Haa-yo rab - ba haay rab - ba³ ____.

The second staff continues the melody with notes: G4, A4, Bb4, C5, Bb4, A4, G4, F4, E4, D4. The lyrics are: Haa-yo rab - ba haay rab - ba³ ____ Haa-yo rab - ba haay rab - ba.

“Rabba” [original lyrics]

*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)

“Rabba” [translated lyrics]

*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 **5.3**.
- 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 5.4**.
- 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?*

Explore Improvisation Through Ornamentation

- Explain again that when a musician decorates a melody by adding more notes (called ornaments) it is called ornamentation.
- Explain that 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.

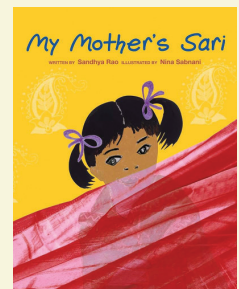
Creative Extension: Visual Ornamentation and Textiles of India

Indian silk is known for its beautiful weaves, designs and colors. Each area of India has distinct fabric patterns special to that region. Look at the Indian fabric map on **SG 34**. Locate where Falu’s songs, “Rabba” and “Allahoo” (Paithani/Rabba & Panja Weave/Allahoo) come from and the silk design that goes with them.

- *Which silk pattern do you like best? Why?*
- Using the map for inspiration, create your own silk design in the following **SG 35**. Think about using your favorite color and a symbol or design that shares something unique to you.
- If students need more guidance, remind them that just like an ornamented melody they can add design to a basic shape to create a pattern. Students can also add ornaments one at a time to a basic shape, using different colors, patterns, and collage materials.
- Observe and discuss how ornamentation has transformed the basic shapes.

Literacy Link: *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

Review the word **improvisation**, and add the words **melody** and **ornamentation** to the Musical Word Wall.

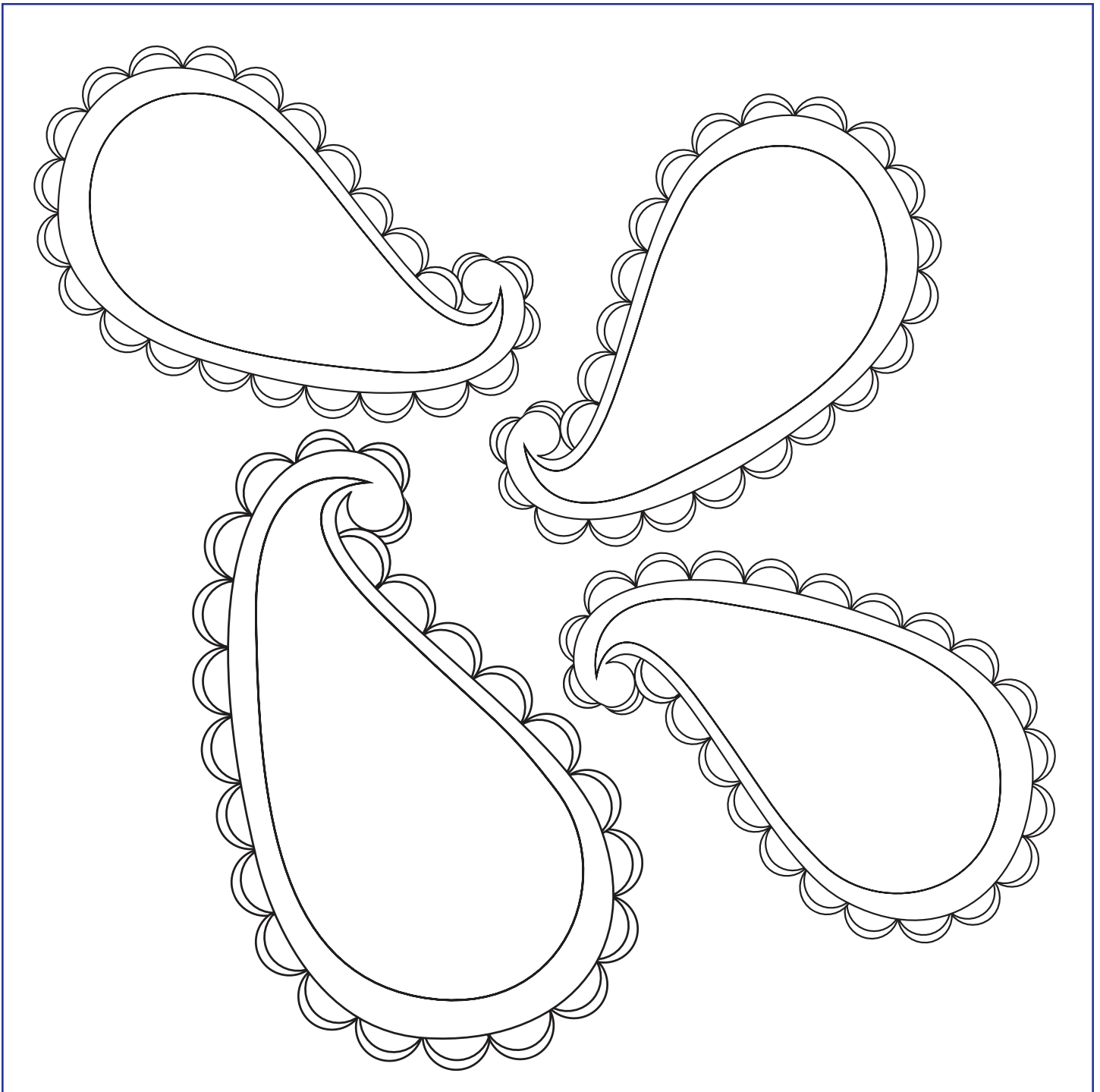
Indian Fabrics Map

Indian silk is known for its beautiful weaves, designs and colors. Each area of India has distinct fabric patterns special to that region.



Create Your Own Silk Design

Add ornaments one at a time using your favorite color and a symbol or design that shares something unique to you.



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: MK-2GM.1, MK-2GM.6, MK-2GM.7, MK-2GM.9, MK-2GM.10 SC: GM.PR.NL-AH.3, GM.RE.NL-AH.6, GM.RE.NL-AH.7, GM.CN.NL-AH.8, GM.CN.NL-AH.9

Vocabulary: drone, harmonium, sargam, scale, solfège, tabla

Sing “Allahoo”

- Listen to “Allahoo,” **Track 5.5**.
- Learn the chorus to “Allahoo” using **Track 5.6**.

Al - la - hoo, al - la-hoo, al - la - hoo al - la - hoo, al - la-hoo, al - la - hoo. Al-la

“Allahoo” [original lyrics]

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)

“Allahoo” [translated lyrics]

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.
 - *Western 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.”

The image shows two musical staves in G major. The first staff is the Western major scale with notes: do, re, mi, fa, sol, la, ti, do. The second staff is the Indian sargam scale with notes: sa, re, ga, ma, pa, dha, ni, sa. The notes are written on a treble clef staff with a one-flat key signature (F major). The notes are: do (F), re (G), mi (A), fa (Bb), sol (C), la (D), ti (Eb), do (F).

- 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. For example:

The image shows three musical staves in G major, each with a different sargam phrase. The first staff has notes: sa, re, pa. The second staff has notes: ga, ma, pa. The third staff has notes: ga, ma, sa. The notes are written on a treble clef staff with a one-flat key signature (F major). The notes are: sa (F), re (G), pa (Bb); ga (A), ma (Bb), pa (Bb); ga (A), ma (Bb), sa (F).

- 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 from the major scale.
- Explain that Indian musicians improvise using the sargam syllables, making up melodies on the spot. Listen to “Allahoo Sargam Improv,” **Track 5.7**, where the singers demonstrate this practice.

Explore Instruments from India

- Using **SG 36**, learn about the **harmonium** and **tabla**, two Indian instruments featured in Falu’s band.
- Listen to “Rabba” and “Allahoo” 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 that follows.

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.

Musical Word Wall

Add the words **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 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

New Orleans Second Line with Victor & Marcella

Tradition and Artist Overview

New Orleans second line is a New Orleans art form that encourages community and dancing in the street. These street parades combine African and Afro-Caribbean rhythms with brass instruments to infuse western classical, jazz, funk, soul, and hip hop styles of music. The tradition is entwined with the deep history and culture of New Orleans, with origins in traditional West African circle or ring dances. The second line was brought to New Orleans by enslaved Africans, where it became a ritual especially in various processions, including funerals. The “second line” describes the band, dancers, guests, or anyone who walks behind the person(s) of honor in the “first line.” Victor and Marcella describe second line jazz as a “swirl of sound.”

Memphis native Victor fronts Lucky 7 Brass Band. As a performer, he has recorded at legendary studios and performed with Memphis legends such as 8Ball & MJG, Valerie June, Steve Cropper and others. He also worked as a teaching artist for 12 years, sharing music education with youth.

Marcella was born into one of the first Creole families to settle Louisiana’s St. Landry Parish and is the daughter of award-winning zydeco luminary Terrance Simien. In addition to her work with Lucky 7 Brass Band and Marcella & Her Lovers, Marcella performs with Marcella & Les Vagues, Magnolias and Terrance Simien & the Zydeco Experience.

Learn More!

Direct links to resources can be found at savannahmusicfestival.org/musicaexplorers.

Reading:

- “5 Minutes That Will Make You Love New Orleans Jazz,” by Giovanni Russonello (article in The New York Times Magazine, June 7, 2023)
- *Second Line: 100 Years of New Orleans Drumming* by Antoon Aukes (comes with demo CD!)

Listening:

- Kanola Band, *Kanola (Live)*
- Olympia Brass Band, “Mardi Gras in New Orleans”
- Professor Longhair, “Big Chief”
- Rebirth Brass Band, “Do Whatcha Wanna”
- The Soul Rebels, “Sweet Dreams Are Made Of This”

Additional Teaching Resources:

- “New Orleans Second Line History” article on neworleans.com.
- The Preservation Hall Foundation offers free online teaching resources, like webinars, lesson plans, videos, and photos (lessons.preshallfoundation.org).

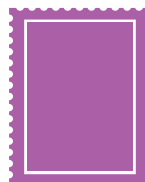
Meet Victor & Marcella!



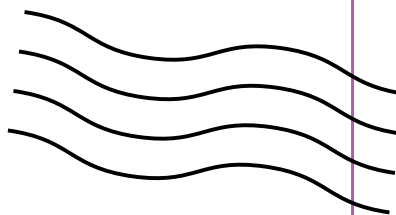
Salut mes amis,

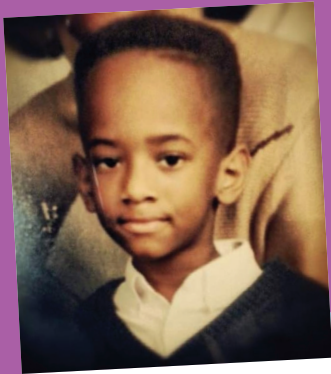
I'm Marcella and my good friend is named Victor. We are so excited to join your exploration of second line music! We have a deep love for New Orleans brass bands. I grew up immersed in New Orleans jazz, funk, Zydeco from the country, and all things Louisiana. Our music is undeniably joyous and it gets you up on your feet dancing! Do you like to dance? Are you ready to have some fun with us at the concert?! Maybe you will even catch a Mardi Gras beaded necklace. As we say in Louisiana, allons mon ami! (let's go my friend!).

Good times are ahead!
Marcella & Victor



Musical Explorers
c/o Savannah Music
Festival
200 E. Saint Julian St.
Savannah, GA 31401





Victor



Victor and the Lucky 7 Brass Band



Hernando de Soto Bridge in Memphis



Marcella

We Asked Victor & Marcella...

Where did you grow up?

Victor was born in Florida but raised in Memphis, TN, where he lives today. Marcella was born and raised in Lafayette, LA and is an 8th generation Louisiana Creole.

How did you meet each other?

We met through the rich and vibrant Memphis music community. We heard each other playing and just started jamming. We could “talk” to each other through the music, and then we spoke together and realized we had lots in common, and lots of things to learn from each other. We now play together whenever we can!

What instruments do you play?

Victor plays tuba (or sousaphone if you’re wearing it!), trombone, and a little bit of bass and drums. For Marcella, her voice is her main instrument but she also plays piano, accordion, frottoir (the Creole French term for the washboard or rubboard), guitar, and percussion.

What are some of your favorite things about New Orleans Jazz?

We both love how much NOLA jazz communicates about the city’s history. For Marcella, this music is like hearing the sound of her ancestors: the joy, pain, sorrow, and jubilation of being a person of color from the south. Victor appreciates how there is something for everyone in NOLA jazz through its unique sounds and rhythms that mix together to create its own “flavor.”

What do you like to do for fun?

Marcella is a recently certified yoga instructor! Victor enjoys being active through skateboarding and boxing classes.

Lesson 1: Learning “Tôt Tôt Le Mardi Gras”

Aim: What are the building blocks of New Orleans second line music?

Summary: Students will learn “Tôt Tôt Le Mardi Gras” and explore rhythmic layers and call & response in a second line band.

Materials: Musical Explorers online audio

Standards: GA: MK-2GM.1, MK-2GM.6, MK-2GM.7, MK-2GM.9, MK-2GM.10 SC: GM.PR.NL-AH.3, GM.RE.NL-AH.6, GM.RE.NL-AH.7, GM.CN.NL-AH.8, GM.CN.NL-AH.9

Vocabulary: Creole, rhythmic layers, second line, syncopation

The **second line** is a brass band parade. The “first line” or “main line” refers to the band itself or the people of honor who would be walking up front in the parade. The “second line” are the people dancing, joining, and celebrating in the parade.

Sing “Tôt Tôt Le Mardi Gras”

- Listen to “Tôt Tôt Le Mardi Gras,” **Track 6.1.**
- Sing along with Marcella by practicing “Tôt Tôt Le Mardi Gras” call and response, **Track 6.2.**

“Tôt Tôt Le Mardi Gras” [original lyrics]

Tôt tôt le Mardi Gras

Tôt tôt le Mardi Gras

Le Mardi Gras pour la charité

Tôt tôt le Mardi Gras

Le Mardi Gras va en danser

Tôt tôt le Mardi Gras

Pousse pas moi et passe en bas

Tôt tôt le Mardi Gras

Lot gumbo est no faveur

Tôt tôt le Mardi Gras

La vie demande un bon gumbo

Tôt tôt le Mardi Gras

La vie demande pour la femme dancé

Tôt tôt le Mardi Gras

La vie demande pour un l’homme dancé

Tôt tôt le Mardi Gras

Le Mardi Gras pour y charité

Tôt tôt le Mardi Gras

C’est tôt tôt le Mardi Gras

Tôt tôt le Mardi Gras

(x6)

“Early Early on Mardi Gras” [translated lyrics]

Early early on Mardi Gras

Early early on Mardi Gras

The Mardi Gras is for charity

Early early on Mardi Gras

The Mardi Gras is for dancing

Early early on Mardi Gras

Don’t pass by me, pass over there

Early early on Mardi Gras

That gumbo is not good/is not spicy enough

Early early on Mardi Gras

Life demands a good gumbo

Early early on Mardi Gras

Life demands a woman must dance

Early early on Mardi Gras

Life demands a man must dance

Early early on Mardi Gras

The Mardi Gras is for charity

Early early on Mardi Gras

It’s early early on Mardi Gras

Early early on Mardi Gras

(x6)

Learn About Creole

The phrase “tôt tôt le Mardi Gras” translates to “early early the Mardi Gras” which sounds a little funny in English. This is because the original song lyrics are in Louisiana Creole. **Creole** is a combination of many languages and cultural influences from Europe and the Caribbean. Louisiana Creole includes many French words and phrases.

Because it is a mixture of languages, Creole phrases don’t always translate perfectly into English. The phrase “tôt tôt le Mardi Gras” is the Louisiana Creole way of saying “early on Mardi Gras day.”

“Tôt Tôt Le Mardi Gras” in Marcella’s Community



“I learned this song in my childhood. ‘Tôt Tôt Le Mardi Gras’ would be sung on a Creole Mardi Gras run in the country where people dress up and travel by foot, horseback or slow truck with a trailer while people play traditional music on the trailer bed. People would go from house to house asking neighbors for things to contribute to their gumbo—fresh produce from neighboring farms, butchered meats, and they’d likely chase a chicken! All of these items would go into our

gumbo. As we traveled door to door in costume, music was flowing and everyone was dancing and singing. We’d end up making a big pot of gumbo at someone’s house where there would be more dancing and singing.”



Performing Call & Response

- Call & response is an important tradition in second line music because it encourages the community to sing and/or play along. Remind students that call & response is when one musician offers a phrase and a second musician(s) answers with a related answer.
- Use **SG 39** to have students explore some call & response examples and make up their own examples as a class, individually or in small groups.
- Students can practice taking turns as the caller.
- Using “Tôt Tôt Le Mardi Gras” Instrumental, **Track 6.3**, sing along as different students or small groups take turns as the caller.

Explore Second Line Rhythmic Layers & Syncopation

- Follow along with Victor’s demonstration video at savannahmusicfestival.org/musicaexplorers.
- Second line music has many **rhythmic layers**. These rhythms come from the mix of musical traditions that were shared in New Orleans. When the rhythms come together, they can create **syncopation** which is when the rhythm lands “off” the beat.
 - *Let’s learn some rhythms and practice syncopation as a class.*
- Students can practice each rhythm using body percussion, classroom instruments, or found objects (see **SG 3**).
- While practicing each layer, break the class in half or into small groups. When the class is ready to create syncopation, have the groups play together!

Layer One: Main Beat Quarter Note Rhythm

- *Percussion instruments like the snare drum keep the beat of the second line band. They are the foundation to inspire the rest of the band to play the melody and improvise.*
- Using Rhythm Track Layer One, **Track 6.4**, have students stomp/walk and speak beats 1-2-3-4.

Layer Two: 3-2 Clave Rhythm

- *Now we are going to add a more complicated layer, the 3-2 clave rhythm. This layer is important for syncopation because it creates that “off” beat.*
- Using Rhythm Track Layer Two, **Track 6.5**, have students clap the 3-2 clave rhythm. Students can also practice the clave by saying: “come, let’s catch the beat” while clapping.

Layer Three: Straight Eighth Notes

- *There are two eighth notes for every quarter note, so these notes are twice as fast.*
- Using Rhythm Track Layer Three, **Track 6.6**, have students clap the eighth note rhythm while saying “1-&, 2-&, 3-&, 4-&.”

Layer Four: Big Beat 4

- *Now we are going to add a layer that helps create the second line “feel.” This layer is called “big beat 4” and creates syncopation by emphasizing one sound.*
- Using Rhythm Track Layer Four, **Track 6.7**, practice big beat 4.
- Go back to layer one by counting four steady beats. Next, think beats 1-2-3 in your head and make a big sound on four.
 - *Who has some ideas on how we can make beat 4 sound really big? (stomp, say it loud, add a drum...)*

Create Syncopation

- *Now we are going to create syncopation as a group by playing our rhythmic layers at the same time.*
- As a class:
 - Continue layer one (main beat) and layer four (big beat 4) in the feet.
 - Clap layer three (straight eighth notes).
 - Say “come let’s catch the beat” aloud to add layer two (3-2 clave).
- If the class has divided into groups to practice the layers, invite groups to play their rhythms at the same time. You can experiment with different combinations and/or utilize the rhythm tracks in combination with the students.
- After performing the rhythmic layers ask the students:
 - *How do syncopated rhythms feel different from straight rhythms?*
 - *How does your body move differently?*
- Split the class in groups and layer the rhythms together to create the second line foundation. Perform along with full song, **Track 6.1**.

Discover Mardi Gras & Decorate a Mardi Gras Umbrella

- Use **SG 40** to discover the sights, smells, and sounds of Mardi Gras.
- In French, “Mardi” means Tuesday and “Gras” means fat, so Mardi Gras means “Fat Tuesday.” This holiday is always celebrated the Tuesday before Ash Wednesday when the season of Lent begins. During the Lent season, some people abstain from eating rich foods like fats and sweets. On Mardi Gras, they have a big party with costumes, food, and music before Lent starts.
- Using **SG 41** decorate a Mardi Gras umbrella using your favorite colors and shapes.

Musical Word Wall

Add **Creole**, **rhythmic layers**, **second line**, and **syncopation** to the Musical Word Wall.

Create Your Own Call & Response

Call & response is when one musician offers a phrase and a second musician(s) answers back with an answer. Call & response can be words, sounds or a combination of both!

Try some examples then fill in the blanks to create your own call & response.

Call: Savannah...

Response: Bananas!

Call: Work hard...

Response: Play Hard!

Call: Ready Set...

Response: You Bet

Call: OK, Stop...

Response: Collaborate and listen!

Call: bah-bah-bah-bah-bah

Response: bah-bah!

Call: _____

Response: _____

Call: _____

Response: _____

Discover Mardi Gras



costume mask



city decorations

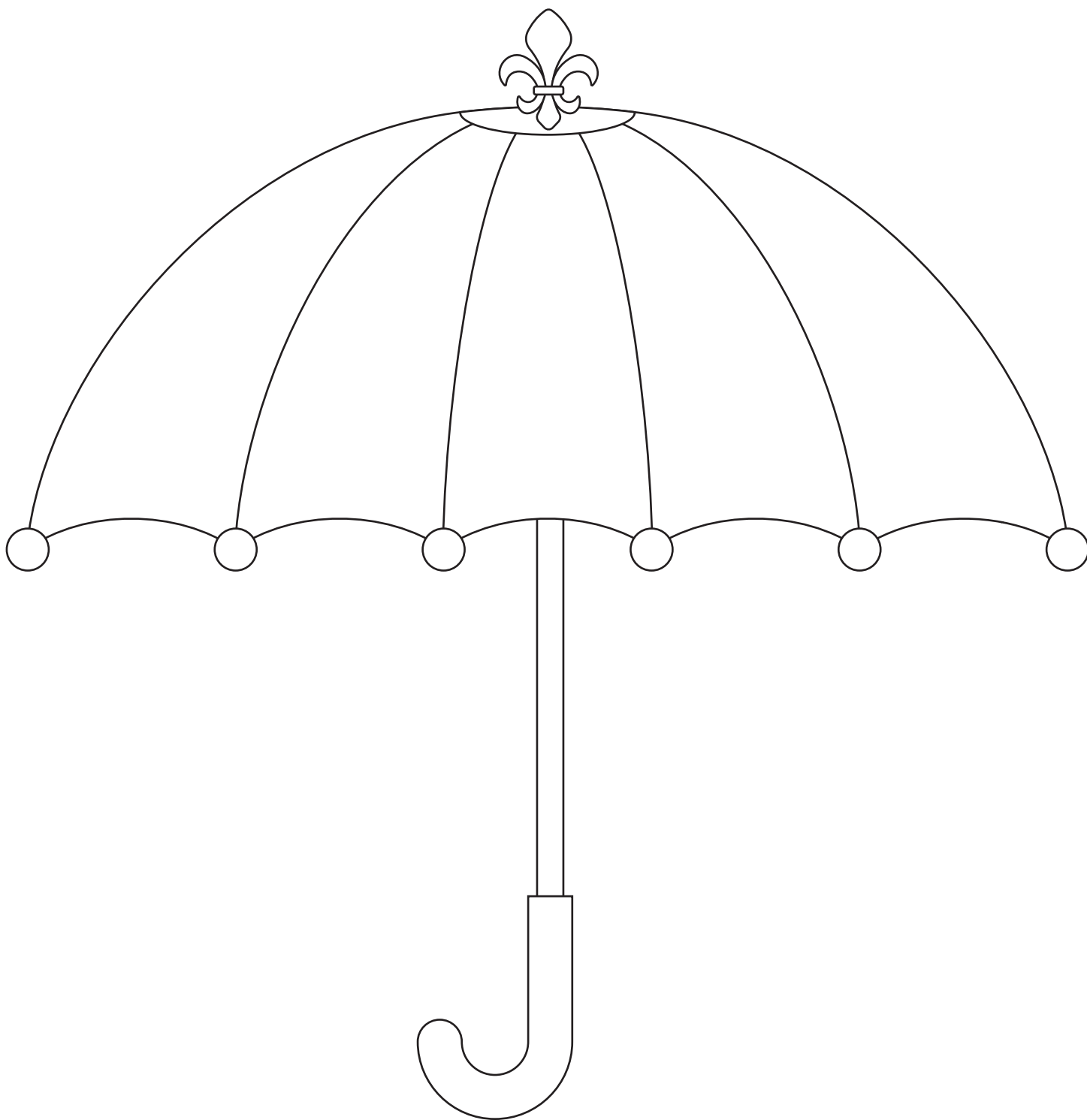


king cake dessert



parade float

Decorate Your Own Mardi Gras Umbrella



Lesson 2: Learning “When the Saints Go Marching In”

Aim: How does a second line band create community?

Summary: Students will learn “When the Saints Go Marching In” and explore the different roles in the second line community.

Materials: Musical Explorers online audio

Standards: GA: MK-2GM.1, MK-2GM.6, MK-2GM.7, MK-2GM.9, MK-2GM.10 SC: GM.PR.NL-AH.3, GM.RE.NL-AH.6, GM.RE.NL-AH.7, GM.CN.NL-AH.8, GM.CN.NL-AH.9

Vocabulary: solo, second line instruments, parade

“When the Saints Go Marching In”

The origin of this song is unknown, but it has roots as a black spiritual and hymn. This song is often played by second line bands when they accompany funerals. This song is used to celebrate memories and the joys of life. Louis Armstrong, who was born in New Orleans, recorded “When the Saints Go Marching In,” in 1938. It is this version that popularized this song and put a spotlight on New Orleans jazz.

Learn “When the Saints Go Marching In”

- Listen to “When the Saints Go Marching In” **Track 6.8**.
- Sing along to the chorus of using **Track 6.9**.
 - *Have you heard this song before? Where have you heard it?*
 - *What do you think this song is about?*
 - *What do you think the mood of this song is? Why do you think that?*
 - *Victor and Marcella think about second line jazz music as a “swirl of sound.” Do you agree? What “swirls of sound” are you hearing?*

“When the Saints Go Marching In”

Oh, when the Saints go marching in,

Oh, when the Saints go marching in,

I want to be in that number,

When the Saints go marching in.

(x2)

Explore the Sousaphone

- Look at **SG 42** or display for the class.
- As a class or in small groups, invite students to make predictions about the sousaphone by visuals only.
 - *What do you think it is made of?*
 - *What shapes do you see? How big do you think it is?*
 - *Does it remind you of anything else?*
 - *How do you think it is played?*
 - *What do you think it might sound like?*
 - *Why do you think this is a special marching band instrument?*
- Watch Victor demonstrate how to play the sousaphone on savannahmusicfestival.org/musicaexplorers.

Instruments in a Second Line Band

- All instruments are welcome in a second line band, but there are some instruments that are traditionally heard. Using **SG 43** look at the image of each **second line instrument**—the trumpet, snare drum, saxophone, and the sousaphone—while listening to instrument **Tracks 6.10 – 6.13** and the sounds that they make.

Solos and Improvisation in “When the Saints Go Marching In”

- Second line music offers many opportunities for the community and musicians to participate and be included in the performance. How the community responds to the music affects how the band plays.
- Using chorus **Track 6.9**, practice the call & response in “When the Saints Go Marching In.”
 - *Can you think of your own or a new way to respond?*
- When the band is playing, individual instruments can take a **solo**, or play the melody, or main tune alone. Listen to the song again, **Track 6.8**, and raise your hand when you think you hear an instrument taking a solo.

Ways to Move in a Second Line Parade

- All are welcome to join a second line **parade**.
- Visit savannahmusicfestival.org/musicaexplorers to watch some second line parades.
- Using **Track 6.8**, invite students to march, move, and clap as they listen.
 - Refer back to the rhythm layers in lesson 1 to clap along.
 - Invite students to create a large move on “big beat 4.”
- If available have students wave handkerchiefs, or tissue paper as they listen.

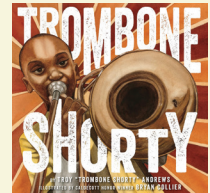
Creative Extension: Create a Second Line Parade

Traditionally second line parades were started as African-American celebrations that brought the community together. They also were used to celebrate the lives of important community members. As the second line brass band plays, the first line, or persons of honor, carry bright parasols and wave handkerchiefs as they dance. The mood is joyful and the idea is to inspire as many community members to join the parade, in any fashion that feels good—singing, playing an instrument, and dancing are all welcome.

- *Let's explore some ways to create a second line parade. Remember that we are working together to move the parade forward.*
- As a class use **SG 44** to map out a parade route in your school.
- Decide who will be the person(s) of honor in the first line.
- Create a parade by marching and singing “When the Saints Go Marching In.”
- Students can choose to clap one of the rhythmic layers in lesson 1.
- Invite students to dance by creating a movement on “big beat 4.”
- Include parade props (handkerchiefs, umbrellas, tissue paper, etc.) and instruments as available.

Literacy Link: *Trombone Shorty*

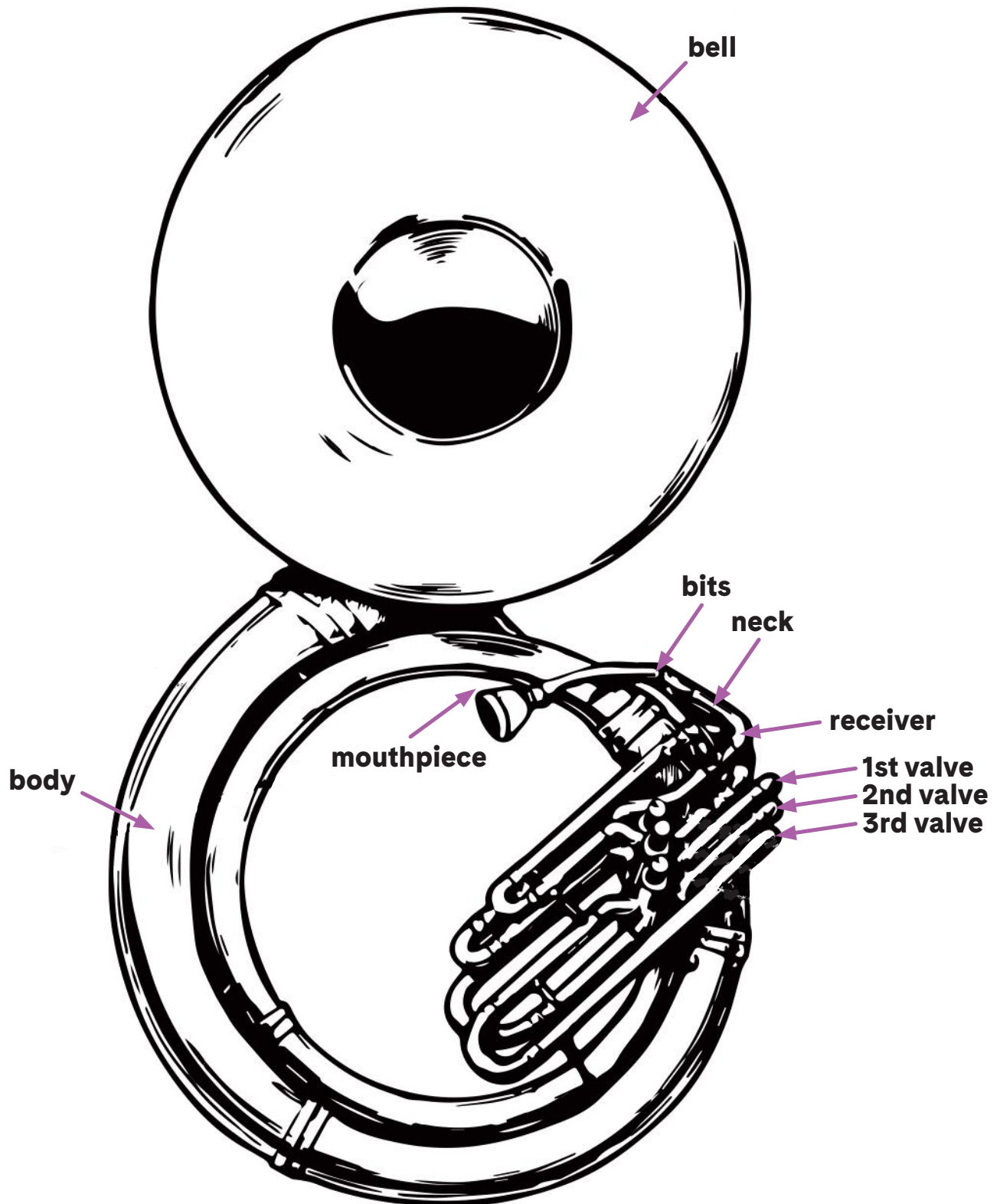
Trombone Shorty by Troy Andrews and Bryan Collier is the autobiography of Troy “Trombone Shorty” Andrews, who earned his nickname by playing the trombone when he was still half the instrument’s size. *Trombone Shorty* is an insider’s perspective of the brass band tradition of New Orleans.



Musical Word Wall

Add **solo**, **second line instruments**, and **parade** to the Musical Word Wall.

Explore the Sousaphone



Second Line Instruments



Trumpet



Snare Drum



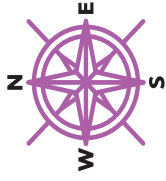
Saxophone



Sousaphone

Create a Second Line Parade

Map out a parade route at your school!



Key

Semester 2

Before the Concert

Review the three artists and their music.

- Look at **SG 5–6** 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 **SG 45**.

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 **SG 46–47**.
- Share your students' reflections by emailing them to education@savannahmusicfestival.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!



Sing!

Open your ears

Move



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.

Who Is Your Favorite Artist?

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

Dear _____,

Your friend,

Glossary

b-boying/b-girling: hip hop dancing; also known as breaking

ballad: a story set to music

banjo: a 5-stringed instrument played by plucking the strings

bahri: a seaside subculture in the gulf of Aqaba

Bedouin: nomadic people of the Jordanian desert lands

clawhammer technique: a method of playing the banjo with a 'claw like' hand shape

composer: a person who writes their own songs or music

Creole: a language made up from a mixture of languages

cypher: a circle of musicians jamming together

dabka: a traditional dance in many Arabic countries, usually celebratory

drone: a continuous musical note

flow: the way an MC's lyrics fit with the beat in hip hop

folk tale: a story that is passed through oral tradition from generation to generation

freestyle: an improvisational verse performed on the spot

gaseed: Arabic word for poetry

graffiti: hip hop's visual art form; images with social messages in public spaces

ghazal: a song or poem about love

guitar: a stringed instrument that is played by strumming or picking the strings. A guitar has a long fretted neck and six or twelve strings.

harmonium: a small keyboard instrument where sound is produced by air through a hand-operated bellow

hook: a repeated phrase that returns like a chorus

improvisation: the act of making up something on the spot

lyrics: the words in a song

MC: "Master of Ceremonies," in hop hip, this would be the lead rapper or host of an event

melody: the tune of the song

message: something that the musicians want you to learn

modulation: in a song, when all the notes get higher or lower at the same time

oral tradition: the passing down of stories, songs, or other practices from generation to generation through word of mouth

ornamentation: decoration that is added to make something fancier in music

parade: a public procession of people moving together, usually celebratory

producer: assist musicians with their recording projects

rest: a silent beat in sheet music

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

sargam: a pattern of musical notes and syllables in music of India, much like a scale

scale: a pattern of pitches

second line: a brass band parade, behind the main line

second line instruments: instruments used in a second line parade, such as the trumpet, saxophone, snare drum, and the sousaphone.

solfège: a series of syllables used to teach melodies

solo: one musician performing alone

steady beat: the pulse in music

syncopation: an interruption of the steady beat

tabla: a pair of small hand drums used in Indian music

top rock: a foot movement used in break dancing

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

Acknowledgments

Recordings

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

“John Henry,” traditional American folk song. Performed by Kaia Kater.

“Freight Train,” by Elizabeth Cotten. ©1957 Sanga Music. ©Smithsonian Folkways Recordings. Performed by Kaia Kater.

“Beauty and Magic,” by Anders Thomsen. ©2020 Slow Ass Records. Performed by Anders Thomsen.

“Five Feet High and Rising,” by Johnny Cash. Performed by Anders Thomsen, Eric Dunn, and Chris Fullteron. ©1974 Johnny R. Cash. All rights reserved.

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

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

“Look Good, Feel Good,” by Port SAVant. © 2023 GeechyKushKulture. Performed by Port SAVant.

“Crush,” by Port SAVant. © 2023 GeechyKushKulture. Performed by Port SAVant.

“Allahoo,” traditional Indian classical arranged by Falu Shah. Performed by Falu Shah, Gaurav Shah, Deep Singh, Bryan Vargas, and Greg Gonzalez.

“Rabba,” by Falu Shah and Borahm Lee. Performed by Falu Shah, Gaurav Shah, Borahm Lee, Mark Tewarson, Greg Gonzalez, Justin Wallace, and Taoufiq Ben Amor.

“When the Saints Go Marching In,” traditional American hymn. Performed by Victor Sawyer, Marcella Simien, and the Lucky 7 Brass Band.

“Mardi Gras,” traditional creole song. Performed by Victor Sawyer, Marcella Simien, and the Lucky 7 Brass Band.

Photos

TG 12: Hand gestures by Anouska Swaray. TG 24: Kaia Kater, publicity photo by Janice Reid. TG 24: Cn tower in Toronto by olddays from iStock by Getty Images. TG 25: Ackee & Saltfish by Paul_Brighton from iStock by Getty Images. TG 25: Kaia Kater, childhood photo courtesy of the artist; concert photo by Shots by Somi. TG 32: Elizabeth Cotten by John Cohen from Smithsonian Folkways. TG 37: Bryant Commons by the City of Hinesville. TG 37: Anders Thomsen, publicity photo by Bailey Davidson. TG 38: Anders Thomsen, childhood photo and guitar photos courtesy of the artist. TG 42: Anders Thomsen, publicity photo by Bailey Davidson. TG 45: Maritime Forest by Kiawah Island Real Estate. TG 48: Farah Siraj, publicity photo by Dries Keetelaar. TG 48: Skyline of Amman, capital of Jordan, with roman theater by Jui-Chi Chan from Alamy Stock Photo. TG 49: Farah Siraj, childhood photo courtesy of artist. TG 49: Pomegranate with Hummus dish by Sergi Reboledo from Alamy Stock Photo. TG 49: Wadi Rum Desert at sunset Jordan by Jan Wlodarczyk from Alamy Stock Photo. TG 65: AJ Kush, selfie courtesy of artist TG 65: Savannah, Georgia sunset by traveler1116 from iStock Photo by Getty Images. TG 66: AJ Kush publicity photo and childhood photos courtesy of artist. TG 76: Album art courtesy of artist. TG 81: Portrait of a young woman celebrating Indian Holi color festival by Indiapicture from Alamy Stock Photo. TG 81: Valentine's Day mithai by Krista from Wikicommons. TG 81: Falu Shah, childhood photo courtesy of artist. TG 85: Fabrics map of India by Government of India. TG 91: ethnic musical instrument tabla in the interior of the chill-out by Kin_Taburo from Shutterstock. TG 91: Indian harmonium, a traditional wooden keyboard instrument, close-up by sub_vana from Adobe Stock. TG93: New Orleans by Lisa5201 from Getty Images Signature. TG 93: Victor Sawyer publicity photo by Jamie Harmon. TG 93: Marcella Simien publicity photo courtesy of the artist. TG 94: Lucky 7 Brass Band by Riggs Entertainment. TG 94: Hernando Desoto Bridge over the Mississippi River, Memphis by Thinkstock from Photo Images. TG 94: Marcella Simien childhood photo courtesy of the artist. TG 94: Victor Sawyer childhood photo courtesy of the artist. TG 97: Shrimp and Sausage Gumbo by LauriPatterson from Getty Images Signature. TG 100: Mardi Gras by Nodar Chernishev from Getty Images. TG 100: Mardi Gras Parade, New Orleans, Louisiana by Carol M. Highsmith from the Library of Congress. TG 100: Louisiana Mardi Gras King Cake by Jenniveve84 from Getty Images. TG 100: Mardi Gras decorations in New Orleans by rusty13599 from Getty Images. TG 106: Trumpet by Stockbyte from Photo Images. TG 106: Snare drum by filipfoto from Getty Images. TG 106: Saxophone by Comstock from Photo Images. TG 106: Sousaphone Musical Instruments Brass Instruments Tuba Marching band, musical instruments, brass Instrument, saxophone png from PNG Egg.

Illustrations

TG11: *The Listening Walk* Literacy Link by ALIKI. TG 28: *John Henry: An American Legend* Literacy Link by Ezra Jack Keats. TG 44: *Coat of Many Colors* Literacy Link by Brooke Boynton-Hughes. TG 57: *The Ghoul* Literacy Link by Hassan Manasra. TG 77: *The Roots of Rap* Literacy Link by Frank Morrison. TG 84: *My Mother's Sari* Literacy Link by Nina Sabnani. TG 106: *Trombone Shorty* Literacy Link by Bryan Collier.

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