



Duniya

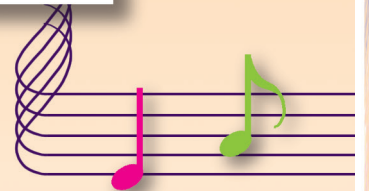


Saskia Rao-de Haas

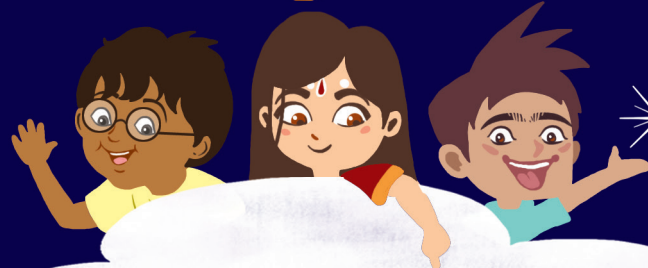


Dedication

*To Ishaan, My Son
Who travels the world with his music everyday.*



Duniya



Saskia Rao-de Haas



Saskia Rao-de Haas is originally from the Netherlands and lives in New Delhi. She started to play the cello when she was eight years old because she loved the sound of the instrument. Initially she learned western classical music and later, Indian classical music from the great Flute maestro, Pandit Hariprasad Chaurasia. Speaking about Saskia, her Guru said, 'Saskia has been taught by God and everyone should listen to her music.' Saskia has introduced a new instrument, 'the Indian cello', to Indian classical music and performs all over the world. She also composes music for concerts, theatre, dance and film. She performs alone and often together with her world-renowned husband, Sitarist Pandit Shubhendra Rao. Their son, Ishaan, is a gifted pianist and budding sitar player. Ishaan was the inspiration for the Sangeet4All music curriculum. Saskia has written books, composed songs and created the full training program for Sangeet4All music educators to make sure that Indian classical music becomes and stays important in the lives of all children.



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Chapter 1

Introduction

The world is a big place. Every country is different. Yet, we all have a lot in common. Every culture has its own music. Some music sounds pleasing and familiar while some sounds different and unfamiliar. The music we listen to is decided by where we live. For example, children in a village in Mali will listen to different music than children living in New York. However, in today's world, it is easier to listen to different kinds of music than it was during the time when your grandparents were in school. In Duniya, our heroes Surya, Azim and Urvashi travel around the world and discover many different kinds of music from different parts of the world. Let's join them on their adventure.





Meet Our Heroes



Surya is a young boy, from somewhere in India. When he sings, the whole world seems to be a better place.

Azim is another young boy from India. He plays tabla, just like his father, grandfather and great grandfather. He and his sister learn tabla from their grandfather. Azim and Surya are best friends and practice music together everyday.

Urvashi is an Apsara, a nymph from the Land of the Ragas. Her father is the head Gandharva, and her mother is the head Apsara.

Megha is the time-travelling cloud. Megha is Urvashi's best friend. She can make herself invisible and she likes to sleep. *Do you remember them? Apart from these, we are going to meet four more characters. They are from different parts of the world.*

Gerald Wirth is the President as well as the Artistic Director of the Vienna Boys' Choir or Wiener Sängerknaben (WSK), one of the world's famous choirs. He has a keen interest in the world's famous choir culture since many decades and has also collaborated with the late Pandit Ravi Shankar.

Bassidi Koné grew up beside his father's instrument, the balafon, instilling in him his forefathers' traditional village songs and rhythms. Bassidi leads his own percussion and dance troupe, Bwazan (Bobo children). Bwazan are ambassadors of their musical heritage, promoting a message of peace and solidarity.

Freddie Bryant is a brilliant guitarist and composer. He is a versatile musician skilled both in jazz and classical music. Over the years he has toured in 50 countries and has had the opportunity of collaborating with musicians from a wide variety of backgrounds.

Gao Hong, Chinese pipa player and composer, began her career as a professional musician at age 12. She graduated from the Central Conservatory of Music in Beijing where she studied with pipa master Lin Shicheng. Gao has taken the pipa into uncharted performance territory.



Chapter 2

How it all started

Azim's day always started the same way. He woke up listening to the practice session of his father. His father would get up every morning at 4:30 and sit for his practice, his Riyaz, after his morning prayer. Then Azim would join his father for his own morning practice. Sometimes Azim would say that he had enough after 30 minutes. His father would tell Azim a story about a famous musician who lived long ago, Ustad Allaiddin Khan. Azim's father said that Allaiddin Khan would not have been happy if he could only practice for half an hour. He wanted to practice every minute he had to perfect his music. He sometimes practiced for over 14 hours at a stretch. If he would get sleepy, he would tie his hair to the ceiling to make sure he would not fall asleep during his practice.

Lying in his bed, Azim wondered how it would be to spend every waking moment in practice. He liked the idea, but he also enjoyed his school and playing cricket and football in school and his school choir and orchestra. His father had told him to practice for one hour everyday, and Azim did that, apart from all his practice sessions with his friends.

Azim had always loved all percussion instruments, both the Ghan vadya as well as the Awanadha vadya. Do you remember all the instruments from the Vadya book?



He enjoyed singing, especially in the choir with other children. The choir had sung the Raga choir in many places and people had appreciated the music. Do you remember the Ragas in the Raga & Tala book?

In the school choir and orchestra, the children also sang songs from different parts of India:

From Assam: The Bihu, “Ganga Siloni” with the Dhol

From Kashmir: Hukus Bukus and the Santoor

From Uttar Pradesh: The Kajri

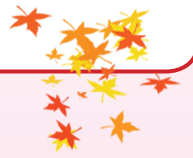
From Bengal: Rabindranath Sangeet and Baul music with the Ektara

From Gujarat: The Garba song, “Dholida Dholre” during the Navaratri celebrations

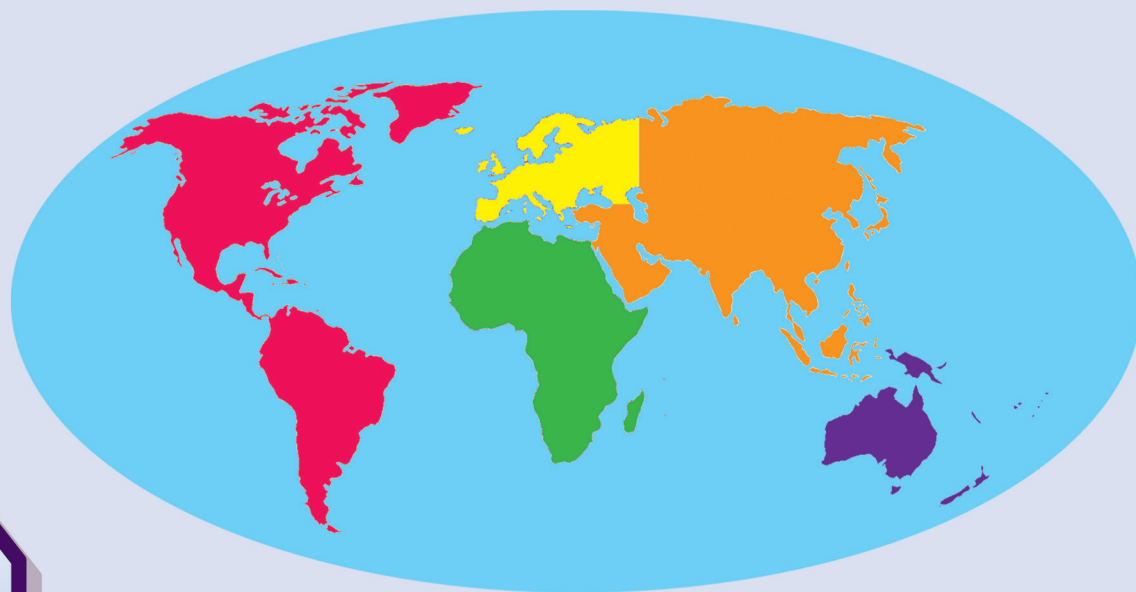
From Punjab: The Lohri song “Sundar Mundiriye”

From Tamil Nadu: The Villu Paatu song with the instrument Villu Paatu

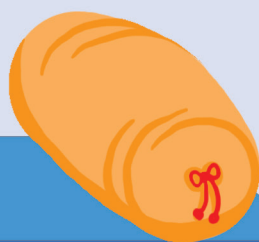
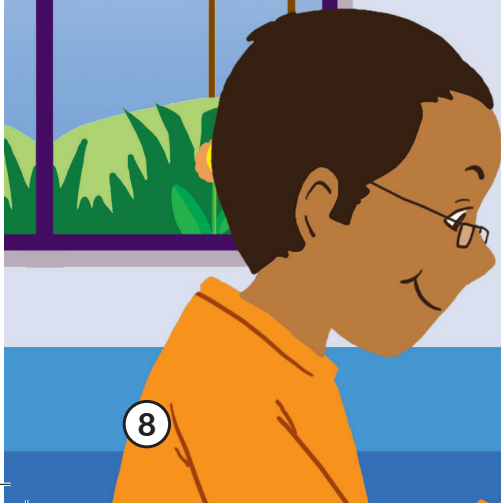
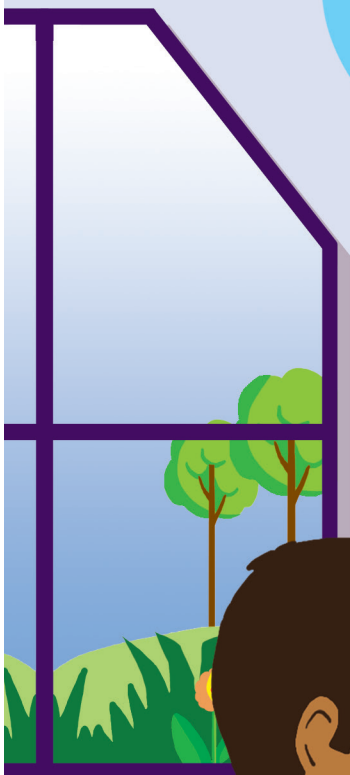
Can you identify them in these pictures.



Meanwhile, Surya was preparing for his geography exam. He needed to know all the continents on the world map and a few countries in each continent. Surya found it rather boring to learn the places by heart and he told his father so. His father said, "Without understanding WHAT you are learning it is indeed boring. But imagine Surya, in every country, in every city and in every village in this world there are children just like you, who live with their parents and who learn about other countries in their school. How would your life be if you were born in Beijing, China? Or in Vienna, Austria? Or in a village in Mali, Africa? Or in New York city, USA? Try to imagine!" Surya thought about this and said, "But Baba, do they have music in every country, city and village of the world?" "Yes, they do," said Baba. "Beautiful music and old musical traditions as well. There are classical music traditions in the West, in China, in Africa and in Iran as well. Perhaps you can have one of your dreams again, Surya, and travel around the world." "It was real Baba" said Surya. "Urvashi, from the land of ragas, Megha, the time travelling cloud and our journey through India, it was all real." "You have a rich imagination, Surya," laughed his father. Surya did not reply.



His parents were wonderful and always happy to listen to Surya, but they did not believe any of this was real. It was alright with Surya: it could not be helped that grown-ups had lost their sense of wonder and did not have the same imagination as children. He just hoped that he would not grow up so much that he would lose all these qualities.



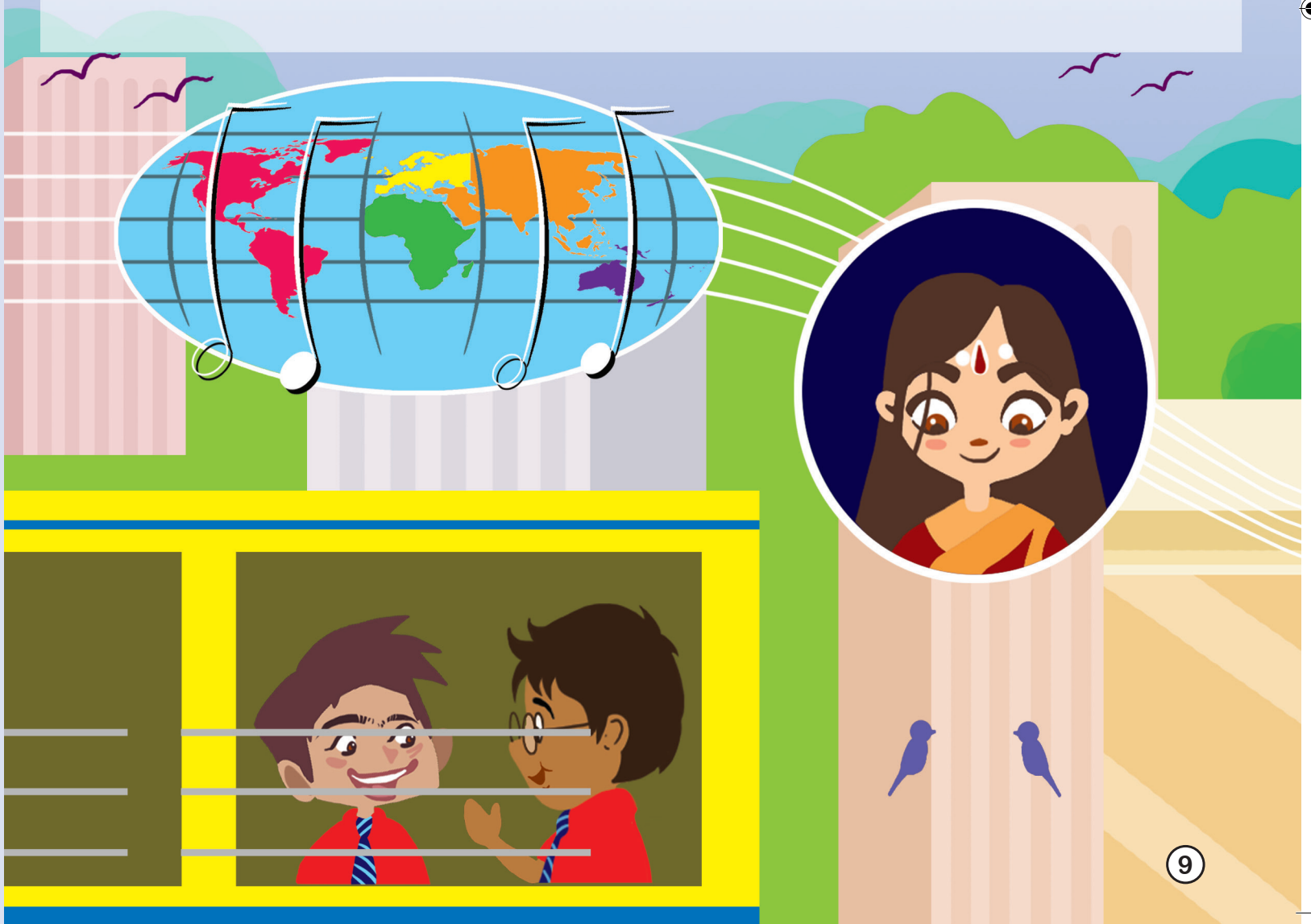
In the school bus, he met his best friend Azim and told him about the fact that every country, city and village in the world had music. “Wouldn’t it be amazing to learn about the music of the world? That way, we get to learn all the different types of music and it will make geography class more fun. Maybe I will get full marks” said Surya. “Yes, it sounds good to me,” replied Azim. “Should we call Urvashi? I am sure she would love to join us. But how should we call her” asked Azim. “Let’s tell the clouds,” said Surya. “They are her relatives and can send her a message.”

In a corner of the playground, Surya and Azim bent backwards, cupped their mouth with their hands and called towards the sky, “Clouds! Please tell Urvashi and Megha that it is time now for a new Musical Adventure!!”

Then they waited for a sign from Urvashi.

They did not need to wait long. The next morning, at Surya’s bus stop he saw the familiar face of Urvashi across the street. “Hi Surya! Nice to see you. Now, what is this all about? Why did you call me? Did anything happen?” asked Urvashi. “Nice to see you too, Urvashi!” said Surya, mockingly. They both laughed. Surya told Urvashi about his plan and she thought that it was a great idea. Urvashi called Megha, and said “Let’s pick up Azim and be on our way.”

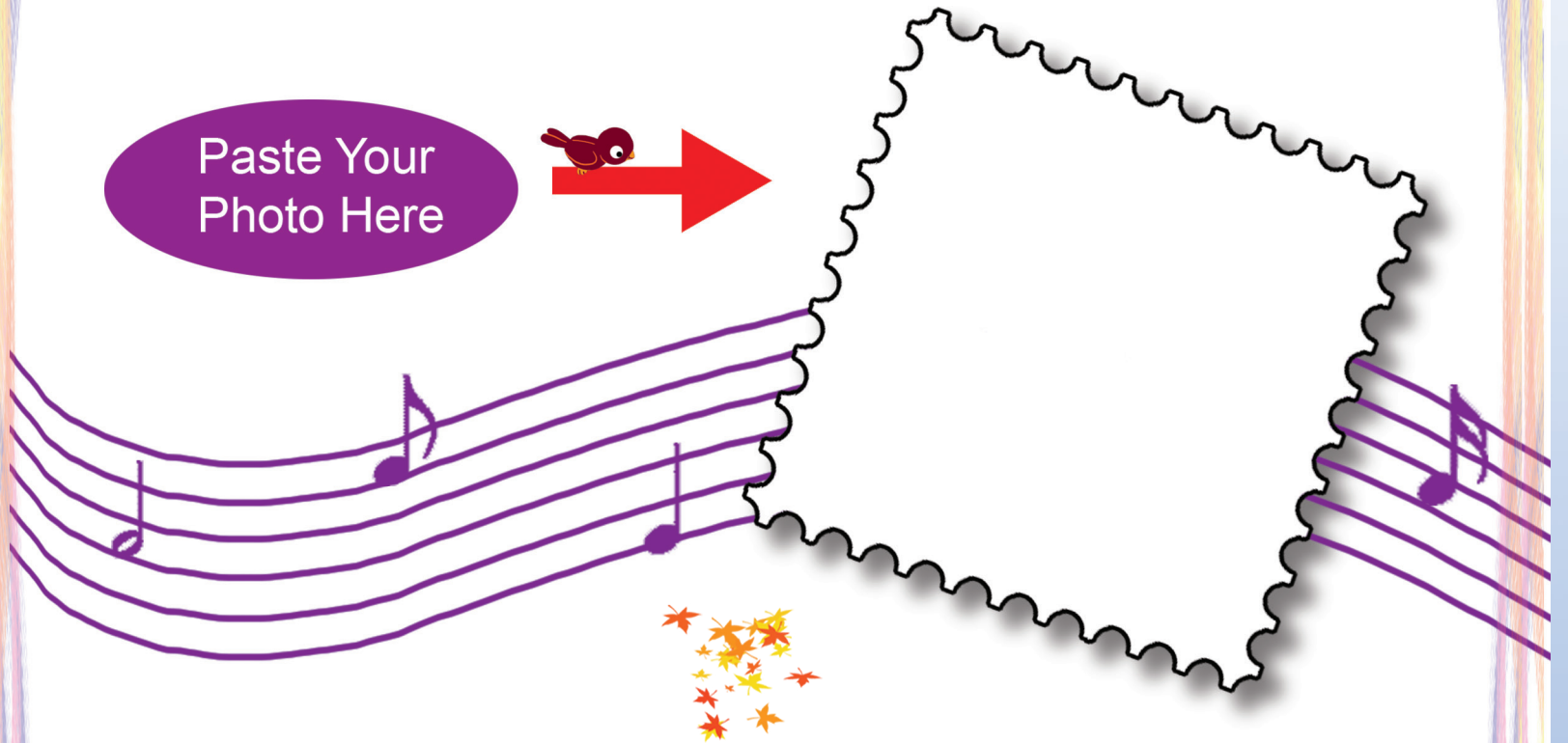
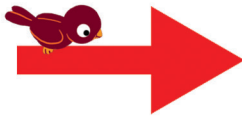
That is how the musical journey around the world began.



Musical Passport

At the end of every chapter you will find a Musical Passport section. You will have to answer a few questions in this section. The songs and orchestral pieces are written down at the back of the book.

Paste Your Photo Here



Name: _____

Class: _____

School: _____

Write a few lines about your favourite music:

Chapter 3

Music from Europe: Austria

The children were in the air for a long time. They crossed many mountains and finally they came to a stop at a beautiful building. They could hear singing from the building. It sounded like a choir of angels. When the children walked in they saw a group of boys between the age of 8 & 12 years old. The children had landed in the beautiful city of Vienna in Austria. The country of the great music composers such as Mozart and Beethoven, the country that has been at the heart of Western classical music. The children saw a sign on the building that said 'Wiener Sangerknaben'. There were benches in the hall and they sat down to listen to the beautiful music.



After some time, a boy approached them and the children exchanged their names. "Hello! I am Gerald Wirth and I live in this school" said the boy. "Can you tell us more about yourself, Gerald?" asked Urvashi.

Gerald said, "Sure My family and I grow up on a farm in the Austrian countryside. My whole family, my parents and brothers, sang together and played in the brass band of our village. I started learning music at the age of 5 in a children's choir, playing the recorder. At the age of 6, I was allowed to play the piano. At the age of 9, I got admission to the institute of the Vienna Boys' Choir. This institute is 500 years old and it is a great honour to study here. All the boys live together in the boarding school, which I really enjoy. The Vienna Boys' Choir gives me the unique chance to travel around the world, to be part of the music performances with some of the greatest artists in the European classical music world and to perform in the most famous concert halls."

Gerald continued, "The Vienna Boys' Choir is also a full academic school in addition to the intensive music training in choral singing. There are about 100 students in the preparatory classes and another 100 in the four concert classes.

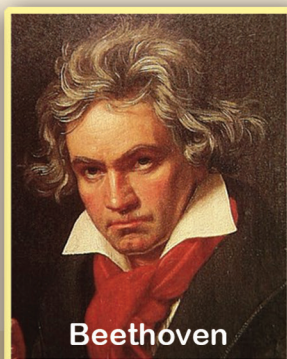
Our daily schedule is: get up at 6:30 in the morning, start school at 7:00 or 7:30 depending on the day, rehearsal from 11:00 until 1:00. After lunch it is time for solo rehearsal, instrumental classes and more school till 6:00 p.m. In the evening either we get time to play (mostly soccer or basketball or swimming) or go for rehearsals with orchestras. We also often have concerts in the evening.

In the Boys' Choir institute I practice about 2 - 3 hours of singing daily and maybe half an hour or more on the piano. Before, I practiced one hour of piano. Now that I am 13 years old, I have started to practice the instruments: Piano maybe about 4 hours, Oboe 2 hours and of course rehearsals in diverse ensembles."

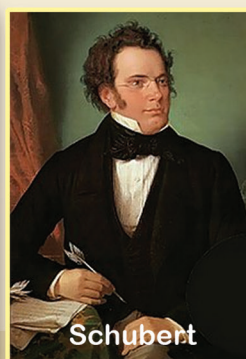
Our teachers tell us many interesting facts about the well known composers of Western classical music that studied here long ago. Franz Schubert and Joseph Haydn were members of the Vienna Boys' Choir. The composer Bruckner was the organist for a while and Mozart wrote masses for the Royal Chapel where we still sing every Sunday.



Mozart



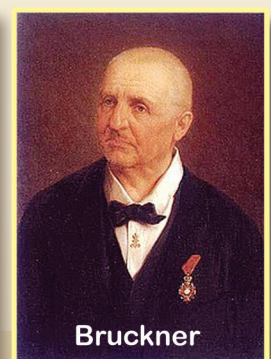
Beethoven



Schubert



Haydn



Bruckner



I love singing in a choir. A choir is wonderful because we sing like one: we learn to work together, learn to support each other and have great musical experiences, especially with a choir like the Vienna Boys' Choir which has and is still regularly performing wonderful great compositions of our tradition; we often perform with the world's greatest conductors and orchestras like the Vienna Philharmonic Orchestra. I particularly remember very special concerts conducted by Leonhard Bernstein and Karl Bohm. The choir will be of a good quality when everyone can contribute with their individual personality. The conductor leads and directs the orchestra or choir in the musical interpretation, supporting all the musicians. Everyone gives their best for the benefit of the performance. The conductor of the children's choir or orchestra supports the ensemble into finding their best possible sound and teaches them all the musical aspects connected to their music making.

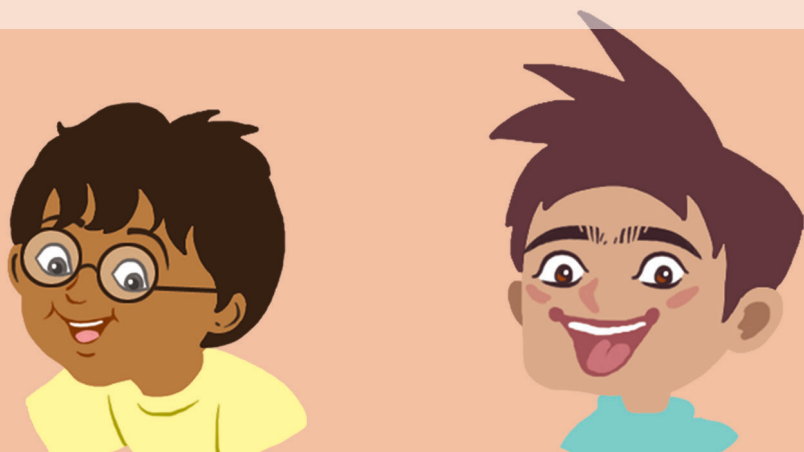
"Can you tell us more about the music you were singing?" Surya asked, "I really liked it and I noticed that you all had the written music in front of you. Please tell us about the way you write down choir music."



“How long do you have?” Gerald asked. The good thing is that when you learn how to write music, you can use it for a lot of different kinds of music. I think it is best if you join our classes. Let us hurry, we are going to learn the staff notation. “The what?” asked Surya. “The notation used to write Western music” replied Gerald. The children followed Gerald to the beautiful building into a classroom.



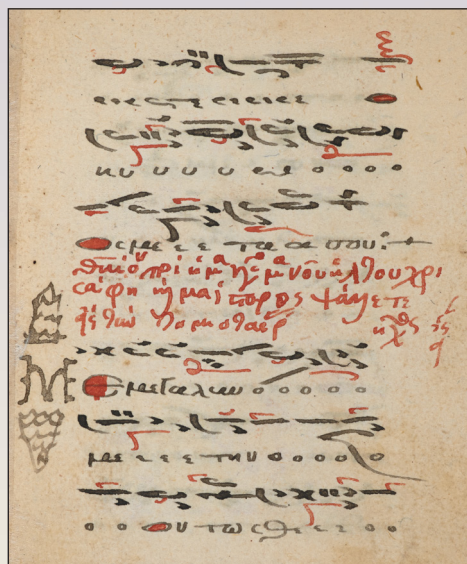
A teacher was waiting for the children to enter. When she saw Urvashi, Surya and Azim, she asked them where they came from. “India, the most beautiful country in the world,” replied Urvashi, “We are here to learn about Western classical music. Could you please teach us?” “That would be my pleasure,” said the kind young teacher. “Come into this room and wait a minute. I will be with you soon.”



In the room there stood a grand piano and chairs with desks. The children sat down. "Wow! What a beautiful instrument!" exclaimed Azim. "Let me try it out". He tried some notes and the room was filled with the bright sound of the piano. Then the teacher came back. "I see you play the piano?" she said. "Not really," said Azim, "but I do play the harmonium at home which is quite similar but much smaller." "To play the piano and to play the Western classical music and even popular music it is helpful to know the background of the music and the notation. Let us start."

The teacher started her class: "Classical music from Europe is played all over the world. Almost every country in the world has its own symphony orchestras and choirs, and these were invented in Europe. Apart from the big orchestras and choirs, instruments like the piano and the guitar are originally from Europe. The other interesting thing about Western music is all the music is written down in a special way. That notation is called the staff notation. It is helpful to know the staff notation if you want to learn almost any form of music. Let me tell you first about staff notation."

She continued, "People did not invent staff notation overnight. The beginning of staff notation was when monks started drawing their choir music on paper the way they heard it. This was more than 1500 years ago. In the monasteries, monks would sing every day at daybreak, late morning, evening and night. Every time, there were special prayer songs. The monks would draw the music above the words. So they would not forget it. When notes were high, the lines would go up, when the pitch became low, the lines went down. It was a kind of musical drawing and would look like this:



Exercise 1: - ASSIGNMENT:

Let us try to make a musical drawing of this song from the Middle Ages. How do you show that the notes go up and down? Are long or Short? Fast or Slow?

Now make a drawing: where the music moves up, you move up and where the music moves down you move down.

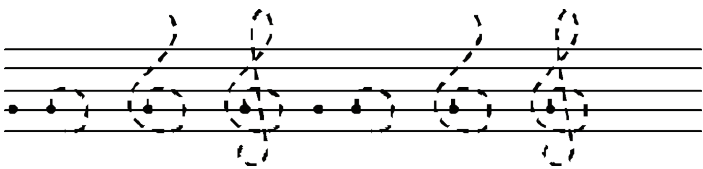
There were some problems with this kind of notation; it was not very precise! it did not give the exact note as you say swara. It was also not accurate in writing down the rhythm or how the notes were grouped. After this notation, many years passed and finally the composers came up with the staff (or sometimes called as stave) notation.

The staff notation has five lines. Like we get notebooks with single lines to write words, there are also notebooks with five lines to write music. It looks a little bit like five washing lines:

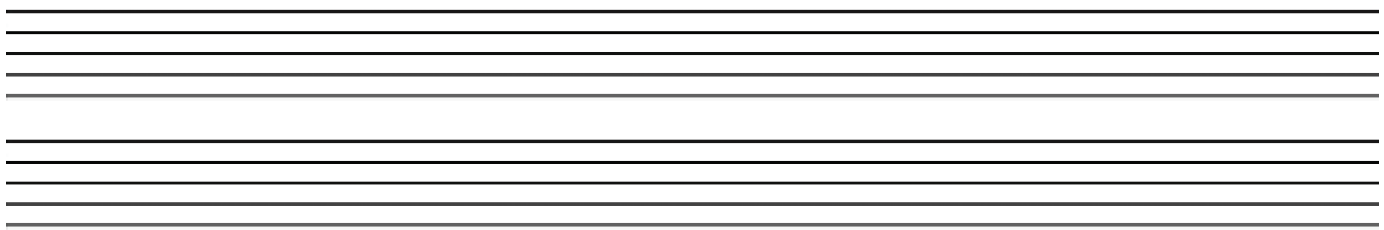


At the beginning of the notation, you see the clef. This is the G-Clef because it shows us the G.

Exercise 2: - Let us try and draw it ourselves. Make your drawing on page no. 54



Exercise 3: - Now practice on your own 5 G-Clefs:

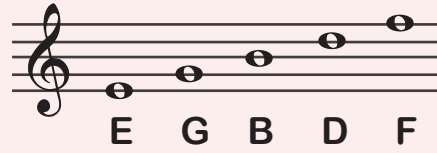


Remember to start on the second line!!!



Note that we can write the G-clef, which is also called the Treble clef, since it is used for high pitched instruments. Can you name some high pitched instruments and low pitched instruments? On the lines and between the lines, we will write the musical notes. In Indian music we use Sa, Re, Ga, Ma, Pa, Dha, Ni, Sa. In Western music, we use letters. If we take all shuddh notes Sa equals the letter C in the staff notation. However, the C is an exact pitch that can never change, whereas we can change the Sa. We will write the Sargam under the staff notation.

The notes on the lines are:



Ga Pa Ni Re Ma

To memorize the notes on the line we can make up a sentence:

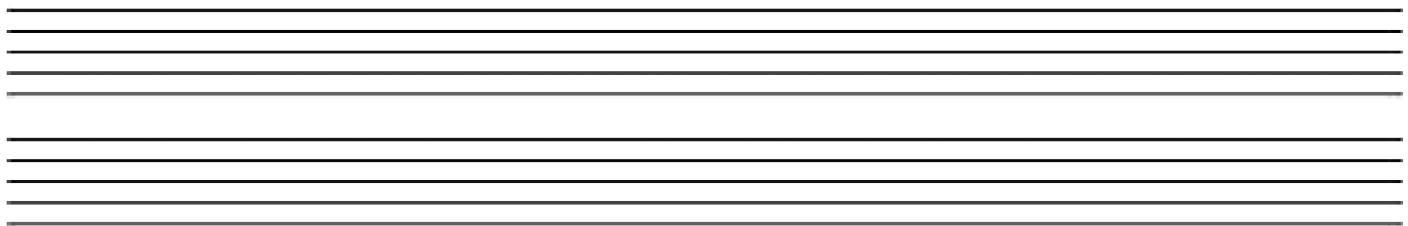
Elephant George Beats Drum Fast

The notes on the lines are:

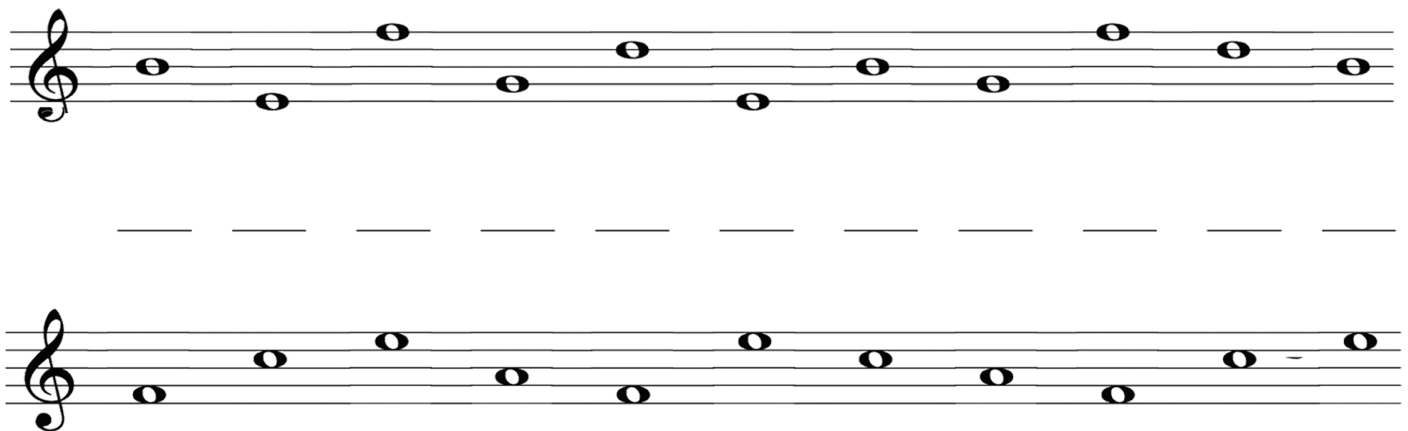


Ma Dha Sa Ga

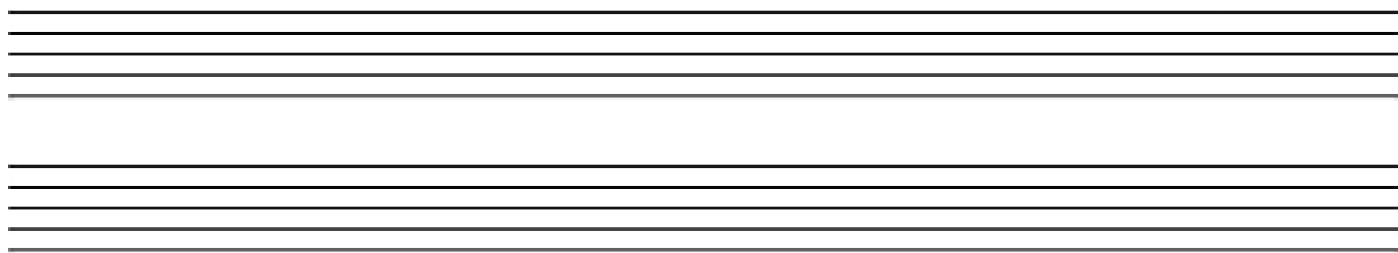
Exercise 4: - Copy the G-clef and EGBDF and FACE.



Exercise 5: - Let us test ourselves:

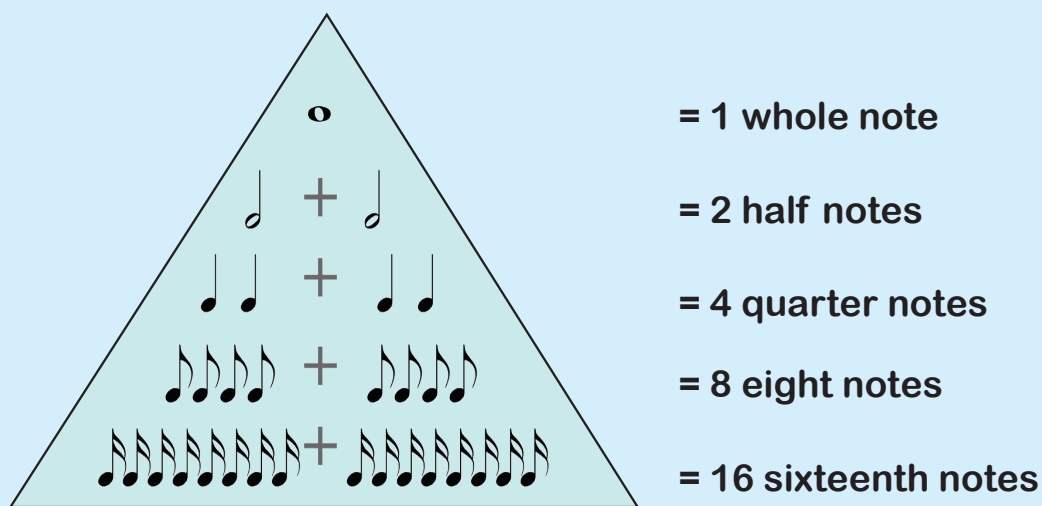


Exercise 6: - Practice writing the notes from the lowest D to the high G on the staff paper:



As you know, notes can have different rhythmic values. Ta is half of ta ke and ta ke is half of ta ke dhi mi. Similarly, notes can have different values in the staff notation:

THE RHYTHM PYRAMID:



The rhythm pyramid shows us that the note values follow the logic of mathematical division.

$$\text{♪} + \text{♪} = \text{♩}$$

$$\text{♩} + \text{♩} = \text{♪}$$

$$\text{♪} + \text{♪} = \text{♩}$$

$$\text{♪} + \text{♪} = \text{♪}$$



Exercise 7: - Let us practice the note sum values:

THE DOT:

Now, sometimes we want to write the value of:

How do we do that?

We have two options:

1. We add a dot

A dot after a note adds half its value

So:

Or

2. Like this

Exercise 8: - Solve the following musical math problem:

1.
 2.
 3.

Exercise 9: - We can also use a bracket over notes to tie them:

Exercise 10: - Put in brackets where you can. It needs to be the same note:

ACCIDENTALS:

Do you remember the shuddh, komal and tivra swaras?

In Indian music, Sa and Pa are always shuddh. Re, Ga, Dha and Ni can be shuddh or komal. Ma can be tivra.

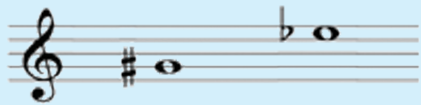
In Western music, ANY note can be shuddh, komal or tivra. We only use different words for it:

Shuddh = Natural

Komal = Flat

Tivra = Sharp

There are special symbols to make a note flat or high:



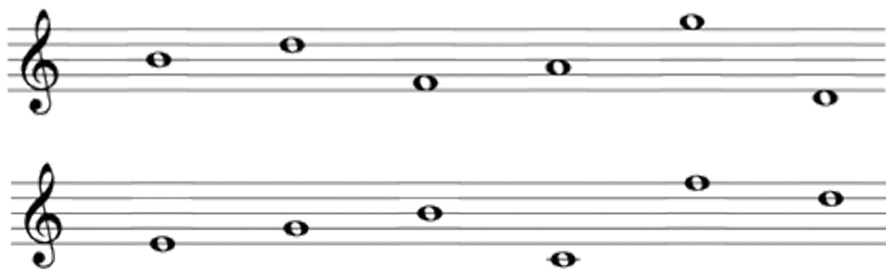
This is: G Sharp and E Flat.

So the symbol for sharp is #.

The symbol for flat is b.



Exercise 11: - Write a flat before these notes:



Exercise 12: - Name all the notes correctly:



G Sharp -----

If a sharp or flat is written at the beginning of a piece, it counts for the entire composition. It is placed immediately after the Clef:

Exercise 13: - Write:

1. C in 3 octaves
2. G sharp
3. Scale of C in halve notes



Two sets of empty musical staves, each consisting of five lines, for writing practice.

NOTES ABOVE OR UNDER THE LINE:

When the note is higher or lower than the staff can house, we use a little help line.

Be sure to write the help lines in equal distance from each other.

BASS CLEF:

If the notes become too low for the G-clef, we use the Bass clef.

The dot is showing the F. We will not use the clef much in this unit, but if you learn the piano, you will need to know this clef as well. The G-clef and F-clef are the most commonly used clefs in the Western clefs.

Exercise 14: -

Write the bass clefs 6 times on the top line.

Write all the notes with note names under them in the second line.

Two sets of empty musical staves for the exercise. The first set has six bass clefs on the top line. The second set has notes G, A, B, C, D, E, F, G, A on the second line.

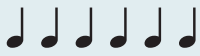


TIME SIGNATURE:


Remember Dadra tala? It has six beats. Does it not? Now let us write Dadra as a Western time signature:

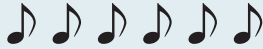
6
4




In which the top number gives the number of beats in a bar and the lower number tells you what kind of notes we are using:

6	————	6 beats	
<i>means</i>		of	
4	————	4 quarter notes	

Consider this:

3	————	3 beats	
<i>means</i>		of	
4	————	4 quarter notes	

6	————	6 beats	
<i>means</i>		of	
8	————	8 eight notes	

Eight note we write:  or  or 

In Western music, pieces are usually grouped between 2 and 8 notes, like Keharwa tala.

The most common groups are 3 or 4 notes. These groups are called bars.

In notation it will look like this:



3 means 3 notes of value 1/4 in 1 bar. This piece has 5 bars

4



Exercise 15: - Write the full meaning of the following time signatures:

2

2

3

4

4

4

3

8

Now we can use the staff notation!!!

Let us look at a melody for piano and see what we can understand:



Exercise 16: - Answer the following questions:

1. What is the time signature?

2. How many bars are there in this piece?

3. Write down the note names of the G clef:

NEW INFORMATION:

1. $\text{♩} = 96$ means that each quarter is at a speed of 96 beats per minute on the metronome.
2. *f* and *mf* are signs of how much loud we must play or sing. *f* means forte or loud, *p* means piano or soft. There are many terms to show us how the notes should be sung or played.
3. *Cresc.* or crescendo means getting louder gradually, *dim.* or diminuendo means getting softer gradually.
4. The double line at the end shows us that the piece has ended.
5. Piano, Forte, Mezzo, Crescendo and Diminuendo are Italian words.

Surya, Urvashi and Azim were excited to learn the staff notation. After the notation class, they went for the choir class. Other children joined them in the classroom and the teacher started to talk about choirs.

CHOIR SINGING:

In the middle ages, the monks would all sing the same melody. The young boy monks would sing it in their high pitched voices and the grown up monks in their voices. Slowly, with the improvement of notation and knowledge of harmony, composers started writing for different voices. Finally, this led to the four voices of the choir. Two voices for the high pitched voices and two voices for the men. For a long time, girls and women did not sing in the choir and boys would sing the high voices.

The names of the voices of the choir: (From high to low)

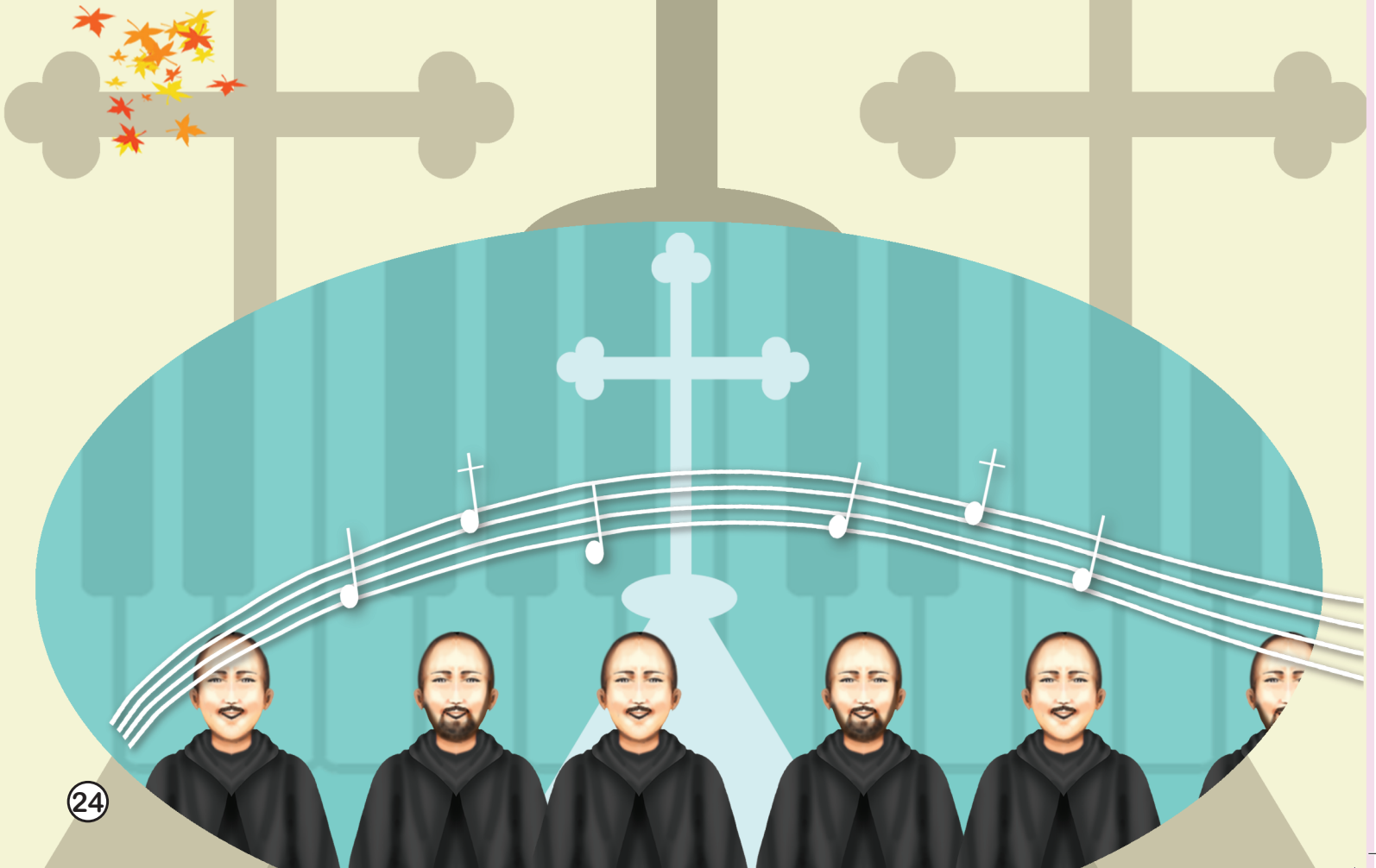
Soprano

Alto

Tenor

Bass

Let us try and sing this song in two voices. Since we are only with children, it will be Sopranos and Altos. The Sopranos and Altos use the G-clef and the Tenor and Bass use the Bass clef. See the notations at the end of the book.



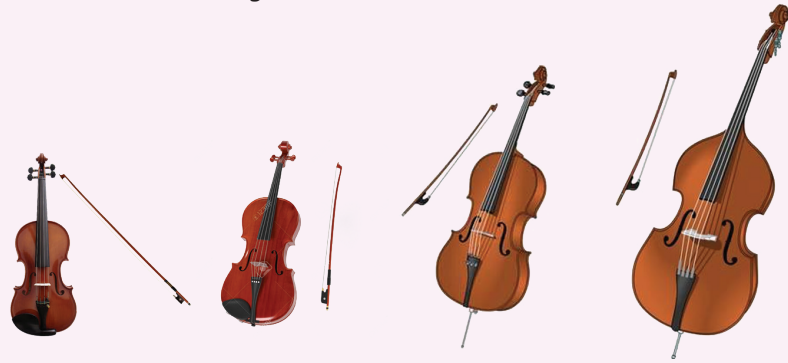
ORCHESTRA

The early orchestras were small. Gradually they grew into the symphony orchestra.

What are the instruments in an orchestra today?

STRINGS: Tata Vadya

1. Violins
2. Violas
3. Cellos
4. Double Bass



WOODWIND: Sushir Vadya

1. Flute
2. Clarinet
3. Oboe
4. Bassoon

BRASS: Sushir Vadya

1. Trumpet
2. French horn
3. Tuba



PERCUSSION: Awanaddha and Ghan Vadya

1. Timpani
2. Collection of percussion

Exercise 17: - How do we classify our own orchestra?

1. Ukulele: String or tata
2. Banshi: woodwind, sushir
3. Swartarang: percussion/ghan
4. Other instruments: Do you play another instrument? Classify the instrument group. Try to classify those instruments.

Let us play a very famous melody composed by Ludwig van Beethoven. It is a melody from his Ninth Symphony and was named in German 'Alle Menschen werden Brüder' or 'All people will unite in brotherhood!' You might recognize it as 'Ode of Joy'.

We can play it on Swartarang, Banshi and Ukulele. Our own orchestra!!!

COMPOSERS:

Thousands of composers wrote beautiful music for instruments and voices. Besides Beethoven, there were many more composers. Even now they make beautiful music and write it down in staff notation.

A few famous composers are: Johann Sebastian Bach, Wolfgang Amadeus Mozart, Ludwig van Beethoven, Franz Schubert and Joseph Haydn. Listen to their beautiful music.

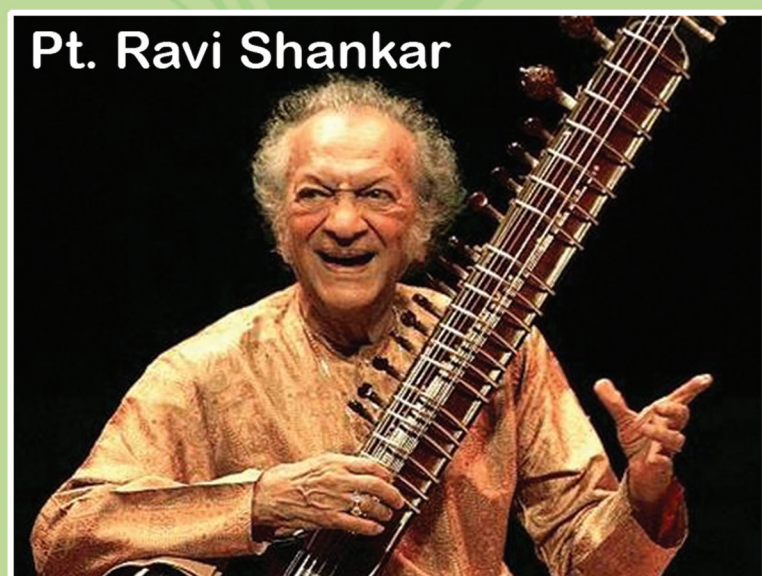
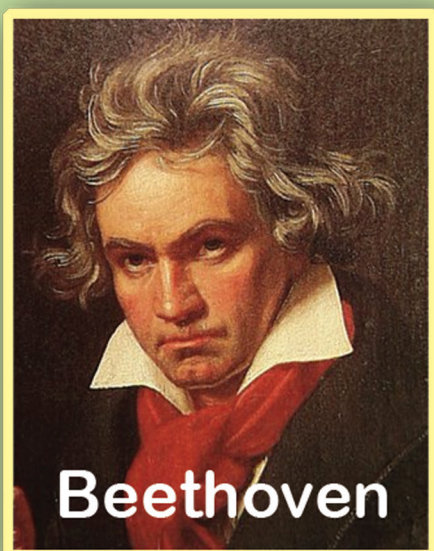
The first Indian musician to play with a full symphony orchestra is Pt. Ravi Shankar. He created a Sitar Concerto: a piece for sitar and orchestra. Ravi Shankar wrote music for many different musicians. Another beautiful piece by him is for sitar and violin, with the violinist Yehudi Menuhin.

After the music classes were over, the children met Gerald and his friends in the music room, where the children joined the choir of the boys of Wiener Sangerknaben. You can listen to the famous choir on the YouTube.

Then it was time to leave and move on. The world is a big place and the children wanted to visit the other parts as well.

Surya was amazed at all that he had learned in his visit to Vienna. How amazing to learn so much music! The children sat down and continued their journey.

"I think now I want to learn more about rhythm" said Azim, "How about travelling to Africa?"



Musical Passport



Look at the world map and find Vienna.

How far away from India is it?

Gerald lives in Vienna: Vienna is the capital of Austria. Austria is in which continent?

Name 3 composers of Western classical music:

What language does Gerald speak?

What is the national food of Austria?

What is the national dress of Austria?

What are the four voices in a choir?

What are the instrument groups in an orchestra?



Chapter 4

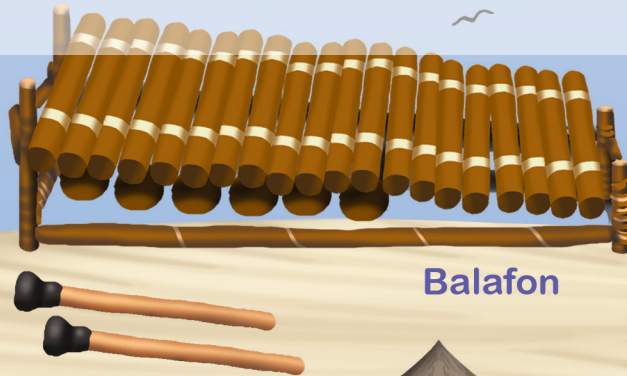
Music from Africa: Mali

When the children looked down, they saw a big desert, the Sahara desert of North Africa. Once they crossed it, they landed in a small village. The people of the village had come together to listen to a man and his two sons play a drum called the Djembe and a big wooden xylophone called the Balafon. They sang in a sweet voice and the children enjoyed the beautiful music. When the family had stopped playing, Surya went to one of the brothers.

“That was beautiful” said Surya. “I am Surya, and I am from India. What is your name?” “I am Bassidi Koné” said the young boy. “We are in our village in Mali.” “What instrument is that amazing big xylophone?” asked Surya. “That is called a balafon” said Bassidi. “When did you start learning music?” asked Surya. “I started playing the balafon before I can remember. My earliest memories are of me playing at my father’s feet and in his lap, while my father, master musician Madou Koné, played the balafon. Since my young age I learned many balafon rhythms and traditional songs that have been passed down many generations in my family. I often go with my father to play the balafon for traditional festivals and events in the entire region. It is my family’s legacy to play the balafon and to sing. Our music holds great spiritual significance. In this village, it is traditionally used for communication with each other and is played for festivals and important festivities and events. The balafon is responsible for bringing everyone together. I am the eldest son and also look after my younger brothers and sister.”



Djembe



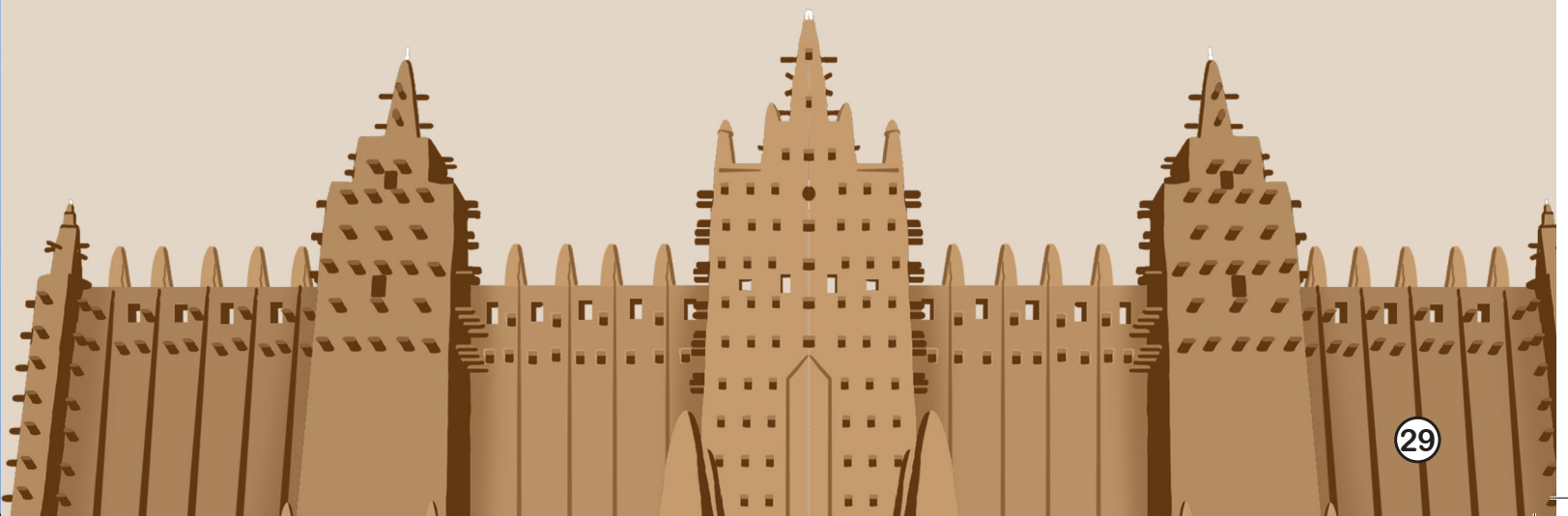
Balafon



Bassidi continued, "My family is a part of a group of musicians called Griots. Griots used to play music for the kings and queens of our country. The king of Mali was once called the richest man of the world. We used to sing and play music at the royal court for festivals and religious ceremonies. We sang about the glory and the achievements of the king. We are the song keepers of our country. Not only that, our music has influenced North and South America as well.

We sing it in call and response: I sing and then you all repeat it after me. We can also play on the balafon.

Now we can learn a rhythm with our own djembes. If you do not have a djembe, you can also use a bucket instead.



Surya, Urvashi and Azim felt welcomed with great hospitality by Bassidi and his family. At night, the entire village came together and first listened to the beautiful music of Bassidi, his brother and father. After that, they danced and sang. They also learned a song sung by the boys and girls of the village with the balafon. It was composed by Bassidi's father.

Look at the back of the book for the song and orchestra. The girls sing one line, and the boys another line.



A villager walked towards the children and told them, “With this song, Bassidi, his father and brother go to different places to teach children about social issues that children sometimes face. They sing about poverty, the danger of bad habits and how you can find strength in yourself to overcome difficulties. So, apart from giving people joy with their music, these great artists also help society and educate people.”

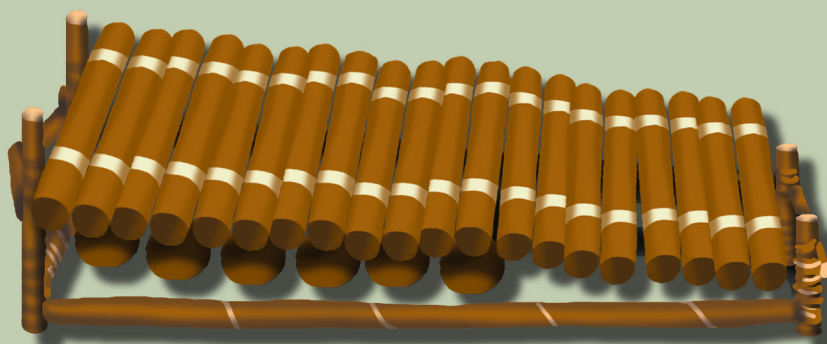
“Music can be enjoyed in so many different ways” said Surya.”It is beautiful and fun, but can also help people and bring them together.”



Djembe: An hour-glass shaped drum made from wood, rope, metal, rings and goat skin



Kora: An African harp with 21 strings



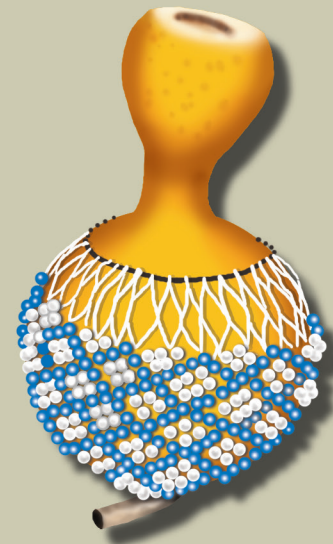
Balafon: An original xylophone-keyboard with wooden bars and beat sticks

The villager continued, “Another unique part of music from Mali and also from the entire region of West Africa, is the instruments. We play balafon in our family and my father used to make balafons himself. He learnt it from my grandfather. We also play djembe in our family. Other Griot musicians play a beautiful instrument called the Kora.”

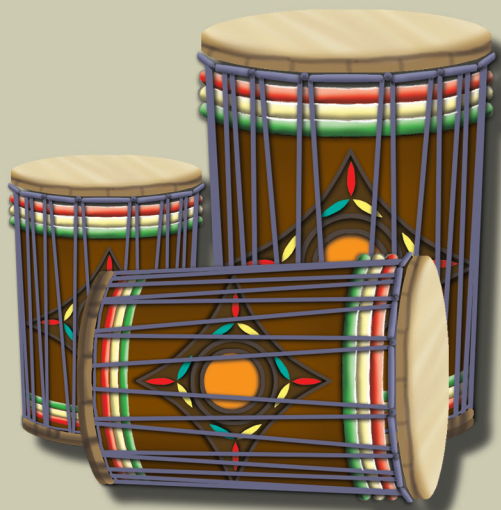
“Yes” said Bassidi, “We have a lot of different instruments in Mali and in the other countries of West Africa.”



Ngongoma: A thumb-piano with only 4 keys that play low, melodic basslines



Shekere: A net of beads wrapped around a gourd, to go chick-chick



Dunduns: A set of three bass drums that create a drumming melody



Dundun bells: These iron bells are usually attached to dundun drums and hit with another piece of metal

Let us learn more about Djembe drumming.

We can learn in a group of drummers or we can accompany other instruments and singing with the djembe. We can even start our own drum circle in school! When we start a drum circle, we can use only djembes or other percussion instruments.

On the djembe we can make three main sounds:

1. Bass (B)
2. Tone (T)
3. Slap (S)



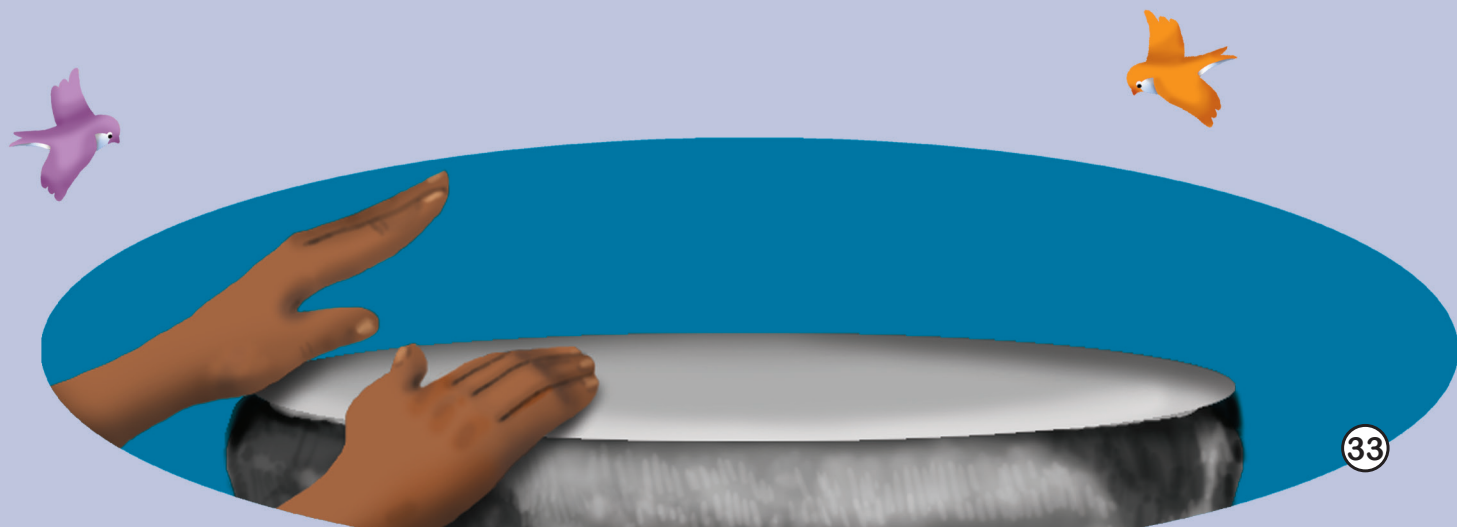
The bass is the lowest note you can get. Its sound is deep and hollow. Hit the centre of the drum with a straight hand. Let the hand bounce off, so that you get a nice full tone. Listen to yourself playing.

The tone is away from the centre of the drum and played with full hands like the bass.

The slap is a bit more tricky; you slap at the edge of the drum from pinky to thumb. You can do this technique later, with your teacher. Let us now concentrate on the tone and the bass on other percussion instruments and learn about African rhythms playing other drums. What is unique in African drumming is the fact that we can play different rhythms at the same time. This is called polyrhythm. We can write down the rhythms in different ways, but in Mali, musicians learn by imitating their teacher and do not write down the notes. In the classroom, notation can be helpful to remember what you learn. There is not one way of writing it down. We can write it on the staff notation and write the hand position underneath the notation.

We can also play these rhythms on other instruments. Look at the end of the book for different patterns of djembe playing.

Now, you can try the song and orchestra piece with your friends. Look at a video of Bassidi with his brother and father playing and teaching the song. You can find the notation at the end of the book.

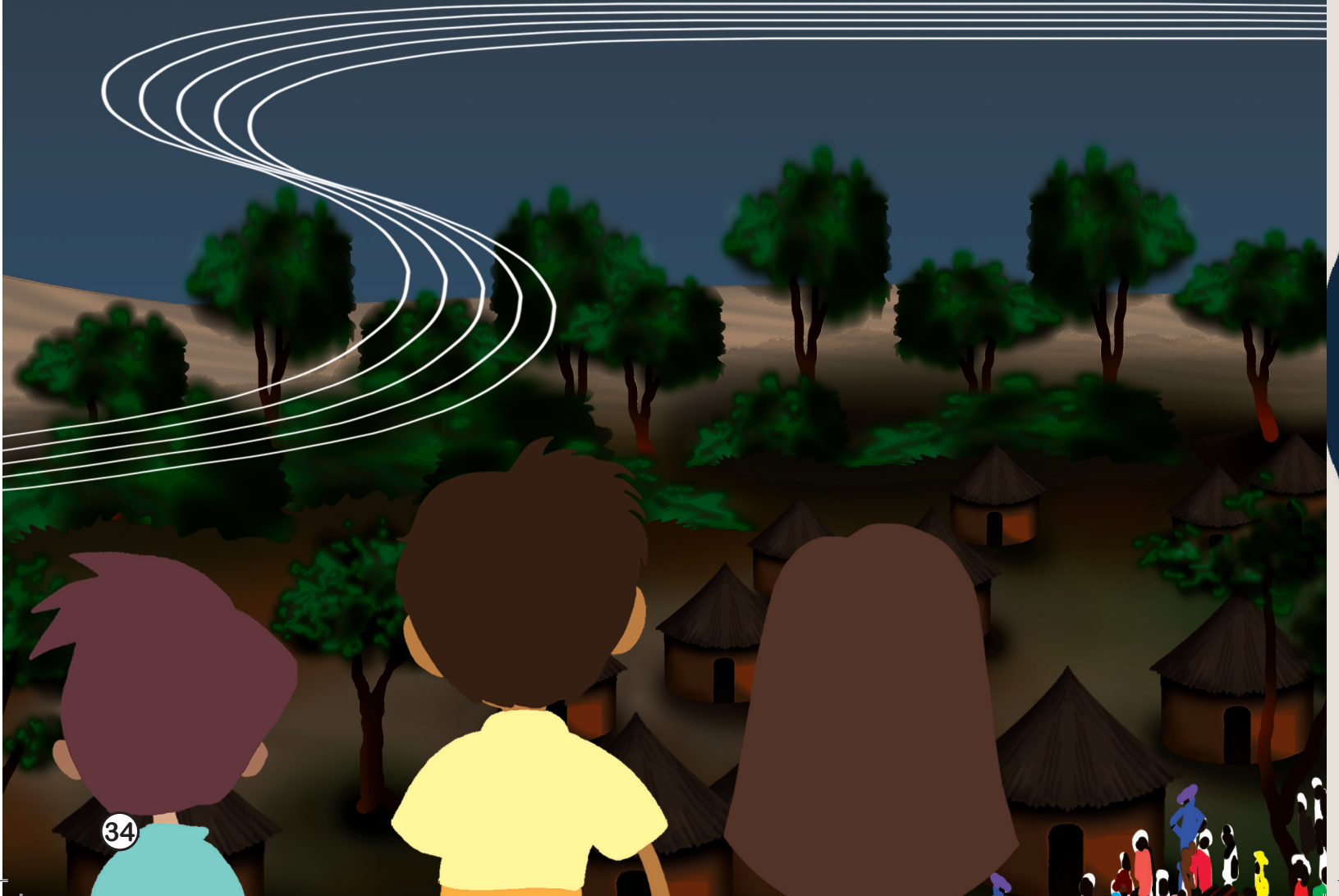


In the night before sleeping, Bassidi's father told the children about the continent of Africa.

Africa is a big continent. It has 57 countries and more than 2000 different spoken languages. African society, like India, has old traditions and languages. Africa is typically seen in 5 parts: North, South, East, West and Central Africa. There are a lot of tribes and each has their own language, own food, own dress and own unique musical style and tradition. Across the continent of Africa, songs and music are used in rituals and religious ceremonies, to pass down stories from generation to generation, as well as to sing and dance to. The music from Mali is similar to the music from the neighbouring countries of West Africa.

Traditional music in most of the continent is not written down, but passed from one generation to the next.

You might be surprised, but I think you would already know some music from South Africa. Have you seen the Disney movie 'The Lion King' In this movie, traditional South African music is blended with Western music. The song 'Circle of Life' combines Zulu (an African language) and English words. The phrase, 'Hakuna Matata' in Swahili (another African language), means 'no worries.' Characters such as Simba, Kovu and Zira are also Swahili words, meaning 'lion', 'scar' and 'hate' respectively.



South Africa is very far from Mali and has very different music, but still we can recognize it clearly as African music.

The music and dance of Africa was the basis for musical styles in North and South America, when people from Africa were imprisoned and brought to work as slaves. These people were responsible for creating musical styles such as Rumba, Salsa and Samba of Latin America, as well as Blues of North America.

“Thank you” said Urvashi, “I did not know much about Mali and African music and now I really enjoy it!”

The children had learned so much from Bassidi and his father about Mali, Malinese music and even about how the African continent had influenced the popular music of today. They did not notice how the time passed. The children said goodbye and climbed onto Megha. “That took a long time!” said Megha, “Where next?”



Musical Passport



MUSICAL
PASSPORT



Look at the world map and find Mali.

How far away from India is it?

Bassidi lives in Mali: What is the capital of Mali?

Mali is in which continent?

Instruments of Mali and surrounding countries are:

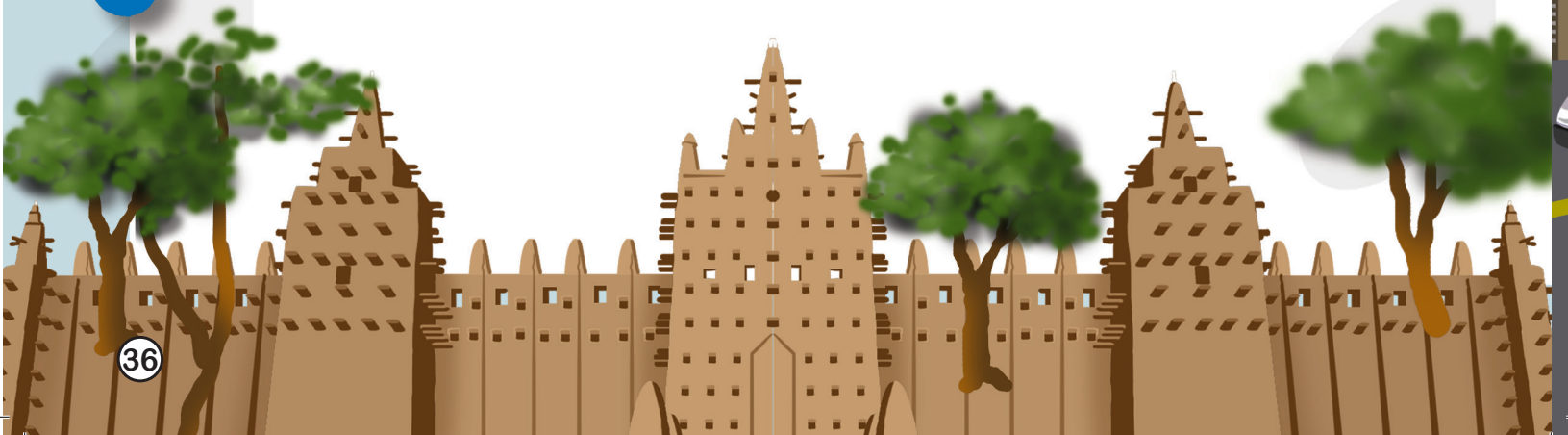
What language does Bassidi speak?

What is the national food of Mali?

What is the national dress of Mali?

Which musicians were called the Griots?

In which Disney movie was the traditional South African music blended with Western music?



Chapter 5

Music from North America: USA

“Let’s go to America,” said Azim, “I want to learn more about how African music influenced the music there. Also, Western classical music came to the Americas. So people from many different parts of the world went there and the music shows the influences of all those people.” “Should we go to North America or South America?” asked Urvashi. “Let’s go to North America,” said Surya, “Let us go to the city that has the best Jazz music in the world and where musical styles from any part of the world have come together: New York City! The Big Apple!” “Okidoki” said Megha, “there we go!”

The children landed in Manhattan, New York.



Manhattan



They saw a group of children playing in a band: guitar, drums, trumpet, bass and singing. They were singing a famous blues' song.

When they stopped playing, Surya walked up to the boy who played the guitar and introduced himself, Azim and Urvashi. Azim told the boy about their musical journey. "Hi! I am Freddie," the boy said "Like you, I have learnt music my entire life.

I grew up in a musical family. My father and mother are concert performers and I heard them rehearsing and playing concerts as long as I can remember. My mother is an opera singer who sings in seven languages and my father is her accompanist on the piano.

When I come home from school, my father teaches a student vocalist in the front room. So I always hear music at home. One of the things I would love to do when I was small is to sit under the piano, while he was playing. You could hear the beautiful and powerful vibrations and harmonics of the strings. I would love to hear him playing Bach or Chopin. You have heard about the composer Bach. Chopin is another great composer, especially for piano music.



I started music with the recorder, xylophones, glockenspiels, drums and singing in school, when I was 3 years old, pretty much like what children in Sangeet4All learn at that age. I started piano when I was 5 years old. At seven years of age I discovered the guitar and that is my favourite instrument. It is my instrument.

From the age of nine, I was playing with my friends and experimenting with music on my own. We would sometimes play at assemblies for the school in the auditorium and I sang in the school chorus and acted in the school plays.

Now I am studying at the famous Music and Art High School, that was featured in the film FAME. I am excited to go to this huge school and play music. There are 2000 students here and it is a subway ride away from my home in Manhattan, New York City.

I just entered a wonderful jazz band, playing guitar. I am 14 years old now, and my band encourages me and teaches me so much about writing music, music theory and improvisation. I learn most when I play and rehearse with more experienced musicians who have become my mentors outside school.

I composed a piece, ALONE, with the poetry of Maya Angelou. She is one of the greatest poets of the U.S. The sentiment and feeling in this poetry inspired me to write this piece. It is the only piece I ever wrote in my sleep! I was reading the poetry and thinking and thinking about it. I felt it had a blues feeling and the words and the stanzas had a rhythm and form that felt like a song. I woke up late at night with the melody in my mind and went to my guitar - it came together with the words like magic! After the melody was revealed I added the harmony (chords) to the song.



Right now, my parents and brother inspire me every day to practice and do my music. Other inspirations are the classical guitarist Andres Segovia, the early Rock and Roll guitarist Chuck Berry and even Stevie Wonder and Michael Jackson. Wes Montgomery influenced the guitarist in me and Charles Mingus and Rahsaan Roland Kirk influenced me as a composer. Mingus, a bass player and composer, is the father of one of my best friends, and today we play in the Mingus Orchestra, that plays his music. I learn a lot by listening to music. We need not always go to a music class to learn music, but by listening we learn what kind of musician we want to become.

I did not always have a regular routine for practice. I practice between 1/2 hour and 4 hours per day by myself. Then most days I do music explorations, like when I go to my best friend's home and play songs for many hours.

I also always wrote my own music and songs, but never really counted the hours; all of a sudden the day had passed and I am with my music.

My high school band is really important to me and we are the best of friends. We rehearse for concerts at the end of each semester and it is exciting to finally play for the whole school! The highlight was recording at the famous RCA studio in NYC this year! "It is a huge place and with so much history."

Andres Segovia



Chuck Berry



Stevie Wonder



Was Montgomery



Charles Mingus



Rahsaan Roland Kirk

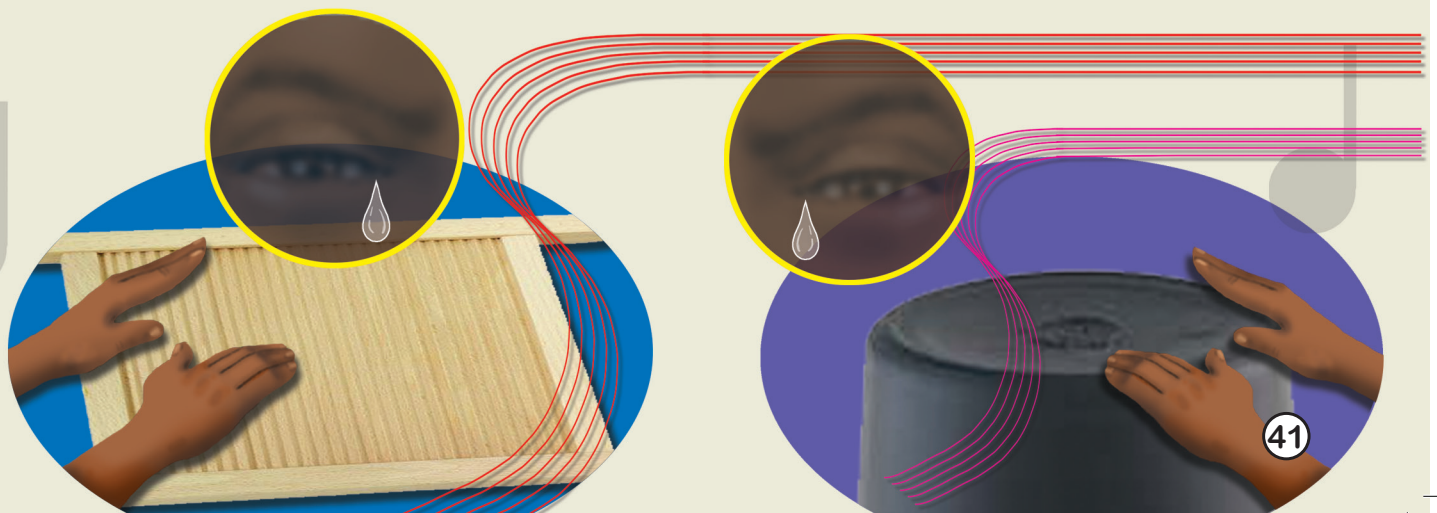
“Can you tell us about the origin of blues and jazz?” asked Surya.

“It’s a long history that should be studied in depth by all musicians. Here are some simple aspects to keep in mind. Blues and jazz emerged from the rich African-American history in the U.S. They were rich but also full of hardship and struggle due to slavery, poverty and racism, but music was like a source of life for people. It provided entertainment, a profession and joy to withstand suffering. The work songs and religious spirituals were a part of the culture of the people and blues materialized as their musical expression. From the blues, jazz emerged and gospel and ‘rhythm and blues’ which in turn started styles such as rock and roll, soul/R&B and funk. The origin of most popular musical styles is the blues.

The styles emerging from the work songs and religious spirituals combined European and African influences. You can hear the pentatonic scale. ‘Pentatonic’ sounds difficult, but it means five notes, or as we say in Indian music Audav. Some Audav ragas that we learn in Swartarang 2 are Bhupali, Hansadhwani, Dhani, Megh and Malkauns. In blues, we use Syncopation. Syncopation means that we put the accent not on the first and third beat, but on the second and fourth. You used this a lot with Bassidi in Mali. Syncopation and pentatonic scales have roots in Africa. In jazz, there many European instruments like saxophone, trumpet and piano that come from Europe and Western classical and folk music. For the most part, slaves were not allowed to play their native drums except at ‘Congo Square’ the historic New Orleans district, but just for a short time. That is when they used any object that could be used as an instrument: washboards, buckets, anything. They were able to create beautiful music.

There were also influences of the Caribbean Islands in the port town of New Orleans, so ‘Latin’ music and its long African-influenced history is also a part of the origin of jazz. My mother is from that part of the United States and taught me about the beautiful music that is the blues and jazz. She herself is a wonderful opera singer. My father is a pianist and from the Western classical tradition. Together they have given me access to the different musical cultures of my country.

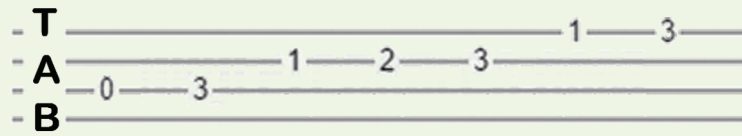
The blues is often sad because of the difficult history of the people.



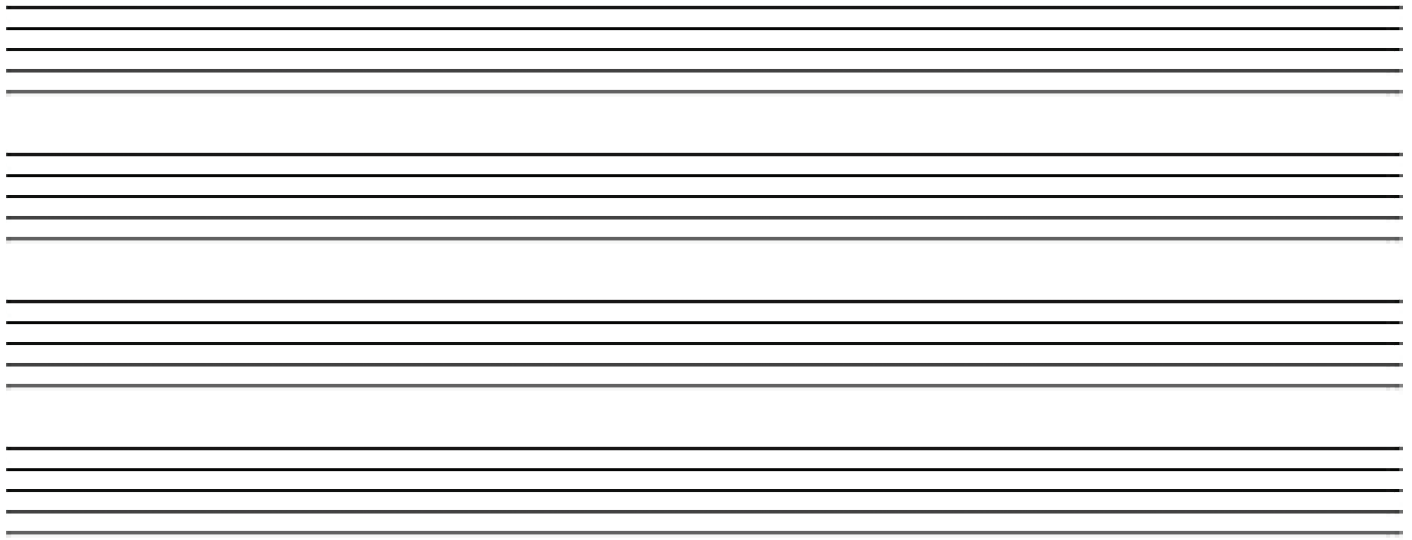


What makes something the blues?

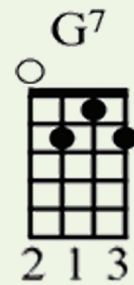
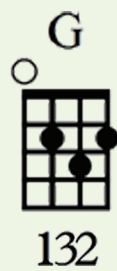
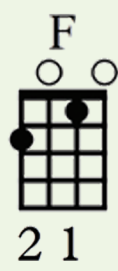
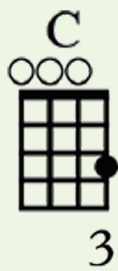
1. The blue scales



Exercise 18: - Practice writing the blues scale:



2. Chords



3. Blue notes

This is a note that imitates the voice. It is in between Shuddh Ga and Komal Ga.

4. Groove

We need a good rhythm for the blues.

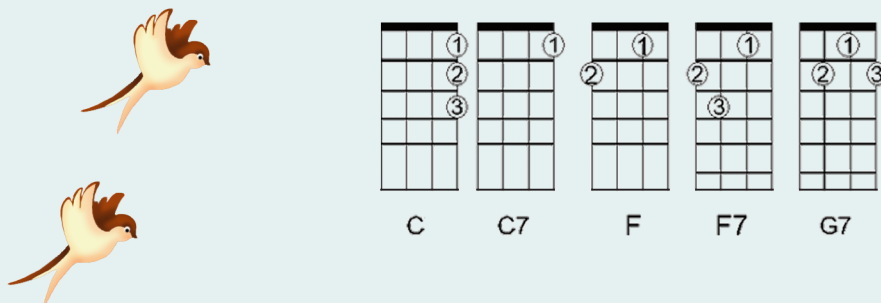
We will learn the 12-bar blues as a song and on the ukulele. We can also add percussion to the blues. Let's make our own band!

“Can you share a simple blues song that would be relatively easy for children to sing here?” Urvashi asked Freddie.

“Perhaps we can try the ‘Ukulele blues’,

We need: Solo singers, Choir Ukulele and perhaps we have a few guitar players in the class? Any other instruments.

These are the chords we can play:



You can also skip C7 and F7 chords. Then the chords

Let us play the chords in the right groove now:

C --- C --- C --- C7 ---

F --- F --- C --- C ---

G --- F --- C --- G7 ---



Now we can add the words:

C **C**
Woke up this morning and I'm feelin' blue

C **C7**
I don't really know what to do

F **F7**
I got the blues

C
I got the ukulele blues

G7 **F7**
what chords should I choose?

C **G7**
I got the ukulele blues.

C **C**
Woke up this morning and I'm feelin' blue

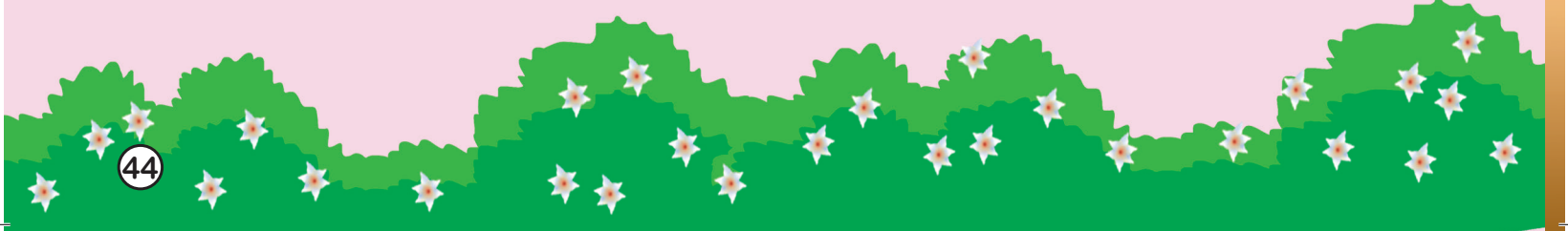
C **C7**
I don't really know what to do

F **F7**
I got the blues

C
I got the ukulele blues

G7 **F7**
And worst of all I ----- (fill in your own words)

C **G7**
I got the ukulele blues.



“Wow!!” said Surya, “this IS fun!! Freddie, can you share a song that you wrote? Maybe even two?!” “As mentioned earlier, I want to share my song ‘Alone’, that is based in the blues tradition. It is not a 12-bar blues, that has become a norm, but originally blues was not restricted to this format. It is a 10-bar form - 8-bars with a repeated 2-bar cadence.

The themes in the poetry are typical for the blues: struggles in life but with a positive refrain of finding strength by connection to other people.”

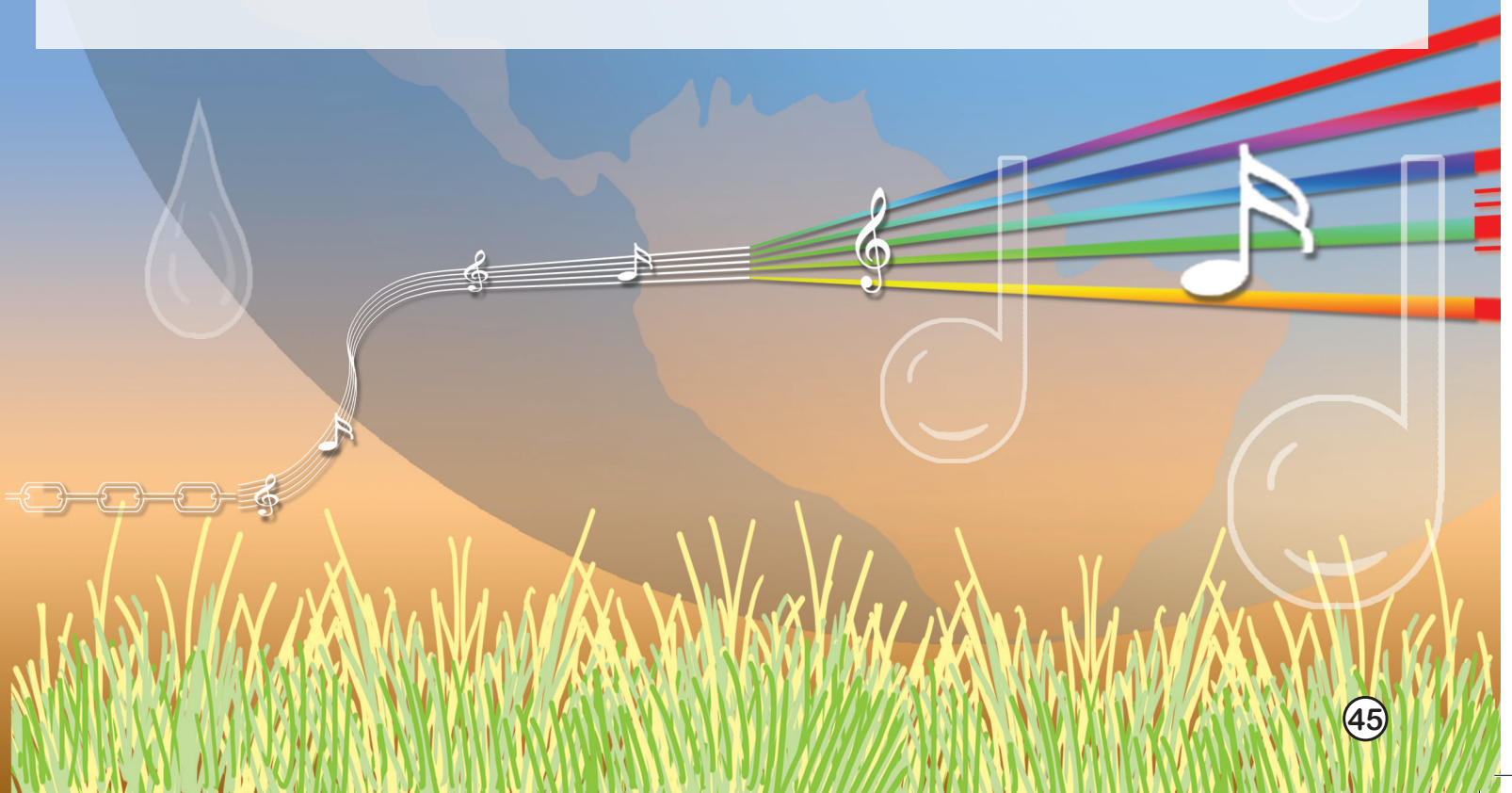
“Can you share another song from your musical repertoire?” asked Azim.

“My song ‘La, La, Ohh!’ is a fun sing-along song. Anyone can sing it. But, alas, it is a difficult song due to its rhythmic and harmonic complexity. I think you will have fun in singing it. The simplest form to perform would be to play a shaker (like an eggshaker) simply with a 16th note pattern in 2/4 and singing the melody. I am sure your teachers can add the chords.

While working on the fields, people would sing about their difficult lives and how sad it would make them feel. They brought the music from Africa, but would sing in English. Without instruments available, they would use anything available to them. Even a washboard! From these songs, a new style of music was created: the blues. The blues would be the basis of all popular music we listen today: jazz, rock and pop.”

The children enjoyed the blues song a lot even though the beginning of the music was so sad. Surya said, “I am amazed how much pop music is influenced by this! Rock music and all popular music styles today have a strong connection to the blues and the music that came from Africa. I will not listen to pop music the same way again!”

Urvashi said, “Now let us go back nearer to home. I was interested in music from China. Shall we go there as our final destination before we return home?”





Musical Passport

New York



Look at the world map and find New York City.

How far away from India is it?

Freddie lives in Manhattan: New York lies in which country?

In which continent is it?

Name 3 famous Jazz musicians:

What language does Freddie speak?

What instrument does Freddie play?

Under which instrument did Freddie sit to hear the vibrations while his father played?

Why is the music of blues often sad?

Chapter 6

Music from Asia: China



The children landed in front of a beautiful building. They walked in and saw a choir and orchestra of Chinese children. A few children played a solo, and they enjoyed the music. The melody they played sounded a lot like raga Bhupali. After the music was finished, the children met a girl Gao Hong. She had a beautiful looking instrument in her hand, it was called the Pipa. Hong told the children how she learned music.

“I started to learn Chinese musical instruments at the age 8. I remember them being very difficult to learn. I had to practice 6 - 8 hours every day. My mom was a music teacher and she wanted me to become a professional musician. At age 12, I granted her wish and became a professional musician and toured all over China.

Now at age 15, after three years of touring with a dance and singing troupe, I have enrolled in the Hebei Arts School, where I will study for six years. We take all types of music courses, including ear training, harmony and traditional Chinese music history. We also study Literature, English, Geography, Political Science and more. The school has about 500 students and 6 departments. I am studying in the music department. I practiced 6 - 8 hours before I started this school, and 8 - 10 hours per day now.

My schedule when I was 10 years old was: get up at 5:30 to practice my Pipa for 2 hours, then go to school from 8 - 11:30. Go home to eat lunch with my parents, and then from noon - 2 pm practice Pipa for another two hours. Return to school from 2:00 - 4:00. After school, practice Pipa for two more hours. After dinner, practice Pipa for another two hours. (My mom was a teacher, so I lived inside the school. I didn't need to take a bus or walk to school). I was in a Xuan Chuan Dui, a group of students that would practice together after school and perform for the public. In our orchestra we have string instruments that are played with a bow, string instruments that are plucked, wind instruments and different percussion, both covered with skin as well as self-sounding.” “We call that the Tata, Sushir, Awanadh and Ghan Vadya” said Azim.



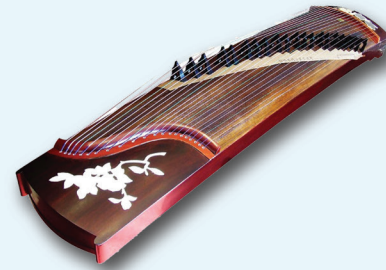
The group had Pipa, Dizi (Bamboo flute), Guzheng (Zither), Erhu (Chinese violin), Yangqin (hammered Dulcimer), Liuqin (small high-pitched lute), Sheng (mouth organ) and percussion.



Pipa



Dizi



Guzheng



Erhu



Yangqin



Liuqin



Sheng

Have a look at the video of the Chinese children's orchestra and see if you can recognize all the instruments. Can you say which ones belong in the Tata Vadya? And which ones in the Sushir, Awanaddha and Ghan Vadya?

Our teacher told us the story of the beginning of music in China. More than 5000 years ago, in the time of the legends, there was a man named Ling Lu. It was the reign of the Yellow Emperor. He told Ling Lu that he wanted to listen to the beautiful notes of the birds, not only when he went out in the forest but also when he was inside the palace. "Can you think of something, Ling Lu?" After Ling Lu went home, he thought of a way to create the musical notes of the birds for the Yellow Emperor. He went into the forest and found bamboo trees. He cut 12 pieces of bamboo, each one different in length and created the musical notes. When he came to the palace, the Emperor was so pleased, that he created 12 bells with the same musical notes.

That is how music was created in China. Flutes of more than 8000 years ago, were found in China, so the story may be true.





“Music at the ancient Chinese royal court was often presented together with dance. Music had to express the five elements of nature, bringing harmony to nature. Chinese music uses a lot of melodies with only five notes, because of that. Each note represents an element of nature.”

“Do you play music as well in your country?” Gao Hong asked. Surya replied, “Yes, we do! I sing and Azim plays the tabla. Urvashi is a great dancer and singer. Can you teach us a song and a melody from your music?”

“In Chinese music, there is almost always a story behind each piece. We learned the music as well as those stories at the same time.”

I will share a piece called ‘Coloured clouds chasing the Moon’, so you can share this musical piece with your friends in India. I will also share a children’s song, ‘I find a good friend.’”

After the children learned the song, they said good-bye to Hong and left China. They were ready to go home.





Musical Passport



Beijing



Look at the world map and find Beijing.

How far away from India is it?

Hong lives in Beijing: Beijing is the capital of which country?

In which continent is it?

Who was Ling Lu?

From which trees did Ling Lu made the flutes?

How many notes does Chinese music use?

What language does Hong speak?

What is the national dress of China?

Name the instruments played by Hong's group?



Chapter 7

Back Home

Megha flew back to India with the children. The children came back home deeply impressed by all that they had learned on their journey.

“There is so much to learn about music and culture from other countries. I am so happy that I travelled around the world!” Surya said.

“On our next journey we should visit other countries as well. I want to learn about Persian music, Arabic music and music from Indonesia and Japan. Also I want to learn Folk music from Russia and Greece and much, much more!”, Urvashi exclaimed.

“There is so much beautiful music in the world! At the same time, it is good to be back home,” concluded Azim.

There is no place like home!

Exercise 19: - ASSIGNMENT:

Find out more about music from another country that was not in this book. Create your musical passport for this country and write:

- 1. The name of the country*
- 2. Something about an instrument from that country*
- 3. A song text from that country*
- 4. Do the musicians wear special clothes? Make a picture or print a picture of the musicians.*
- 5. Any other interesting facts? Add it in your musical passport*
- 6. Find some interesting videos of the music of your chosen country.*





Musical Passport



Draw and Colour your flag here

Locate your country on the world map.

How far away from India is it?

I (-----) live in -----

----- is the capital of -----

It is in the continent of -----

The language spoken in my country is -----

The national dress of my country is -----

Musical instruments of my country are -----





About my country:

A song from my country:





MAKE YOUR DRAWING OF EXERCISE 2





PRACTICE

A series of 15 blank musical staves, each with a treble clef on the left side, for practicing music notation.





PRACTICE

A series of 15 blank musical staves, each with a treble clef on the left side, for practicing music notation.



Wo Ge Shou Ni Shi Wo de Hao Peng You Zhao Ya Zhao Ya Zhao Ya Zhao



9

Zhao-Ya Zhao Ya Zhao Ya Zhao Hao-Peng You Jing Ge Li Ya



Sa=C

Chinese Choir - Traditional

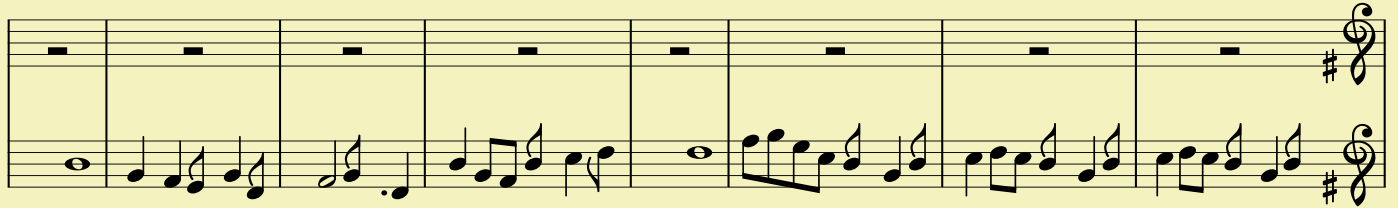
I find a good friend



27



39



31



24



19



8



Sa = G

Coloured Clouds chasing the moon
 Chinese Orchestra - Traditional

Chinese



Blues scale on Ukulele

Ukulele blues



Amazing Grace

C F C
Amazing Grace, how sweet the sound

C G C
That saved a wretch like me

C F C
I once was lost, but now I'm found,

(Am) G C
Was blind, but now I see.

1 Amazing grace! How sweet the sound
That saved a wretch like me!
I once was lost, but now am found;
Was blind, but now I see.

2 'Twas grace that taught my heart to fear,
And grace my fears relieved;
How precious did that grace appear
The hour I first believed.

3 Through many dangers, toils, and snares,
I have already come;
'Tis grace hath brought me safe thus far,
And grace will lead me home.

4 The Lord has promised good to me,
His Word my hope secures;
He will my Shield and Portion be,
As long as life endures.

5 Yea, when this flesh and heart shall fail,
And mortal life shall cease,
I shall possess, within the veil,
A life of joy and peace.

6 The earth shall soon dissolve like snow,
The sun forbear to shine;
But God, who called me here below,
Will be forever mine.

7 When we've been there ten thousand years,
Bright shining as the sun,
We've no less days to sing God's praise
Than when we'd first begun.

Chords used in this song:

Am	G	F	C
2	132	2 1	3



53 E major 7 87

49 F#(sus4) G#(sus4) A(sus4) B(sus4)

45 F7(#9)

41 C#(sus4) D#(sus4) E(sus4) F#(sus4)

37 D#7

33 A(sus4)

29 G#7

25 A(sus4) 8 2



Musical staff 21: Treble clef, 4/4 time signature. Chords: C#9, C#(sus4), G#m7. Measure 21.

Musical staff 17: Treble clef, 4/4 time signature. Chords: C#9, C#(sus4), G#m7. Measure 17.

Musical staff 13: Treble clef, 4/4 time signature. Chords: F#m9, C#9, G#9, A#9. Measure 13.

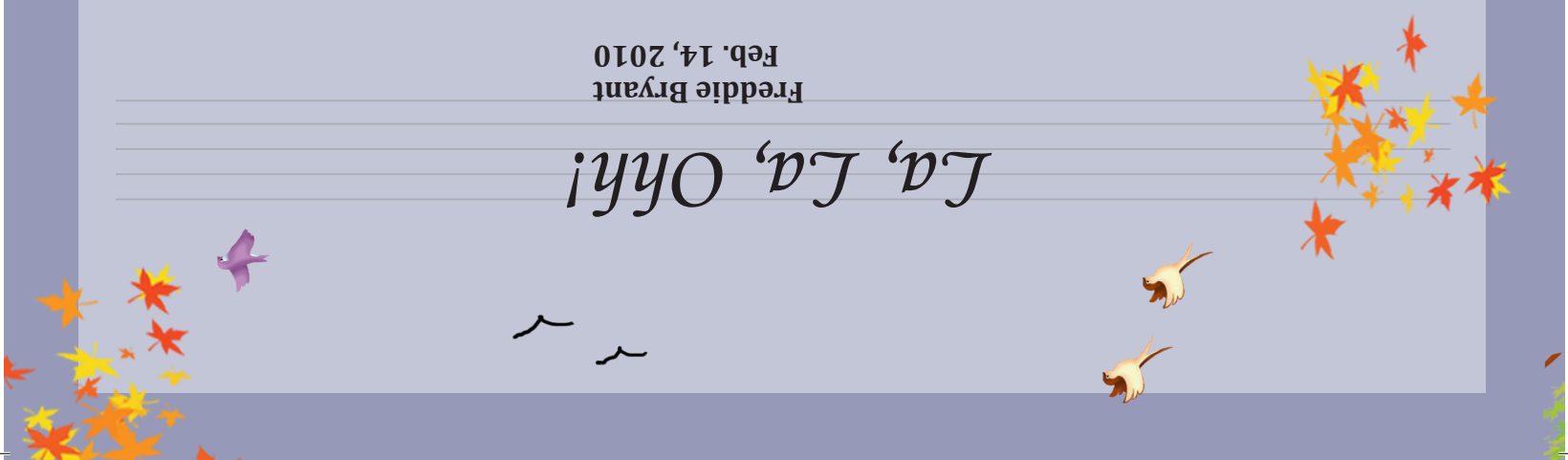
Musical staff 9: Treble clef, 4/4 time signature. Chords: G#m7, C#(sus4), C#9. Measure 9.

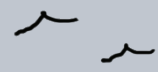
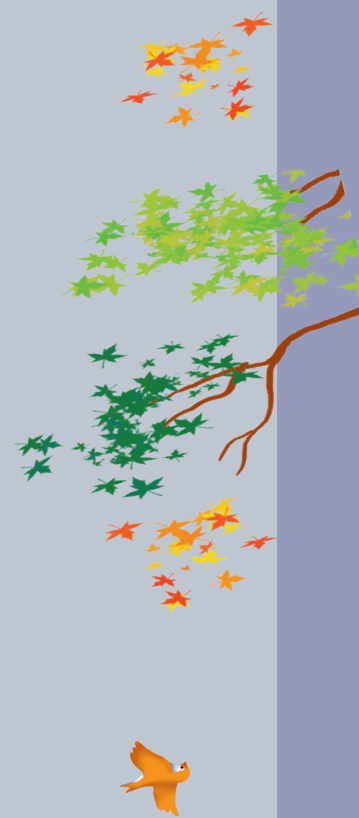
Musical staff 5: Treble clef, 4/4 time signature. Chords: EmaJ7, G(sus4), EmaJ7, F7(#9). Measure 5.

Musical staff with lyrics: Treble clef, 4/4 time signature. Chords: EmaJ7, G(sus4), EmaJ7, G(sus4), EmaJ7, G(sus4). Measure 1. Lyrics: Samba, La, La, Ohhi.

Freddie Bryant
Feb. 14, 2010

La, La, Ohhi





10

P G P G S P D S S D P P S G S G R S
 once wa s lost but now am - found t'was blind bu t now I see

Sa = C

P S G S G R S D S P P S G S G R P P G
 A - ma - zi- ng Grace how sweet the sound that saved a wrech like me I

Traditional American
Amazing Grace



Musical staff 19 with guitar chord diagrams: Em11, Fmaj7(#11), F#13, G13, Em11, Fmaj7(#11)

Musical staff 16 with guitar chord diagrams: F#13, G13, A13, Bb13, F#13(#9), Em11

Musical staff 12 with guitar chord diagrams: B7(#9), Cmaj9(#11), Gmaj7(#11), Cmaj9(#11), Em11, B7(#9), G13, Em11

SOLO CHANGES

Musical staff 8 with triplets and guitar chord diagrams: G13, F#13, Em11, Fmaj7(#11), Em11, F#13, G13, Fmaj7(#11), Em11

Musical staff 5 with triplets and guitar chord diagrams: Cmaj9(#11), B7(#9), Em11, F#13(#9), Bb13, A13

Musical staff with triplets and guitar chord diagrams: Em11, G13, B7(#9), Em11, Cmaj9(#11), Gmaj7(#11)

Freddie Bryant (1986)

Guitar

Alone

American



7

bo - ne - Mo be - ke-ne-ya ne Si
bo - ne - Mo be - ke-ne-ya ne Si

76

keneya - be - Mo - ne - bo, Mii we - we Hoya Ya - ho - ye
keneya - be - Mo - ne - bo, Mii we - we Hoya Ya - ho - ye

70

bo, Mii we - we Hoya Ya - ho - ye Ya - ho - ye Si ne
bo, Mii we - we Hoya Ya - ho - ye Ya - ho - ye Si ne

74



ne - Mo - be - keneya Si ne keneya ne - bo, ne - Mo - be - keneya
 ne - Mo - be - keneya Si ne keneya ye - ho - ye

58

Si ne keneya - ne - Mo - be - keneya Si ne keneya
 Mi!! we - we Hoya Ya - ho -

53

Mo - ne - bo, Si ne keneya - be - Mo - ne - bo,

47



Si ne ken-ya - be - ne - bo, Mo be - ken-ya - be

41

ye Si ne ken-ya - be - ne - bo, Mo

35

Si ne ken-ya - be - ne - bo, Mi! We - we Hoye Ya - ho - ye Ya - ho -

29



17

Musical score for measures 17-22. The piano accompaniment features a steady eighth-note pattern in the right hand and a bass line in the left hand. The vocal line consists of two staves with lyrics in Hindi.

Mo - ne - bo
 Mo - ne - bo, Mii We - we Hoya Ya - ho - ye Ya - ho - ye

23

Musical score for measures 23-28. Similar to the previous system, it includes piano accompaniment and a vocal line with Hindi lyrics.

ye
 ye
 be - ya - ne ke Si
 be - ya - ne ke Si

19

Musical score for measures 29-34. Continues the piano accompaniment and vocal line with Hindi lyrics.

Ya - ho - ye Ya - ho - ye Hoya we - we Mii
 Ya - ho - ye Ya - ho - ye Hoya we - we Mii

13

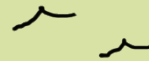


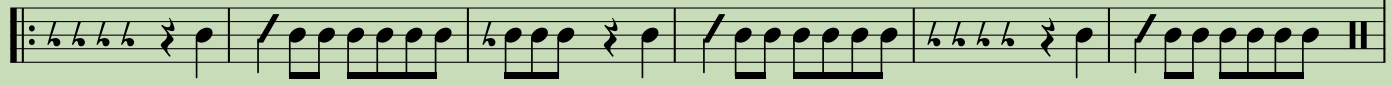
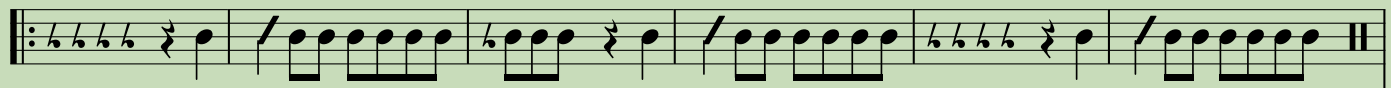
9

5

Kone

Mi Weve Hoye

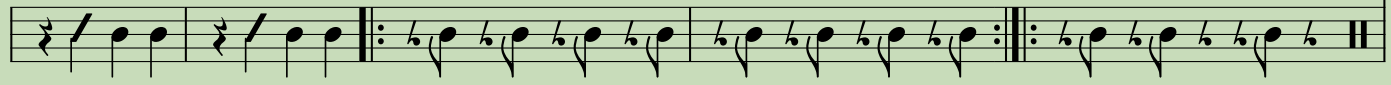
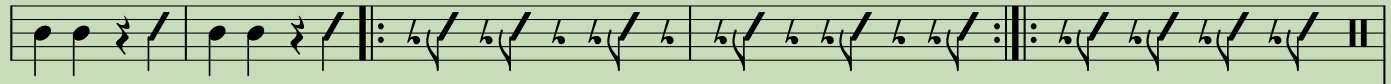




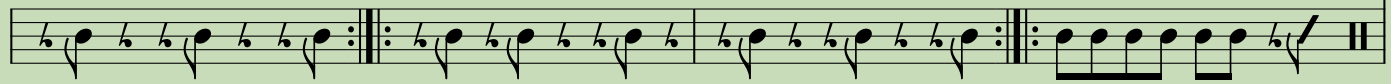
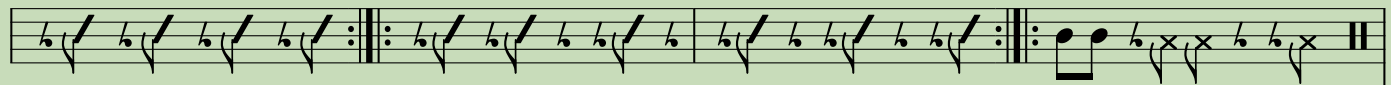
21



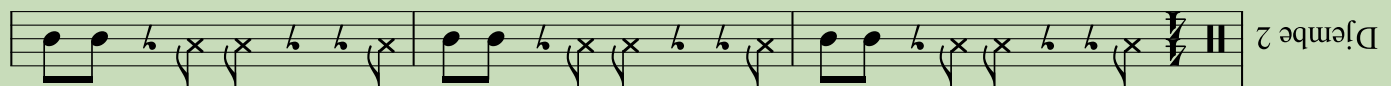
13



8



4



Djembe 2



Djembe 1

Djembe patterns

Two voices





SA=D

16

S R G G R S R S R R R G M G M M G M M G

9

S R G G R S R S R R S R R S R G G R S R S R S S

Ludwig van Beethoven
gansî duo
Ode to joy



5

UKULELE CHORDS: D A D

Bansi 1
Bansi 2

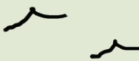
Musette in D (safed 2 in harmonium, biltawal scale)
J.S. Bach (1685-1750)

Musette in D

17

21

25



11

J.S Bach (1685-1750)

Musette in D
2 Voice Swartarang



M M G R S P P M S R S G P S P S

N S R S P M G R G M R R P M G R R G M G R G P S R S

26

M S M R R R G P N P N D P M P G P G

S D N S P D P D R G G P P N N S N D N R D P S R S

19

R R R M G S R R P P S S S

M P M G R S R G R S R G S R P D N P

13

P G S P M G R G S G S M G M G R S

R S R G S R P S R G M P S S D M P D N S S

7

S R G M P S S S S S D M P D N P S R G M P S S

S R G S R G M P S S S S D M P D N P S R G M P S S

SA=D

J.S. Bach (1685-1750)

Menuet

Western-Orchestra



We want to sing together

Musik: Gerald Wirth
Text: Elke M. Wirth
Engl words: Victoria Mohr

Melody

Full of joy
oh let us sing to - ge - - ther, with

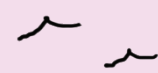
chil - drens voi - ces
we co - lour me - lo - dies like a

rain - bow spreads joy all o - ver the world

joy in the world. I. We all are friends we

We want to sing to - ge - - ther
sing with one voice

The children should find their own words for the verses!
Possible 2. verse: from east to west, from north to the south, we want to sing together"



Ode zur Freude (German original)

Ludwig van Beethoven

Moderato

Piano

Freu-de, schö-ner
Gö-tter-fun-ken,
Tochter aus E-ly-si-um,
Wir be-tre-ten

Pno.

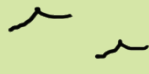
feu-er-trun-ken,
Himm-li-sche, dein
Hei-lig-tum.
Dei-ne zau-ber
bin-de-n
wie-der,

Pno.

Was die-mo-de
streng ge-teilt
Al-le Men-schen
wer-den Brü-der,
Wo dein
san-fter

Pno.

fü-
gel-
weilt.



A. S. 15

G R S R S S

where thy gen the wing a bides

A. S. 11

M G R R R R S G G R S R

what cus toms sword has di vi ded beg gars be come Prin ces brot hers

A. S. 6

G R S R G R S R S S M M G M M G

re im bi bed hea ven ly thy sanc - tu um thy ma gic po wer re u nite

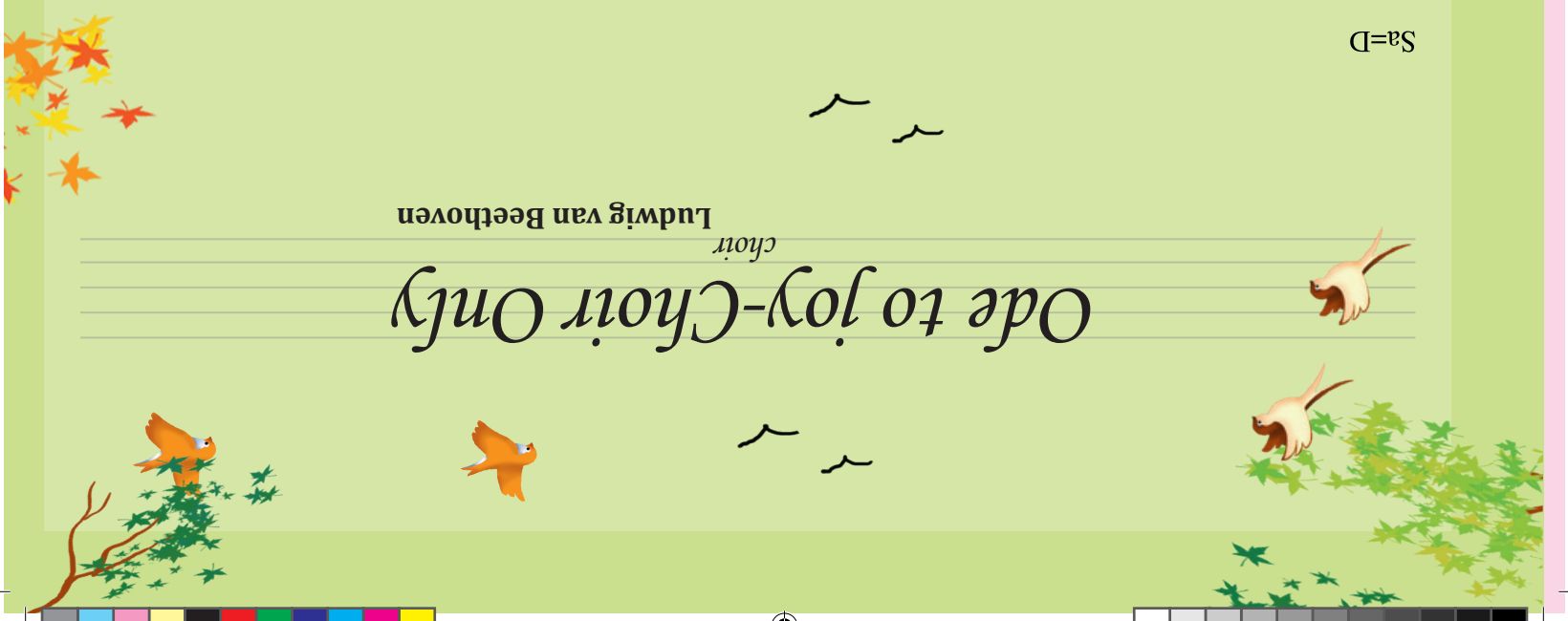
Soprano Alto

S G R G G R S R G R S R S R S R G

Joy beau-ti - ful sparks of Go - d Daughter - of - E - ly - si - um We en ter fi

Sa=D

Ode to Joy-Choir Only
Choir
 Ludwig van Beethoven



Al - - - lu - - - le - - - ia, - - -

(Repeat 3 times and hold last note)

III

II

I

7

la - - - te - - - o, ju - - - bi - - - la - - - De - - - o.

III

II

I

4

De - - - o, Al - - - lu - - - ia, - - -

ju - - - bi - - - lu - - -

Part III

Part II

Part I

$\bullet = 100$

Jubilate Deo

Michael Praetorius
(1571-1621)



Musical notation for measures 27-30, featuring a treble and bass clef with various note values and rests.

27

Musical notation for measures 21-24, featuring a treble and bass clef with various note values and rests.

21

Musical notation for measures 15-18, featuring a treble and bass clef with various note values and rests.

15

Musical notation for measures 8-11, featuring a treble and bass clef. The lyrics 'le - lu - ia' are written vertically on the right side of the staff.

8

Musical notation for measures 1-7, featuring a treble and bass clef. The lyrics 'S R S P S P D M P S G D P P R R M G G S S G R R S A le lu - ia A le lu - ia A le lu - ia' are written vertically on the left side of the staff.

Sa=C, bilawal scale

W.A. Mozart

Alleluia-2 Voice Canon





3

Three staves of musical notation in 4/4 time. The first staff is the vocal line with lyrics 'S P M D S N P P' starting at measure 19. The second staff is a piano accompaniment. The third staff is another piano accompaniment. Measure 21 ends with a double bar line.

Three staves of musical notation in 4/4 time. The first staff has rests. The second staff is the vocal line with lyrics 'S S S N S G R S G M R G M R R S S S M G R S S' starting at measure 22. The third staff is a piano accompaniment. Measure 25 ends with a double bar line.

Four staves of musical notation in 4/4 time. The first staff has rests. The second staff has rests. The third staff is the vocal line with lyrics 'Al - le - lu - ia Al - le - lu - ia Al - le - lu - ia Al - le - lu - ia Al - le - lu - ia' starting at measure 26. The fourth staff is a piano accompaniment. Measure 29 ends with a double bar line.

W.A. Mozart

Alleluia



Vi - va - la mu - si - ca.

3

G

D

Vi - va, vi - va, la mu - si - ca,

2

G

D

Vi - va, vi - va, la mu - si - ca,

1

G

D

Michael Praetorius
(1571-1621)

Viva La Musica



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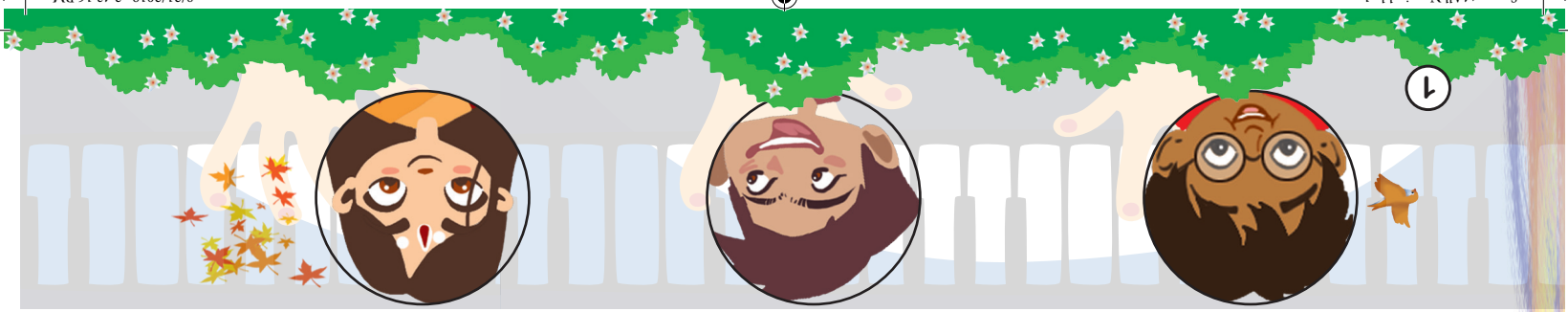
Amazing Grace 25

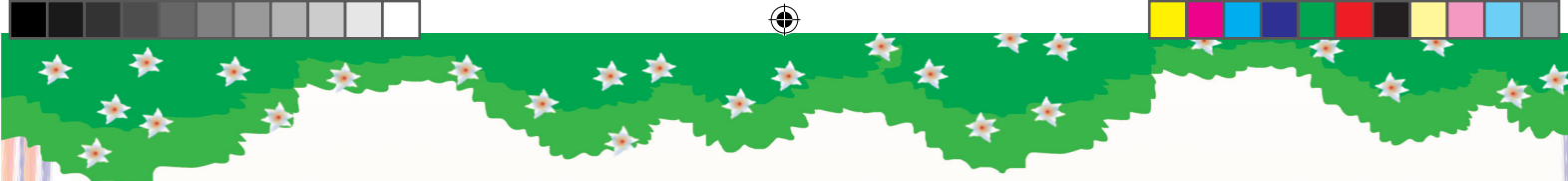
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China

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Credits

This book would not have been possible without the invaluable contribution of Gerald Wirth, Bassidi Kone, Freddie Bryant and Gao Hong. Apart from being celebrated artists in their own fields, they all have been incredibly generous in sharing their stories and musical material so we could learn from their expertise. I would also like to thank my incredible Sangeet4All team in our office and at the schools. They bring Sangeet4All to life in the classroom everyday and work tirelessly to promote music education. Last, but not least, my husband Pandit Shubendra Rao whose musical brilliance inspires us all and with whom I dream that one day all children can enjoy the benefit of having music in their lives.



Gerald Wirth



Bassidi Kone



Freddie Bryant



Gao Hong



Sangeet4All



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Saskia Rao-de Haas



Sangeeta

