

CARNEGIE HALL

Weill Music Institute

Musical Explorers

My City, My Song

A Program of the Weill Music Institute at
Carnegie Hall for Students in Grades K-2

Teacher Guide



2017 | 2018



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WEILL MUSIC INSTITUTE

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Foreword

Welcome to Musical Explorers!

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

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

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



Introduction to Musical Explorers

Exploration

How can music represent the spirit of a community?





Key Objectives

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

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

How to Use the Teacher and Student Guides


This Teacher Guide (TG) contains six units, each devoted to one of our Musical Explorers genres. Every unit contains two lessons, each focusing on a song; the lessons guide you through the process of learning the songs, as well as teaching relevant musical concepts and exploring the cultural context. 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:

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

The Teacher Guide, Student Guide, artist resource pages, and additional digital resources related to each genre are available through the Musical Explorers Resources webpage

 carnegiehall.org/MusicalExplorers.

Music Educators Toolbox

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

Options for Teachers of Students with Special Needs


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

Pathways for Teachers

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

Explore

(Minimum requirements for concert participation)

Meet the artists by using your teacher and student guides and the Meet the Artist videos found at  carnegiehall.org/MusicalExplorers.

Listen to both of each artists’ songs.

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, etc. Choose the activities that speak to you and fit your classroom needs.

Discover

(If you have a lot more time)

Go deeper! If there is a genre that your students particularly love, listen to some of the additional music suggested by the artists or go on a related field trip; you’ll find additional resources on the Introduction page at the beginning of each unit. Dig into the activities highlighted in Becoming Musical Explorers—Student Activities (TG10, SG2–6), go on sound-discovery walks, or create an everything-but-the-kitchen-sink orchestra from everyday objects. Or put together your own Musical Explorers performance for your school or community.

Active Listening Tips

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

Make the Invisible Visible

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

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

Ask Open-Ended Questions

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

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



Meet the Artists



Ilusha, Georgian Folk

Ilusha Tsinadze is a singer, guitarist, composer, and arranger born in Tbilisi, Georgia. After studying jazz in college, his passion shifted to the music of his homeland. In 2011, Ilusha released his debut album, *Deda Ena (Mother Tongue)*, which featured his own distinctly personal interpretations of Georgian folk songs along with compositions of his own. The music video for his song “Mokhevis Kalo Tinao” went viral in Georgia and has since won him wide acclaim and national fame in the country. He has performed with his Brooklyn-based band around the world, allowing audiences to experience his emotional renditions of Georgia’s beautiful and little-known musical traditions.



Imani, Freedom Songs

Called a “postmodernist Bessie Smith” by *The Village Voice*, composer, vocalist, and cultural worker Imani Uzuri has collaborated with an eclectic array of artists including Herbie Hancock, John Legend, Vijay Iyer, Carrie Mae Weems, and Robert Ashley. Her breakthrough album *The Gypsy Diaries* was released to critical acclaim. In 2016, Imani made her Lincoln Center American Songbook debut and was a featured performer on *Black Girls Rock!* on BET. She also composed and co-wrote lyrics for a new musical *GIRL Shakes Loose*, which was selected for the 2016 O’Neill National Music Theater Conference, and is currently composing a contemporary opera, *Hush Arbor*. She recently collaborated with The Public Theater on a concert tour of community centers, shelters, and prisons, and is Founder and Artistic Director of Revolutionary Choir.



Emeline, Haitian

Haitian songstress Emeline Michel is internationally acclaimed for fusing pop, jazz, blues, and traditional Haitian rhythms into deeply moving, joyful music delivered through charismatic live shows. A master entertainer, Emeline has shared her message with audiences for more than 20 years, including appearances at the United Nations, Montreal’s International Jazz Festival, and MTV’s *Hope for Haiti Now: A Global Benefit for Earthquake Relief*. Hailed by the *New York Times* as a “diplomat of music” and “the dancing ambassador with a voice serene and warm like the breeze,” she is now based in New York City, where she runs her own production company, Production Cheval de Feu, and remains an important voice for social issues concerning women and children worldwide.



Sofía R. and Sofia T., Argentine Folk

Sofía Rei is an Argentine vocalist, composer, producer, and educator who combines South American folkloric styles, jazz, pop, new classical, and electronic sounds to create her own distinctive sound. Since moving to New York in 2005, she has released four critically acclaimed albums as a bandleader, including two that earned Independent Music Awards for Best Album. Her music has taken her around the world with performances at such venues as Carnegie Hall, Lincoln Center, the Kennedy Center, Wiener Konzerthaus, and Montreal’s International Jazz Festival.

Originally from Córdoba, Argentina, Sofia Tosello is a vocalist, composer, and music educator. Sofia T. is regarded as a cherished voice in the vibrant scene of New York City artists who are redefining Latin American song. *Jazz Times* notes, “The next wave in Latin-American jazz may well begin with Tosello.” Sofia T. has worked with such artists as Grammy Award–winners Thalía, Horacio “El Negro” Hernandez, and the Pedro Giraud Jazz Orchestra, and has performed throughout the United States, Asia, and Latin America.



Martha, Native American

Martha Redbone is a leading singer-songwriter of American roots music, blending elements of funk and the blues with those from her Native American heritage. Her music is described as “a brilliant collision of cultures” by *The New Yorker* and “Earth, Wind, and Fire on the rez” by *Native Peoples Magazine*. Her album *Skintalk* is part of the permanent collection at the Smithsonian National Museum of the American Indian as an example of contemporary Native American music. She is currently developing a musical theater piece commissioned by Joe’s Pub and The Public Theater based on her ancestry and her childhood in the Appalachian hills of Black Mountain, Kentucky.



Bongisi and Tshidi, South African Zulu

Singer, songwriter, choreographer, and dancer, Sbongiseni “Bongisi” Duma has been in the cast of *The Lion King* on Broadway for more than a dozen years. He was nominated for a 2014–2015 Drama Desk Award for best music in a play (*Generations*). He has also worked as a composer, musical director, and choreographer for *The Mighty Zulu Nation* and *Africa Africa*. He performs his own music regularly with his band and with Uzalo, a Brooklyn-based music collective.

Tshidi Manye, born in Johannesburg, South Africa, made her Broadway debut in *The Lion King* in 2004 and continues to perform regularly in the role of Rafiki. She has also starred in the European and Japanese tours of *Sarafina!* and has appeared onstage with Paul Simon, David Byrne, and Hugh Masekela.

Becoming Musical Explorers—Student Activities

On SG2–3, you will find two activities to use throughout the year to engage students in discovering music in the world around them. These activities are designed to work individually—both inside the classroom and at home—and as classroom projects (e.g., taking a sound discovery walk or making DIY instruments out of found objects in your classroom).

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

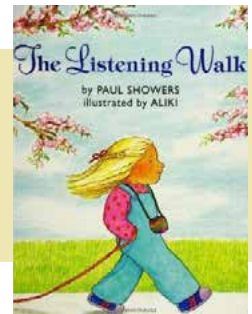
The Musical Explorers Around the World Map, SG4–5, illustrates the geographic roots of the music you will be studying this year.

Create a Postcard, SG6, gives your students an opportunity to share what’s special about their neighborhoods as they are learning about the New York City neighborhoods associated with each of the genres.



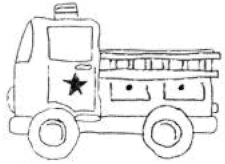
Literacy Extension: *The Listening Walk*

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



Explore the Sounds of Our City

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

What did you hear?	When and where?
 <p>Sirens</p>	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?

FREEDOM SONGS



Imani

NATIVE AMERICAN



Martha

United States

Southeastern United States

HAITIAN



Emeline

Haiti

ARGENTINE FOLK



Sofía R. and Sofia T.

Argentina



**GEORGIAN
FOLK****Ilusha***Georgia***SOUTH AFRICAN
ZULU****Bongi and Tshidi***South Africa*

Musical Explorers Around the World Map

We can hear music from all around the world in New York City. Where do these types of music come from?

Georgian Folk

Georgia

Freedom Songs

United States

Haitian

Haiti

Argentine Folk

Argentina

Native American

Southeastern United States

South African Zulu

South Africa

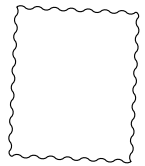
Create a Postcard

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

Greetings from ...

Dear _____

Your friend,



(Artist's name)

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

Vocal and Body Warm-Ups

Teachers are encouraged to start each lesson with warm-up activities in order to establish a routine that fosters healthy vocal technique, kinesthetic learning, and active listening.

Vocal Warm-Ups

The following warm-ups are designed to work as a sequence but can also be used as stand alone activities, depending on time, objective, and teacher preference.

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

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

Add Sound to the Breath: In the following exercises, students explore the full range of their voices, from the lowest register to the highest. Body movements match the direction of the voice.

Sirens: Have students pretend they are police cars on a chase with their sirens on. To do this, start by singing “ooo” on a low pitch and slide up to a high pitch, and then slide back down to a low pitch.

- *How can we use our arms to show the different shapes our voices are making?*
- Try out students’ ideas of how sirens can sound and look.

Yawning Kittens: Have students pretend they are sleepy kittens by stretching, yawning, and sighing.

- Model the vocal contour of the yawn and sigh (going from a high to a low pitch).
- Model a swooping contour with your hands and arms.
- Have students mimic you so that they can begin to feel and understand the difference between high and low pitches by using their bodies and voices.

Floating Balloon: Have students imagine they are a balloon floating in the wind.

- Model the balloon’s path by moving your arm.
- Make your voice match the contour of the balloon’s path (voice starts low and finishes high). Repeat this several times.
- Have students imitate your arm and vocal movements.
- Experiment with the size and contour of the balloon’s arc, matching the movement with your voice.

Put Breath, Sound, and Imagination Together: Using the following prompts, guide students through The Apple Tree vocal warm-up.

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

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

Explore 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

Explore Scales and Melodic Contour

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

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

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

Explore Rhythm and Feel the Beat

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

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



The image shows a musical score for the song "The Beat Is in My Feet" in 4/4 time. It is divided into four sections, each with a "Teacher CALL" and a "Student RESPONSE" line. The lyrics are: "The beat, the beat, the beat is in my feet. The beat is like my heart beat. The beat ne-ver chan-ges. You can go fast or slow. but the beat stays the same. The rhy-thm is in my hands, (here we go now...)"

The score includes various rhythmic patterns: quarter notes, eighth notes, and a triplet of eighth notes. The student response line shows the rhythmic patterns corresponding to the teacher's call.

Begin rhythmic patterns for students to echo back, while everyone continues to keep the steady beat in their feet.

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

Sing the “Carnegie Hall Musical Explorers Song”

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

Musical Word Wall

Add the words *explorer*, *melodic contour*, *scale*, *solfège*, and *steady beat* to the Musical Word Wall.



Carnegie Hall Musical Explorers Song

Music and lyrics by Daniel Levy

Ev' - ry song tells a sto - ry. Ev' - ry tune
tells a tale. Ev' - ry rhy - thm has a rea -
- son. Don't you want to know? — Don't you want to know what
makes the mu - sic go? Come a - long and see. Make your dis - co - ver - y. I can
sing it. I can say it. I can dance it. I can play it. I can sing it. I can
say it. I can dance it. I can play it. I can go — ex - plo re the
world of mu - sic at my door. My ci - ty and my neigh - bor - hood,
sing - in' songs and feel - in' good. — I can know what makes the mu - sic grow.
I can know what makes the mu - sic go!

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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!


Georgian Folk with Ilusha

Genre and Artist Overview

The country of Georgia, situated at the border of Asia and Europe, is home to one of the oldest known polyphonic traditions: a style of three-part harmony, traditionally sung a capella by choirs. As Georgia's folk music evolved, instruments were added into the mix. Musical performance is largely a part of social activities; for example, songs are regularly sung as toasts at large feasts, or supras. There are more than a dozen regional styles of folk music within Georgia, each with its own musical trademarks and identity.

Ilusha has taken this Georgian tradition and transplanted it to Brooklyn. He was born in Tbilisi, Georgia, in 1983. His family immigrated to the United States when he was eight, as the Soviet Union was collapsing, and Georgia was slipping into civil war. He studied jazz in college but soon circled back to the music of his homeland. A singer, guitarist, composer, and arranger, Ilusha creates music that includes both distinctly personal interpretations of traditional Georgian folk songs and his own original songs. Ilusha's music pushes the boundaries of what it means for a folk song to be relevant outside of its original context and asks the question: What happens when ancient musical traditions from a little nation on the Black Sea find refuge in New York City?

Resources for Teachers

Direct links to these resources can be found at  carnegiehall.org/MusicalExplorers.

Listening:

- Visit ilusha.com to hear more of Ilusha's music.
- Basiani Ensemble, "Tsintskaro"
- Hamlet Gonashvili with the Rustavi Choir, "Daigvianes"
- Maro Tarkhnishvili, "Urmuli"

Readings:

- *The Georgian Feast: The Vibrant Culture and Savory Food of the Republic of Georgia* by Darra Goldstein
- *For the Love of Wine: My Odyssey through the World's Most Ancient Wine Culture* by Alice Feiring

Videos:

- Ilusha Tsinadze featured in Brooklyn Independent Television's *Caught in the Act: Art in Brooklyn*
- *Geography Now! Georgia*
- *Georgia & The Great Caucasus*

New York City Resources:

- Brighton Beach, Brooklyn has a large Georgian community.
- Oda House, Georgian Restaurant in the Lower East Side in Manhattan
- Toné Café, Georgian Restaurant in Brighton Beach, Brooklyn

Meet Ilusha!



Greetings from

BRIGHTON BEACH, BROOKLYN

Gamarjoba!

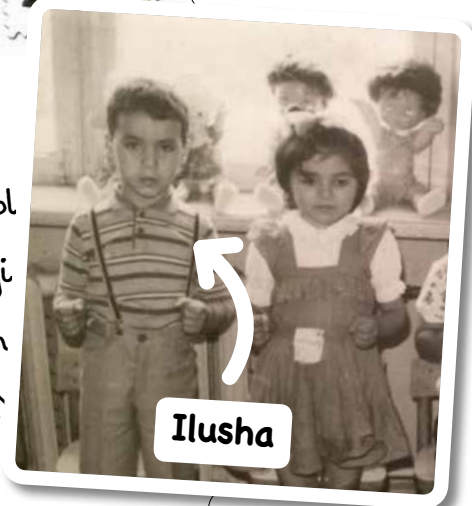
My name is Ilusha, and I sing and play music from Georgia, the country where I was born. My family moved to the United States when I was eight years old. It was hard to be an immigrant then because I didn't know English, and I had to learn how to fit in at school. But with time, I realized that coming from a different place was cool. I'm so happy to share a couple of Georgian folk songs with you!

Ketili survilebit,

Ilusha



Musical Expl
c/o Carnegie
881 Seventh
New York, NY



Ilusha



We asked Ilusha ...

Where did you grow up?

For my first eight years, I lived in Tbilisi, the capital of Georgia. We then moved to Bloomfield, New Jersey, where we lived in an apartment complex with 20 or 30 other families who came from the same part of the world as we did. I had friends there from Ukraine, Russia, Uzbekistan, Belarus, and other countries.

What are Georgians known for?

Georgians love feasts! The word for a feast is supra, and if you ever visit a Georgian, you might be in for one. One person will be asked to make lots of toasts at a supra, to wish for good health, love, and most importantly, peace for all the people there.

What is some of the traditional clothing worn in Georgian culture?

For dances and concerts, men may wear the chokha and women wear the kartuli kaba.



chokha



kartuli kaba



Tbilisi, Georgia



Arriving at
Brighton Beach, Brooklyn

Lesson 1: Learning “Shina Vorgil”

Aim: How are form, tempo, and harmony used in this traditional Georgian song?

Summary: Students will sing “Shina Vorgil” in choirs; learn about call-and-response form, harmony, and accelerando; and experience spatial effects.

Materials: Musical Explorers digital resources, Musical Explorers Student Guide




Standards: National 1, 2, 4, 5, 7, 11; NYC 1, 2, 3, 4

Vocabulary: accelerando, call and response, choir, harmony, tempo

Although Georgia is a very small country, the regions within it have their own distinct identities. “Shina Vorgil” comes from Svaneti, a mountainous region with a long tradition of polyphonic music. The Svan language is only spoken by a handful of people today. So while the music still survives, the lyrics often cannot be translated.



Sing “Shina Vorgil”

- Listen to “Shina Vorgil,”  Track 3. Note that the form of the song is call and response with one group or choir echoing the other.
- Learn the lyrics using “Shina Vorgil” pronunciation,  Track 4.
- As you listen to “Shina Vorgil” call and response,  Track 5, sing the response together as a group. Please note that the learning track includes each call and response only once.
- Notice how the tempo of the song gets faster and faster.
 - *Tempo is the speed at which music is played.*
 - *When music gets faster and faster, it is called accelerando.*

Response begins here.
Repeat call and response 3 times.

Shi - na vor - gi - li vor - gi - li voi - sa O shi - na vor - ge - ge eh _____

Response begins here.
Repeat call and response 3 times.

Vor - gi - li vor - gi - li vor - gi - li voi - sa O shi - na vor - ge - ge eh _____

Repeat call and response 3 times.

Voi - sa re - ra voi - sa vo - re - ra voi - sa voi - sa re - ra

Claps (x2)

Voi - sa voi - sa vo - re - ra voi - sa voi - sa re - ra

(x4; first time Choir 1, then tutti x3)

Voi - sa re - ra voi - sa vo - re - ra Voi - sa voi - sa re - ra Huh!

“Shina Vorgil”**Choir 1**

CALL:

Shina vorgili vorgili voisa

O shina vorgege eh

(x3)

Vorgili vorgili vorgili voisa

O shina vorgege eh

(x3)

Voisa rera voisa vorera

Voisa voisa rera

(x3)

Voisa voisa vorera

Voisa voisa rera

(x2)

Voisa rera voisa vorera

Voisa voisa rera

Choir 2

RESPONSE:

Shina vorgili vorgili voisa

O shina vorgege eh

(x3)

Vorgili vorgili vorgili voisa

O shina vorgege eh

(x3)

Voisa rera voisa vorera

Voisa voisa rera

(x3)

Voisa voisa vorera

Voisa voisa rera

(x2)

All
Voisa rera voisa vorera
Voisa voisa rera
(x3)
Huh!

Explore Accelerando and Spatial Effects in “Shina Vorgil”

Explore the form of the song “Shina Vorgil” with your students.

- The phrases are repeated and exchanged through call and response.
- The call and response is between two groups of singers, or choirs, rather than between a single leader and a group. Call and response between two choirs is characteristic of Georgian music.

Divide the class into two choirs. Sing “Shina Vorgil,” with one choir calling and the other responding.



Switch parts and sing the song again, this time adding the accelerando. The first choir will control how much faster the song gets.

Experiment with what happens when the choirs are separated to achieve a spatial effect. Place the choirs in different locations around the room and alter the distance between the two groups. You can also place some students between the choirs as the “audience” so they can experience the effect.

- Reflect with your students on the effect of space on the sound.
 - *What was it like to sing in different positions?*
 - *How did the sound change depending on where the choirs were standing?*
 - *How did it feel to stand between the two choirs?*
 - *Which way sounded the best?*

Discover Harmony in “Shina Vorgil”

This activity will provide an initial introduction to the concept of harmony. Next semester, you will have an opportunity to build upon this foundation and dive deeper into harmony in Lesson 2 of the South African Zulu unit.

- Listen to “Shina Vorgil,”  Track 3, again.
 - *Can you hear the melody that you learned?*
 - *Is everyone singing the melody? Can you guess how many different parts are being sung?*
- Explain that there are three parts: the melody that the students learned and two other parts, which complement the melody. Note that the rhythm is the same across all three voices, but the pitches are different.
- Explain that the combination of two or more pitches played or sung together is called harmony. Georgian music is often performed with three-part harmony: One voice sings the melody; another sings notes above the melody; and the final sings notes below the melody.
- Sing the harmony lines in “Shina Vorgil” for your students, or play them using “Shina Vorgil” harmonies,  Track 6.
 - *How do each of these lines sound similar to the melody we learned?*
 - *How are they different?*



Shi - na vor - gi - li vor - gi - li voi - sa O shi - na vor - ge - ge eh _____



Shi - na vor - gi - li vor - gi - li voi - sa o shi - na vor - ge - ge eh _____

- Have your students sing the melody while you accompany them with your voice with one of the other harmony lines.
- For an added challenge, your students can sing a harmony line.



Creative Extension: Explore the Georgian Language

- On SG10, your students will learn about the Georgian language. They will discover that the language is unrelated to any other language in the world and has its own alphabet.

Musical Word Wall

Add the words *accelerando*, *call and response*, *choir*, *harmony*, and *tempo* to the Musical Word Wall.

Explore the Georgian Language

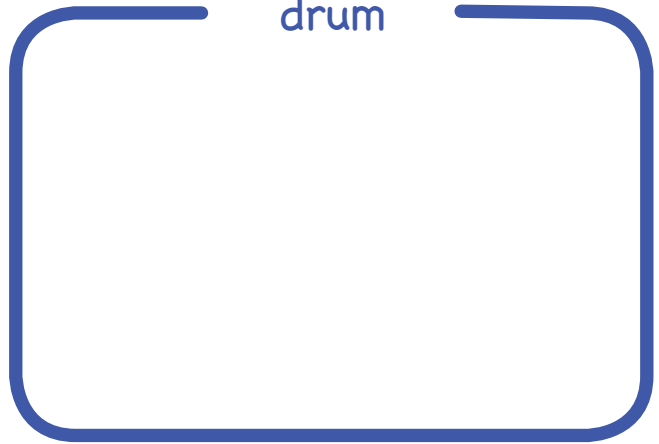
Georgian is a unique language. It is not related to any other in the world and even has its own 33-letter alphabet. In Georgian, the word for father is “mama,” and mother is “deda”! Trace the words below and then draw a picture of the word in each box.

dancing



ცეკვა

drum



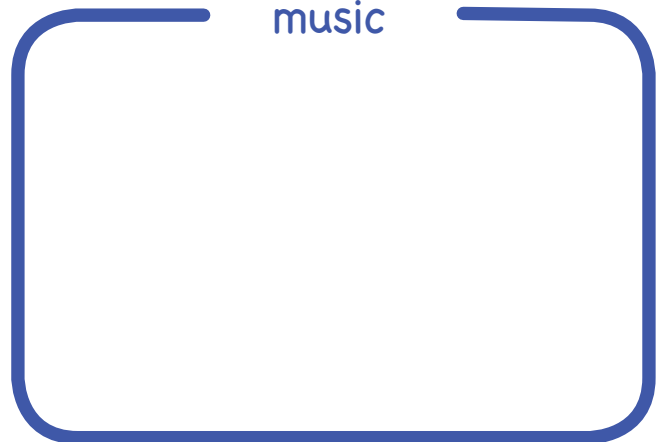
დოღი

guitar



გიტარა

music



მუსიკა

“Shen Genatsvale” Translation

Dghes aqa var khval khom ara,
 Shen genatsvale
 Sanam aq var momepere,
 Shen genatsvale
 Tzelitzadshi ertkhel gnakhav,
 Shen genatsvale
 Skhva ra mrcheba siq’varuli,
 Shen genatsvale

Chorus:

Shen gena, shen genatsvale
 Vimgherod da movilkhinod
 Shen genatsvale

Rom icode rogor gnatrob,
 Shen genatsvale
 Albad veghar gamishvebdi,
 Shen genatsvale
 Chem tzasvlas da shen darchenas,
 Gaumarjos!
 Sadac avar ertad avart,
 Shen genatsvale

Shen gena, shen genatsvale
 Sheni eskhvit guli petkavs
 Shen genatsvale

Shen gena, shen genatsvale
 Sanam aq var momepere
 Shen genatsvale

Shen gena, shen genatsvale
 Sadac avar ertad avart
 Shen genatsvale

*I’m here today, not tomorrow,
 Shen genatsvale
 Love me while we’re still together,
 Shen genatsvale
 It’s so rare for us to see each other,
 Shen genatsvale
 What’s left but for us to cherish these moments,
 Shen genatsvale*

Chorus:

*Shen gena, shen genatsvale
 Let’s sing now and be joyful,
 Shen genatsvale*

*If you knew just how much I missed you,
 Shen genatsvale
 You might not be able to let me go,
 Shen genatsvale
 Here’s to my parting and your staying,
 Gaumarjos!**
*Wherever I go, you’ll be with me in spirit,
 Shen genatsvale*

*Shen gena, shen genatsvale
 My heart beats with your love,
 Shen genatsvale*


*Shen gena, shen genatsvale
 Love me while we’re still together,
 Shen genatsvale*


*Shen gena, shen genatsvale
 Wherever I go, you’ll be with me in spirit,
 Shen genatsvale*

*“Cheers,” said after a toast in Georgia

Compare and Contrast Two Versions of “Shen Genatsvale”

Ilusha recorded two different versions of “Shen Genatsvale.” The original recording, made when he wrote the song in 2011, is uptempo, with drums creating a steady, danceable beat. The new version, recorded for Musical Explorers, is a softer, more fluid folk version, without drums.

- Listen again to “Shen Genatsvale” version 1,  Track 7.
 - *What is the emotion expressed by the music? How does it make you feel? What about the music makes you feel that way?*
 - *How would you move to this music?*

- Listen to “Shen Genatsvale” version 2,  Track 8.
 - *What is the emotion expressed by the music? How does it make you feel? What about the music makes you feel that way?*
 - *How would you move to this music?*
- Compare and contrast the two versions. Some areas to explore include melody, harmony, lyrics, instrumentation (including voices), tempo, and steady beat.
 - *What is the same in the two versions?*
 - *What is different between the two versions?*
 - *How do these differences contribute to the contrasting moods?*
 - *Which version do you like better and why?*



Creative Extension: Explore the Lyrics of “Shen Genatsvale”

- The expression “shen genatsvale” is a very special phrase in Georgian that cannot be fully translated in English. It loosely means, “Let me take your burden if you are ever in need,” or “I give myself to you,” and is similar to saying “I love you” to a close friend or family member.
- Read the lyrics to “Shen Genatsvale” aloud to your students and have them reflect on the translation.
 - *What is the overall emotion or feeling in the lyrics to this song?*
 - *Who is someone that you have not seen in a long time?*
 - *What is one thing that you wish you could say to them?*
 - *What phrase can we use in English that expresses the same feeling as “shen genatsvale”?*
- On SG11, your students will write verses inspired by “Shen Genatsvale.” They will have a choice of using “shen genatsvale” as their refrain, or writing an English phrase with the same meaning.



Literacy Extension: *Am I Small? / Patara Var?*

In *Am I Small? / Patara Var?* by Philipp Winterberg and Nadja Wichmann, join Tamia on a journey in which she compares herself to various animals and elements in nature as she asks the question, “Am I small?”



Musical Word Wall

Add the words *emotions*, *lyrics*, and *refrain* to the Musical Word Wall.

Write Your Own Version of “Shen Genatsvale”

Ilusha wrote “Shen Genatsvale” to show his love to his friends and relatives that he only sees once in a while when he visits Georgia. Think about someone you may miss in your life and write your own version of “Shen Genatsvale.” You can use the phrase “shen genatsvale” as your refrain, or you can write your own refrain in English that expresses the same idea.

Refrain

Refrain

Refrain

Refrain

Freedom Songs with Imani


Genre and Artist Overview

In the 2017–2018 season, the Weill Music Institute will be implementing a yearlong Creative Learning Project (CLP) called *A Time Like This: Music for Change* that will encourage young people across the city to harness music as a tool for social change. The project is part of a larger Carnegie Hall festival called *The '60s: The Years that Changed America*. The CLP asks, “How can a new generation draw strength from what came before? How do young people define through music the change they want to see? What did music sound like in the 1960s, and what does music sound like in a time like this?” With this unit of study, we are excited to include our youngest students—our Musical Explorers—in this important, citywide quest.

Freedom songs were anthems of the Civil Rights Movement of the 1960s and a potent catalyst for change. These were songs that were made to be sung together in groups to unify the movement and deliver strong, clear messages of liberation. Musically, they are accessible, direct, and repetitive. They embody a range of emotions—joy, sadness, determination, defiance, hope. Many, including “Oh Freedom,” were originally spirituals, but the lyrics were altered to reflect a renewed purpose.

Imani Uzuri is a vocalist and composer whose role as a cultural worker and activist is central to her work. As such, she has taught and sung freedom songs around the world. She composes music that celebrates her rural North Carolina roots and incorporates influences from her global travels. She is currently at work on a new opera as well as a new musical. She is the founder and artistic director of Revolutionary Choir—an organization that sponsors community singing gatherings formed to teach both new and historical freedom songs around the country.

Resources for Teachers

Direct links to these resources can be found at  carnegiehall.org/MusicalExplorers.

Listening:

- The Freedom Singers, “Woke Up This Morning” and “We Shall Not Be Moved”
- Pete Seeger, “We Shall Overcome” and “If I Had a Hammer”
- Joan Baez, “Oh Freedom” and “Ain’t Gonna Let Nobody Turn Me Around”
- Harry Belafonte, “Oh Freedom”
- Mahalia Jackson Live, “We Shall Overcome”
- *Voices of the Civil Rights Movement: Black American Freedom Songs 1960–1966*, compiled and produced by Dr. Bernice Johnson Reagon
- Nina Simone, “I Wish I Knew How It Would Feel to Be Free”
- Fannie Lou Hamer, “This Little Light of Mine”
- Odetta, “This Little Light of Mine”
- Staple Singers, “Freedom Highway”
- Bob Dylan, “The Times They Are a Changin’”
- The Freedom Singers, “Ain’t Gonna Let Nobody Turn Me Around”

Readings:

- *Sing for Freedom: The Story of the Civil Rights Movement through Its Songs* by Candie and Guy Carawan
- “I Wish I Knew How It Would Feel to Be Free”: *Nina Simone and the Redefining of the Freedom Song of the 1960s* by Tammy L. Kernodle

Videos:

- “A Freedom Singer Shares the Music of the Movement,” *Talk of the Nation*, interview with Dr. Bernice Johnson Reagon and Toshi Reagon
- Dr. Martin Luther King Jr., “I’ve Been to the Mountaintop” speech

Meet Imani!



Greetings from

HARLEM, MANHATTAN



Hi everyone!

My name is Imani Uzuri. I was raised in rural North Carolina in a very small town surrounded by fields and beautiful woods, and now I live in Harlem. I come from a family of quilters and moonshine makers, and I grew up singing black American spirituals with my grandmother and extended family in our small country church. As I grew older, I learned that many of the spirituals I sang as a child were also used as freedom songs during the Civil Rights Movement. It is exciting to learn that songs travel through time to tell a story of how the past is connected to our future.

So looking forward to singing with all of you very soon!

Imani



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



Leaving from
Brighton Beach, Brooklyn

We asked Imani ...

Tell us about your name.

My full name, Imani Uzuri, is made up of two Swahili words from East Africa. Imani means "faith," which is also the last principle of Kwanzaa, and Uzuri means "beautiful."

What are some of your favorite childhood memories growing up in rural North Carolina?

As a child, some of my favorite things to do were to search for wild strawberries in the woods surrounding my home and read books underneath my favorite pecan tree. I also loved to draw, make up fantastical stories, and sing songs to anyone in my family who would listen.

Where are some places in the world you have sung freedom songs?

I have sung freedom songs all over the world including Brooklyn, Brazil, Morocco, and Moscow. When I travel around the world to sing, learning greetings in different languages has helped me to communicate with many people. But music is a universal language, and it is my most joyous way to say hello to everyone.

What is your favorite thing about singing freedom songs?

They make me feel free, happy, and strong!



Arriving at
Harlem, Manhattan



Lesson 1: Learning “Freedom Medley”

Aim: What are the defining characteristics shared by the most powerful and iconic freedom songs?

Summary: Students learn three historically significant freedom songs, and learn about their shared characteristics by uniting them in a medley.


Materials: Musical Explorers digital resources, Musical Explorers Student Guide

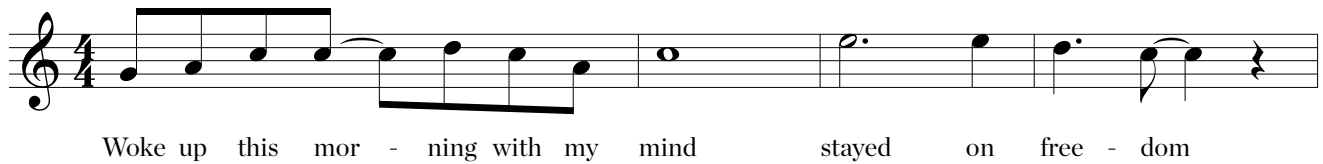
Standards: National 1, 2, 4, 5, 7, 8, 11; NYC 1, 2, 3, 4

Vocabulary: freedom song, medley

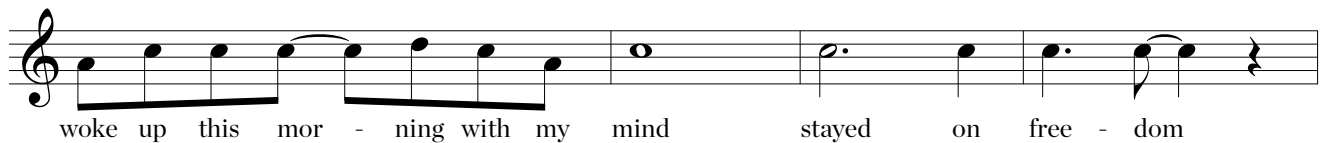
Imani has created a medley that fuses parts of three of iconic freedom songs: “We Shall Overcome,” “Oh Freedom,” and “Woke Up This Morning.” Your students will learn all three of these songs and then explore how Imani arranged them to create a medley, highlighting their shared characteristics.

Sing Three Freedom Songs and Imani’s “Freedom Medley”

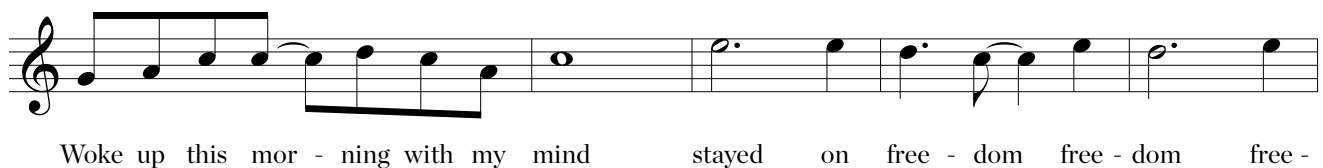
- Listen and sing along to the three songs in the “Freedom Medley.” Suggested versions of “We Shall Overcome” and “Oh Freedom” can be found under Resources for Teachers, TG35. “Woke Up This Morning” is included in the medley in its entirety and can be heard on  Track 12.



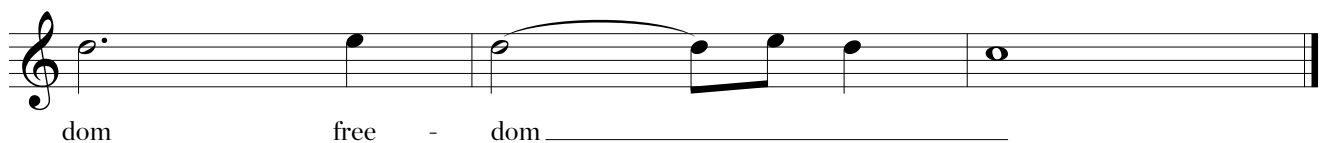
Woke up this mor - ning with my mind stayed on free - dom



woke up this mor - ning with my mind stayed on free - dom



Woke up this mor - ning with my mind stayed on free - dom free - dom free -



dom free - dom

What follows are some of the best-known lyrics for these songs. The common practice with freedom songs is to change key phrases or add additional verses that speak to specific situations. So you will find different lyrics online and in recordings, and you will have opportunities to write additional lyrics with your students.

“We Shall Overcome”

We shall overcome
We shall overcome
We shall overcome someday
Oh, deep in my heart
I do believe
We shall overcome someday

We shall live in peace
We shall live in peace
We shall live in peace
Oh, deep in my heart
I do believe
We shall overcome someday

**Other versions of the lyrics can be found in recordings listed under Resources for Teachers, TG35.*

“Oh Freedom”

Oh freedom, oh freedom, oh
freedom over me.
Before I’d be enslaved
I’ll be buried in my grave and go
home and be free.

No more weeping, no more
weeping over me.
Before I’d be enslaved
I’ll be buried in my grave and go
home and be free.

Oh freedom, oh freedom, oh
freedom over me.
Before I’d be enslaved
I’ll be buried in my grave and go
home and be free.





“Woke Up This Morning”

Woke up this morning with
my mind stayed on freedom
(x3)
Hallelu, hallelu, hallelujah

I’m walking and talking with
my mind stayed on freedom
(x3)
Hallelu, hallelu, hallelujah


There ain’t no harm in keepin’
your mind stayed on freedom
(x3)
Hallelu, hallelu, hallelujah

Singing and praying with
my mind stayed on freedom
(x3)
Hallelu, hallelu, hallelujah

- Listen to Imani’s “Freedom Medley,”  Track 11. Note that single lines from “We Shall Overcome” and “Oh Freedom” return as refrains.
 - Which line do you hear from “We Shall Overcome”?
 - Which line do you hear from “Oh Freedom”?
- Learn the two refrains from the medley using “Oh Freedom” refrain,  Track 13, and “We Shall Overcome” refrain,  Track 14.
- Divide the class in half. Play the “Freedom Medley,”  Track 11, with one group singing one refrain and the other group singing the other refrain. Everyone sings “Woke Up This Morning.”

Create Your Own Medley

Your students will have an opportunity to create their own medley using the three songs in Imani’s medley. This activity can be done as a class or in small groups.

- Listen to Imani’s “Freedom Medley,”  Track 11. Discuss how she arranged the songs to create the medley.
 - *What part did she use from each of the songs?*
 - *How did she use each part?*
- Discuss the similarities shared by these three songs that make them all work well together in the medley.
 - The lyrics are simple: Key lines are repeated over and over, with small phrases changing.
 - The music is simple: The same melodic phrases are repeated multiple times.
 - The lyrics all share an important theme or message.
 - *What is the theme or message expressed in all three songs?*
 - *What emotions are expressed in all three songs?*
- Ask students to choose their favorite parts from each song. Like Imani, they can choose single lines or whole verses.
- Ask students to decide how they would like to arrange the pieces that they chose.
 - *Which part goes first? Second? Third?*
 - *Does any part get repeated?*
- Students can then perform their medleys, dividing into groups to sing each of the different parts or singing the whole medley together as a group.



Creative Extension: Learning about the 1960s

Family Stories

This is an opportunity for your students to talk to older family and community members about their personal experiences during the 1960s and with music from the 1960s.

- *The 1960s happened more than 50 years ago, but continue to have an impact today. Can you find an older family member, friend of the family, or community member who remembers that time?*
- *If you can, ask them about their memories. Were they in the United States? Did they take part in the Civil Rights Movement or in other protests that were happening? You can also ask your parents if they know any family stories about the 1960s.*
- *Ask your family members what music from the 1960s they like and listen to. Listen to some of their favorite songs with them. Which songs do you like, and why?*

On SG14, students will learn about some of the great freedom singers of the 1960s. Listen as a class to sample songs by each of these artists, which you can find under Resources for Teachers, TG35.

Musical Word Wall

Add the words *freedom song* and *medley* to the Musical Word Wall.

Great Freedom Singers of the '60s

The 1960s were a time of great change in the United States, and music helped to bring about that change. There were many important singers who wrote and sang freedom songs and got everyone to sing along with them. Here are some of the great freedom singers of the 1960s:



Odetta



Pete Seeger



Nina Simone



Joan Baez



Bob Dylan



**Bernice Johnson
and the
Freedom Singers**

Lesson 2: Learning “Ain’t Gonna Let Nobody Turn Me Around”

Aim: How can we use lyrics in a song to deliver an important message?


Summary: Students change the message of the song by altering one key word; they also have an opportunity to write their own song delivering a message that is important to them.


Materials: Musical Explorers digital resources; Musical Explorers Student Guide; crayons, markers, or colored pencils; poster board

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

Vocabulary: message

Sing “Ain’t Gonna Let Nobody Turn Me Around”


- Listen to “Ain’t Gonna Let Nobody Turn Me Around,”  Track 15.
 - *Only one word changes in each verse. Which word is it?*
- Sing along to “Ain’t Gonna Let Nobody Turn Me Around.”



Ain't go - nna let ___ no - bo - dy turn me a - round



turn me a - round turn me a - round Ain't go - nna let ___ no - bo - dy



turn me a - round ___ I'm go - nna keep on ___ walk - in' ___



keep on ___ talk - in' ___ mar - chin' up that free ___ dom land ___

“Ain’t Gonna Let Nobody Turn Me Around”

Ain’t gonna let nobody turn me around
 Turn me around, turn me around,
 Ain’t gonna let nobody turn me around
 I’m gonna keep on walkin’, keep on talkin’,
 Marchin’ up that freedom land.

Ain’t gonna let no jailhouse turn me around
 Turn me around, turn me around,
 Ain’t gonna let no jailhouse turn me around
 I’m gonna keep on walkin’, keep on talkin’,
 Marchin’ up that freedom land.

Ain’t gonna let injustice turn me around
 Turn me around, turn me around,
 Ain’t gonna let injustice turn me around
 I’m gonna keep on walkin’, keep on talkin’,
 Marchin’ up that freedom land.

Ain’t gonna let nobody turn me around
 Turn me around, turn me around,
 Ain’t gonna let nobody turn me around
 I’m gonna keep on walkin’, keep on talkin’,
 Marchin’ up that freedom land.

Imani Uzuri’s Revolutionary Choir

Imani created a program called the Revolutionary Choir that works with community groups of all ages to teach songs of unity and solidarity that they sing together and share publicly. In that spirit, your students can bring freedom songs out into their community, singing at school assemblies, in the playground, and in the surrounding neighborhood. Make your own protest signs and even write your own songs. Look out for an email during the semester that will announce our Musical Explorers sing out day.


**Write New Lyrics for “Ain’t Gonna Let Nobody Turn Me Around”**

- It is a tradition in freedom songs to write new lyrics about an issue or a problem that is most urgent at a given time.
- There are many versions of “Ain’t Gonna Let Nobody Turn Me Around” where the word “nobody” is replaced with a specific person or obstacle. Links to additional versions of this song are available on Imani’s artist resources page, carnegiehall.org/MusicalExplorers.
- As a class or in small groups, write a new phrase to replace the word “nobody” that reflects your students’ concerns and hopes.
 - *What is something that can get in your way when you are trying to reach a goal?*
 - *How can you express that idea in a short phrase that will fit into the line of music? Say and/or sing the line of music and experiment with different phrases.*
- Each group can lead the whole class in singing its version of the song; the group calls the first line, and the class responds with the second line. Everyone sings the final two lines of each chorus together.
- You can do this same activity with any of the three freedom songs in Lesson 1.

**Creative Extension: Write Your Own Song**

We invite our Musical Explorers partners to join in the Weill Music Institute’s citywide Creative Learning Project called *A Time Like This: Music for Change*. During the 2017–2018 season, young people throughout the city will be writing songs—speaking in their own singular voices about their concerns, experiences, hopes, and dreams—and sharing their songs with each other in a variety of ways. We want to include the voices of our youngest students in this dialogue.

While we offer some suggestions below on how to approach this project, this is an open-ended call. We hope you and your students will be inspired by the study of freedom songs to create a song about change that speaks to you. Send your songs to musicaexplorers@carnegiehall.org.

- Discuss issues on students’ minds. They can be issues at home, at school, or in the larger world. No issue is too small or personal. The goal is to change the world somehow, but the world can be defined as locally or as globally as you want.
- Here are some guiding questions:
 - *What is a problem in our lives?*
 - *How does it make you feel?*
 - *What stands in our way?*
 - *What can we do about it?*
- Brainstorm lyrics as a group. You can choose an existing melody and write new lyrics, or you can go all out and write your own melody too.
- Some tips for writing a melody:
 - Start with the rhythm of the words. Have students chant the words on a single note.
 - Decide where you want the melody of each line to go up and down, and whether the change will happen gradually (by step) or all at once (by leap).
 - Draw the melodic line, illustrating its contour.
 - Choose a simple chord progression, common to freedom songs and other folk songs. One possibility is to use the chords of “Ain’t Gonna Let Nobody Turn Me Around” instrumental,  Track 16. Responding to your students’ guidance and suggestion, shape the melody to fit the chord progression.

Creative Extension: Protest Signs



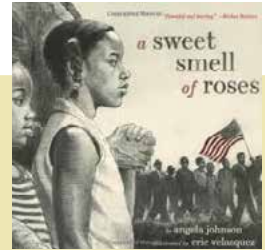
- On SG15, your students will have an opportunity to create their own protest sign to express their hopes, dreams, and demands for change to make the world a better place. You can use the same brainstorming process outlined in the activities in Write Your Own Song, TG44. For this activity, they'll need to distill their message into a few words and images. Once they've designed their signs in their student guides, you can adapt them to larger versions to hang up, or to carry when they "take to the streets" during the Musical Explorers sing out day.

Literacy Extension: *A Sweet Smell of Roses* and *Let Freedom Sing*



Angela Johnson's book, *A Sweet Smell of Roses*, offers a perspective on the Civil Rights Movement through the eyes of two African American girls who tell their story of marching with Dr. Martin Luther King Jr.

Many iconic figures contributed to the Civil Rights Movement. Explore some of the most influential moments in which those people "let their lights shine" in Vanessa Newton's book, *Let Freedom Sing*.



Musical Word Wall

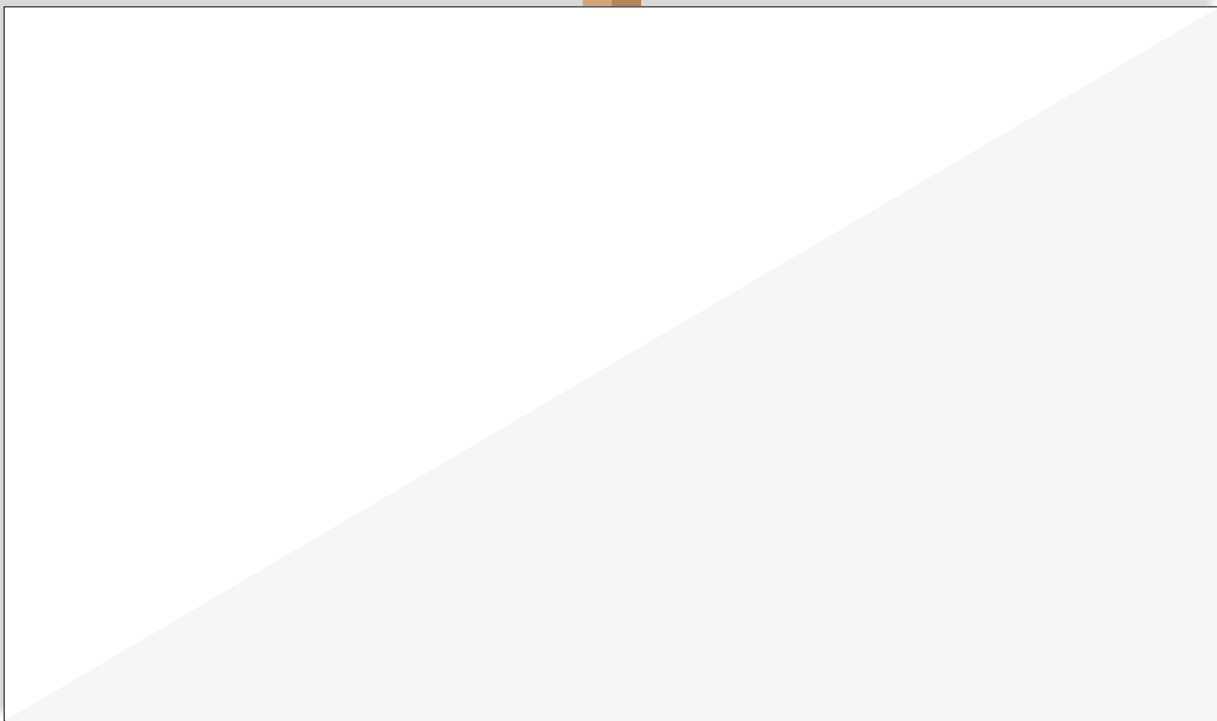
Add the word *message* to the Musical Word Wall.

Make Your Own Protest Sign

During the 1960s, people marched together to protest and declare that all people are equal. The marchers made and carried signs to deliver their messages.



You can make your own protest sign to deliver a message about a change you want to make. It could be something you want to change at home, at school, or in the world.




Haitian with Emeline

Genre and Artist Overview

Haiti's music reflects the different groups that have lived on the island, melding French, Spanish, and African influences. Of the many styles of Haitian music, perhaps the most popular and culturally significant is compas, a complex dance music combining African rhythms and European ballroom dancing within a quintessentially Haitian aesthetic. In French, it is called "compas direct"; the music's pivotal force is its pulsating rhythm.

Emeline Michel, known as "the Joni Mitchell of Haiti," began singing with a gospel choir in Gonaïves, Haiti, where she spent her childhood. After studying at the Detroit Jazz Center, she returned to Haiti where her career blossomed. Now based in New York City, Emeline is known as a respected voice for social issues concerning women and children worldwide. She writes her music in both English and Haitian Creole, in a style that fuses pop, jazz, the blues, and, of course, compas.

Resources for Teachers

Direct links to these resources can be found at  carnegiehall.org/MusicalExplorers.

Listening:

- Visit emeline-michel.com to hear more Haitian songs from Emeline.
- Ti-Coca & Wanga-Nègès
- Martha Jean Claude
- Boukman Eksperyans
- Beethova Obas

Videos:

- *Serenade for Haiti*
- *The Agronomist*

New York City Resources:

- Flatbush, Brooklyn has a large Haitian population.
- Haitian Cultural Exchange, a non-profit in Crown Heights, Brooklyn that develops, presents, and promotes the cultural expression of the Haitian people
- [Radiosoleil.com](https://radiosoleil.com), an internet radio station that distributes news for the Haitian community

Meet Emeline!



Ahlan, Musical Explorers!

I grew up in Haiti, where music is incorporated into every moment of our day. The beautiful language of my country is called Haitian Creole. When you come to Carnegie Hall, it will be so much fun to experience the songs, dances, and language of my country together. I cannot wait to meet all of you. In the meantime, kembela (keep strong)!

Your friend,
Emeline



Musical Explorers



Leaving from
Harlem, Manhattan

We asked Emeline ...

What was your first important musical experience?

On Christmas Eve, when I was 11 years old, I was chosen at my church to sing solo among all the soloists of the choir!

What is your favorite story from your childhood?

My favorite story was "Ti Pye Zoranj" or "Little Orange Tree." It is a fairy tale about a young girl whose life changes when she plants orange seeds that magically grow when she sings to them.

What is your favorite holiday to celebrate?

Haitian Independence Day, which is on January 1st. We have a delicious pumpkin soup called "soupe joumou." When the French ruled Haiti, African slaves were forbidden to eat this soup. So Haitians eat soupe joumou to celebrate their freedom.



soupe joumou



Arriving at
Flatbush, Brooklyn



Lesson 1: Learning “A.K.I.K.O.”

Aim: How can we use melody and rhythm to create a chant?

Summary: Students learn the chorus to “A.K.I.K.O.”; explore the concept of melodic variation; and create their own rhythmic chant.



Materials: Musical Explorers digital resources, Musical Explorers Student Guide

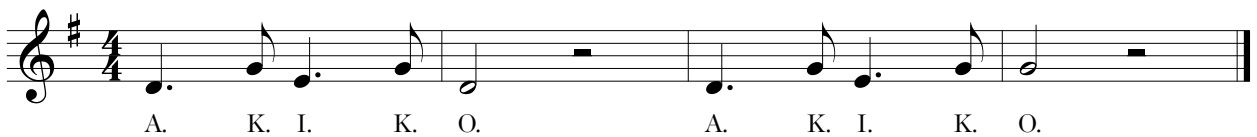
Standards: National 1, 2, 5, 7, 10, 11; NYC 1, 2, 3, 4

Vocabulary: chant, variation

“A.K.I.K.O.” is one of Emeline’s signature and best-loved songs. Once, when performing in Japan, Emeline worked with a translator named Akiko. The two built a bond, and Emeline wrote this song as a tribute to her friend who inspired her to imagine a better world during turbulent times.

Sing “A.K.I.K.O.”

- Listen to “A.K.I.K.O.,”  Track 17.
 - Emeline sings in Haitian Creole, a language that is based predominantly on French but mixed with a bit of Portuguese, Spanish, English, Taíno, and West African languages.
- Learn the pronunciation of the four Haitian Creole letters that make up the lyrics to the choral refrain.
- Learn to sing the chorus with “A.K.I.K.O.” chorus,  Track 18.



“A.K.I.K.O.” Translation

E si m' t'anvi chante lajwa
 E si m' t'anvi taye banda
 Rakonte yon bèl istwa
 Nou tout t'a va mande yon lwa
 Pou fè repouse tout pye bwa
 Pou jwe lago kache lespwa, ann chante:

Chorus:

A.K.I.K.O., A.K.I.K.O.

Menm si se vre nou betize
 Moun, save di nou pap sove
 Pèsonn p'ap anpeche m' reve
 Reve yon bèl bato desann
 Ranmase tout moun ki t'ap tann
 Pou nal fè yon bèl fèt ansann

(Chorus)**Bridge:**

Si tout moun, tout peyi
 Nan lemond t'a va rive yon jou reyini
 Tankou yon paradi
 Nou t'a jwenn yon pawòl
 On langaj, on mizik, on melodi
 On ti mo, k' fe maji

Fò n' chante pou lavi miyò
 Pou tout sa k'ap dòmi deyò
 Pou tout sa k'ap viv andeyò
 Pou yon jou kap yo ka chanje
 Pou tout timoun kab jwenn manje
 Pou n' krusifye tout prejuje

(Bridge)**(Chorus)**

(x4)

(Bridge)**(Chorus)**

(x8)

*What if I want to sing a song of joy?
 What if I want to dance a banda
 And tell you a beautiful story?
 We all would plead for a law
 To make all the trees grow back,
 To play hide and seek at night and sing:*

Chorus:

A.K.I.K.O., A.K.I.K.O.

*If this is true, we messed up.
 Savant says there is no salvation for us,
 But no one can stop me from dreaming,
 Dreaming of a beautiful boat going along
 Picking up everyone waiting
 To make a party together.*

(Chorus)**Bridge:**

*If everyone from every country
 In the world was reunited
 As in paradise,
 We would find
 A language, a music, a melody
 A little magical word.*

*We have to sing for a better life,
 For those sleeping in the streets,
 For all those in the countryside,
 For the card to flip,
 For all the children to eat,
 for no more prejudice.*

(Bridge)**(Chorus)**

(x4)


(Bridge)**(Chorus)**

(x8)

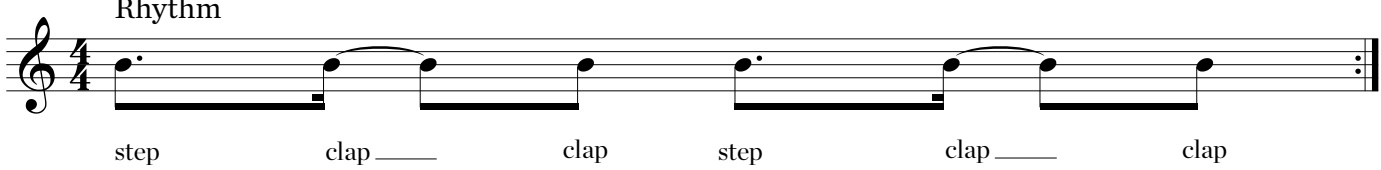
Create Variations of the Melody in “A.K.I.K.O.”

- Through call and response, sing the chorus of “A.K.I.K.O.” Note that it includes just five notes.
- Continue using call and response as you explore the five notes in the melody, using some or all of the following tools:
 - Body scale (refer to TG18)
 - Solfège (sol, do, la, do, sol)
 - Scale degree (5, 8, 6, 8, 5)
- Once the class feels comfortable with the tools above, you can use them to explore variations on the melody. Start by changing one note (e.g. sol, do, do, do, sol) and gradually change more. You can also play with tempo.
- This can become a kind of “Simon Says” game, where you try to stump the class. Invite students to come up and act as the leader.

Explore the Underlying Rhythms in “A.K.I.K.O.”

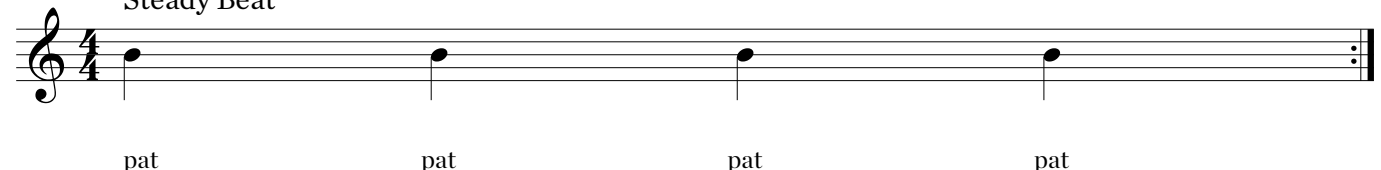
- Listen to “A.K.I.K.O.” rhythm loop,  Track 19. Note that there is a rhythm played by the percussion that acts like a motor, keeping the song moving and making you want to dance. Learn the rhythm as a class, using body percussion or instruments.

Rhythm




step clap ____ clap step clap ____ clap

Steady Beat



pat pat pat pat

- Divide students into two groups. One group will keep the steady beat while the other group taps the rhythm. Combine the groups to hear the layers together, and perform with “A.K.I.K.O.” rhythm loop,  Track 19. Have the groups switch parts whenever you call, “Switch!”

**Creative Extension: The Name Game**

- Your students will create rhythmic chants based on the spelling of their names, like Emeline did with Akiko's name. You can demonstrate using your own name first.
 - Chant the letters of your first name, trying out different rhythmic patterns until you find one that you like.
 - Add a simple melody to your pattern; you can choose the notes from "A.K.I.K.O.," or use any other notes you want.
 - Teach the chant to the class through call and response.
 - Ask for volunteers to follow the same process, using their own names.
- Play the name game.
 - Put everyone's names into a hat. Form a circle, and have the class keep a steady beat.
 - Ask for a volunteer to go into the circle, pick a name out of the hat, and create a chant based on that name. Teach the chant to the class using call and response.
 - The student whose name was chanted goes next. Continue until everyone's name is performed.

**Creative Extension: Poem of Inspiration**

- On SG18, students will have an opportunity to write an acrostic poem about a friend or family member based upon the letters in that person's name.

Musical Word Wall

Add the words *chant* and *variation* to the Musical Word Wall.

Write Your Own Poem of Inspiration

Who inspires you like Akiko inspired Emeline? It can be a friend, someone in your family, or someone famous. Write the person's name by putting each letter in each box below. Then, think of a word or phrase starting with each letter that describes the person.

<input type="text"/>	_____
<input type="text"/>	_____
<input type="text"/>	_____
<input type="text"/>	_____
<input type="text"/>	_____
<input type="text"/>	_____
<input type="text"/>	_____
<input type="text"/>	_____

Lesson 2: Learning “La Karidad”

Aim: What are the distinctive rhythms found in Haitian compas music?

Summary: Students will learn about the distinctive rhythm of compas through rhythmic exercises and dance.



Materials: Musical Explorers digital resources, Musical Explorers Student Guide


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

Vocabulary: compas, tanbou drum

Emeline’s original song “La Karidad” is in the style of compas, one of the most popular styles of music in Haiti. Compas features the tanbou drum that propels the dance.

Sing “La Karidad”

- Listen to “La Karidad,”  Track 20.
- Learn the chorus to “La Karidad” using  Track 21 and Track 22.



Zi-pi-ti-pi - ti - pim yon bi - sou Zi-pi-ti-pi - ti - pim men lan - mou nap chan-je

let ra - kon - tre chak jou an kach - et a la sa te gou Zi-pi-ti-pi -

ti - pim Yon zye dou Zi - pi - ti - pi - ti - pim de mounne fou Zi - pi - ti - pi -

ti - pim men lan - mou Dim ki - les ki ka bli - ye

“La Karidad” Translation

Nou vini kontre bab pou bab
Nou ri jis tan nou pa kapab.
Lontan nou pa kwaze
Epa tout zanmi nou yo bwaze.
Se te lontan La Karidad.
Banm bay memwa’w on ti bourad.
Jou pye mango vinn konn pale,
Gen de koze li pwal koze.

Chorus:

Zipitipitipim, yon bisou.
Zipitipitipim, men lanmou.
Nap chanje let rankontre chak jou
an kachet a la sa te gou.
Zipitipitipim, yon zye dou.
Zipitipitipim, de moune fou.
Zipitipitipim, premye lanmou.
Dim kiles ki ka bliye.

Pa gen yon jou nou te rate
tropicana k tap repete.
Pi bel renmen ki te marye nan
katye ya si’w pa blye.
Papa tap travay Gonaïves.
Lo manman buzy ap fe lesiv.
Jou pye mango vinn konn pale,
A la koze li pwal koze.

(Chorus)

Lala lalalala lala lala lalalalala
Jipon dore (san manniga).
Ki fet an o (san manniga).
Boutonnnen sou kote (san manniga).
Ki fet an o (san manniga).

*We bumped into each other
We laugh so hard.
It’s been so long
Lots of our friends have left.
Remember La Karidad.
Let me boost you memories.
The day the mango tree will talk,
He will have a lot to say.*

Chorus:

*Zipitipitipim, a kiss.
Zipitipitipim, here comes love.
We’re exchanging letters
and meeting everyday.
Zipitipitipim, a wink.
Zipitipitipim, two crazy kids.
Zipitipitipim, here comes love.
Tell me who can ever forget.*

*We would not miss one day of the band’s
rehearsal.
This was the most beautiful love story in the
neighborhood.
Daddy was working in Gonaïves.
Mom was busy with the laundry.
The day the mango tree will talk,
He will have a lot to say.*



(Chorus)

*Lala lalalala lala lala lalalalala
Golden underskirt (with no starch).
Made of gold (with no starch).
Buttoned on the side (with no starch).
Made of gold (with no starch).*

Move to “La Karidad”

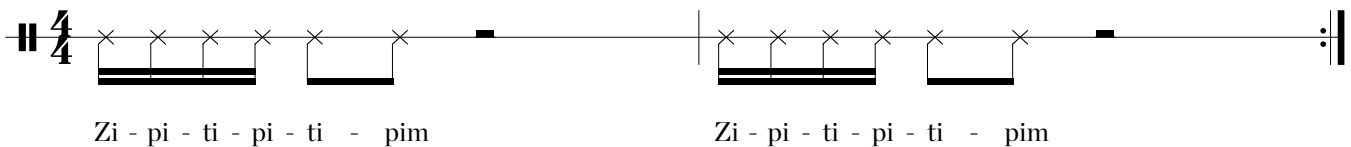
Compas is the most popular style of dance music in Haiti. It can be performed as a solo or as a partner dance. The basic movement is simple. You step to the right and then to the left, while swishing your hips. Visit

 carnegiehall.org/MusicalExplorers to find a video demonstration.


- Learn the compas dance.
 - Play “La Karidad,”  Track 20.
 - During the verses, dance the basic compas movements, swishing your hips:
 - For four beats: Step to the right; step together; step to the right; step together.
 - For four beats: Step to the left; step together; step to the left; step together.
 - During the chorus:
 - For four beats: Step to the right; step together; step to the right; step together.
 - For four beats: Step to the left; step together; step to the left; step together.
 - For eight beats: Turn in a circle to the right.
- During the instrumental breaks, have your students improvise with their movements alone or in pairs.
- Dance the compas as you listen to “La Karidad,”  Track 20. Sing along during the chorus.

Learn about the Tanbou Drum and Compas Rhythm

- Explore the tanbou drum on SG19.
- Explain that the tanbou drum plays traditional compas rhythms that propel the compas dance.
- Explain that the lyric “zipitipitim” mimics the sound of the tanbou drum.



Zi - pi - ti - pi - ti - pim Zi - pi - ti - pi - ti - pim

- Have your students create their own syllables to mimic the tanbou drum rhythms and then perform them with “La Karidad,”  Track 20.



Literacy Extension: *Little Fanfan Sings and Dances in Haiti*

In *Little Fanfan Sings and Dances in Haiti* by Susan Gleason Pierre-Louis, Little Fanfan describes Haiti for the reader, from what the island looks like to how its people celebrate Haiti's birthday on January 1!



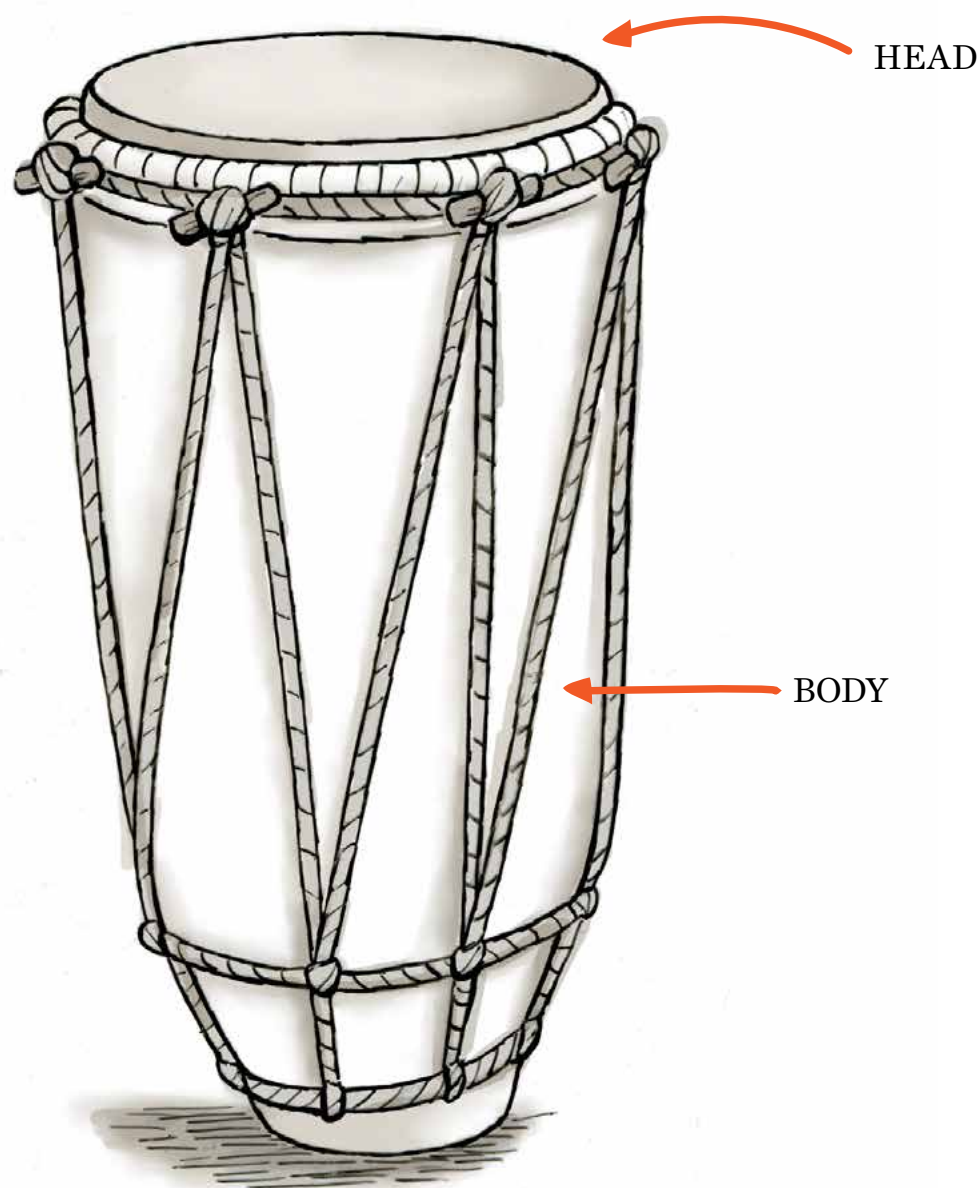
Musical Word Wall

Add the words *compas* and *tanbou drum* to the Musical Word Wall.



Explore the Tanbou Drum

The tanbou drum is the national instrument of Haiti. The body of the drum is made from wood. The head of the drum is made from an animal skin, usually from a cow or goat. The tanbou drum is played with your hands. A variety of sounds can be produced depending on what part of the hand is used and what part of the drum head is played.



Semester 1

Before the Concert

- Review the three artists and their music.
- Look at SG4–5 and have students find the countries represented on the map.
 - *What do you remember about the artists and their music?*
- Listen to each song.
- Brainstorm with students about how to be active listeners, enthusiastic performers, and successful audience members during the concert.
- Prepare for the surprise songs.
 - At the concert, each of the artists will sing a surprise song that the students have not heard or studied. These songs are selected to complement the two songs in the curriculum and to provide students with an active listening experience as they encounter new music for the first time in a concert setting.
 - Explain to students that they are in for some exciting surprises during the concert because there will be three songs that they have never heard before. You can ask them to raise their hands or say, “Surprise!” when they hear a surprise song at the concert.
 - 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 visit to Carnegie Hall using SG20–21.

After the Concert

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

Welcome to Carnegie Hall's Zankel Hall!



Meet Sid!

Hi! I'm Sid, and I'm thrilled to be your host for Musical Explorers! Getting to spend time at Carnegie Hall is my favorite part of the year, and I can't wait to hear lots of great music from all over New York City and the world with you. I hope you're all ready to be Musical Explorers. See you soon!

**Meet the
ushers!**





This is Carnegie Hall.

You'll enter here and go down the escalator.



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



What Did You See and Hear at Carnegie Hall?

Draw pictures of your trip to Carnegie Hall below.



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,


Argentine Folk with Sofía R. and Sofia T.

Genre and Artist Overview

Sofía Rei grew up in Buenos Aires, Argentina’s capital and cosmopolitan center; Sofia Tosello grew up on a farm in the Argentine countryside. They found each other in New York City, where each has honed her own singular musical style, growing from deep roots in Argentine traditions and encompassing a range of influences, including pop, classical, and particularly jazz.

Like the two performers, Argentina’s traditional music has parallel rural and urban strands. The music of the cities is characterized by tango, a musical style and dance born in Buenos Aires in the 19th century, blending European and African elements. A rural, folk counterpart to tango that developed at the same time is the chacarera—the song style and dance that the students will be learning.

Resources for Teachers

Direct links to these resources can be found at  carnegiehall.org/MusicalExplorers.

Listening:

- Visit sofiamusic.com to hear more music by Sofía R. and sofiatosello.com to hear more music by Sofia T.
- Mercedes Sosa, “La Flor Azul”
- Maria Elena Walsh, “Chacarera de los Gatos”
- Tomás Lipán, “El Humahuaqueño”
- Merceditas, “Los Chalchaleros”
- Suna Rocha, “Punai,” and “La Sachapera”

Readings:

- Octavio Corvalan, *Argentine Folk Songs*
- “Chacarera” from *The Dances of the World’s Peoples, Vol. 3: Caribbean and South America*
- *The Latin Tinge: The Impact of Latin American Music on the United States* by John Storm Roberts

New York City Resources:

- Corona, Queens, has a large Argentine population.
- El Gauchito Restaurant, Argentine restaurant in Corona, Queens
- Dardo Galletto Studios, tango and folklore dance studio in Times Square, Manhattan
- Taller Latino, South American concerts and visual art exhibits in East Harlem, Manhattan
- New York South American Music Festival, annual South American music festival throughout the city

Meet Sofía R. and Sofia T.!



Greetings from
**CORONA,
 QUEENS**



Sofia T.



Sofía R.

Hola!

We are Sofía R. and Sofia T. Not only do we share the same name, we are best friends from the same country: Argentina! Sofía R. is from Buenos Aires, a big city that is the capital of Argentina. Sofia T. is from Córdoba in the countryside of Argentina near the mountains. We both grew up singing and dancing to music in our homes and in our communities, and we also both play many instruments from South America. We can't wait to share our music with you when we see you at Carnegie Hall.

Hasta luego!

Sofía R. and Sofia T.



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

Leaving from
 Flatbush, Brooklyn



We asked Sofía R. and Sofia T. ...

What instruments do you play?

Sofía R.: My first instrument was the flute. Now I play piano, Argentine drums, and, my favorite, the charango, a South American guitar.

Sofia T.: My first instrument was the piano. Now I also play guitar and Latin percussion. My favorite instruments are my voice and my body because I love singing and dancing.

What are your favorite childhood memories?

Sofía R.: I grew up in Buenos Aires, the biggest city in Argentina, and remember fighting with my siblings over homemade dulce de leche made by my mom.

Sofia T.: I grew up in the countryside in Argentina, and I remember riding horses and singing while milking cows on the farm where I lived.

When did you start playing music?

Sofía R.: My grandmother took me to an audition for the children's choir at the opera house (Teatro Colón) in Buenos Aires, and that is how I got my first job as a singer.

Sofia T.: My first time singing onstage was at the age of eight, singing in an operetta called *La Pajara Pinta* (*The Spotted Bird*).



Buenos Aires



Córdoba



Arriving at
Corona, Queens

Lesson 1: Learning “La Cocinerita”

Aim: How do rhythm and meter define different musical styles?

Summary: Students learn to sing the chorus to “La Cocinerita”; understand the song’s 6/8 rhythms; and create soundscape compositions using kitchen sounds.

Materials: Musical Explorers digital resources; Musical Explorers Student Guide; kitchen items like pots and pans, graters, and chopsticks

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

Vocabulary: beat, meter, soundscape, strong beat, weak beat

Sing “La Cocinerita”

- Listen to “La Cocinerita,”  Track 23.
- Learn the lyrics using “La Cocinerita” pronunciation,  Track 24, and the melody of the chorus using “La Cocinerita” chorus,  Track 25.

Plan - ta de_a - jí plan - ta_y to - ma - te

'on - de an - da - rá_mi co - ci-ne - ri - ta_y to-man - do ma - te. te.

“La Cocinerita” Translation

Cuchillo 'e palo,
Platito y loza.
Ollita de barro,
Sí le he comprado,
Sí le he comprado,
A mi cocinera.
Sí le he comprado,
Sí le he comprado,
A mi cocinera.

*Knife and stick
Saucer and dish.
Little clay pan,
Yes, I have bought it,
Yes, I have bought it,
For my cook.
Yes, I have bought it,
Yes, I have bought it,
For my cook.*

“La Cocinerita” Translation (continued)

Y con mi caja,
Vengo cantando
Coplas de Tilcara
Porque ya estamos
Porque ya estamos
En medio del carnaval.
Porque ya estamos
Porque ya estamos
En medio del carnaval.

Chorus:

Planta de ají, planta y tomate
'Onde andará mi cocinerita
Ay, tomando mate.
'Onde andará mi cocinerita
Ay, tomando mate.

Por ti suspira
A mi fin de fiesta
A Doña Pispira
'Onde convidan,
'Onde convidan,
Con queso de cabra.
'Onde convidan,
'Onde convidan,
Con queso de cabra.

Hojita 'e coca,
Y a mi molido
Hojita de albahaca
Sí le he comprado,
Sí le he comprado,
A mi cocinera
Sí le he comprado,
Sí le he comprado,
A mi cocinera

(Chorus)

*And with my box,
I come singing
Couplets from Tilcara
Because we're already,
Because we're already,
In the middle of the carnival season.
Because we're already,
Because we're already,
In the middle of the carnival season.*

Chorus:

*Pepper plant, plant and tomato
Where will my little cook be?
O, drinking mate!**
*Where will my little cook be?
O, drinking mate!**

*Everybody sighs
At the end of the party,
To Doña Pispira
So she invites,
So she invites,
With goat cheese.
So she invites,
So she invites,
With goat cheese.*

*Little coca leaf,
And ground for me
And little basil leaf,
Yes, I have bought it,
Yes, I have bought it,
For my cook.
Yes, I have bought it,
Yes, I have bought it,
For my cook.*

(Chorus)

**Mate is a traditional South American tea.*



Explore the Lyrics to “La Cocinerita”

- Discuss the story told in the song. Explain that song lyrics do not always tell the story directly; you might have to be a bit of a detective to figure out the whole story.
 - *Who are the characters in this song?*
 - *Who is the person singing it?*
 - *Who is the person singing about?*
 - *What happens in the song? Tell the story with a beginning, middle, and end.*
- The singer goes grocery shopping and buys the ingredients for a dinner.
- The singer brings the ingredients home to the cook.
- The singer comes back later, and there is no dinner! Instead the cook has been drinking her mate, a kind of tea.

Fun Fact: Sofia R. and Sofia T. both drank mate with their breakfast each morning when they were growing up. When children drink it, it is generally diluted with milk and sweetened with sugar or honey.




Explore the Rhythm in “La Cocinerita”

- Explain that this song, like many Argentine folks songs, has a distinctive rhythm.
- Explain that there are six counts in every measure. If your students are ready, you can introduce the concept of meter and explain that the meter of the song is 6/8.
- Listen to “La Cocinerita,”  Track 23, and count to six together in each measure.
- Explain that there is a pattern of strong beats and weak beats.
 - *In the verses of this song, like in many songs in 6/8, there are two strong beats in each measure, like this:*
1 2 3 4 5 6
- Listen to the opening verse of the song using “La Cocinerita,”  Track 23. Have students sway back and forth to the music with emphasis on beats 1 and 4 (**1 2 3 4 5 6**). In this way, they will get the feeling of the two strong beats in each measure. Have students count to six as they sway on the strong beats.

This activity may be more appropriate for advanced students.


- You can explore the contrasting rhythm found in the chorus, where there are three strong beats (**1 2 3 4 5 6**) instead of two. This shift in strong and weak beats during the chorus is a common feature of Argentine folk songs.
- Explain that there is a different pattern of strong and weak beats in the chorus.
- Sing the first two lines of the chorus while counting to six. Clap the rhythm of the words; each syllable falls on a strong beat.
- Explain that the strong beats in the chorus are on beats 1, 3, and 5 (**1 2 3 4 5 6**), and they are called accents.

This activity is appropriate for all students.

- Play “La Cocinerita,”  Track 23.
- On the verse, sway while counting the six beats aloud.
- On the chorus, sing and clap the rhythm of the lyrics on the first two lines. Sing and sway for the last two lines of the chorus.



Creative Extension: Everything-But-the-Kitchen-Sink Orchestra!

The lyrics of “La Cocinerita” mention kitchen objects, but did you know kitchen objects can be musical too? This is an opportunity for your students to explore free-form composition by focusing on sound textures and including elements of improvisation. They will be creating a soundscape using objects and sounds found in the kitchen. This activity builds upon the introductory activity found on TG13/SG3, Discover Music in Everyday Objects. You can also share an example of a kitchen soundscape created by Sofía R. and Sofia T. using “La Cocinerita” kitchen soundscape,  Track 26.

Building Your Everything-But-The-Kitchen-Sink Orchestra

- Brainstorm different sounds found in the kitchen. Start with objects that make sounds, e.g. pots and pans, graters, and chopsticks. Then think about things that you do in the kitchen, e.g. pouring water or rice, beating eggs, etc.
- Ask students to play in their kitchens at home to see what sounds they can create. Ask them to bring in things from home to contribute to the everything-but-the-kitchen-sink orchestra.
- Try out the different objects as a class and observe the different sounds and tone colors produced. Have the students explore different ways their objects can be played. Describe the sounds, developing a sound vocabulary.
- Using these raw materials, decide on the “instruments” you want to include in your orchestra.
- Decide how you want to organize the instruments, creating families of the orchestra. Possible criteria include material type (e.g. metal or wood); pitch (e.g. high, medium, and low); or method of playing (e.g. strike, shape, or scrape).

Composing and Performing with Your Everything-But-the-Kitchen-Sink Orchestra

Now that your orchestra is ready to play, you can create a group composition.

- Establish a structure for your piece so that it has a beginning, a middle, and an end—just like in the story of “La Cocinerita.” Explore different elements you can use to shape your structure. A few examples:
 - Dynamics: *p* ————— *f* ————— *p*
 - Tempo: Slow—accelerando—fast—decelerando
 - Density: A few instruments play a few sounds surrounded by silences; gradually add more instruments and more sounds to fill in the space.
- Each section of the orchestra creates a part that they will play. It could be any kind of repeating pattern, or they could just choose to improvise.
- More advanced students can experiment by inventing forms of notation for their pieces.
- Perform! Students take turns as the conductor, choosing which sections or individuals play when, and when the piece starts and ends.

Explore Instruments from South America

- Have students look at the instruments on SG26. Read the descriptions of each instrument and discuss them with your students.
 - *These instruments were originally created from found objects and can be heard in music from Argentina and other countries in South America.*
 - *We will see and hear some of these instruments performed by Sofia R. and Sofia T. and their band at the concert.*

Musical Word Wall

Add the words *beat*, *meter*, *soundscape*, *strong beat*, and *weak beat* to the Musical Word Wall.



Instruments from South America



Cajón

A box-like percussion instrument originally made from crates used to ship fruit and other goods



Bombo legüero

An Argentine drum traditionally made of a hollowed tree trunk and covered with cured animal skins; one of the oldest instruments in human history, and an essential element in Argentine folklore



Quijada

A percussion instrument traditionally made from a donkey jawbone that is treated so that the teeth rattle when you strike or scrape it



Charango

A string instrument shaped like a small guitar traditionally made from the shell of an armadillo



Chajchas

A hand percussion instrument traditionally made from dried goat hooves or other small-hoofed animals

Lesson 2: Learning “Chacarera del Rancho”

Aim: What happens when you layer one rhythm on top of another?




Summary: Students learn to sing the song “Chacarera del Rancho” and dance the chacarera while exploring rhythmic layers.

Materials: Musical Explorers digital resources, Musical Explorers Student Guide

Standards: National 1, 5, 7, 11; NYC 1, 2, 3, 4

Vocabulary: chacarera, palmas, rhythmic layers

Sing “Chacarera del Rancho”

- Listen to “Chacarera del Rancho,”  Track 27.
- Learn the lyrics using “Chacarera del Rancho” pronunciation,  Track 28.
- Sing the chorus with “Chacarera del Rancho” chorus,  Track 29. Note that the chorus and verse have the same melody; the only difference is the lyrics.



Cuan-do cha - ca - re - ras co - mien - zo a can - tar, ¿Cuál ha de

ser, cuál ha de ser? Es - ta cha - ca - re - ra del ran - cho se -

ñor, cla - ro que sí, cla - ro si pues

“Chacarera del Rancho” Translation**Chorus:**

Cuando chacareras comienzo a cantar
 ¿Cuál ha de ser, cuál ha de ser?
 Esta chacarera del rancho señor,
 Claro que sí, claro si pues.

Dentro de mi rancho colgado un horcón
 Tengo un violín, tengo un violín,
 Es de algarrobo, también de mistol
 Hecho por mí, hecho por mí.

Algo medio chico es mi rancho tal vez,
 Para los dos, para los dos,
 Ya me estoy haciendo cerquita al Salao
 Uno mejor, uno mejor.

(Chorus)

Yo le he hecho al rancho un alero especial,
 Para bailar, para cantar,
 Para darme el gusto y allí vidalear
 De navidad a carnaval.

Un hornito e' barro mortero y fogón
 Tengo además, tengo además
 Y a mi negra chura que sabe matear
 Para que más, para que más.

Si alguna guagüita pudiera tener
 Uy, que feliz! Uy, que feliz!
 Pero como dicen que Dios proveerá
 Ya ha de venir, ya ha de venir.

(Chorus)**Chorus:**

*When I start singing chacareras
 Which one should it be? Which one should it be?
 Should it be Chacarera del Rancho?
 Of course, of course.*

*Inside my shack hung on a pitchfork
 I have a violin, I have a violin,
 Made out of carob tree and mistol too.
 I made it myself, I made it myself.*

*My shack is a bit small perhaps
 For both of us, for both of us.
 Now I am building, near El Salao,
 One that is better, one that is better.*

(Chorus)

*I have made special eaves for my shack
 To dance, to sing
 To give me pleasure, and to party there
 From Christmas to Carnival.*

*A little clay oven, a mortar, and a fireplace
 I have as well, I have as well,
 And my chura girl who knows how to serve mate,
 Why more, why more.*

*If I could also have a baby,
 Oh, how happy! Oh, how happy!
 But as they say that “God will provide,”
 It will come, soon it will come.*

(Chorus)

Dance the Chacarera

Learn the Chacarera

- The chacarera is danced in pairs; partners face each other and maintain eye contact throughout the dance. The music is in 6/8 time, and has two strong beats in each measure (1 2 3 4 5 6). The dance movements fall on those two strong beats. Visit carnegiehall.org/MusicalExplorers to find a video demonstration.
- There are three movements. Movements 2 and 3 are performed back-to-back as a pair.
- Movement 1: Zapateo y zarandeo
 - On each strong beat (1 2 3 4 5 6), “caballeros” (“gentlemen”) tap their feet in place with their hands behind their back, and “damas” (“ladies”) swish their skirts.
- Movement 2: Avance y retroceso
 - Arms are lifted with slightly bent elbows, thumbs tap the palmas rhythm against the fingers.
 - Partners walk towards each other for two counts (one measure).
 - Partners retreat from each other for two counts (one measure).
- Movement 3: Vuelta entera
 - Arms are lifted with slightly bent elbows; thumbs tap the palmas rhythm against the fingers.
 - Partners circle around each other for four counts (two measures).

Zapateo y zarandeo
 (“footwork and swishing”)



Avance y retroceso
 (“forward and backward”)



Vuelta entera
 (“full circle”)



Perform the Chacarera

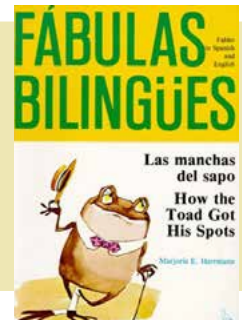
- Play “Chacarera del Rancho,” Track 27.
- During the instrumental sections, students perform the zapateo y zarandeo.
- During the sung portions of the song, students perform the avance y retroceso and vuelta entera for a total of eight counts.
- During the body percussion solo section, invite students to improvise using their own body percussion or classroom instruments.

**Creative Extension: Create a Dance with Rhythmic Layers**

- Your students will work with partners to create their own dance rhythms using rhythmic layers on SG27. They can name their dance and can also create a dance movement that they teach to the class. More advanced students can use notation in this activity.

**Literacy Extension: *Las Manchas Del Sapo: How the Toad Got His Spots***

The bilingual book *Las Manchas Del Sapo: How the Toad Got His Spots* by Marjorie E. Herrmann tells the tale of Luisito, a musical toad who is trying to join the birds dancing in the sky.

**Musical Word Wall**

Add the words *chacarera*, *palmas*, and *rhythmic layers* to the Musical Word Wall.



Compose Your Own Dance Rhythm

The chacarera layers two rhythms on top of each other to create its special rhythm. You and a partner can create your own dance rhythm in the same way.

First, pick a sound. Do you want to clap? Snap? Stomp? Play an instrument?

Partner 1 sound _____ Partner 2 sound _____

Now compose a rhythmic pattern that has 8 beats. Everyone will play on beat 1. Color in the beats where you want your sounds to be. Leave the square blank if you want silence.

For example:

1	2	3	4	5	6	7	8

Partner 1:

1	2	3	4	5	6	7	8

Partner 2:

1	2	3	4	5	6	7	8

Now pick a tempo: Is your dance slow, medium, or fast? Play your rhythms together. Feel like dancing? Create a movement, or your class can just dance along.

Our dance is called _____.




Native American with Martha

Genre and Artist Overview

Martha Redbone's Native American roots lie in the Southeastern region of the United States, home to the Cherokee, Choctaw, and Shawnee tribes. The traditional music of these tribes is centered upon songs that accompany dances that continue to be performed at powwows and other social gatherings. The songs feature short sections of lyrics, often sung in call and response, accompanied by drums, rattles, whistles, pipes, and flutes. All of these instruments have spiritual significance and are made from natural elements: For example, gourds become rattles, and logs become water drums. Starting in the 1700s, Native American music was altered by the arrival of British traders who introduced the fiddle, and by African influences shared throughout the South.

Martha Redbone has continued to teach traditional Southeastern tribal music throughout most of her career, as an expression of her deep commitment to preserving and sharing her Native American cultural heritage. At the same time, she has developed her own singular style of American Roots music that is a direct reflection of her own roots: her Cherokee-Choctaw-Shawnee mother and African American father; the Appalachian hills of Harlan County, Kentucky where she spent her early childhood; and the eclectic grit of her teenage years in Brooklyn. Combining the vocal style of her gospel-singing father with the spirit of her mother's Native American culture, she proudly broadens the boundaries of Native Americana.

Resources for Teachers

Direct links to these resources can be found at  carnegiehall.org/MusicalExplorers.

Listening:

- Visit sroartists.com/artists/martharedbone to hear more music by Martha.
- Joanne Shenandoah, Iroquois singer-songwriter
- Keith Secola, Anishinaabe-Chippewa musician

Readings:

- *Indian Blues: American Indians and the Politics of Music, 1879–1934* by John W. Troutman
- *Sequoyah and the Cherokee Alphabet* by Robert Cwiklik
- *IndiVisible: African-Native American Lives in the Americas* by Gabrielle Tayac
- *A Primer of Handicrafts of the Southern Appalachians* by James Andrew Crutchfield

New York City Resources:

- American Indian Community House on the Lower East Side, Manhattan
- Redhawk Native American Arts Council in Sunset Park, Brooklyn
- Smithsonian National Museum of the American Indian in Bowling Green, Manhattan

Meet Martha!



Siyo/Halito Musical Explorers!

I was born in New York City to parents from diverse backgrounds: My mother was Native American and my father was African American. I spent a lot of my childhood with my Cherokee/Shawnee grandmother and Choctaw grandfather in Black Mountain, Kentucky, a small coalmining town in the hills of Appalachia. Although we were just like any other American family, we also had our own traditional ways, prayers, and songs. I moved back to Brooklyn when I was small, but we went back to Kentucky often for ceremonies. Today I live in Fort Greene, Brooklyn. I am so excited to play, sing, and share the music from my homeland with you!

Wado/Yakoke,
Martha



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

Leaving from
Corona, Queens



We asked Martha ...

When did you start playing music?

I began singing at a very young age. At my kindergarten graduation, we sang the alphabet song in call and response style, and I was the lead singer! I was eight years old when I began piano lessons and 11 when I started to play guitar.

What instruments do you play now?

My main instrument is my voice. I walk with it, speak with it; it's easy to carry but very delicate, so I am extra careful with how I use it. I also play hand and foot percussion, shakers and rattles and tambourine!

What is your favorite thing about performing your style of music?

I love incorporating Native American traditional music into today's music, keeping our culture alive by mixing the past with the present.

What inspires you?

My family and my ancestors inspire me. They went through some very challenging struggles throughout American history. Yet we are still here having survived the struggle, and now I can share their stories.



Harlan County, Kentucky

Arriving at
Fort Greene, Brooklyn



Lesson 1: Learning Social Dances

Aim: What elements make up Native American social dances?

Summary: Students will learn three Southeastern tribal social dances, and will perform the different roles for each dance.


Materials: Musical Explorers digital resources; Musical Explorers Student Guide; an empty water bottle or other container; beans or beads; two sticks; tape; paper; paint; markers; beads; feathers

Standards: National 1, 5, 11; NYC 1, 2, 3, 4




Vocabulary: rattles, social dance

Students will learn three tribal social dances from the Choctaw and Cherokee tribes including singing, movement, and percussion. These dances are performed at various social occasions, including powwows—gatherings that bring together members of different tribes where arts and crafts, music, and dances are shared and celebrated. Because each tribe has its own language, the lyrics used in these dance songs are vocables—syllables like “la la la,” or “dum de dum”—so that everyone can sing together. While the lyrics themselves don’t have semantic meaning, the songs always have a specific purpose and cultural significance. The singing is accompanied by percussion—generally drums and rattles—and the dance movements express the meaning of the dance.


Learn Three Social Dances: Sing, Dance, and Play Percussion

- Listen to “Social Dances,”  Track 32. Then proceed to learn the different performance elements in each social dance.

“Choctaw Drum Dance”


- Listen to “Choctaw Drum Dance,”  Track 33.
- The drum dance generally opens a series of social dances. Explain that the Choctaw people knew that the steady beating of the drums in the hills meant it was time to assemble. The beat of the drum is the heart of the Choctaw people.
 - *What is the main instrument that you hear in this dance?*
- Learn the lyrics using “Choctaw Drum Dance” pronunciation,  Track 34.
- Learn to sing the response lines in “Choctaw Drum Dance,”  Track 33.

Response 1



Yo a le yo ya he lay he he - ya

Response 2



Hey ya he yo we hey he - ya way he ya Hey ya he yo we hey!

“Choctaw Drum Dance”

LEADER:

Call 1

Yo a le yo ya he lay ya
 Yo a le yo ya he lay ya
(x2)

Call 2

Hi ya he yo we hey ya
 Hi ya he yo we hey ya
(x2)

(Call 1)**(Call 2)**

GROUP:

Response 1

Yo a le yo ya he lay he heya
(x2)

Response 2

Hey ya he yo we hey heya way he ya
 Hey ya he yo we hey!
(x2)

(Response 2)**(Response 2)**

- Next, learn the movements to “Choctaw Drum Dance” at [carnegiehall.org/MusicalExplorers](https://www.carnegiehall.org/MusicalExplorers).
- Finally, learn the percussion part in “Choctaw Drum Dance.” The constant drum is the heartbeat of the dance and is accompanied by rattles.

Rattle

Drum

“Cherokee Bear Dance”

- Listen to “Cherokee Bear Dance,” [Track 35](#).
- This dance symbolizes the bear hunt, a Cherokee tradition.
 - *What is the main instrument that you hear in this dance?*
- Learn the lyrics using “Cherokee Bear Dance” pronunciation, [Track 36](#).
- Learn to sing the response lines in “Cherokee Bear Dance,” [Track 35](#).

Response 1

Hey yo he-ya ta ga ney hi yo Hey yo he-ya ta ha ney hi yo Hey yo he-ya taa! Ga ney hi yo

Response 2

Hi ya g-nu hi ya g-nu hey yo Hi ya g-nu hi ya g-nu hey yo Hi ya g-nu — hey hi yo.

“Cherokee Bear Dance”

LEADER:

Wah hey wah hey
Wah hey wah hey
Wah hey

LEADER:

Call 1:

Hey yo heya ta ha ney hi yo
(x2)

Call 2:

Hi ya gnu hi ya gnu hey yo
(x2)

GROUP:

Response 1:

Hey yo heya ta ga ney hi yo
Hey yo heya ta ha ney hi yo
Hey yo heya taa ga ney hi yo
(x2)





Response 2:

Hi ya gnu hi ya gnu hey yo
Hi ya gnu hi ya gnu hey yo
Hi ya gnu hi yaa gnu hi yo
(x2)

- Next, learn the movements to “Cherokee Bear Dance” at carnegiehall.org/MusicalExplorers.
- Then, learn the percussion part in “Cherokee Bear Dance,” which is played with rattles.

Rattle

“Cherokee Friendship Dance”

- Listen to “Cherokee Friendship Dance,”  Track 37.
- This is a round dance, a farewell dance that ends a series of dances at a social gathering.
 - *What is the main instrument that you hear in this dance?*
- Learn the lyrics using “Cherokee Friendship Dance” pronunciation,  Track 38.
- Learn to respond to the leader in “Cherokee Friendship Dance,”  Track 37. Please note that the students’ response in this song is an exclamatory “Who!” You may use “Cherokee Friendship Dance” pronunciation,  Track 38, to learn the lyrics to the leader part of the song.



“Cherokee Friendship Dance”

LEADER:

Hey ya yo, hey ya yo!

Ha way ya

Ha way hey ya ne

ho ya ne

Ha way hey ya ne

ho ya ne

Way ha!

GROUP:

Whoo!

LEADER:

Ya ho ga ne wa, yo ya ney

Ya ho ga ne wa, ho ya ney

Ya ho ga ne wa, ho ya ney

Ya ho ga ne wa, yo ya ney

Way ha!

GROUP:

Whoo!

LEADER:

Yo ho he ho

Ho wee yo hi ho

Yo ho he ho

Ga li ye e li ge

Yo ho he ho

Osdada ne ho!

Yo ho he ho

Wah ho!

GROUP:

Whoo!

LEADER:

Ho we yo hi ho

Ho we yo ho we hi ho

Ga-sa-qua-lv o-tsa-(l)-s-gi

Ga-sa-qua-lv o-tsa-(l)-s-gi

Ho we yo hey ho

Wah ho!

GROUP:

Whoo!

- Next, learn the movements to “Cherokee Friendship Dance” at [carnegiehall.org/MusicalExplorers](https://www.carnegiehall.org/MusicalExplorers).
- Finally, learn the percussion part in “Cherokee Friendship Dance,” which is also played with rattles.



Performing Three Social Dances

- Divide the class into three groups, assigning the roles of singers, dancers, and percussionists. Note that each role is considered equally important.
- Begin by acting as the leader, singing the call and having the students respond. As your class becomes more comfortable, ask for student volunteers to serve as the leader.
 - **Important note:** In the Native American tradition, only a tribal leader can sing the call, and the group responds. You and your students will have an opportunity to try out the role of the leader in the classroom. At the concert, only Martha will sing the call, and everyone else will respond.
- Perform all three dances, switching the groups' roles for each dance.
- If your students are ready, they can try performing all the parts at once, simultaneously singing, dancing, and playing percussion.



Creative Extension: Create Your Own Social Dance

Social dances can be about various topics, just like the “Cherokee Bear Dance.” You can create a class dance about an animal or any other subject you choose.

- Brainstorm possible subjects for your class social dance.
- Create a chant for your dance. You can use words or vocables.
- Add percussion to your chant.
- Create a movement for your dance.
- Perform your new dance along with the other social dances you have learned.



Creative Extension: Create Your Own Rattle

- On SG30, your students will have an opportunity to create their own rattles.
- Encourage your students to try out different noisemaking materials to put inside their rattles, as well as different quantities, until they come up with a sound they like.
- Students can use their rattles to play the percussion part when they perform the social dances.

Musical Word Wall

Add the words *rattles* and *social dance* to the Musical Word Wall.

Create Your Own Rattle

The rattle is an important Native American percussion instrument. Rattles are made from materials found in nature. For example, the body can be made from a gourd or turtle shell that is filled with pebbles. The rattles are decorated with traditional patterns, feathers, and beads.

You can make your own rattle and decide what sound it will make by the materials you choose.



1. Take an empty water bottle or other container.



2. Choose your noisemakers. Try rice, dried beans or pasta, sand, pebbles, or anything that makes a sound. Put in a little or a lot. What sound do you like best?



3. Tape a stick to each side of the container to make handles.



4. Decorate your rattle. Use paper, paint, markers, beads, feathers, and your imagination!

Lesson 2: Learning “40 Wheels”

Aim: How can you use different musical elements to help tell a story in a song?

Summary: Students will learn to sing the original song “40 Wheels”; explore the musical elements in the song; and learn how musical elements can help tell a story in a song.




Materials: Musical Explorers digital resources, Musical Explorers Student Guide

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

Vocabulary: melodic contour

Martha’s original music fuses elements of American folk and the blues with influences from Choctaw and Cherokee traditional music. In the song “40 Wheels,” Martha tells the story of the Trail of Tears by synthesizing the musical elements from her diverse background.

Sing “40 Wheels”

- Listen to “40 Wheels,”  Track 39.
 - *What do you hear that is similar to the social dance songs you learned?*
 - *What is different about this song from the social dance songs?*
- Learn the lyrics using “40 Wheels” pronunciation,  Track 40.
- Sing along to “40 Wheels” instrumental,  Track 41.



Wa - ya hey ah ha — wa - ya hey ah ha — Wa - ya

hey ah — ha — ha — ha ha ho

“40 Wheels”

40 wheels up high, on the mountainside
 Covered wagons coming and my people ride
 Walking ... walking ... walking ... walking ...

It was way up high my great mama cried
 When the cavalry took a thousand lives
 Walking ... walking ... walking ... walking ...

Chorus:

Wayah hey ah ha, wayah hey ah ha
 Wayah hey ah ha ha ha ha ho
(x2)


40 wheels up high, on the mountainside
 Was the cold trucks loading up a thousand mines
 Walking ... walking ... walking ... walking ...

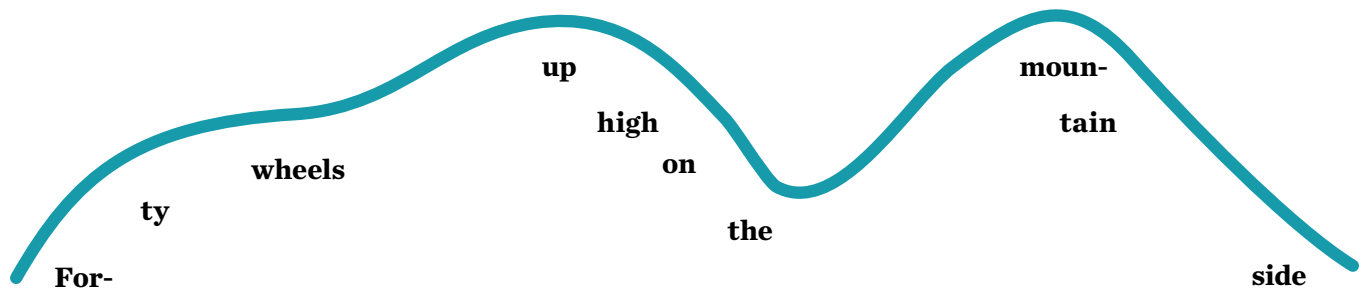
(Chorus)**Explore the Lyrics to “40 Wheels”**

- The song tells the story of the Trail of Tears, a very sad and difficult time in American history, when Southeastern Native American tribes were forced to leave their land and journey on foot to territory in Oklahoma.
 - *Try to imagine what it would be like to walk for hundreds of miles in a big group.*

Trail of Tears: In 1830, Congress passed the Indian Removal Act, a law that forced Native Americans off their land in the Southeast and onto territory in Oklahoma. Martha’s ancestors were among this group. While some left willingly, many elected to stay and fight for their land. The United States military eventually forced the tribes out, some without time to gather their belongings. The Native Americans had to endure harsh elements and mountainous terrain as they walked west, and many people died along the way in what has come to be known as the Trail of Tears.

Explore Melodic Contour in “40 Wheels”

- Listen to “40 Wheels,”  Track 39, and ask your students to listen for the refrain.
 - *A refrain is a phrase in a song that keeps returning. In this song, the refrain is “Walking, walking.”*
- Trace the melodic contour—the shape of the melody—for the first line of the song.




- *Why do you think the melody makes this shape with these lyrics?*

- Now, trace the shape of the melody for the refrain.



- *Why does this shape make sense with the lyrics?*
- *What else about the music makes you feel like you're walking, rather than running or skipping or jumping?*

- Discuss the differences in melodic contour between the two sets of lyrics.
- Listen again to “40 Wheels,”  Track 39, tracing the melodic contour.



Creative Extension: Sound Painting in “40 Wheels”

- Brainstorm ideas of what it might have sounded like on the Trail of Tears. Think about the surroundings: Who is on the journey and what is the weather like, etc.? Explore the idea of sound painting—creating a picture using sound.
 - *What sounds can we add to the song to help paint the picture?*
 - *How can we make these sounds?*
- Add sounds to help paint a picture of the Trail of Tears when performing “40 Wheels.”



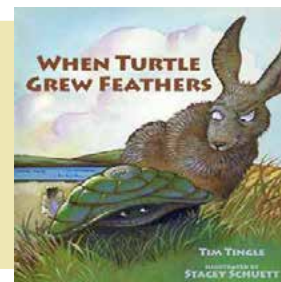
Creative Extension: Explore Traditional Native American Clothing

- On SG31, your students will learn about different elements of Native American dress.
- There are different kinds of attire for different occasions. Traditional dress is more elaborate and worn during ceremonies. No two outfits are exactly the same; pieces are handmade specifically for the wearer. Materials include leather, feathers, beads, and more. There is a deep sense of pride and honor in wearing Native American regalia, as items are representative of the tribe and passed down within families from generation to generation. Non-ceremonial clothing, which includes ribbon skirts or beaded jackets and shawls, is much simpler, but still distinctive. These pieces are often decorated with symbols or elements of nature representing the family or clan.



Literacy Extension: *When Turtle Grew Feathers: A Folktale from the Choctaw Nation*

The classic fable “The Tortoise and the Hare” gets retold by Tim Tingle, who captures the Choctaw version of the story. In this version, we find out the “real” reason why the turtle won the race.



Musical Word Wall

Review the word *melodic contour* on the Musical Word Wall.

Traditional Native American Clothing

Native Americans wear different clothing for specific occasions. Look at the two Native American outfits below. What do you notice about each one? What is the same, and what is different?



**Non-ceremonial
ribbon skirt**



**Traditional Southern
cloth dress**

South African Zulu with Bongzi and Tshidi


Genre and Artist Overview

Zulu is a dominant culture in South Africa, the home of 10–11 million Zulu people. The music played by Sbongiseni “Bongzi” Duma and Tshidi Manye combines deeply rooted Zulu traditions with more contemporary Zulu styles—all of which hinge on harmony. In many African traditions, melodies are sung in unison; in Zulu music, harmony emerges naturally whenever people sing together.

One of the first popular South African songs to incorporate this harmonic tradition was “Mbube” (“Lion”), recorded by Solomon Linda in 1939. Linda’s harmonic approach came to be known as mbube. His hit song, first adapted and popularized in the United States by Pete Seeger as “Wimoweh” (a mistaken transliteration of uyimbube, meaning, “You are a lion”), further evolved to become “The Lion Sleeps Tonight,” which students might know from *The Lion King*.

Bongzi and Tshidi met in the cast of *The Lion King* on Broadway more than a dozen years ago and continue to perform in the show today. Both were born in South Africa and grew up singing songs from the Zulu tradition. Tshidi has focused her career on musical theater; Bongzi is also a composer and songwriter who performs his own original music with his band.

Resources for Teachers

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

Listening:

- Solomon Linda and the Evening Birds, “Mbube” (1939)
- Pete Seeger, “Wimoweh”
- Ladysmith Black Mambazo, “Hlanganani Siyobhula” (“Ladies and Men”); and “Sisiseqhingini” (“Everything Is So Stupid”)
- Miriam Makeba, “Qongqothwane” (“Click Song”)
- Busi Mhlongo, “Oxamu”
- Mbongeni Ngema
- Mfaz’ Omnyama
- African Music Bombers

Readings:

- *Shaka: The Story of a Zulu King* by Dr. Alex Coutts

Videos:

- *Africa Umoja—The Spirit of Togetherness*, created by Todd Twala and Thembi Nyandeni

New York City Resources:

- Madiba, a South African Restaurant in Fort Greene, Brooklyn
- South African Consulate General, a representative of the South African government in Midtown, Manhattan that lists local events on its website, including concerts, food festivals, etc.

Meet Bongi and Tshidi!



Greetings from

BROADWAY, MANHATTAN

Sanibonani Musical Explorers!

Have you heard of the musical called *The Lion King*? We are both in that show on Broadway! A lot of the music in *The Lion King* is in a South African style called mbube, which means "lion" in Zulu. We both grew up in South Africa where we first learned to sing Zulu songs and even made instruments from things we found in our neighborhoods. We're excited to share both traditional and new songs with you at Carnegie Hall!

Sala kahle,

Bongi and Tshidi



Durban, South Africa

Leaving from
Fort Greene, Brooklyn



We asked Bongi and Tshidi ...

What is your earliest musical memory?

Bongi: I remember singing with the school choir in middle school and with my community group outside of school.

What are some of the foods you ate growing up?

Tshidi: Food in my culture? Where do I start! We have ujeqe, which is a dumpling; amanqina, which is either chicken feet or cow feet; and pap, which is cornmeal. One of my favorites is the insides of a cow or goat with isitambu, a mixture of corn and beans. Ooooh mama!

How many languages do you speak?

Tshidi: I speak six African languages, plus English.

What inspires you?

Bongi: I'm inspired by people and their wild stories, and by different cultures and their music and customs.



Arriving at
Broadway, Manhattan

Lesson 1: Learning “Thula Mntwana” / “Nampaya Omame”

Aim: How can you create a piece by putting two songs together?

Summary: Students learn to sing a piece created by joining together two traditional songs and are introduced to the concept of musical form by exploring the form of the piece. They also explore the percussive sounds of the Zulu language.







Materials: Musical Explorers digital resources, Musical Explorers Student Guide

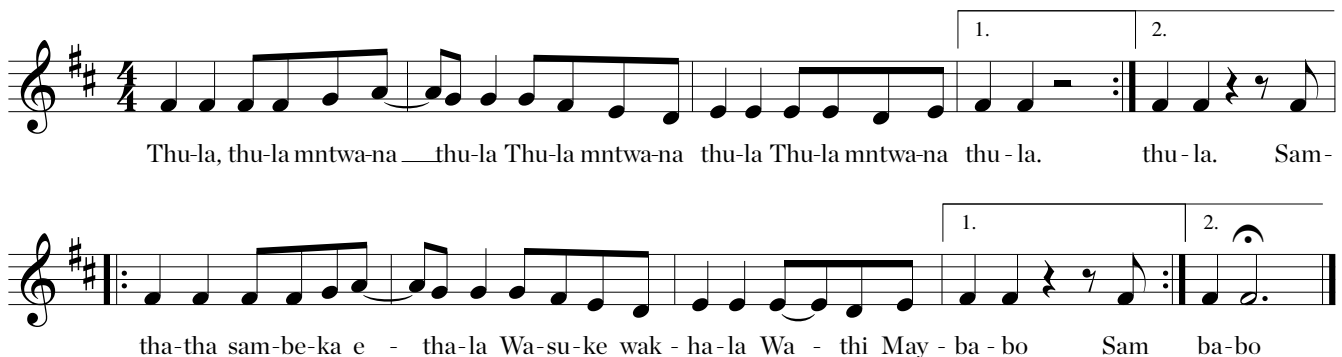
Standards: National 2, 4, 5, 7, 8, 11; NYC 1, 2, 3, 4

Vocabulary: form, lullaby

Bongzi has created a two-part song by joining together two complementary songs: “Thula Mntwana,” a lullaby, and “Nampaya Omame,” a well-known folk song sung by generations of South African children. Together the two songs tell a story: A child goes to sleep, awaiting the mother’s return. In the morning, the mother brings gifts in her goody basket; the child’s joy is expressed in the music.

Sing “Thula Mntwana” / “Nampaya Omame”

- Listen to “Thula Mntwana” / “Nampaya Omame,”  Track 42.
- Explain that the songs are sung in call and response style, with a leader calling and the group responding, echoing back the phrase.
- Learn the lyrics using “Thula Mntwana” pronunciation,  Track 43.
- Sing the response to “Thula Mntwana” using “Thula Mntwana” / “Nampaya Omame,”  Track 42.
- Learn the lyrics using “Nampaya Omame” pronunciation,  Track 44.
- Sing the melody to “Nampaya Omame” using “Thula Mntwana” / “Nampaya Omame,”  Track 42.
- Put the two songs together with “Thula Mntwana” / “Nampaya Omame,”  Track 42. Students can take turns as the leader singing the call.



1. Thu-la, thu-la mntwa-na —thu-la Thu-la mntwa-na thu-la Thu-la mntwa-na thu - la. thu - la. Sam-

2. thu - la. Sam-

1. tha-tha sam-be-ka e - tha-la Wa-su-ke wak - ha-la Wa - thi May - ba - bo Sam ba-bo

2. Sam ba-bo

“Thula Mntwana” Translation

LEADER:

Thula, thula mntwana thula,
Thula mntwana thula,
Thula mntwana thula

GROUP:

Thula, thula mntwana thula,
Thula mntwana thula,
Thula mntwana thula

(x2)

Samthatha, sambeka ethala
Wasuke wakhala wathi Maybabo!

(x2)

LEADER:

*Hush, hush, my child, hush
Hush, my child, hush
Hush, my child, hush*

GROUP:

*Hush, hush, my child, hush
Hush, my child, hush
Hush, my child, hush*

(x2)

*We take her, put her on the shoulder,
But she cried and said Maybabo!*

(x2)

Nam-pa-ya o-ma-me _ beth-we-li-mith-wa-lo _ Nci-nci bo! Nci-nci bo! Nam-pa-ya o-ma-me

“Nampaya Omame” Translation

LEADER:

Nampaya omame bethwelimithwalo

GROUP:

Nampaya omame bethwelimithwalo

Ncinci bo! Ncinci bo! Nampaya omame
(x2)

Nampaya omame bethwelimithwalo
(x2)

Ncinci bo! Ncinci bo! Nampaya omame
(x2)

LEADER:

Sabona ngoswidi, Sabona ngokhekhe
Sabona ngoraysi, Sabona ngonyama

GROUP:

Ncinci bo! Ncinci bo! Nampaya omame
(x2)

LEADER:

Sabona ngoswidi, Sabona ngokhekhe
Sabona ngoraysi, Sabona ngonyama

GROUP:

Ncinci bo! Ncinci bo! Nampaya omame
(x2)

LEADER:

There are our mothers carrying the goody baskets.

GROUP:

There are our mothers carrying the goody baskets.

*Ncinci bo! Ncinci bo!** *There are our mothers.*
(x2)

There are our mothers carrying the goody baskets.
(x2)

Ncinci bo! Ncinci bo! There are our mothers.
(x2)

LEADER:

We saw sweets; we saw cookies.
We saw rice; we saw meat.

GROUP:

Ncinci bo! Ncinci bo! There are our mothers.
(x2)

LEADER:

We saw sweets; we saw cookies.
We saw rice; we saw meat.



GROUP:

Ncinci bo! Ncinci bo! There are our mothers.
(x2)

**An expression of excitement*

- Discuss the lyrics of both songs.
- As a child goes to sleep, someone is singing a lullaby.
 - *How does the lullaby make you feel?*
 - *How is the mood expressed in the music?*
 - *Does anyone sing you a lullaby before you go to sleep? What is the lullaby? How does it help you sleep?*
- In the morning, a mother returns with gifts for her child in her goody basket. In Zulu culture, it is customary for parents to bring a treat to their children when they return home. Rice and meat are eaten on special occasions, so they are considered treats just like sweets.
 - *How does this part of the song make you feel?*
 - *How is the mood expressed in the music?*
 - *How do you feel when your mom or dad comes home? What's a special treat that you hope they will bring you?*

Move to “Thula Mntwana” / “Nampaya Oame”

Tshidi and Bongi have created movements to illustrate the lyrics in this song. As you play “Thula Mntwana” / “Nampaya Oame,”  Track 42, practice the movements. Visit  carnegiehall.org/MusicalExplorers to find a video demonstration.

“Thula Mntwana”



**Thula, thula mntwana thula,
Thula mntwana thula
Thula mntwana thula**



Samthatha,



sambeka ethala



Wasuke wakhala



wathi Maybabo!

“Nampaya Omame”



Nampaya omame



bethwelimithwalo




Ncinci bo! Ncinci bo!

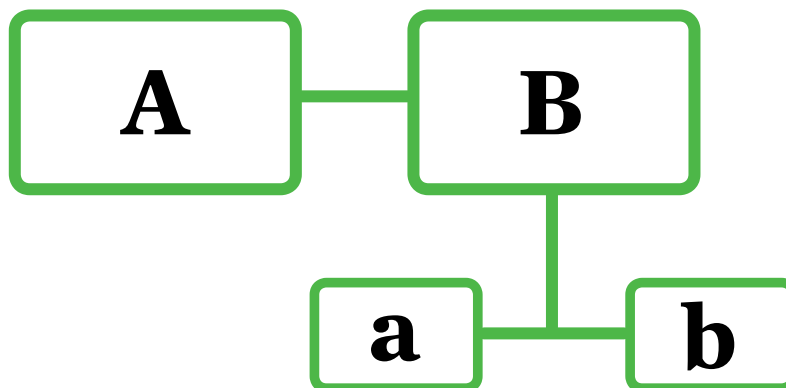


Nampaya omame

Explore Form in “Thula Mntwana” / “Nampaya Omame”

This activity may be more appropriate for more experienced students. Bongzi and Tshidi created a two-part song (AB form) by joining together two different songs. Within the second song (B), there are also two separate parts (ab). This activity explores the overall shape of the piece that Bongzi and Tshidi created, as an introduction to the concept of musical form.

- Listen to the full piece using “Thula Mntwana” / “Nampaya Omame,”  Track 42. Ask your students to raise their hands when they hear the second (B) part begin.
 - *How do you know that this is a new part? What is different about it?*
- Now listen to just the second part (“Nampaya Omame”). Within this song, there are two parts. These may be harder to hear. Hint: One line of music is sung twice (a), and then a second line of music is sung twice (b).
 - *Raise your hand when you hear Part 2 (when the melody changes).*
- Explain that this structure—like a map or a plan for the piece—is called musical form.
- Explore the idea of how you might represent the form graphically. For example:





Creative Extension: Zulu Language

The Zulu people are the largest ethnic group in South Africa, numbering between 10 and 11 million people. Zulu is one of the country's official languages and has three distinctive percussive sounds.

Explore Percussive Sounds in the Zulu Language

- Zulu was an entirely oral language until Europeans came and started writing it down using their alphabet. Most of the letters used in the language make the same sounds as in English.
- What they could not notate were three unique clicking sounds, found on the letters “C,” “Q,” and “X,” that are a form of mouth percussion.
 - “C” is like the sound you make when you're disappointed (“tsk, tsk”). You place your tongue loosely against the roof of your mouth near your front teeth and pull it away. Try it out with this word:
 - *“Iculo” means song.*
 - “Q” is a hard clucking sound, like a knock on the door. You place your tongue tightly against the roof of your mouth near your front teeth and pull it away. Try it out with this word:
 - *“Ingola” means a moving vehicle—wagon, cart, car, or really anything that moves.*
 - “X” is like the sound you make when you tell a horse to “giddy up.” You place your tongue tightly against your side teeth and pull it away. Try it out with this word:
 - *“Ixoxo” means frog.*
- Sound out the following words that have the three clicking sounds.

“C”	“Q”	“X”
“Ucingo” means wire. “Icala” means case.	“Iqhude” means rooster. “Uphaqa” means flip-flop shoe.	“Uxolo” means peace. “Ingxoxo” means conversation.

Musical Word Wall

Add the words *form* and *lullaby* to the Musical Word Wall.

Lesson 2: Learning “Inqola”

Aim: How is harmony used in South African music?

Summary: Students learn to sing an original song that incorporates Zulu music traditions and experiment with harmony.



Materials: Musical Explorers digital resources, Musical Explorers Student Guide

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

Vocabulary: harmony

Bongzi wrote this original song and offers this introduction: “I spent most of my childhood one hour south of Durban in a town called Umthwalume on the coast of the Indian Ocean. I used to go to the beach and watch the beauty and the complexity of nature; the full circle from sunrise to sunset was fascinating to me. The song speaks of the relationship between humans and nature. An inqola is any vehicle that moves— a cart, a wagon, a car. I believe life is like a moving vehicle that changes destinations throughout different stages and experiences.”

Sing “Inqola”

- Listen to “Inqola,”  Track 45. Note that Bongzi’s lyrics combine Zulu and English.
- Learn the lyrics to the chorus using “Inqola” pronunciation,  Track 46.
 - *What is the song about? What is your favorite place to see and experience nature? Why do you like it? How does it make you feel?*
- Sing the chorus melody.
- If your students are ready, they can also learn the harmony line for the chorus, and sing the chorus in two parts. Alternatively, the teacher can sing the harmony while the students sing the melody.
 - Harmony is an important and distinctive part of Zulu music. In many other African musical traditions, melodies are generally sung in unison. In the Zulu tradition, harmonies are added naturally whenever people sing together.

Melody



Thu-lu-lu__ lu-lu Thu-lu-lu__ lu-lu Thu-lu-lu__ lu-lu Hha-la-la Hhe Mh

Harmony



Thu-lu-lu__ lu-lu Thu-lu-lu__ lu-lu Thu-lu-lu__ lu-lu Hha-la-la Hhe Mh

“Inqola” Translation

Chorus:

Thululululu Thululululu Thululululu
 Hhalala Hhe Mh*
 Thululululu Thululululu Thululululu
 Hhalala Hhe Mh*

Sitting in the morning, looking at the ocean
 And the sun rising from the horizon
 Our people never understood
 The power of the nature, the meaning behind it
 Ubuhle bemvelo Ma!

Nature’s beauty!

(Chorus)

Shhi ye Ihh Maybabo
 Shhi ye Ihh Maybabo Maybabo*

(Chorus)

Asibuyelemandulo kusadliwa
 Nngoludala kwelakithi
 Amasiko ayehlonishwa
 We used to celebrate the mother nature.
 Kwakumnandi kudliwa nngoludala

*Let’s go back to the old times
 When we lived life the ancient ways.
 Traditions were respected.*

It was nice living in the old ways.

(Chorus)

(x2)

**An upbeat chant with no translation*

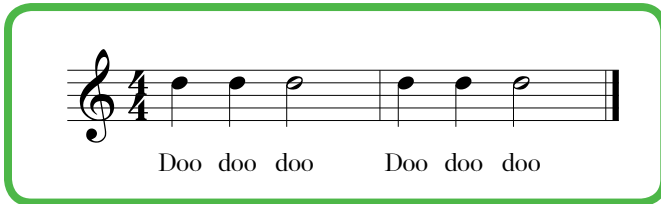
Create Musical Harmony

This exercise may be more appropriate for older and more experienced students. You will be exploring harmonic intervals by creating an ostinato, or simple repeated pattern, on the first note of the scale, and then experiencing the harmony created by adding different notes in the scale on the same repeated pattern. Use the body scale exercise, TG18, in conjunction with this activity, having students tap the corresponding part of their bodies as they sing their notes.

- Divide the class into two sections. Have one group sing a simple repeated rhythmic pattern, or ostinato. For example:

Doo doo doo Doo doo doo

- That note will be the first note of the scale, or Do; using the body scales exercise, TG18, students will touch their toes as they sing the note.
- While half the class sings the ostinato, ask the other half to sing the same rhythm an octave above, with their hands in the air (as in the body scale), repeating it over and over. For example:



- As they sing, have the two groups switch parts, when you call out, “Switch!”
- Now try the same activity with the third step of the scale (knees) instead of the octave, repeating the pattern multiple times until the students feel secure singing the harmony. Try this with the fifth, fourth, and second scale degrees. If your students are ready, try three-part harmony.
 - *How does it feel to sing each harmony? How do the different harmonies feel the same or different?*
 - Guide the students to think about the space between the notes—how close together or far apart they are.
- If your students are ready, have the first group continue to sing the ostinato on the root while the second group goes up the scale using the same rhythmic pattern, and changing pitches after two rhythmic patterns. Accompany them on piano or pitched instrument if possible.
- Notice how the different notes sound and feel against each other. Feel the space that opens up between the pitches as you go up the scale, and how the space closes up as you go down.
 - *Are some harder to sing than others? Do you have a favorite harmony, and if so, why?*



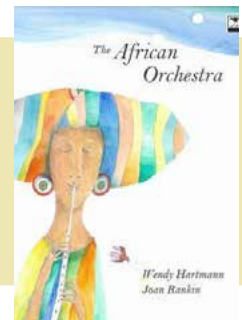
Creative Extension: Zulu Culture

- On SG34 and SG35, your students will learn about two facets of Zulu culture—Zulu beadwork and the traditional Zulu village, or umuzi.



Literacy Extension: *The African Orchestra*

The sounds heard in nature create a unique orchestra in Wendy Hartmann’s beautifully illustrated book.



Musical Word Wall

Review the word *harmony* on the Musical Word Wall.

Zulu Beadwork

In Zulu culture, beadwork like this is an important form of decoration. Beadwork is also a form of communication! Different shapes and colors have different meanings.



Shapes



a girl who is not married



a boy who is not married

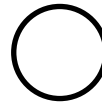


a married woman



a married man

Colors



love



anger



happiness

So this ▲ is a happy girl. And this ◊⌘ is a married couple who love each other.

You can create your own beadwork message using shapes and colors.

My shapes:

_____ means _____

_____ means _____

My colors:

_____ means _____

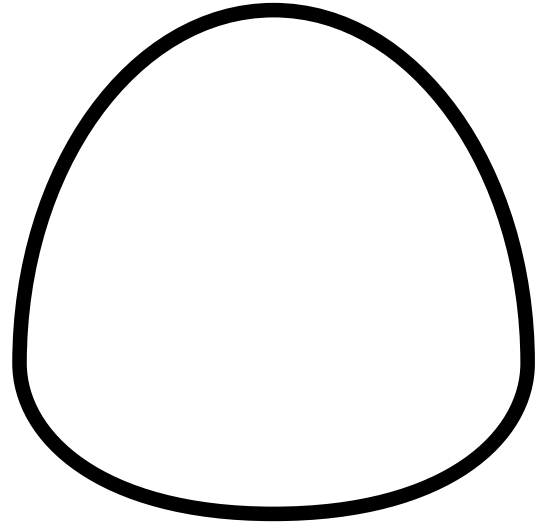
_____ means _____

Now use your shapes and colors to make a message.

The Zulu Umuzi

The traditional Zulu village is called an umuzi. It is a group of huts, each shaped like a beehive and arranged in a giant circle. Cows are kept in the middle of the circle because they are at the center of Zulu culture! If you lived in an umuzi, your family would have its own hut, and all your relatives would live in the other huts.

Draw a picture of an umuzi village as you imagine it would look.



Semester 2

Before the Concert

- Review the three artists and their music.
- Look at SG4–5 and have students find the countries represented on the map.
 - *What do you remember about the artists and their music?*
- Listen to each song.
- Brainstorm with students about how to be active listeners, enthusiastic performers, and successful audience members during the concert.
- Prepare for the surprise songs.
 - At the concert, each of the artists will sing a surprise song that the students have not heard or studied. These songs are selected to complement the two songs in the curriculum and to provide students with an active listening experience as they encounter new music for the first time in a concert setting.
 - Explain to students that they are in for some exciting surprises during the concert because there will be three songs that they have never heard before. You can ask them to raise their hands or say, “Surprise!” when they hear a surprise song at the concert.
 - 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.
- Do the It’s Concert Time! activity on SG36.

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 SG37–38.
- Share your students’ reflections by emailing them to musicalexplorers@carnegiehall.org.

It's Concert Time!

Circle things you WILL do at Carnegie Hall. Put an "X" through things you WON'T do at Carnegie Hall.

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

Sleep



Dance



Have fun!



Run

Get bored

Talk during the music

Open your ears

Cheer!

Move

Follow directions

Sing!



Laugh



Listen to the performers



Watch how the musicians play and sing

Eat popcorn



Clap



What Did You See and Hear at Carnegie Hall?

Draw pictures of your trip to Carnegie Hall below.



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,



Additional Information

Glossary

accelerando: a gradual increase in speed

arrangement: a song that uses materials from previously composed songs

beat: the pulse in music

bombo legüero: an Argentine drum traditionally made of a hollowed tree trunk and covered with cured animal skins

call and response: a musical form in which one person sings a musical phrase (call), and the group follows (response) with either an echo or another complementary phrase

cajón: a box-like percussion instrument originally made from crates used to ship fruit and other goods

chacarera: a rhythm and dance from the western region of Argentina

chant: rhythmic speaking of sounds or words

chajchas: a hand percussion instrument traditionally made from dried goat hooves or other small-hoofed animals

charango: a string instrument shaped like a small guitar traditionally made from the shell of an armadillo

choir: a group of singers

compas: a Haitian musical genre based on merengue with African roots

emotions: feelings

explorer: a person who uses his or her senses to learn something

form: the order of phrases or sections in music

freedom song: a song of the Civil Rights Movement of the 1960s

harmony: the combination of simultaneously sounded musical notes

lullaby: a quiet, gentle song sung to put a child to sleep

lyrics: the words in a song

medley: a musical arrangement that combines two or more songs

melodic contour: the direction and shape of a melody

meter: the number of beats in a measure

message: something important that a musician wants to express through song

palmas: a rhythm played while dancing the chacarera by clapping palms together

quijada: a percussion instrument traditionally made from a donkey jawbone that is treated so that the teeth rattle when you strike or scrape it

rattles: shaken Native American percussion instruments made from natural materials, such as turtle shells and pebbles

refrain: the line or lines of text that are repeated in music

rhythmic layers: different rhythmic parts that happen simultaneously

scale: a pattern of musical notes

social dance: a dance in which participants follow one leader, usually performed during a gathering with a specific purpose

solfège: the use of sol-fa syllables to name each note in a musical scale

soundscape: the sounds that portray or characterize a specific environment

steady beat: the pulse in music

strong beat: a beat that is emphasized or accented

tanbou drum: a drum made from wood and animal skin that is the national instrument of Haiti

tempo: the speed at which a piece of music is performed

variation: an altered musical element in a piece of music

weak beat: a beat that is not emphasized or accented

National Core Arts Standards for Music and New York City Department of Education Blueprint for Teaching and Learning in Music

Unit	National Standards	NYC Blueprint Strands
Georgian Folk	1, 2, 4, 5, 6, 7, 8, 10, 11	1, 2, 3, 4
Freedom Songs	1, 2, 4, 5, 7, 8, 10, 11	1, 2, 3, 4
Haitian	1, 2, 3, 5, 7, 8, 10, 11	1, 2, 3, 4
Argentine Folk	1, 2, 4, 5, 7, 8, 10, 11	1, 2, 3, 4
Native American	1, 5, 6, 7, 8, 10, 11	1, 2, 3, 4
South African Zulu	2, 4, 5, 7, 8, 11	1, 2, 3, 4

National Core Arts Standards for Music

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

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

- Strand 1 Music Making: By exploring, creating, replicating, and observing music, students build their technical and expressive skills, develop their artistry and a unique personal voice in music, and experience the power of music to communicate. They understand music as a universal language and a legacy of expression in every culture.
- Strand 2 Developing Music Literacy: Students develop a working knowledge of music language and aesthetics, and apply it to analyzing, evaluating, documenting, creating, and performing music. They recognize their roles as articulate, literate musicians when communicating with their families, schools, and communities through music.
- Strand 3 Making Connections: By investigating historical, social, and cultural contexts, and by exploring common themes and principles connecting music with other disciplines, students enrich their creative work and understand the significance of music in the evolution of human thought and expression.
- Strand 4 Working with Community and Cultural Resources: Students broaden their perspective by working with professional artists and arts organizations that represent diverse cultural and personal approaches to music, and by seeing performances of widely varied music styles and genres. Active partnerships that combine school and local community resources with the full range of New York City’s music and cultural institutions create a fertile ground for students’ music learning and creativity.
- Strand 5 Exploring Careers and Lifelong Learning: Students consider the range of music and music-related professions as they think about their goals and aspirations, and understand how the various professions support and connect with each other. They carry physical, social, and cognitive skills learned in music, and an ability to appreciate and enjoy participating in music throughout their lives.

Common Core Capacities

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

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

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

Acknowledgments

Recordings

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

“Shina Vorgil,” traditional Georgian folk song, arranged by Ilusha Tsinadze. Performed by Ilusha Tsinadze, Christopher Tordini, Peter Hess, Vitor Gonçalves, and Richie Barshay.

“Shen Genatsvale,” by Ilusha Tsinadze. Version 1 performed by Ilusha Tsinadze, Jean Rohe, Rob Hecht, Liam Robinson, Christopher Tordini, and Richie Barshay. Version 2 performed by Ilusha Tsinadze, Christopher Tordini, Peter Hess, Vitor Gonçalves, and Richie Barshay.

“Freedom Medley,” arranged by Imani Uzuri. Performed by Imani Uzuri, Charles Burnham, and Marvin Sewell. “We Shall Overcome,” musical and lyrical adaptation by Zilphia Horton, Frank Hamilton, Guy Carawan, and Pete Seeger. Inspired by African American Gospel Singing, members of the Food & Tobacco Workers Union, Charleston, SC, and the southern Civil Rights Movement. TRO-© Copyright 1960 (Renewed) and 1963 (Renewed) Ludlow Music, Inc., New York, International Copyright Secured. Made In U.S.A. All Rights Reserved Including Public Performance For Profit. “Woke up This Morning with My Mind on Freedom,” arrangement by Bernice Johnson Reagon © Copyright 2000 Songtalk Publishing Co., Washington, D.C.

“Ain’t Gonna Let Nobody Turn Me Around,” Traditional Freedom Song. Performed by Imani Uzuri, Charles Burnham, and Marvin Sewell.

“A.K.I.K.O.,” music by Mushy Widmaier and Emeline Michel, lyrics by Ralph Boncy and Emeline Michel. Recording from *The Best of Emeline Michel*, courtesy of Emeline Michel.

“La Karidad,” by Emeline Michel. Recording from Rasin Kreyol, courtesy of Emeline Michel.

“La Cocinerita,” traditional Argentine folk song. Performed by Sofia Rei, Sofia Tosello, Eric Kurimski, and Tupac Mantilla.

“Chacarera del Rancho,” by Adolfo Armando Abalos, Marcelo Raul Abalos, Napoleon Benjamin Abalos, Roberto Wilson Abalos, and Victor Manuel Abalos. ©1963 (Renewed) Editorial Lagos (Sadaic). All rights administered by WB Music Corporation. Used by Permission of Alfred Music. All Rights Reserved Performed by Sofia Rei, Sofia Tosello, Eric Kurimski, and Tupac Mantilla

“Social Dances (Choctaw Drum Dance, Cherokee Bear Dance, Cherokee Friendship Dance),” traditional Native American songs, arranged by Martha Redbone. Performed by Martha Redbone, Aaron Whitby, Soni Moreno, and Charles Burnham.

“40 Wheels,” by Martha Redbone and Aaron Whitby. Performed by Martha Redbone, Aaron Whitby, Soni Moreno, and Charles Burnham.

“Thula Mntwana” / “Nampaya Omame,” traditional South African song. Performed by Tshidi Manye, Sbongiseni Duma, and Junior Wedderburn.

“Inqola,” by Sbongiseni Duma. Performed by Tshidi Manye, Sbongiseni Duma, and Junior Wedderburn.

Photos

Artist photos: Ilusha Tsinadze childhood photo courtesy of artist, publicity photo by f Moran; Imani Uzuri childhood photo courtesy of artist, publicity photo by Petra Richterova; Emeline Michel childhood photo courtesy of artist, publicity photo by Gregg Richards; Sofia Rei childhood photo courtesy of artist, publicity photo by Sandrine Lee; Sofia Tosello childhood photo courtesy of artist, publicity photo by Dolores Esteve; Martha Redbone childhood photo courtesy of artist, publicity photo by Christine Jean Chambers; Bongsi Duma publicity photo by Dennis J Photography; Tshidi Manye publicity photo courtesy of artist. SG 3: Children playing tube trumpets by Stephanie Berger. Bucket drummer by Nan Palmero. Boy playing straw oboe by Stephanie Berger. SG8: NYC Brighton Beach by Daniel Schwen. SG 9: Chocha by Karen Shimizu; Kartuli kaba by Michael Pope; Tbilisi by Nino Ozbetelashvili. TG26: Ushgula svaneti 1822 by Ilan Molcho. SG12: Harlem River Drive by Dan DeLuca; Imani singing photo courtesy of artist. SG13: We shall overcome painting by Thomas Hawk; Imani travel photo courtesy of artist. SG14: Odetta photo by Winston Vargas; Pete Seeger photo by Fred Palumbo; Nina Simone photo by Ron Kroon; Joan Baez photo by Vanguard Records; Bob Dylan photo by Carnegie Hall Archives; Bernice Johnson Reagon photo by the United States Government. SG15 (left to right): 1963 March photo 1 by Rowland Scherman; 1963 March photo 2 by Warren K Leffler; 1963 March photo 3 by the United States National Archives. SG16: Flatbush photo by Beyond My Ken; Haiti Landscape by Michelle Walz Eriksson. SG17: Oranges photo by Hans Braxmeier; Soupe joumou photo by Petit World Citizen; Haitian Flag celebration by Caribb. SG20: Sid’s photo by Xanthe Elbrick. SG21 (top to bottom): Jeff Goldberg/Esto, Google Maps, Geff Goldberg/Esto. SG24: Boca Juniors by Allan Patrick. SG25: Horse photo by Juan Montiel. TG70: Mate gourd photo by Derek Oyen. SG28: Fort Greene photo by Teri Tynes. SG29: Martha traditional photo by Michael Weintrob; Black Mountain photo by iLoveMountains.org; Ankle rattles by Uyvsvdi. SG30: Cherokee art rattle by Marilyn Angel. SG31: Martha ribbon skirt photo courtesy of artist; Martha traditional photo by Michael Weintrob. SG 32: Broadway Times Square by pianist_215. SG33: South African sports fans photo by Celso Flores; Africa instruments photo by Paul Brennan; Ujeque photo by The African Gourmet. SG34: Beadwork photo by the Brooklyn Museum.

Illustrations

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Special Thanks

Special thanks to Sarah Chung and Sarah Cullen.

Track List

1. “Carnegie Hall Musical Explorers Song”
2. “Carnegie Hall Musical Explorers Song” accompaniment
3. “Shina Vorgil”
4. “Shina Vorgil” pronunciation
5. “Shina Vorgil” call and response
6. “Shina Vorgil” harmonies
7. “Shen Genatsvale” version 1
8. “Shen Genatsvale” version 2
9. “Shen Genatsvale” pronunciation
10. “Shen Genatsvale” sing-along
11. “Freedom Medley”
12. “Woke Up This Morning”
13. “Oh Freedom” refrain
14. “We Shall Overcome” refrain
15. “Ain’t Gonna Let Nobody Turn Me Around”
16. “Ain’t Gonna Let Nobody Turn Me Around” instrumental
17. “A.K.I.K.O.”
18. “A.K.I.K.O.” chorus
19. “A.K.I.K.O.” rhythm loop
20. “La Karidad”
21. “La Karidad” pronunciation
22. “La Karidad” chorus
23. “La Cocinerita”
24. “La Cocinerita” pronunciation
25. “La Cocinerita” chorus
26. “La Cocinerita” kitchen soundscape
27. “Chacarera del Rancho”
28. “Chacarera del Rancho” pronunciation
29. “Chacarera del Rancho” chorus
30. Bombo rhythm
31. Palmas rhythm
32. “Social Dances”
33. “Choctaw Drum Dance”
34. “Choctaw Drum Dance” pronunciation
35. “Cherokee Bear Dance”
36. “Cherokee Bear Dance” pronunciation
37. “Cherokee Friendship Dance”
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40. “40 Wheels” pronunciation
41. “40 Wheels” instrumental
42. “Thula Mntwana” / “Nampaya Omame”
43. “Thula Mntwana” pronunciation
44. “Nampaya Omame” pronunciation
45. “Inqola”
46. “Inqola” pronunciation

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