

**CARNEGIE HALL**  
Weill Music Institute

# Musical Explorers



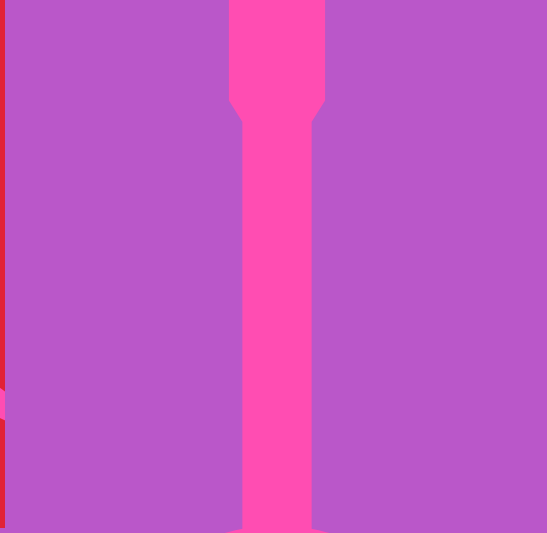
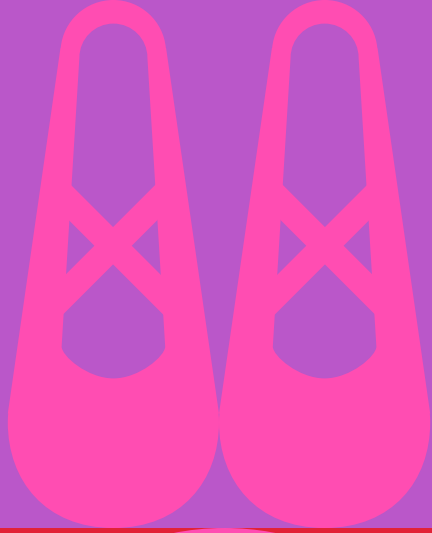
**Teacher Guide**

**2023-2024\***



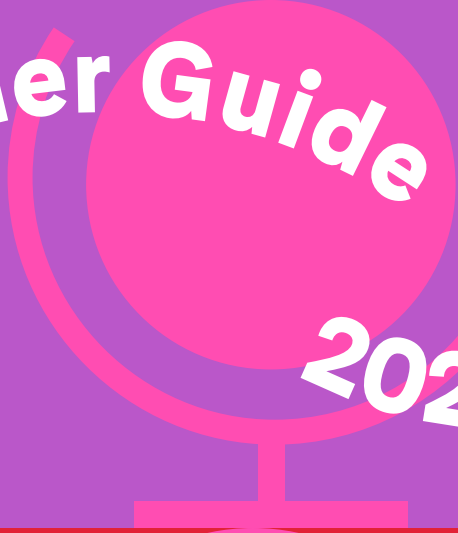
**CARNEGIE HALL**  
Weill Music Institute

# Musical Explorers



**Teacher Guide**

**2023-2024**



Weill Music Institute at Carnegie Hall  
881 Seventh Avenue | New York, NY 10019  
Phone: 212-903-9670 | Fax: 212-903-0758  
musicalexplorers@carnegiehall.org  
carnegiehall.org/MusicalExplorers

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

**FUND II  
FOUNDATION**



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

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

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

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

© 2023 Carnegie Hall

# Table of Contents

<b>Foreword</b>	4
Welcome to Musical Explorers!	4
<b>Introduction to Musical Explorers</b>	5
How to Use the Teacher and Student Guides	5
Pathways for Teachers	6
Active Listening Tips	7
<b>Meet the Artists</b>	8
<b>Core Activities</b>	10
Carnegie Hall Musical Explorers Song	12
Explore the Sounds of Our City	13
Discover Music in Everyday Objects	14
Create a Postcard	15
Musical Explorers Around the World Map	16
<b>Vocal and Body Warm-Ups</b>	18
Finding Your Breath	18
Vocal Warm-Ups	18
Body Warm-Ups	20
<b>Semester 1</b>	23
Mele Hawai'i with Kalani	23
Iraqi Folk with Layth	37
Dominican Roots with Yasser	51
<b>Concert Experience: Fall</b>	63
<b>Semester 2</b>	67
Bluegrass with Michael	67
Kenyan Songs with Makobi	79
Armenian Folk with Zulal	93
<b>Concert Experience: Spring</b>	107
<b>Additional Information</b>	112
National Core Arts Standards for Music and New York City Department of Education Blueprint for Teaching and Learning in Music	112
Common Core Capacities	113
Acknowledgments	113
Audio Index	116

# Foreword

## Welcome to Musical Explorers!

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

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

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

# Introduction to Musical Explorers

Musical Explorers are students and teachers who will

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

## How to Use the Teacher and Student Guides

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

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

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

## Music Educators Toolbox

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

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

## Options for Teachers of Students with Special Needs

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

## Pathways for Teachers

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

### Explore

Minimum Requirements for Concert Participation:

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

Listen to both songs by each artist.

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

### Enhance

If You Have More Time:

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

### Discover

If You Have a Lot More Time:

Go deeper! If there is a tradition that your students particularly love, listen to some of the additional music suggested by the artists or go on a related field trip. You'll find additional resources on the Introduction page at the beginning of each unit. You can also dig into the activities highlighted in Core Activities, TG 10, by going on sound-discovery walks or making DIY instruments out of found objects.



## Active Listening Tips

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

### Make the Invisible Visible

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

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

### Ask Open-Ended Questions

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

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

# Meet the Artists

## Fall 2023



Three-time Grammy Award winner **Kalani Pe'a** is a singer, songwriter, and producer of Hawaiian contemporary and soul music. Born and raised in Hilo, Hawai'i and now living on Maui, he is a proud Hawaiian immersion graduate. His musical range runs from traditional chant to Hawaiian classics and original songs from showtunes to R&B, and he was honored as Hawai'i's 2022 Male Vocalist of the Year. He spent 10 years of his life teaching Hawaiian language, music, and culture, and creating project-based learning and STEM curriculum for preschool through high school at Kamehameha Schools, private schools established by the beloved Princess Bernice Pauahi Bishop. Kalani conducted teacher training programs for Hawaiian community education programs from the Big Island of Hawai'i, Maui, and Kaua'i. As a full-time touring musician, he conducts Hawaiian music workshops worldwide and he continues to share his passion through music. He believes his music is his medicine; Hawaiian music is essential; and Hawaiian music recognizes the indigenous peoples and the landscapes of Hawai'i. E ola ka hā (Long live the breath of our people).



**Layth Sidiq** is a Grammy Award–nominated violinist, composer, and educator, and artistic director of the New York Arabic Orchestra. He has toured the world and shared the stage with such major artists as Simon Shaheen, Danilo Pérez, and Jack DeJohnette, as well as performing in prestigious venues like the London Jazz Festival, Boston Symphony Hall, WOMEX (Worldwide Music Expo), Panama Jazz Festival, and more. He is featured on multiple award-winning albums, and his first record *Son of Tigris* debuted at the Montreal International Jazz Festival in 2016.

Among Layth's awards are second place at the Seifert International Jazz Violin Competition in 2018 (where he was the first Arab to participate) and Best International Artist at the 2020 Boston Music Awards. He also directs the Center for Arabic Culture's Youth Orchestra Program in Boston and has been invited to teach at Carnegie Hall's Music Educators Workshop as part of its expert faculty. He is the lead vocalist and violinist for *Assassin's Creed: Mirage* (Fall 2023).



**Yasser Tejada** is an award-winning Dominican composer, guitarist, vocalist, and producer based in Brooklyn. According to *Chicago Reader*, his “elegantly polished compositions contain a fascinating, delicate interplay of past and present ... underlined by raw, ancestral music meant to move bodies and bring about communion.” Juan Luis Guerra praised Yasser's mission, calling it the “marvelous example of what's happening with Dominican music.”

He has released two commercial albums, *Kijombo* and *Mezclansa*, with his group Palotré. *Mezclansa* was dubbed one of the “100 essential recordings of Dominican music” by the Dominican National Association of Art Writers (Acroarte) and his second album *Kijombo* received six awards from Dominican Republic's Premios Indie Dominicano, including Best Album. In 2021, he surprised audiences by releasing his first solo EP called *Interior*, which features some of his most acclaimed compositions in a raw, intimate setting performed acoustically. His third studio album *La Madrugá*, which features the single “Tú Ere' Bonita,” released in 2023. A versatile guitarist, Yasser performs with Vicente García, Flor de Toloache featuring Miguel Sotomayor, Alex Ferreira, and Latin Grammy winner Prince Royce.

## Spring 2024



**Michael Daves** has been called “a leading light of the New York bluegrass scene” by *The New York Times*. He has worked with Chris Thile, Steve Martin, Tony Trischka, and Rosanne Cash in addition to performing solo and with a band of roots-music innovators. Michael’s 2011 debut album with Thile, *Sleep with One Eye Open*, received a Grammy Award nomination for Best Bluegrass Album. His album *Orchids and Violence* features 12 bluegrass tunes, each recorded in two versions: acoustic and electric.



**Sylvester Makobi** hails from Nairobi, Kenya. His musical journey began at the Kenya Music Festival, where he won first prize in three categories for university students and professors at the national competition in 2010. His professional engagements began with the Kenyan Boys Choir as a tenor, soloist, and later an assistant choir trainer. Later, he co-founded the a cappella group Taifa Mziki and served as director. He has performed throughout East Africa as well as the UK, France, China, and US. In Kenya, he performed with the Ravenna Festival Chorus with conductor Riccardo Muti. He has performed as soloist with the Kenya Conservatoire of Music Orchestra during state events at State House, Nairobi, for the Kenyan president and his guests; and during the celebrations for the Cyprus Presidency of the Council of the European Union.

He has continued to serve communities both in Nairobi and in Bloomington, Indiana. He was the 2019 recipient of the Carlton Hodge Prize, which is awarded by the African Studies Program to an Indiana University doctoral student, for their commitment to excellence in African Studies, in outreach, and in other activities directed to the wider public. Currently, Makobi is completing a doctorate and teaches as an adjunct lecturer at Indiana University’s Jacobs School of Music.



**Zulal**, which means “clear water,” is an a cappella trio that transforms Armenia’s village folk melodies into arrangements that pay tribute to the music’s ancient roots while allowing it new possibilities. Zulal celebrates the trials and joys of old Armenian village life, from the echoes of loss to the enduring vibrations of dance and celebration. The trio has performed at the esteemed stages of the J. Paul Getty Museum, The Metropolitan Museum of Art, Smithsonian Folklife Festival, Berklee College of Music, and the Kennedy Center. Zulal has four critically acclaimed albums to its credit.

# Core Activities

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

## Sing the "Carnegie Hall Musical Explorers Song"

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

- Teach students the "Carnegie Hall Musical Explorers Song" on SG 1, using the "Carnegie Hall Musical Explorers Song" as well as "Carnegie Hall Musical Explorers Song" accompaniment.

Ev - ry song tells a sto - ry. Ev - ry tune tells a tale.

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

10 Don't you want to know what makes the mu - sic go? Come a-long and see. Make your dis-co-ver-y. I can

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

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

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

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

**Chords:** G, Am7, D7sus4, G, G/F#, Em, Am7, F, D7sus4, D7, Am7, Bm7, Am7, D7sus4, D7, G, G/F, C/E, Eb, Eb, C(add9), G, C(add9), G, C(add9), G, F, D7sus4, D7, Am7, Am7/D, G

## Exploring the World of Sound

On SG 2–4, you will find activities to use throughout the year to engage students in discovering music in the world around them. These activities are designed to work individually—both inside the classroom and at home—and as classroom projects (e.g., taking a sound-discovery walk or making DIY instruments out of found objects in your classroom).

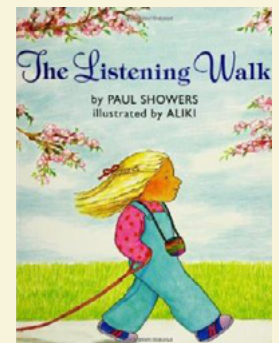
- **Explore the Sounds of Our City**, SG 2, gives your students an opportunity to act as musical detectives outside of the classroom, listening for sounds and music in their everyday lives and recording them in the journal provided.
- **Discover Music in Everyday Objects**, SG 3, highlights common objects found at home or in the classroom that can be used to create DIY musical instruments. For example, a cardboard box can be strung with rubber bands of different sizes to create a string instrument; a set of drinking glasses filled with different amounts of water can be struck with a spoon or a chopstick to create a xylophone-like instrument; and two pot lids can be struck together like cymbals. Encourage your students to discover other objects that can make interesting sounds.
- **Create a Postcard**, SG 4, gives your students an opportunity to share what is special about their neighborhoods as they learn about the New York City neighborhoods of each artist and genre.

## The Musical Explorers Around the World Map

The Musical Explorers Around the World Map, SG 6–7, illustrates the geographic roots of the music you will study this year. There is also an interactive version of that map that can be found at [carnegiehall.org/MusicalExplorersNYC](http://carnegiehall.org/MusicalExplorersNYC), where you can see both this season’s artists as well as artists from previous seasons.

### Literacy Extension: *The Listening Walk*

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



# Carnegie Hall Musical Explorers Song

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

**I can sing it.**



**I can say it.**



**I can dance it.**



**I can play it.**

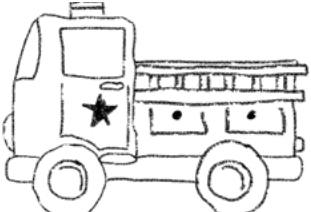


**(x2)**

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

# Explore the Sounds of Our City

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

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

# Discover Music in Everyday Objects

Music is waiting to be found in everyday objects!



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



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





# Create a Postcard

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

**Greetings from ...**

Dear \_\_\_\_\_

\_\_\_\_\_

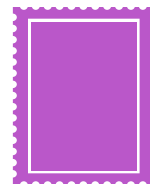
\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

Your friend,

\_\_\_\_\_



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

# Musical Explorers



**Michael**  
Bluegrass

*Appalachia*

*United States*

*New York*

*Dominican Republic*

*British Isles*

*West Africa*

*Hawai'i*



**Kalani**  
Mele Hawai'i



**Yasser**  
Dominican  
Roots

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



**Zulal**  
Armenian Folk

Armenia

Iraq

Kenya



**Layth**  
Iraqi Folk



**Makobi**  
Kenyan Songs

# Around the World Map

**Mele Hawai'i**

Hawai'i

**Dominican Roots**

Dominican Republic

**Bluegrass**

Appalachia  
British Isles  
West Africa

**Kenyan Songs**

Kenya

**Iraqi Folk**

Iraq

**Armenian Folk**

Armenia

# Vocal and Body Warm-Ups

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

## Finding Your Breath

### Smooth and Bouncy Breath

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

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

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

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

## Vocal Warm-Ups

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

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

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

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

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

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

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

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

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

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

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

Wal - king through the woods I hear a hoot owl

### Explore Different Voices

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

# Body Warm-Ups

## Put Breath, Sound, and Imagination Together

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

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

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

## Explore Scales and Melodic Contour

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

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

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

## Explore Rhythm and Feel the Beat

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



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

### **Rhythm Training School**

Master percussionist Tupac Mantilla leads body-percussion and found-object challenges in a suite of direct-to-student videos found at [carnegiehall.org/MusicalExplorersNYC](https://carnegiehall.org/MusicalExplorersNYC) under Rhythm Training School. Refer back to [Discover Music in Everyday Objects](#), SG 3, to get started.



# Mele Hawai'i with Kalani

## Musical Tradition and Artist Overview

The traditional songs of Hawai'i include a variety of mele (poetic recitation) and music meant for the highly ritualized dance called hula. In early Hawai'i, mele were the most important means for indigenous Hawaiians to remember the stories of gods or the heroic deeds of their leaders, and they were passed down orally from generation to generation. The early songs were used to express praise; communicate about daily life; and accompany games, festivals, and other community events. Today, Native Hawaiians carry on the traditions, stories, and language of their ancestors through music. For generations, mele Hawai'i have brought people together in times of joy and struggle—to chant, to sing, to dance, and to celebrate aloha 'āina or “love of the land.”

Kalani was born and raised in Hilo, Hawai'i and now lives on the island of Maui. He is a proud Native Hawaiian and a Hawaiian-immersion graduate. He spent 10 years of his life teaching Hawaiian language, music, and culture to students of all ages. Now, a three-time Grammy Award winner and full-time touring musician, Kalani performs Hawaiian contemporary and soul music for audiences around the world. He sells out shows across Hawai'i, the East and West coasts of the US, and Japan. He shares his passion for Hawaiian culture through his music.

## Resources for Teachers

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

### Listening

- Visit [kalanipeamusic.com](https://kalanipeamusic.com) and Kalani's YouTube channel to hear more of Kalani's music.

### Videos

- [Ola I Ka Wai: Water Is Life](#)
- [Kumukahi Sample Video: Wai](#)
- [Kumukahi Sample Video: Hula](#)
- [Mele](#)
- [Kalani Pe'a, "E Nā Kini"](#)
- [Native Stream Life with Uncle Skippy Hau](#)
- [Maui Stream Research with Skippy Hau](#)

### Reading

- NPR: [The Hawaiian Language Nearly Died. A Radio Show Sparked Its Revival](#)
- *Hawaiians of Old: Nā Kānaka Maoli O Ka Wā Kahiko*

### Additional Resources

- [KSBE.edu/aina](https://ksbe.edu/aina)
- [ahapunaleo.org/resources-1](https://ahapunaleo.org/resources-1)
- [Hawaiian Language Resources](#)
- [Saving the Hawaiian Language](#)
- [Hale Kuamo'o- the Hawaiian Language Center at University of Hawai'i at Hilo](#)

# Meet Kalani!



Welina me ke aloha! Aloha!!  
(Welcome with love! Hello!!)

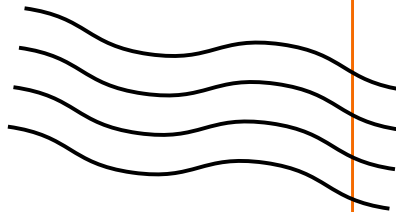
My name is Kalani Pe'a. I am a proud Hawaiian singer, songwriter, and producer. I grew up in Hilo, Hawai'i on the Big Island and now live on the island of Maui. The songs of Hawai'i carry the stories and language of my ancestors. Join me as we learn mele Hawai'i, discover the Hawaiian language, explore instruments, and dance the traditional hula. Let's go to the islands and embrace the people of Hawai'i.

E ola ka hā,  
(Long live the breath of our people,)

Kalani



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





Hawaiian 'Ukulele



Kalani



Hula Dancers in Traditional Attire

## We asked Kalani ...

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

Family gatherings were always the best. We spent days at the beach, in the mountains, enjoying barbecues with other families, and playing music until the break of dawn. We loved playing Makahiki games, traditional Hawaiian games.

### What is some of the traditional Hawaiian clothing?

Our traditional attire varies from loin cloths to the lei to aloha shirts. There is a spiritual connection in our attire through print and creation and what we wear. What is adorned to our bodies truly identifies our people and the landscape of our islands.

### What is your favorite food?

I think Hawaiian food is some of the best food in the world. Some of my favorites are laulau, a dish made of pork and butterfish wrapped in lu'au leaves; poi, a pureed taro root; and poke, raw seasoned fish.

### How did you become a musician?

When I was two years old, my mom encouraged me to take music lessons and join a choir to counter a speech impediment I had developed. By age four, I had learned to sing and overcome my challenges. Music saved my life! My father now jokes that, "Kalani can't stop talking and singing."

# Lesson 1: Learning “E Nā Kini”

**Aim:** How can a song unite people around a shared goal?

**Summary:** Students will learn to sing the chorus of “E Nā Kini,” discover elements of harmony in both song and in community, and explore the importance of an anthem.

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

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

**Vocabulary:** anthem, call and response, harmony, melody

The song “E Nā Kini,” meaning “Oh People of the Land,” is a coming together of people during life’s challenges. From 1866 to 1969, nearly 8,000 men, women, and children who were stricken with Hansen’s disease (also known as leprosy) were taken from their families and isolated at Kalaupapa on the Hawaiian island of Moloka’i. Mandated by the government, these policies helped stop the disease from spreading to the rest of the islands, and music, in the form of choirs and dance bands, became an important part of the healing process at Kalaupapa.

“E Nā Kini,” written by Kalaupapa’s composer of songs and church hymns Ernest Kala, became a rallying anthem for those at Kalaupapa. It called for pride and dignity among the natives. It celebrated the lives that were preserved by those who united and believed that through unity much could be accomplished.

## Sing “E Nā Kini”

- Listen to “E Nā Kini” to hear the full song.
- Learn the lyrics and melody using “E Nā Kini” chorus and pronunciation.
- Listen again to “E Nā Kini” and sing along, starting with the chorus and then adding in the verses as your students are ready.
- Notice that the chorus includes a call and response.
  - *What is the call?*
  - *What is the response?*
  - *Why might a community anthem have a call and response?*
- Sing the chorus again. Divide the class into two groups, and have each group take turns singing the call and response parts.

I ka la - we, I ka po - no Pa - io no ka po - no e

e nā ki - ni I ka la - we I ka po - no

U - a mau ke ea o ka 'āin - a i ka pono

**“E Nā Kini”**

E nā kini o ka ‘āina e ala mai, a e ala pū,  
 E nā mamo o Hawai'i nei e ala mai,  
 (a e ala pū)  
 A I mua nā pōki'i a inu i ka wai 'awa'awa,  
  
 A e mau ka lanakila, e nā kini o ka ‘āina,  
 E nā mamo o Hawai'i nei e ala mai,  
 (a e ala pū).

**Chorus:**

I ka lawe, (lawe a lilo),  
 I ka pono, (pono a mau), Paio no ka pono e,  
 e nā kini o ka ‘āina,  
 I ka lawe (lawe a lilo),  
 I ka pono, (pono a mau),  
 Ua mau ke ea o ka ‘āina i ka pono,  
 Ua mau ke ea o ka ‘āina i ka pono.

E nā mokupuni o Hawai'i nei e ala mai,  
 (a e ala pū)  
 E nā mano kini a lehu e ala mai,  
 (a e ala pū)  
 Mai Hawai'i o Keawe a Kaua'i o Manokalani,  
 'Onipa'a mau, 'onipa'a mau,  
 E nā mokupuni o Hawai'i nei,  
 E nā mano kini a lehu e ala mai,  
 (a e ala pū)

**(Chorus)  
 (x2)**

**“Oh People of the Land”**

*Oh people of the land rise up, and rise up,  
 Oh Hawaiian descendants rise up,  
 (and rise up together)  
 And the younger generations move forward and drink  
 the bitter water,  
 The victory lives on, o people of the land,  
 Oh descendants of Hawai'i, rise up,  
 (and rise up together).*

**Chorus:**

*Acquire, (acquire and receive),  
 The rights, (rights forever), fight for the rights, oh people  
 of the land,  
 Acquire, (acquire and receive),  
 The rights, (rights forever),  
 The life of the land is perpetuated in righteousness,  
 The life of the land is perpetuated in righteousness.*

*Oh islands of Hawai'i rise up,  
 (and rise up together)  
 Oh numerous multitude and masses rise up  
 (and rise up together)  
 From Hawai'i of Keawe to Kaua'i of Molokai,  
 Steadfast always, steadfast always,  
 Oh islands of Hawai'i  
 Oh numerous multitudes and masses rise up,  
 (and rise up together).*

**(Chorus)  
 (x2)**

**Discover Harmony in “E Nā Kini”**

- Harmony describes when two or more notes sound at the same time. It can also be understood as an agreement between people.
- Listen to “E Nā Kini” and notice the harmony sung on the last line of the chorus, “Ua mau ke ea o ka ‘āina i ka pono.” This wise proverb means, “The life of the land is perpetuated in righteousness.” The Hawaiian word pono means “what is right” or “what is authentic.”
  - *Why do you think the composer chose to add harmony on this line of the song?*
  - *How does the harmony compare to the other parts of the chorus with a single melody?*
  - *In what ways can we create harmony in our daily lives?*
  - *What does it mean to be righteous?*



- On the last line of the chorus, “Ua mau ke ea o ka ‘āina i ka pono,” pause the clapping pattern and perform the hula movement.
  - *How does adding this clapping pattern or the hula help you sing the song?*
  - *What do you think the hula movement is communicating about this song?*
  - *What other movements or rhythmic patterns can we add to the song?*

## Discover Anthems

- “E Nā Kini” became an anthem for the people of Kalaupapa, and eventually for all Hawaiians who believe in caring for each other and rising up together, even in times of struggle.
- Define and discuss the meaning of anthem: an uplifting song identified with a particular group or unifying cause.
  - *What anthems do you know? For example, the national anthem of the US.*
  - *Why do communities have anthems?*
  - *How does an anthem help unite people?*
  - *Do you think an anthem always unites everyone?*

### Creative Extension: Create Your Own Anthem

- Review the definition of anthem and discuss.
  - *What are issues in your community or in our world that you care about?*
  - *What do you want to celebrate?*
  - *Are there others that care about the same things?*
- As a class, determine a common issue or cause that you care about. Use these prompts and the activity **My Anthem** as a guide for students to create statements of belief or aspirations.
  - *I believe that ...*
  - *A change is important because ...*
  - *If I want to contribute to my community, I can ...*
- For an added musical challenge, turn your classroom statements into a musical anthem. Sing each statement to a known melody, an improvised song, or add body percussion to create accompanying rhythms as you speak the lines.
  - *What music would you choose to accompany this statement to create an anthem?*
  - *Does your song provide an opportunity for all members of the class to feel included and uplifted?*

## Musical Word Wall

Add the words *anthem*, *call and response*, *harmony*, and *melody* to the Musical Word Wall.

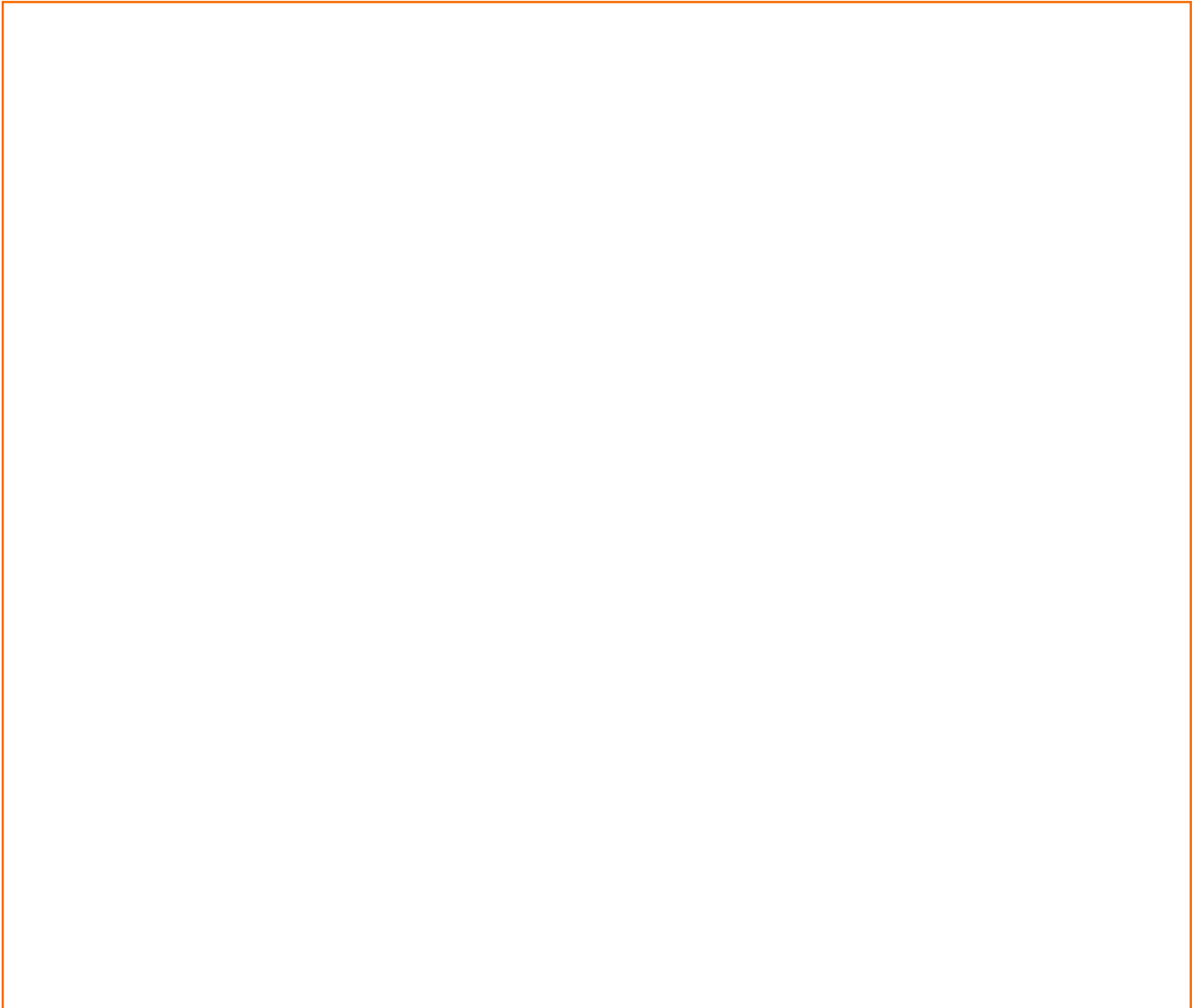


# My Anthem

What is an issue or cause that you care about? Create your anthem by writing a sentence or phrase that describes your belief or hope for this cause. Then draw a picture that represents your ideas.

---

---



# Lesson 2: Learning “‘Ōpae Ē, ‘Opae Ē”

**Aim:** How can music and movement tell a story?

**Summary:** Students will learn to sing “‘Ōpae Ē, ‘Opae Ē,” explore Hula movements, and discover traditional Hawaiian instruments.

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

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

**Vocabulary:** hula

“‘Ōpae Ē, ‘Opae Ē” is a song that was inspired by a Hawaiian legend that tells the story of a maiden from Kahakuloa, Maui who was kidnapped by an eel. Her brother, intent on saving her from the eel’s cave, summoned sea creatures to help. All the creatures refused to help, except the ‘opihi (or limpet, a sea animal similar to mussels or barnacles), who clamped themselves over the eel’s eyes, blinding him and allowing the brother to rescue his sister. The flowing, repetitive melody, along with the hula movements, help to tell this story and demonstrate the beauty of the native life of Hawaiian streams and the sea.

## Sing “‘Ōpae Ē, ‘Opae Ē”

- Listen to “‘Ōpae Ē, ‘Opae Ē” to hear the full song.
- Learn the lyrics and melody using “‘Ōpae Ē, ‘Opae Ē” pronunciation.
- Sing the song using “‘Ōpae Ē, ‘Opae Ē.” Notice how the verse repeats, but with each repeat, the first words change to represent the different natural streams and sea creatures.

‘Ō - pae ē, ‘Ō - pae ho - 'i, U - a he - le ma - i

au, u - a he - le ma - i au Na ku - a hi - ne \_\_\_\_\_ ‘Ō - pae

“Ōpae Ē, ‘Ōpae Ē”

‘Ōpae ē, ‘Ōpae ē  
 ‘Ōpae ho’i, ‘Ōpae ho’i  
 Ua hele mai au, ua hele mai au  
 Na kuahine  
 Aia iā Wai? Aia iā Wai?  
 Aia iā Puhi. Aia iā Puhi.  
 Nui ‘o puhi, a li’ili’i au  
 ‘A’ole loa

Pipipi ē, Pipipi ē  
 Pipipi ho’i, Pipipi ho’i  
 Ua hele mai au, ua hele mai au  
 Na kuahine  
 Aia iā Wai? Aia iā Wai?  
 Aia iā Puhi. Aia iā Puhi.  
 Nui ‘o puhi, a li’ili’i au  
 ‘A’ole loa

Pūpū ē, Pūpū ē  
 Pūpū ho’i, Pūpū ho’i  
 Ua hele mai au, ua hele mai au  
 Na kuahine  
 Aia iā Wai? Aia iā Wai?  
 Aia iā Puhi. Aia iā Puhi.  
 Nui ‘o puhi, a li’ili’i au  
 ‘A’ole loa

Kūpe’ē ē, Kūpe’ē ē  
 Kūpe’ē ho’i, Kūpe’ē ho’i  
 Ua hele mai au, ua hele mai au  
 Na kuahine  
 Aia iā Wai? Aia iā Wai?  
 Aia iā Puhi. Aia iā Puhi.  
 Nui ‘o puhi, a li’ili’i au  
 ‘A’ole loa

‘Opihi ē, ‘Opihi ē  
 ‘Opihi ho’i, ‘Opihi ho’i  
 Ua hele mai au, ua hele mai au  
 Na kuahine  
 Mai maka’u  
 Na’u e pani  
 I ka maka, a ‘ike ‘ole  
 Kēlā puhi

“Shrimp, Shrimp”

‘Ōpae ē (shrimp), ‘Ōpae ē  
 ‘Ōpae ē  
 I have come to you  
 For my sister  
 With whom is she?  
 With puhi (eel)  
 Puhi is large, and I am tiny  
 No way

Pipipi (mollusk), Pipipi  
 Pipipi  
 I have come to you  
 For my sister  
 With whom is she?  
 With puhi  
 Puhi is large, and I am tiny  
 No way

Pūpū (seashell), Pūpū  
 Pūpū  
 I have come to you  
 For my sister  
 With whom is she?  
 With puhi  
 Puhi is large, and I am tiny  
 No way

Kūpe’ē (marine snail), Kūpe’ē  
 Kūpe’ē  
 I have come to you  
 For my sister  
 With whom is she?  
 With puhi  
 Puhi is large, and I am tiny  
 No way

‘Opihi (limpet), ‘Opihi  
 ‘Opihi  
 I have come to you  
 For my sister  
 Fear not  
 For I will cover  
 The eyes so that  
 Puhi can’t see

## Explore the Hula

Hula is a Hawaiian dance form accompanied by chant or song, along with traditional Hawaiian instruments and some Western-influenced instruments like the guitar and 'ukulele. Every movement, expression, and gesture in the hula has a specific meaning and portrays the story of the chant or song. For example, hand movements can signify aspects of nature, such as the swaying of a tree in the breeze, or the movements might convey a feeling or emotion. Hula is not just performed to entertain, but also to educate and share the cultural history of the Hawaiian people. Hula is the soul of Hawai'i.

- Learn the hula movements for “‘Ōpae Ē, ‘Ōpae Ē,” which can be found in the accompanying video on Kalani’s resource page at [carnegiehall.org/MusicalExplorersNYC](https://www.carnegiehall.org/MusicalExplorersNYC).
  - *How does each movement help to tell the story of “‘Ōpae Ē, ‘Ōpae Ē?”*
  - *How can you add facial expressions to communicate what is happening in the story?*
  - *Why do you think hula is such an important part of Hawaiian culture?*
- Hula not only helps to tell stories and pass down information, but it is also a way to celebrate the natural beauty of Hawai'i—the flowers, the mountains, the oceans, the streams, and the volcanoes.
  - *How is nature celebrated in “‘Ōpae Ē, ‘Ōpae Ē”?*
  - *Why do you think it’s important for the Hawaiian people to celebrate the natural resources of the islands?*
  - *How can we celebrate and tell stories about the natural resources in our community?*
- The conservation and responsible utilization of water resources is extremely important in Hawaiian culture and is often represented through the music.
  - *Why is water important as a resource? How do we use it responsibly?*
  - *How does water play a role in the sea creatures that live within it?*
  - *How do we protect the native life of our waters?*

## Discover the Hawaiian Language

The Hawaiian language (‘Ōlelo Hawai'i) is one of the oldest living languages in the world. In 1896, after the US government illegally overthrew the Hawaiian government, Hawaiian was banned in public schools, and English became the official language. The Hawaiian language was in danger of becoming extinct. Then, in 1978 the Hawaiian language was again recognized as one of the official languages of the state and immersion schools were established to revive it. Today, there are more than 20,000 speakers of the Hawaiian language, and that number is growing every year.

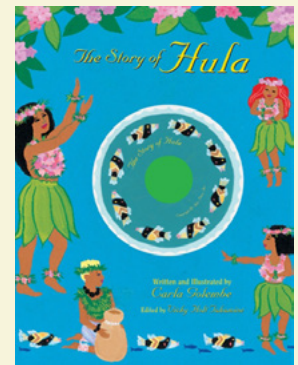
- Using **Hawaiian pronunciation**, learn the Hawaiian words below:
  - *Aloha: hello; farewell; until we meet again*
  - *Mahalo: thankful; thank you; we appreciate you*
  - *Kuleana: responsibility; to do well*
  - *Pono: do what is right or authentic; seek righteousness; find balance; be a good person*
  - *Hō 'ihi: respect for your family, community, and yourself*
  - *Welina: greetings*

### Creative Extension: Explore Traditional Hawaiian Instruments

- Mele hula is traditional Hawaiian chant, enhanced by dance and a variety of rhythmic instruments.
- Using the activity *Nā Kani 'o Hawai'i (Hawaiian Instruments)*, your students will learn about five instruments that accompany traditional hula and represent the materials and sounds found in nature.
- Listen to *instrument examples* to explore the sounds of each instrument.
  - *What found objects or elements from nature can you find that are similar to these Hawaiian instruments?*
  - *Use these instruments and found sounds to accompany your singing and hula dance on “Ōpae Ē, 'Ōpae Ē.”*

### Literacy Extension: The Story of Hula

*The Story of Hula*, written and illustrated by Carla Golembe, shares the history, meaning, and spirit of the hula, the intersections of chant and movement, while exploring the spiritual and cultural traditions of Hawai'i. Hula and the native language were banned by missionaries in 1820 and are being revitalized today—preserving both hula and the Hawaiian language.



### Musical Word Wall

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

# Nā Kani ‘o Hawai‘i (Hawaiian Instruments)

Learn about the Hawaiian instruments that accompany the hula. Notice how many of the instruments are made from natural materials and represent the sounds of nature.



**ipu:** A hollow percussive gourd that is used to keep the beat in hula. The ipu played a larger role in Hawaiian society, not just as an instrument, but also for food and medicine. Hawaiians developed an entire ceremony to celebrate the planting of the gourd.



**‘ukulele:** A small guitar-like string instrument that is used in modern hula. In the Hawaiian language, “ukulele” means “jumping flea,” perhaps like the movement of the player’s fingers plucking the strings.



**‘uli ‘uli:** A shaker made from a gourd that is filled with seeds or stones and has feathers sewn on top. It is played in pairs by shaking or striking the instruments against the body.



**kāla ‘au:** Two wooden sticks that are struck together by the dancers in a hula.



**‘ili ‘ili:** Smooth river stones that are clicked together and represent the sound of the ocean.

# Iraqi Folk with Layth

## Tradition and Artist Overview

Present day Iraq sits on the site of what was ancient Mesopotamia. It is a geographical crossroads connecting the Middle East to North Africa and East Asia, making it a cultural melting pot; its folk music draws from these diverse sources. Many of the folk songs that remain popular today date from the late 19th and early 20th centuries. Like other forms of Arabic music, Iraqi music uses the maqam system for melodic structure and a set of 38 fundamental rhythms called iqa'at. Unique to Iraqi folk songs is the inclusion of a wordless refrain linking verse and chorus that brings everyone—musicians and audience—together in song.

Layth Sidiq was born in Baghdad; his family left the political and social turbulence in Iraq when he was a year old and moved to Amman, Jordan. Layth began studying violin at the age of four; by the time he was 10, he was performing before the Jordanian royal family. Today he performs a wide range of music, from Classical Arabic music to jazz. As the director of the Arab Music Ensemble at Tufts University and the director of the Center for Arabic Culture Children's Orchestra, he is committed to keeping the traditions of Arabic music vibrant and alive.

## Resources for Teachers

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

### Listening

- *Son of Tigris*, Layth Sidiq
- “Fraghum Bachani,” Hussein al-A'dhami
- *Iraqi Titles Playlist*, Qatar Digital Library
- “Guli Ya Hilu,” Nathom al-Ghazali
- “Sa'alouni el-Nas,” Fairouz
- “Ghaneeli,” Umm Kulthum

### Video

- *Our Iraq*, Iraqi and American Reconciliation Project (IARP)
- *Hamid Al Saadi at Old Town School of Folk Music*, Inner-City Muslim Action Network
- Claves de la música árabe, 1. Canción: “[Ala Shawati Dijlah](#)”

### Reading

- Visit [maqamworld.com](https://maqamworld.com) for more information on Arabic music theory and practice.
- Visit [maqamlessons.com](https://maqamlessons.com) for more information on the maqam system.
- “Iraqi Music from Everyday Life to Mourning,” Hazel Rowland, *Culture Trip*
- “Dusty Streets and Hot Music in Baghdad: Iraqi Maqam and Chalgi Ensembles,” Rolf Killius
- Qatar Digital Library

# Meet Layth!

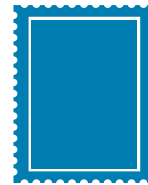


Marhaba!

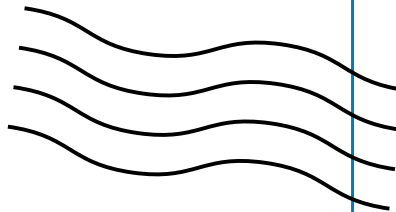
My name is Layth, and I'm a violinist and a singer. I was born in Iraq and raised in Jordan, both countries in the Middle East where people speak Arabic. My name means "Lion" in Arabic, and I have red hair! I'm very excited to teach you about my culture and some of the songs I grew up with.

Salam (peace),

Layth



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







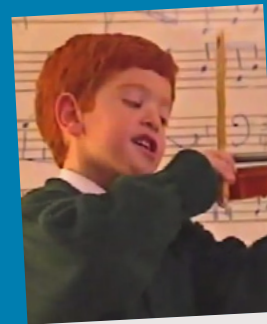
Monument of Liberty in Baghdad



Tigris River



Erbil Jalil Khayat Mosque



Layth

## We asked Layth ...

### What are some of your earliest musical memories?

My mom is a violinist, and my dad is a pianist. When I was growing up, they always hosted concerts at our house. I loved it when their musician friends would come over and play music through the night! I started playing violin when I was four. I had a strict practice schedule, and by the time I was 10, I played a solo with an orchestra for the Jordanian royal family.

### What is your favorite holiday?

When I was little, the Muslim holiday of Eid al-Fitr

was my absolute favorite! It comes at the end of Ramadan, a month where we fast every day from sunrise to sundown. We would get new clothes and for two or three days, we would celebrate and feast with our friends and family.

### What else do you want people to know about you?

People always think I'm Irish or Scottish because I have red hair, and they think that Arab people have dark hair. But many people don't know that the first people with red hair came from the Middle East! It always reminds me that you can't judge someone by the way they look.

# Lesson 1: Learning “Tal’a Min Beit Abouha”

**Aim:** What are the building blocks of an Iraqi folk song?

**Summary:** Students will learn to sing “Tal’a Min Beit Abouha” and will explore the use of melody, rhythm, and refrains in Iraqi folk music.

**Materials:** Musical Explorers digital resources,

Musical Explorers Student Guide, classroom instruments, found objects

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

**Vocabulary:** iqa’, maqam, refrain, unison

Iraqi folk music is characterized by several musical elements. The melodic system is based on the maqam, a scale system incorporating microtones that provides the foundation for Arabic music. There are 42 maqamat (the plural of maqam) all together in the system; each is said to have a different character and emotion. Melodies are sung and played in unison by both singers and instrumentalists, with a unique form of ornamentation. There is also an improvised vocal introduction called a mawwal, or instrumental introduction called a taqsim. Rhythms are based on a series of 38 patterns called iqa’at; a single pattern is called an “iqa’.”

These elements are common to many forms of Arabic music. A defining feature for Iraqi music is the inclusion of a wordless refrain linking the verses and chorus. The refrain is usually based on a musical sequence. It is sung on a syllable such as “lai” or “la” to make it easily accessible, so the whole community can sing along with the musicians. You and your students will learn the maqam, the iqa’at, and the refrain for both songs in this unit.

## Sing “Tal’a Min Beit Abouha”

- Listen to “Tal’a Min Beit Abouha.”
- Notice that the improvised introduction is performed by the singer, and is called a mawwal.
- Learn the words using “Tal’a Min Beit Abouha” [pronunciation](#), and the refrain using “Tal’a Min Beit Abouha” [refrain](#).
- Listen again to “Tal’a Min Beit Abouha” and this time join in on the refrain.
- Once you have mastered the refrain, you can also learn the “Tal’a Min Beit Abouha” [chorus](#). The chorus can also be sung with any syllables that the students choose if the Arabic language proves too challenging.
- Note that the melody of the verse is the same as the melody of the refrain. Your students can sing or hum along with the verse as well.
- Note that the lyrics are meant to be sung with a smile as one person teases and pretends to ignore the other in order to get more attention.

Lai la lai lai la \_\_\_ la \_\_\_ lai la lai lai la \_\_\_ la \_\_\_

Lai la lai lai la \_\_\_ la \_\_\_ lai la lai lai la \_\_\_ la \_\_\_ la \_\_\_ la

### “Tal’a Min Beit Abouha”

#### Chorus:

Tal’a min beit abouha  
 Rayhal beitol jeeran  
 Faat ma sallam ’alaya  
 Yimkinil hilo za’lan  
**(x2)**

#### Refrain:

Lai la lai lai la la ...

#### Verse 1:

Gilltilha ya hilwar-weeni  
 Atshaan mayyas-geeni  
 Gilltilha ya hilwar-weeni  
 ’Atshaan mayyas-geeni  
 Galatti ru ya maskeen  
 Galatti ru ya maskeen  
 Maynna ma yirwil ’atshan

#### (Chorus)

#### (Refrain)

#### Verse 2:

Gilltilha ya hilwar-weeni  
 ’Atshaan mayyas-geeni  
 Gilltilha ya hilwar-weeni  
 ’Atshaan mayyas-geeni  
 Galattli ruh ya maskeen  
 Galattli ruh ya maskeen  
 ’Yooni ’yoonil ghizlan

#### (Chorus)

### “She Left Her Father’s House”

#### Chorus:

*She left her father’s house  
 And went to the neighbor’s  
 She passed me without a hello  
 Maybe the beautiful one is upset  
**(x2)***

#### Refrain:

*Lai la lai lai la la ...*

#### Verse 1:

*I told the beautiful one to nourish me  
 Give me water for I am thirsty  
 I told the beautiful one to nourish me  
 Give me water for I am thirsty  
 She told me to go away  
 She told me to go away  
 For our water doesn’t satisfy the thirsty*

#### (Chorus)

#### (Refrain)

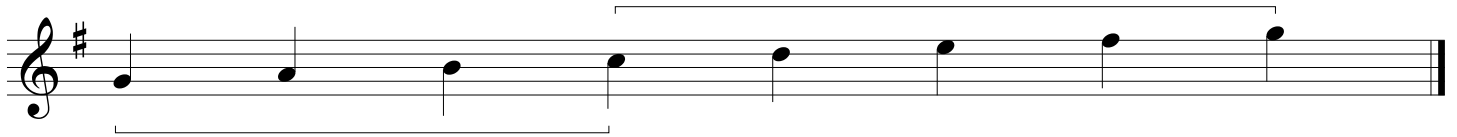
#### Verse 2:

*I told the beautiful one to nourish me  
 Give me water for I am thirsty  
 I told the beautiful one to nourish me  
 Give me water for I am thirsty  
 She told me to go away  
 She told me to go away  
 My eyes are the eyes of the deer*

#### (Chorus)

## Explore the Maqam in “Tal’a Min Beit Abouha”

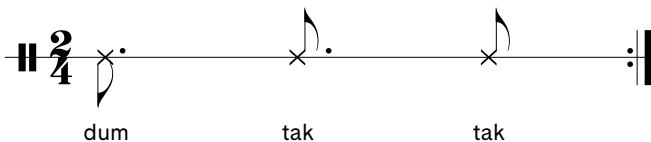
- Explain that the maqam is a system of scales used in many kinds of Arabic music.
  - *Do we know any scales? How do we sing them?*
- Demonstrate the major scale using scale degrees, solfège, body scales (using the body scale warm-up on TG 20), or classroom instruments.
- The maqam used in this song is called maqam Ajam; it is the same as the major scale.



- Listen to **maqam Ajam**. Explain that there are 42 different maqamat, and each one has a different emotion or mood associated with it.
- You can also note that each maqam also has its own special path, called a “sayr,” that determines which notes are most important, what order the notes appear, and how often each note is heard.
- Sing the maqam using scale degrees or body scales, or play it on classroom instruments.
  - *What mood or emotion do you feel from this maqam?*
  - *Maqam Ajam is considered to be light, happy, and uplifting.*
  - *What color would you picture it to be? What time of day?*
  - *Layth thinks of maqam Ajam as orange, and as a sunset.*
  - *How does this mood relate to the lyrics?*

## Explore Iqa’ in “Tal’a Min Beit Abouha”

- Explain that the rhythms in Iraqi folk songs are built upon one-measure patterns called iqa’at.
- Explain that there are many different rhythms—38 of them altogether!
- Explain that each iqa’ is made up of two basic sounds: dum, which is long and deep sounding, and tak, which is short and crisp.
- The iqa’ used in “Tal’a Min Beit Abouha” is iqa’ Malfuf, which means “wrapped around.”



- Use the recording to learn the [iqa' Malfuf](#).
  - Speak the rhythms using the syllables “dum” and “tak.”
  - There is also a traditional way to clap the rhythms.
    - Dum is a regular clap.
    - For tak, flip one hand over so the palm strikes the back of the other hand.
- Play the rhythm on classroom percussion instruments, picking different instruments or parts of instruments to make the two different sounds.
- Try out different found objects using both your hands and different strikers until you find a combination that makes each of the distinctive sounds. Play the iqa' using the found instruments.
- Create a percussion orchestra using the different sounds you have discovered. Using “[Tal'a Min Beit Abouha](#),” the orchestra can play the iqa' while listening to the song. A “conductor,” or leader, can pick different sections of the orchestra to play different parts of the song. Everyone can join in singing the refrain.

### Creative Extension: Exploring Iraqi Folk Instruments

Using the activity [Exploring Iraqi Folk Instruments](#) and the [instrument demonstration tracks](#), your students will learn about five instruments that characterize Iraqi folk music.

- **Oud** means “thin strips of wood” in Arabic, because its pear-shaped body is constructed from wooden strips. It has five pairs of strings, each tuned in unison, and one bass string. The oud is used in many cultures in Asia and North Africa, including the Armenian folk music of Zula.
- The **qanun** is a kind of Arabic harp that dates to the 10th century. It has 81 strings, with three strings for each note. The strings are plucked with plectra on the forefinger of each hand. Since the qanun only has eight notes per octave, it has to be tuned for each maqam.
- The **violin** has been an important part of Arabic ensembles since the 19th century. It is the same instrument used in Western classical music, but uses a different tuning system and playing style.
- The **riqq** is a small hand drum with cymbals around it, much like a tambourine. It is the only percussion instrument in a traditional Iraqi ensemble; the musician who plays it is called dabet al-iqa', or manager of rhythm. The riqq can be used to play complex rhythms and ornaments using intricate fingering techniques, and can produce many different sounds by utilizing the skin, wood frame, and cymbals.
- The **ney** is a flute made of cane that dates back 4,000–5,000 years, making it one of the oldest instruments still in use. It is the only wind instrument used in traditional Arabic music; it has a warm, breathy sound and is quite difficult to play. Neys come in different lengths, each one tuned to a different pitch.

### Musical Word Wall

Add the words *iqa'*, *maqam*, *refrain*, and *unison* to the Musical Word Wall.

# Iraqi Folk Instruments

A traditional Iraqi ensemble includes three string instruments, one wind instrument, and one percussion instrument.



**Oud:** A pear-shaped instrument with 11 strings. Its name means “thin strips of wood,” which is what its body is made of.



**Violin:** A four-stringed instrument played with a bow. It’s the same instrument you find in an orchestra, but it’s played and tuned differently.



**Riqq:** A small hand drum with cymbals around it. It’s a lot like a tambourine.



**Ney:** An ancient flute made out of cane. It is one of the oldest instruments still in use, and the only wind instrument used in traditional Arabic music.



**Qanun:** An Arabic harp that is more than 1,000 years old!

## Lesson 2: Learning “Foag el-Nakhal”

**Aim:** How are melody, rhythm, and ornamentation used in an Iraqi folk song?

**Summary:** Students learn the refrain; compare and contrast the maqam and iqa’ used in “Foag el-Nakhal” with those used in “Tal’a Min Beit Abouha”; and explore vocal ornamentation.

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

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

**Vocabulary:** ornamentation, improvisation, sequence

### Sing “Foag el-Nakhal”

- Listen to “Foag el-Nakhal.”
- Notice that this time the improvised introduction is played on the violin, while the introduction in “Tal’a Min Beit Abouha” was sung.
- Learn the words using “Foag el-Nakhal” pronunciation, and the refrain using “Foag el-Nakhal” refrain.
- Listen again to the full song “Foag el-Nakhal,” and join in singing the refrain.
- Note that the melody is a sequence: It is the same phrase repeated three times, starting on different pitches.
- Sing the first phrase slowly with the students, tracing the melodic contour with your fingers. Then sing the second phrase.
  - *Is the second phrase lower or higher in pitch than the first phrase?*
- Sing the third phrase.
  - *Is the third phrase lower or higher in pitch than the second phrase?*
- Sing the full refrain, tracing the shape of the melody with your hand as it descends.
- Once your students have learned the refrain, they can also learn the verse and the chorus. Students can sing these parts on wordless syllables as well.

La la la\_\_\_ la\_\_\_ La la la\_\_\_ la\_\_\_ La la la\_\_\_ la\_\_\_ La\_\_\_ la

**“Foag el-Nakhal”****Chorus / Verse 1:**

Foag el-nakhal—foag  
 Yaba foag el-nakhal—foag  
 Madri lama' khaddak, yaba madr-il gomar—foag  
 Wallah ma reedah—baleeni balwah

**Refrain:**

La la la la ...

**(x2)**

**Verse 2:**

Ballah ya majral may  
 Yaba sallem 'alehom, 'alehom  
 Sa'ban el-forga 'alay  
 Yaba shtagna ilehom, ilehom  
 Wallah Ma Reedah—baleeni balwah

**(Refrain)**

**(x2)**

**(Chorus / Verse 1)****(Refrain)**

**(Repeat as needed.)**

**“Above the Palm Trees”****Chorus / Verse 1:**

*Above the palm trees  
 I don't know if it's your cheek shining or if  
 It's the moon above. I swear I don't want them.  
 They're causing me pain.*

**Refrain:**

*La la la la ...*

**(x2)**

**Verse 2:**

*Oh river, go say “Hi” to them for me  
 The separation is hard for me  
 I miss them.  
 I swear I don't want them.  
 They're causing me pain.*

**(Refrain)**

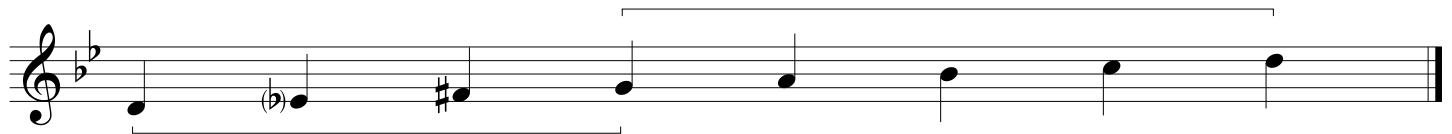
**(x2)**

**(Chorus / Verse 1)****(Refrain)**

**(Repeat as needed.)**

**Discover the Maqam and Iqa' for “Foag el-Nakhal”**

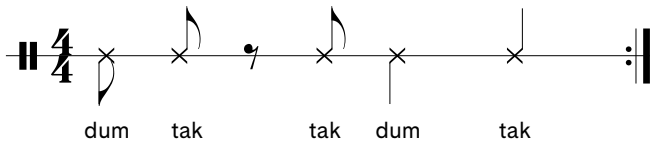
- The maqam for “Foag el-Nakhal” is maqam Hijaz.



- Using maqam Hijaz, listen to and then sing the maqam.
  - *Is there a mood or character that you feel from this maqam?*
  - *Maqam Hijaz is felt in different ways. Some people feel that it is melancholy or a little sad. Others feel it is celebratory. And others see it as both!*
  - *Different people can hear the same thing and feel differently about it.*
  - *How does maqam Hijaz compare to maqam Ajam, which was used in “Tal’a Min Beit Abouha”?*



- The iqa' for “Foag el-Nakhal” is iqa' Maqsum. Use the recording to hear an example of [iqa' Maqsum](#). Explore the rhythm in any of the following ways:
  - Speak the rhythm using the syllables “dum” and “tak.”
  - Clap the rhythm, using the clapping technique explained in Lesson 1.
  - Play the rhythm on classroom instruments or found objects, as explored in Lesson 1.

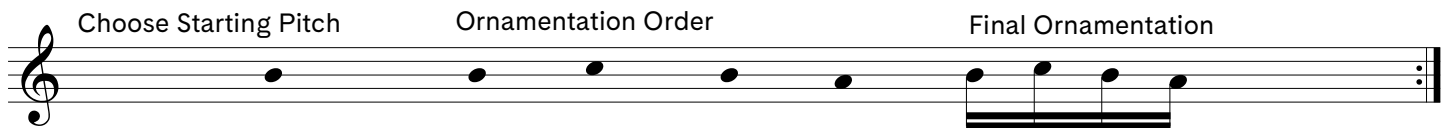


- Using “Foag el-Nakhal,” play the iqa' by speaking, clapping, and playing rhythm instruments, and sing along with the refrain.

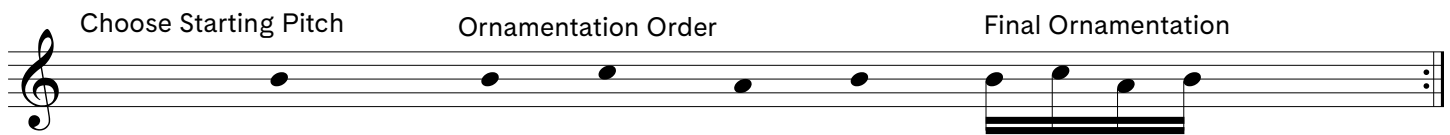
## Explore Ornamentation in “Foag el-Nakhal”

In Iraqi folk music, singers and instrumentalists play the melody together in unison. Everyone also ornaments the melody—improvising in the moment and trying to surprise each other—creating a rich and constantly changing texture. There are two main ornaments that are used; musicians can vary these ornaments, and also invent their own.

- Listen to [Vocal ornamentation demonstration](#). Your students will hear the refrain from “Foag el-Nakhal” sung without ornaments and then with ornaments.
  - *What is the same in the two versions? What is different?*
- Ornament 1 is used to ornament a single pitch. Using [Medodic ornamentation 1](#), learn how to sing this ornament. Start slowly and then gradually speed up to see how fast your students can go.



- Ornament 2 is used in both descending and ascending passages, adding a note above or below each pitch in the melody. Use [Melodic ornamentation 2](#) to demonstrate this ornament in a descending melody. Once again, start slowly and speed up gradually.



### Creative Extension: Explore the Arabic Alphabet

Arabic has its own alphabet with 28 letters in it. It is written from right to left. Using the activity [Explore the Arabic Language](#), your students will be able to trace several words that come from the two songs they are learning—including love, palm tree, and house—and draw pictures that illustrate the words.

### Creative Extension: Discover Mesopotamia

The country of Iraq lies in the ancient region of Mesopotamia, often called the “cradle of civilization”; some of the world’s earliest forms of writing, math, science, law, and philosophy were created there. Using the activity [Discover Mesopotamia](#), your students will learn about some of the innovations that came from the Mesopotamians.

### Literacy Extension: The World Is Not a Rectangle

*The World Is Not a Rectangle* by Jeanette Winter tells the story of Zaha Hadid, an Iraqi architect who used natural elements and the world’s curves to inspire her designs. Hadid did not confine herself or her work to societal expectations, possessing courage that is reflected in her original and innovative buildings found throughout the world. Celebrate the life and work of Zaha Hadid with this book!



## Musical Word Wall

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

# Explore the Arabic Language

Arabic has its own alphabet with 28 letters in it. It is written from right to left. The words on this page come from the songs you are learning. Trace the letters, and then draw a picture to illustrate each word.

حُب

Hubb (Love)

---

منزل

Beit (House)

---

نهر

Nahar (River)

---

# Discover Mesopotamia

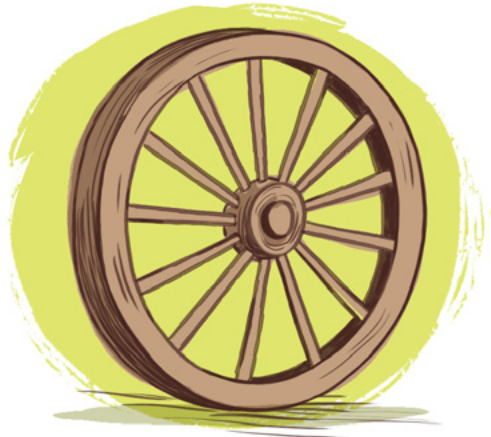
In ancient times, Iraq was part of a large region called Mesopotamia, which is often called the “cradle of civilization” because of the many things invented there. Here are just a few.



**Measuring Time** (using hours, minutes, and seconds)



**Farming** (growing food to eat)



**The Wheel**



**Cuneiform** (the first form of writing)



**Sailboats**

# Dominican Roots with Yasser

## Tradition and Artist Overview

As one of the first colonial settlements of the Americas, the Dominican Republic is home to a diverse musical culture that has been influenced by West African, European, and indigenous Taíno people. It is probably most known for its globally popular merengue and bachata, but folk music and folk dance, including palos and congos, are as alive as any of the Dominican Republic's modern styles. This traditional music can be heard across the island, and each region adds unique instruments, rhythms, and chants to make the music all their own.

Yasser was born and raised in Santo Domingo, Dominican Republic and currently lives in Brooklyn. As a guitarist, vocalist, composer, and producer, Yasser combines traditional Dominican roots music with jazz, rock, and Caribbean rhythms. Through his music, he inspires students to sing, dance, and celebrate their roots.

## Resources for Teachers

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

### Listening

- Visit [yassertejeda.net](https://yassertejeda.net) to hear more of Yasser's music and albums or find him on [Spotify](https://www.spotify.com).
  - *Kijombo*
  - *Mezclansa*

### Video

- [Leyenda Congo de Villa Mella](#)
- Fiestas de atabales
  - [Part 1](#)
  - [Part 2](#)
  - [Part 3](#)
  - [Part 4](#)
  - [Part 5](#)
- Cofradía del Espíritu Santo de los Congos de Villa Mella
  - [Part 1](#)
  - [Part 2](#)
  - [Part 3](#)
- [Sarandunga de Baní](#)

### Reading

- *From Across the Street*, Wanda Vásquez García and Sócrates García

### Additional Resources

- Carnegie Hall's *Timeline of African American Music: Caribbean and Latin Connections in Jazz*
- [Dominican Republic Tourism Official Website](#)

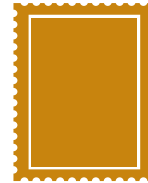
# Meet Yasser!



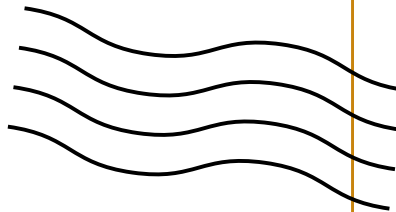
## Greetings!

I'm Yasser! I grew up in Santo Domingo, Dominican Republic, and I started playing music when I was 11 years old. We will be exploring the rich traditions of Dominican roots music, rhythms, and dance, as they have been a constant source of inspiration for me. These traditions continue to fuel my creativity and push me to write and experiment with my music. It will be an absolute delight to take you on a journey through the captivating world of the Dominican Republic.

Yasser



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





Traditional Music Group



Public Market in the Capitol



Yasser



Santo Domingo

## We asked Yasser ...

### Can you tell us about one of your earliest musical performances?

When I was 15 years old, I played with my best friend for my high school's final event in front of the whole school! I play guitar and sing. I can play a little bit of bass and a little bit of percussion, but my main instrument is the guitar: electric guitar, acoustic guitar, tres, and cuatro.

### What is your favorite holiday to celebrate?

Christmas! My entire family, including my aunts, uncles, and cousins, get together to eat and celebrate on Christmas Eve. We usually eat a lot, dance a lot, and set off fireworks just after midnight.

### What are some of your favorite foods?

Mmmmm. This is my favorite topic! The signature dish of the Dominican Republic is the one called the Dominican flag, which is white rice, pinto beans, meat, and salad with avocado. But my favorite dish—it's called sancocho—is a stew with plantain, potatoes, yuca, yautia, corn, carrots, celery, chicken, beef, and pork chops mixed together. It is often served with white rice and avocado, and fried plantains as a side. For breakfast, I used to eat mangú: mashed green plantains accompanied with eggs.

# Lesson 1: Learning “Palo Bonito”

**Aim:** How does music bring people together in celebration?

**Summary:** Students will learn to sing the chorus of “Palo Bonito,” explore call-and-response, and discover traditional rhythms of palo.

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

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

**Vocabulary:** call and response, improvisation, palo

“Palo Bonito” is based on a musical style called palo, a national rhythm and celebration that can be found throughout the island of Dominican Republic. The rhythms of palo are rooted in traditions from the Congo region of central Africa. This is a sacred tradition, often played at religious ceremonies and on special occasions. Palo gets its name from a specific drum that is used in the palo songs. The drum is made from the hollow “palo” (log or stick) of the tree. Most palo songs feature vocals and drums, although each region develops its own variation of the tradition and may feature a range of instruments.

## Sing “Palo Bonito”

- Listen to “Palo Bonito” to hear the full song.
- Learn the lyrics to the chorus using “Palo Bonito” chorus and pronunciation.
- Listen again to “Palo Bonito” and sing along to the chorus.
- Notice that the song has call and response. Divide the class into groups and have one sing the call and the other sing the response

Pa lo, pa-lo, pa \_\_\_\_\_ lo, pa lo bo ni to pa lo - e    Eh, eh,    Eh pa-lo bo ni to, pa lo - e    Pa lo, pa lo, pa -

- lo, pa lo bo ni to pa lo - e    Eh, eh,    Eh, pa lo bo ni to pa lo - e



**“Palo Bonito”**

**Chorus:**

Palo, palo, palo, palo bonito palo eh  
Eh, eh, eh palo bonito, palo eh  
(Palo, palo, palo, palo bonito palo eh  
Eh, eh, eh palo bonito, palo eh)

**(Chorus)**

**(x2)**

Estamos cantando  
Estamos jugando  
Bailando este ritmo  
Que se llama palo

**(x2)**

**(Chorus)**

**(x2)**

Toda la familia  
Sigue aquí reunida  
cantando y bailando  
está bendecida

**(Chorus)**

**(x2)**

Enero, Febrero,  
Marzo, Abril y Mayo  
Son los cinco meses  
Primeros del año

**(Chorus)**

**(x2)**

**“Pretty Stick”**

**Chorus:**

*Stick, stick, stick, pretty stick,  
O, stick, pretty stick  
(Stick, stick, stick, pretty stick,  
O, stick, pretty stick)*

**(Chorus)**

**(x2)**

*We are singing  
We are playing  
Dancing to this rhythm  
That it's called palo*

**(x2)**

**(Chorus)**

**(x2)**

*All the family  
Still here all together  
Singing and dancing  
We are so blessed*

**(Chorus)**

**(x2)**

*January, February  
March, April, and May  
Are the first five months of the year  
They're the first months of the year*

**(Chorus)**

**(x2)**

## Explore the Rhythms in “Palo Bonito”

- Traditional palo music is performed with three drums called palo mayor, chivita, and alcahuete, which are accompanied by a Dominican güira. Each drum plays a specific rhythmic pattern, and other instruments, like tambourines and maracas, may be added depending on the region.
- Using “Palo Bonito” rhythms, learn each of the palo rhythms.
- Play each rhythm using body percussion, classroom instruments, or found objects.
- Divide the class into groups and experiment with layering the rhythmic patterns together while you sing “Palo Bonito.”

The image displays four staves of musical notation, each representing a different instrument's rhythmic pattern in 4/4 time. The instruments are Alcahuete, Chivita, Palo Mayor, and Güira. Each staff begins with a double bar line and a 4/4 time signature. The notation uses various note values and rests to represent the specific rhythms of each instrument. A vertical line divides the notation into two measures, and a final double bar line marks the end of the piece.

- **Go Deeper:** Improvise your own rhythms and add to the rhythmic layers as you sing “Palo Bonito.”

**Creative Extension: Improvise Your Own Lyrics in “Palo Bonito”**

- Palo is an important part of many community celebrations across the Dominican Republic, including birthdays, funerals, and religious ceremonies.
- As a part of the palo celebration, different communities may improvise and add their own lyrics to a palo song to describe the celebration.
- As a class, discuss some important celebrations in your community.
- Then, improvise rhyming lyrics, adding a unique verse to “Palo Bonito” that describes your celebration.
  - Guide students to improvise a new verse that is four lines long.
  - Lines one and three should have the same number of syllables and end in a rhyming pair.
  - Lines two and four should have the same number of syllables and end in a different rhyming pair.

**Creative Extension: Instrument Demonstration**

Using the activity [Instruments of Dominican Roots Music](#), students will learn about the instruments used in Dominican roots music.

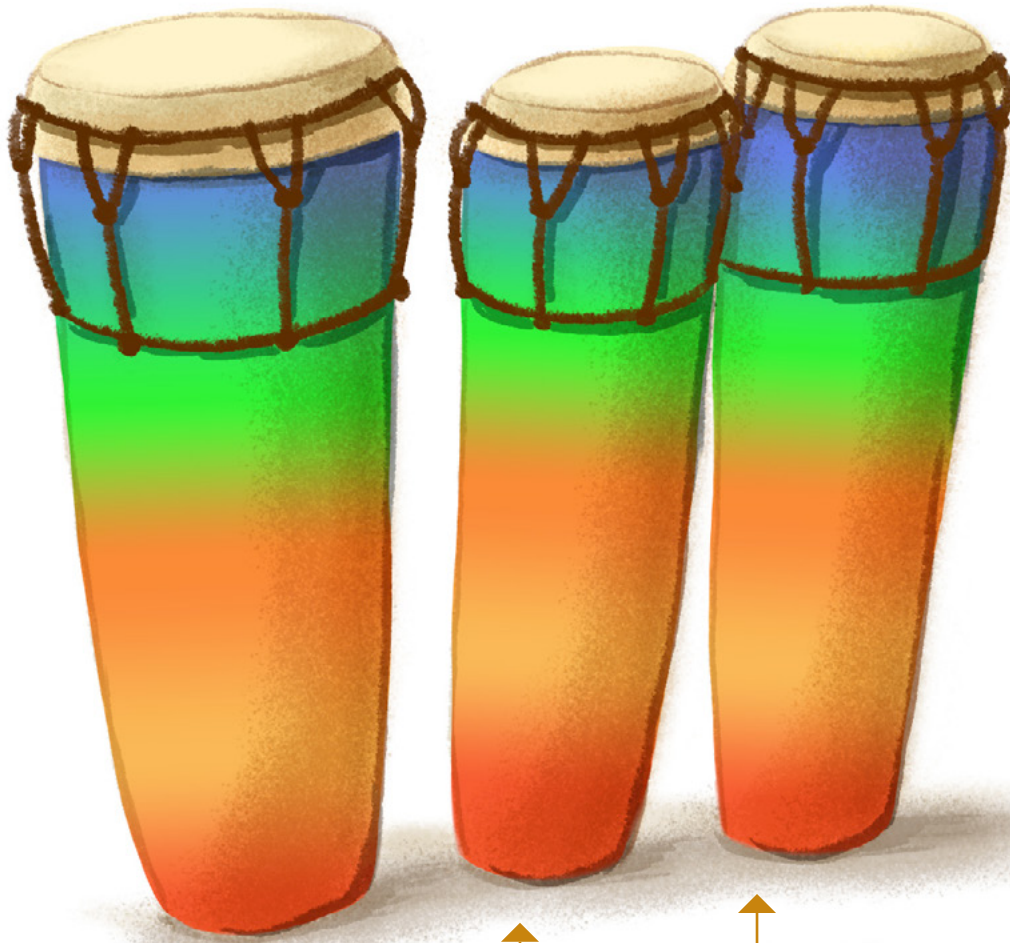
- Three drums are accompanied by a güira and other regional instruments like a tambourine and maracas.
- Use [Palo Mayor demonstration](#), [Chivita demonstration](#), [Alcahuete demonstration](#), [Güira demonstration](#), [Tambourine demonstration](#), and [Maraca demonstration](#) to listen to examples of each instrument.

**Musical Word Wall**

Add the words *call and response*, *improvisation*, and *palo*, to the Musical Word Wall.

# Instruments of Dominican Roots Music

Traditional palo includes a variety of percussion instruments.



**Palo Mayor**

**Alcahuete**

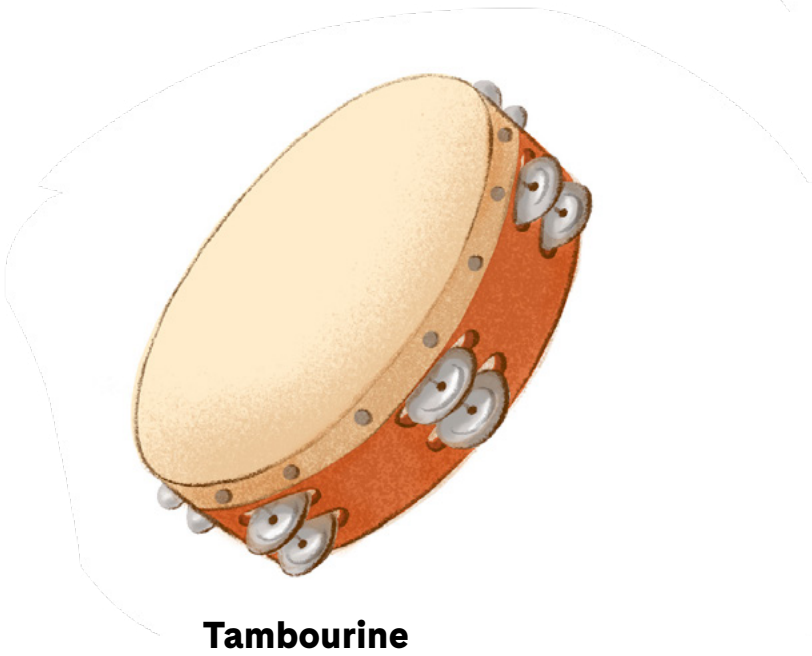
**Chivita**



**Maracas**



**Güira**



**Tambourine**

# Lesson 2: Learning “Kinkode”

**Aim:** What are some distinctive rhythms in Dominican roots music?

**Summary:** Students will learn to sing “Kinkode,” and will discover the Congo del Espíritu Santo style of music, rhythms, and dance.

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

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

**Vocabulary:** congos, rhythm, steady beat

“Kinkode” is a congos song from La Cofradía de los Congos del Espíritu Santo de Villa Mella (The Brotherhood of the Congos of the Holy Spirit of Villa Mella). The Cofradía, which today includes all genders, plays music for religious ceremonies and funerals in the region of Villa Mella. Congos developed in the 17th century by enslaved Africans in Villa Mella, and it is one of the oldest musical styles in the Dominican Republic. Inspired by West African dance and spiritual chants, the Cofradía musicians accompany the congos with congos (hand drums that give the style its name), a canoíta (a hollowed stick in the shape of a canoe and played like the clave), and maracas. In 2001, the United Nations Educational, Scientific, and Cultural Organization (UNESCO) declared La Cofradía de los Congos del Espíritu Santo de Villa Mella a heritage masterpiece.

## Sing “Kinkode”

- Listen to “Kinkode” to hear the full song.
- Learn the lyrics to the chorus using “Kinkode” chorus and pronunciation.
- Sing the chorus.

The musical score is written in 4/4 time with a key signature of two flats (Bb and Eb). It consists of four staves:

- Solista:** The first staff. Lyrics: "Oh \_\_\_\_\_ ki kon dea" followed by a rest, then "Oh \_\_\_ Ki kon dea ma ma \_\_\_".
- Coro:** The second staff. Lyrics: "(oh \_\_\_ oh \_\_\_ oh \_\_\_ eh ah )" followed by a rest, then "(oh \_\_\_)".
- S:** The third staff. Lyrics: "Oh \_\_\_\_\_ ki kon dea pa pa \_\_\_" followed by a rest, then "ah \_\_\_ Oh".
- C:** The fourth staff. Lyrics: "\_\_\_ oh \_\_\_ eh \_\_\_ ah)" followed by a rest, then "(oh \_\_\_ oh \_\_\_ eh \_\_\_ ah)".

**“Kinkode”**

**Chorus:**

Oh kikondea (oh oh oh eh eh ah)  
 Oh kikondea mama (oh oh oh eh ah)  
 Oh kikondea papa (oh oh oh eh ah)

Oh que te quiero ver (oh oh oh eh ah)  
 Oh hasta el amanecer (oh oh oh eh ah)  
 Oh oh dejate llevar (oh oh oh eh ah)  
 Oh oh ola de la mar (oh oh oh eh ah)

**(Chorus)**

Oh que bonito baila (oh oh oh eh ah)  
 Oh hasta por la mañana (oh oh oh eh ah)  
 Oh oh ola de la mar (oh oh oh eh ah)  
 Oh oh para navegar (oh oh oh eh ah)

**(Chorus)**

Oh yo te quiero ver (oh oh oh eh ah)  
 Oh hasta el amanecer (oh oh oh eh ah)  
 Oh espíritu santo eh (oh oh oh eh ah)  
 Oh oh yo te quiero ver (oh oh oh eh ah)

**(Chorus)**

Oh oh déjate llevar (oh oh oh eh ah)  
 Oh oh ola de la mar (oh oh oh eh ah)

**(Chorus)**

Oh que bonito baila (oh oh oh eh ah)  
 Oh hasta por la mañana (oh oh oh eh ah)

**(Chorus)**

Oh que yo te quiero ver (oh oh oh eh ah)  
 Oh hasta el amanecer (oh oh oh eh ah)

Ay Juana, ay Juana polo, ay Juana polo ven,  
 Ay Casimiro ven, ay Don sixto e',  
 Ay Petronila ven, ay Cundengo ven

Ay Juana, ay ola ola e', ay ola ola e',  
 Ay ola de la mar, ay para navegar,  
 ay que bonito baila  
 Ay dejate llevar, hasta por la mañana  
 Y que te quiero ver, hasta el amanecer

**(Repeat last two verses.)**

\*Kikonde includes untranslatable chant syllables.

**“Kikonde”\***

*Oh I want to see you (oh oh oh eh ah)  
 Oh until the sun rises (oh oh oh eh ah)  
 Oh oh let yourself go (oh oh oh eh ah)  
 Oh oh wave of the sea (oh oh oh eh ah)*

*Oh how beautiful she dances (oh oh oh eh ah)  
 Oh until the morning (oh oh oh eh ah)  
 Oh oh wave of the sea (oh oh oh eh ah)  
 Oh oh to sail the sea (oh oh oh eh ah)*

*Oh I want to see you (oh oh oh eh ah)  
 Oh until the sun rises (oh oh oh eh ah)  
 Oh holy spirit (oh oh oh eh ah)  
 Oh I want to see you (oh oh oh eh ah)*

*Oh oh let yourself go (oh oh oh eh ah)  
 Oh oh wave of the sea (oh oh oh eh ah)*

*Oh how beautiful she dances (oh oh oh eh ah)  
 Oh until the morning (oh oh oh eh ah)*

*Oh I want to see you (oh oh oh eh ah)  
 Oh until the sun rises (oh oh oh eh ah)*

*Ay Juana, ay wave wave e', ay wave wave e'  
 Ay wave of the sea, ay wave to sail the sea  
 Ay how beautiful she dances  
 Ay let yourself go, ay until the morning  
 I want to see you, until the sun rises*

## Explore Call and Response in “Kinkode”

- One of the distinctive features of congos is call and response singing and chanting.
- The leader sings or chants a phrase and the other members of the Cofradía respond.
- Listen to the call and response section using “Kinkode” call and response, and then practice singing the call as a class.
- Divide your class into two groups to sing the call and response. Let each group take turns being the leader.

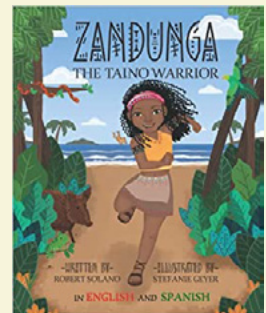
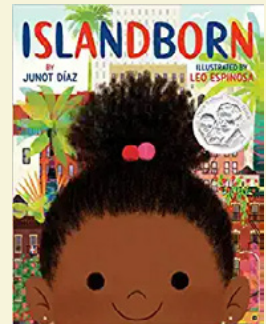
## Explore Steady Beat and Rhythm in “Kinkode”

- According to legend, Los Congos de Villa Mella originated when the Holy Spirit (in the form of a dove) delivered percussion instruments to the members of the Cofradía at the community parish. It is believed that by performing rhythms on these instruments, one can reach heaven.
- The rituals and celebrations of the Cofradía continue to be rooted in these percussion instruments and their rhythms. The rhythmic performances serve to bring everyone into the celebration.
- In “Kinkode” there are three basic rhythms. The steady beat is performed on the maracas, a clave rhythm is performed on the canoíta, and the third rhythm is performed on the congos (the hand drums), which vary in size.
- Listen to these rhythms using “Kinkode” rhythm and practice clapping or tapping along.

### Literacy Extension: Island Born and Zandunga: The Taíno Warrior

In *Island Born* by Junot Díaz, when young students were asked to draw a picture of where their families emigrated from, all the kids were excited, except for Lola. She left the island where she was born when she was just a baby, but with the help of her family and friends, and their memories, Lola’s imagination takes her on an extraordinary journey back to the island.

*Zandunga: The Taíno Warrior* by Robert Solano follows Zandunga on her quest to become a Taíno warrior. The story asks the questions: Will Zandunga quit when she is faced with difficult challenges? Or will she find creative ways to learn the warrior spirit?



## Musical Word Wall

Add the words *congos*, *rhythm*, and *steady beat* to the Musical Word Wall.



# Semester 1

### Review the three artists and their music.

- Look at the [Musical Explorers Around the World Map](#) and have students find the countries or regions represented on the map.
  - *What do you remember about the artists and their music?*
- Listen to each song.
- Brainstorm with students about how to be active listeners, enthusiastic performers, and successful audience members during the concert.

### Prepare for surprise songs.

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

### Get ready for your concert using the activity [It's Concert Time](#).

- **Note:** If you are attending the concert in person, you can help students prepare for their visit with [Welcome to Carnegie Hall's Zankel Hall!](#) (on SG 38–39).

## After the Concert


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

# It's Concert Time!


Circle things you **will** do while you watch the concert. Put an "X" through things you **won't** do during the concert.

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


**Sleep**



**Dance**



**Run**



**Have fun!**

**Get bored**

**Open your ears**

**Cheer!**


**Sing!**



**Move**

**Talk during the music**

**Laugh**




**Follow directions**


**Watch how the musicians play and sing**

**Listen to the performers**

**Eat popcorn**



**Clap**



# What Did You See and Hear in the Concert?

Draw pictures of your concert experience below.





# Bluegrass with Michael

## Tradition and Artist Overview

Bluegrass is a style of American roots music that dates back to the 1700s, when English, Scottish, and Welsh immigrants settled in Appalachia, and brought with them ballads (unaccompanied narrative songs) and reels (dance tunes accompanied by a fiddle). These came together with Black American traditions—first the banjo, which came from West Africa, then elements of blues, and later jazz and gospel. Bluegrass is an acoustic country style rather than an urban one. Bluegrass pioneer Bill Monroe described it as: “Scottish bagpipes and ol’ time fiddlin’. It’s Methodist and holiness and Baptist. It’s blues and jazz, and it has a high lonesome sound.” The classic bluegrass band includes banjo, fiddle (violin), guitar, mandolin, and bass. As in jazz, the instrumentalists take turns playing the melody and improvising around it as the rest of the band accompanies them.

Michael was born in Atlanta, Georgia where he grew up, he says, “in the grand tradition of staying up late, singing real loud, and playing music with my parents.” Although he’s since moved north, he says that the humid South remains in his heart and sinus cavities.

## Resources for Teachers

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

### Listening

- Visit [michaeldaves.com](https://michaeldaves.com) to hear more of Michael’s music.
- *Bill Monroe and the Bluegrass Boys: Live Recordings 1956–1969: Off the Record Volume 1*, Smithsonian Folkways
- *Bill Monroe and Doc Watson: Live Duet Recordings 1963–1980: Off the Record Volume 2*, Smithsonian Folkways

### Video

- *Béla Fleck: Throw Down Your Heart*, Sascha Paladino
- *High Lonesome: The Story of Bluegrass Music*, Rachel Liebling
- *Bill Monroe: Father of Bluegrass Music*, Steve Gebhardt

### Reading

- *Bluegrass: A History*, Neil V. Rosenberg
- *Can’t You Hear Me Callin’?: The Life of Bill Monroe, Father of Bluegrass*, Richard Smith
- *Hidden in the Mix: The African American Presence in Country Music*, edited by Diane Pecknold
- *African Banjo Echoes in Appalachia: A Study of Folk Traditions*, Cecelia Conway
- *Homegrown Music: Discovering Bluegrass*, Stephanie P. Ledgin

### Additional Resources

- Rockwood Music Hall. Michael performs on the second Wednesday of each month.
- Jalopy Theatre and School of Music

# Meet Michael!

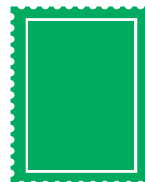


Hello Musical Explorers!

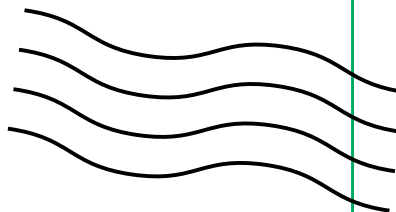
My name is Michael, and I am a singer and guitarist who moved to Brooklyn from down south in Atlanta, Georgia. I grew up playing a style of American music called bluegrass with my parents. Some of the songs my parents taught me have been played for hundreds of years! I can't wait for you to hear my band. You might recognize some of our instruments, like the bass, guitar, and violin (or fiddle as we like to call it), but others, like the banjo and mandolin, might be new to you.

See you at the concert!

Michael



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





Statue of Bill Monroe



Bluegrass Instruments



Michael



Bluegrass Festival in Raleigh

## We asked Michael ...

### What is your favorite memory of listening to bluegrass as a child?

I used to love it when my parents would have music parties and invite all of their musician friends over to jam. There's something special about sitting around in your own house making music with your friends and family. You don't need to always listen to recordings or go to a concert hall to enjoy music—you can also make your own music any time, and share it with friends!

### Who are your favorite bluegrass musicians and why?

My favorite bluegrass musician is Bill Monroe, who people call the “father of bluegrass.” A long time ago, he made up a new style that no one had ever heard before, and then a lot of people wanted to play it, and to this day, still do. I also love Ralph Stanley. He has such a cool voice that sounds about 200 years old.

# Lesson 1: Learning “Uncle Pen”

**Aim:** What is the form of a bluegrass song?

**Summary:** Students learn to sing “Uncle Pen” and use movement to identify the different parts of bluegrass song form.

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

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

**Vocabulary:** banjo, bluegrass, break, chorus, fiddle, mandolin, verse

“Uncle Pen” is a famous bluegrass song written by mandolinist Bill Monroe, who is known as the “father of bluegrass.” Bill Monroe wrote this song as a tribute to his uncle, Pendleton “Pen” Vandiver, who was a fiddler and raised Monroe after his parents died.

## Sing “Uncle Pen”

- Listen to “Uncle Pen.”
- Learn the “Uncle Pen” chorus.

Late in the eve - ning a - bout sun - down High on the hill and a - bove the town Unc - le

Pen played the fid - dle, oh, how it'd ring You could hear it talk, you could hear it \_\_\_ sing



## “Uncle Pen”

O, the people would come from far away  
To dance all night till the break of day  
When the caller hollered, “do-si-do”  
They knew Uncle Pen was ready to go

### **Chorus:**

Late in the evening about sundown  
High on the hill and above the town  
Uncle Pen played the fiddle, oh, how it'd ring  
You could hear it talk, you could hear it sing

Well, he played an old tune he called the “Soldier’s Joy”  
And he played the one he called the “Boston Boy”  
Greatest of all was the “Jennie Lynn”  
To me, that’s where the fiddlin’ begins

### **(Chorus)**

I’ll never forget that mournful day  
When old Uncle Pen was called away  
He hung up his fiddle and he hung up his bow  
And he knew it was time for him to go

### **(Chorus)**

## Explore Form in “Uncle Pen” and Learn about Bluegrass Instruments

- Discuss the four elements of the standard bluegrass song with the students.
  - The introduction is played just by the instruments.
  - The verses tell the story.
  - The chorus is repeated after each verse; it gives you the main idea of the song.
  - The break is the part of the song when the instrumentalists play while the singer takes a break.
- Listen again to “Uncle Pen,” and identify each of the four elements. Then ask the students to raise their hands when they hear the chorus; they can also sing along.

## Move to the Form of “Uncle Pen”

- Ask students to stand in a circle. Choose different movements for each section of the song (e.g., raise your hands during the introduction, walk during each verse, skip during the chorus, and do-si-do with a partner during the instrumental break).
- Ask for a student volunteer to stand in the center of the circle and be the “caller,” the person who calls out each section of the song. At the break, the caller also can call out a new movement (e.g., hop, twirl, clap, flap your arms), or the caller can improvise a dance.

### Creative Extension: Write Lyrics About How Bluegrass Got Its Name

- Bluegrass musicians often write songs that tell stories about people they know or something memorable that happened.
- As a class, write lyrics to a song that tells a story about the day that bluegrass music got its name. Have each student contribute a line; if your students are ready, you can include the A-A-B-B rhyme scheme found in “Uncle Pen.”
- After you finish your story, share the real story of how bluegrass got its name (not nearly as interesting as your students’ story will be): Bluegrass wasn’t officially named until the 1950s; it refers to a kind of grass that grows in Appalachia called Kentucky bluegrass. The grass is not blue!

### Creative Extension: Learn About Bluegrass Instruments

- Listen to the [bluegrass instrument demonstrations](#) for each instrument.
- Ask the students to identify the instrument soloing during each break in “Uncle Pen.”
- You also can ask the students to identify the different instruments as they take their solos during the [bluegrass jam](#).
- Students can make their own bluegrass band on SG 28.

## Musical Word Wall

Add the words *banjo*, *bluegrass*, *break*, *chorus*, *fiddle*, *mandolin*, and *verse* to the Musical Word Wall.

# Make Your Own Bluegrass Band

Here are all the instruments you need to make your very own bluegrass band. Draw a picture of your band with instruments. Don't forget to give your band a name!



**Banjo**



**Fiddle**



**Mandolin**



**Guitar**



**Bass**

My bluegrass band's name is \_\_\_\_\_

## Lesson 2: Learning “In the Pines”

**Aim:** What gives music its expressive qualities?

**Summary:** Students learn “In the Pines” and explore expressive qualities in music.

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

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

**Vocabulary:** emotions, mood, opposites, strong beats, waltz, weak beats

### Sing “In the Pines”

- Listen to “In the Pines.”
- Learn to sing the “In the Pines” chorus.

In the pines, in the pines Where the sun ne-ver shines And you shi-ver when the

cold wind blows Ooh ooh ooh ooh ooh ooh ooh ooh ooh ooh

## “In the Pines”

The longest train I ever saw  
Was 19 coaches long  
The only girl I ever loved  
Is on that train and gone

### **Chorus:**

In the pines, in the pines  
Where the sun never shines  
And you shiver when the cold wind blows

Little girl, little girl, what have I done  
That makes you treat me so?  
You caused me to weep, you caused me to mourn  
You caused me to leave my home

### **(Chorus)**

I asked my captain for the time of day  
He said he threw his watch away  
A long steel rail and a short cross tie  
I'm on my way back home

### **(Chorus)**

## Discover the High Lonesome in “In the Pines”

- “In the Pines” uses an important bluegrass vocal technique called the “high lonesome.” It can be described as a holler or a wail and often has a plaintive and haunting quality.
- Listen again to “In the Pines,” asking students to listen carefully and try to identify the high lonesome.
  - *What part of the song sounds like the high lonesome?*
  - *What does it make you feel? Why do you think there are no words in this section?*
  - *Can you think of other “high lonesome” sounds?*
- Using the “Hoot Owl” warm-up on TG 19, have students create their own high lonesome sounds.

## Explore Expressive Qualities in “Uncle Pen” and “In the Pines”

- Listen to “In the Pines.”
  - *What is the mood of this song?*
  - *How does the music tell us what the mood is? Is it fast or slow? Loud or soft? Bouncy or smooth?*
- Listen to “Uncle Pen.”
  - *What is the mood of this song? Is it the same or different than “In the Pines”?*
  - *How does the music tell us what the mood is? Is it fast or slow? Loud or soft? Bouncy or smooth?*
- Have students choose a different mood for “In the Pines” or “Uncle Pen” and sing the chorus in a way that reflects this mood.
  - *What did you do to create the new mood?*
  - *Was it faster or slower? Louder or softer?*
  - *What else did you change?*
  - *Why did you choose those expressive qualities to show that emotion?*

## Waltz to “In the Pines”

- Explain that “In the Pines” is a waltz, a style of music and dance that is counted in three: Beat 1 is strong, and beats 2 and 3 are weak. In this simplified version of the waltz, the students step down on the strong beat and up on the weak beats (**down**, up, up).
- Ask students to line up in single file in a circle:
  - *Beat 1 (down): Step forward on your right foot and bend your knee as you plant your foot down.*
  - *Beat 2 (up): Bring your left foot to meet your right, stepping on your tiptoes.*
  - *Beat 3 (up): Step on tiptoes in place on your right foot.*
  - *Repeat the three steps, beginning on your left foot.*
- Once students are comfortable with the movement and can do it up to speed, play “In the Pines” again and have them waltz in a circle to the music.
- If they master the waltz moving in a circle, try it paired up.

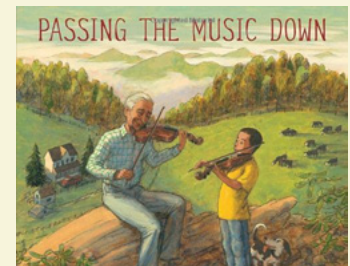
### Creative Extension: Explore Emotions and Opposites Through “In the Pines”

- Read the lyrics of “In the Pines” with the students. Discuss the story and how they might feel when someone in their lives goes away.
  - *What feelings or emotions would you have if someone important to you left for a long time?*
- Write down these emotions on chart paper or on the board (this will be the beginning of the “Emotional Opposites” list).
- Brainstorm opposites for each emotion (e.g., sad/happy, gloomy/funny, serious/silly).
- Have students demonstrate facial expressions to go with each emotion. They can then draw these facial expressions on SG 29.

### Literacy Extension: Barn Dance! and Passing the Music Down

In *Barn Dance!* by Bill Martin Jr. and John Archambault, a boy hears a voice outside his bedroom window, sneaks outside, and follows the voice to the barn. There he finds a barn dance in session! And who do you think is dancing?

In *Passing the Music Down* by Sarah Sullivan, a boy goes to Appalachia to meet an old-time fiddler whose music he loves. There he becomes a fiddler himself and carries on the tradition.

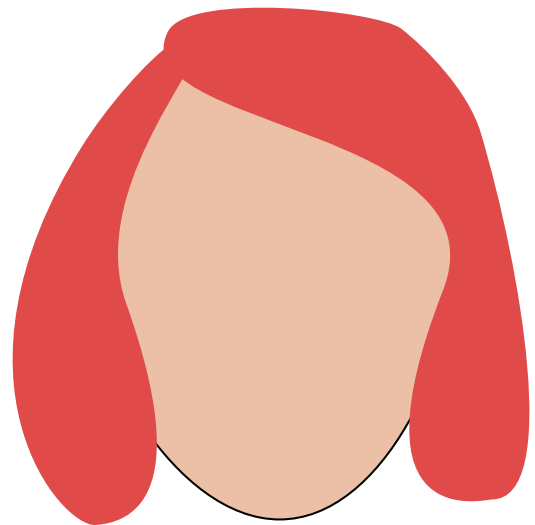
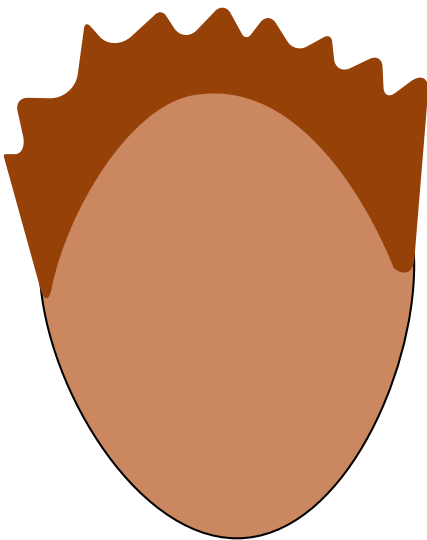
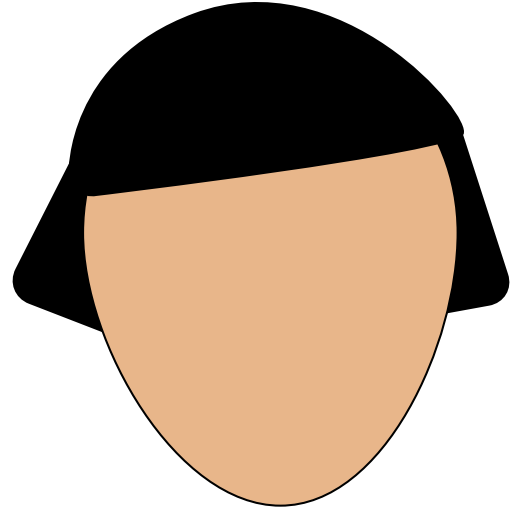
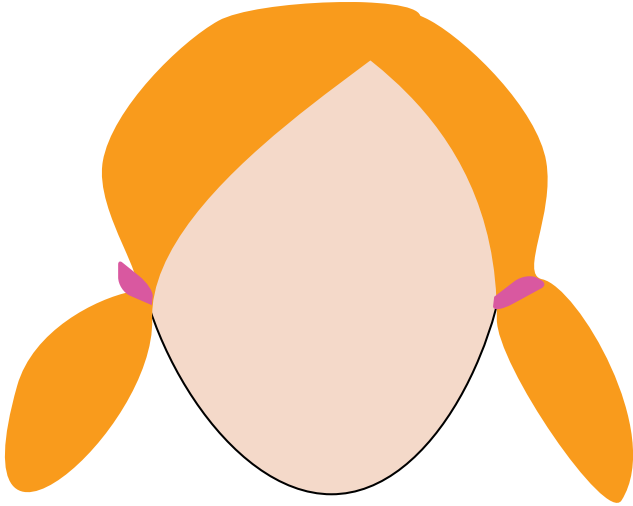


### Musical Word Wall

Review the words, and add the words *emotions*, *mood*, *opposites*, *strong beats*, *waltz*, and *weak beats* to the Musical Word Wall.

# Emotional Opposites

We can feel many emotions when we sing and show these emotions on our faces. On each line, draw an emotion and its opposite. Be sure to write what each emotion is!





# Kenyan Songs with Makobi

## Musical Tradition and Artist Overview

The musical traditions of Kenya are as varied as the East African country itself, which has more than 50 ethnic groups, regional languages, and diverse natural environments. At the edge of the Indian Ocean, Kenya has also drawn musical influences from the Arabian Peninsula, India, and other parts of Africa, Europe, and the Americas. These musical traditions have been passed down orally for generations, along with a variety of instruments and dance. Throughout the country, music has always been used to accompany important rites of passage and celebrations, such as a baby's birth, marriage, funerals, harvest, and religious ceremonies. The Kenyan songs from this unit represent two different traditions from Western Kenya: first, from the Luo community, and second, from the Luyia (Luhya) community.

Makobi is from Nairobi, Kenya and has been surrounded by music since he was born. His mother was an elementary school choir director and his father started the first dedicated music department to training high school teachers at Kagumo Teachers' Training College. His first professional performance was as a member and soloist with the Kenyan Boys Choir, and he sang with them at President Barack Obama's first inauguration. He later co-founded and directed Taifa Mziki (which means "Music Nation"), an all-male vocal ensemble whose repertoire includes arrangements of traditional Kenyan music. Makobi is currently completing a doctorate at Indiana University's Jacobs School of Music, where he has broadened his vocal expertise to include opera and art songs.

## Resources for Teachers

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

### Listening

- Visit [SylvesterMakobi.com](http://SylvesterMakobi.com) to hear more of Makobi's music.
- [Taifa Mziki](#), "Savatia" on *The Kwaya*
- [Taifa Mziki](#), "Kikuyu Folk Song" on *The Kwaya*
- [Kenyan Boys Choir Koblo](#), Live at Global Citizen Festival 2016
- [Ninga Flames](#), "Mwana wa Mberi"

### Videos

- [Ayub Ogada](#), "Koth biro"
- Them Mushrooms, "Jambo Bwana," (performed by Sylvester Makobi and Moses Kisilili Mayabilo)
- [Kenyan Boys Choir at the Obama Inauguration Party](#)
- [Taifa Mziki](#), "Stella" on *The Kwaya*

### Reading

- George W. Senoga-Zake, *Folk Music of Kenya*
- Everett Shiverenje Igbowa, *Thum Nyatiti: A Study on the Transformation of the Bowl Lyre of the Luo People of Kenya*
- Kaskon Mindoti, "The Cultural Marriage Music of the Abaluhya: Song Text as a Mode of Discourse" in *Centering on African Practice in Musical Arts*
- Jean Kidula, *Music in Kenyan Christianity: Logooli Religious Song*
- Eric Walters, *The Matatu*
- Kwame Nyong'o, *A Tasty Maandazi*
- Hellen Atieno Odwar, *Traditional Music Instruments of Kenya: A Resource Book for Teachers and Learners*

### Additional Resources

- [Ayub Ogada](#)
- [Kenyan Boys Choir](#)
- [Swahili Cultural Institute](#)
- [Swahili Village Restaurant in Newark, New Jersey](#)
- [A History of the Nyatiti](#)

# Meet Makobi!

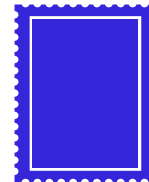


Jambo! (Hello!)

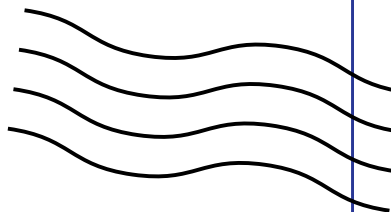
My name is Sylvester Makobi, but my friends call me Makobi! I am from Nairobi, Kenya, and I was born into a musical family. Similar to many Kenyans, I grew up speaking three languages. Kenya has more than 50 different languages, and I learned songs from many of these languages from my family and when I was singing in the Kenyan Boys Choir. I am looking forward to sharing some of the songs with you! A fun fact about me is that I sang and danced with the Kenyan Boys Choir at President Barack Obama's first inauguration.

Asante (Thank you),

Makobi



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





Open Air Market



Coffee Farm



Makobi

## We asked Makobi ...

### Where did you grow up and what language did you speak at home?

Growing up, I moved around the country quite a bit. I attended primary school in Nyeri, went to Kiambu for high school and later Vihiga, then moved to Nairobi (the capital) after graduating. I grew up speaking KiSwahili, Gĩkũyũ, and English at home. In addition to these three languages, I speak some Italian, German, and French.

### What food do you enjoy?

The signature food in my culture is ugali (made from maize meal) and sukuma wiki (kale or collard greens) cooked with onion, tomato, and other spices. Sukuma wiki literally means “push the week” because it is an affordable meal for most Kenyan families. Most people have it with a protein which can be beef, fish, or chicken. I love it with fish.

### How did you become a musician?

Being from a musical family, there was music almost every evening. Before I even started speaking, I was surrounded by music. My family would sing in the evenings, after dinner, and my mother was even a choir director at an elementary school. When I was around seven, my mother was singing in the church choir for a wedding. I remember going up to the loft and starting to sing along. My first instruments were the conga drums, which I learned by observing my elder brother play in church. I now play nyatiti (medium-sized, eight-stringed lyre), ohangla drums, kīgamba (leg rattle), chivoti (bamboo flute), obokano (large-sized, eight-stringed lyre), and intermediate piano. Performing music from Kenya keeps me connected with my culture, and it exposes me to various languages!

# Lesson 1: Learning “Koth Biro”

**Aim:** How are melodic layers used to reimagine a traditional Kenyan song?

**Summary:** Students will learn to sing “Koth Biro,” explore musical layers, and discover the nyatiti.

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

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

**Vocabulary:** Dholuo, harmony, melody, nyatiti, ostinato

Sung in Dholuo, the language of the Luo people of Western Kenya, “Koth Biro” is one of the most well known songs by legendary Kenyan musician Ayub Ogada. The title means “The Rain Is Coming.” Ogada composed “Koth Biro” by reimagining traditional Kenyan melodies and rhythms, and then accompanied it with his signature instrument, the nyatiti. Repeating the chorus reminds children to listen to their parents. “Koth Biro” has received widespread recognition through its popularity in film and television soundtracks and was even featured at the 2016 Rio Olympics opening ceremony.

## Sing “Koth Biro”

- Listen to “Koth Biro” to hear the song.
- Learn the lyrics and primary melody using “Koth Biro” melody and “Koth Biro” pronunciation.
- Use “Koth Biro” to sing the full song.

### Chorus 1

Haa \_\_\_ ha - ye \_\_\_ ha - ye \_\_\_ ha - ye \_\_\_ ha - ye \_\_\_ ha - ye \_\_\_

### Chorus 2

A - u - ma bu' wi - nja? \_\_\_ Koth bi - ro, \_\_\_ Kel u - ru dhok e da - la! \_\_\_

## “Koth Biro”

Haa haye haye haye haye haye haye  
Haa haye haye haye haye haye haye

Auma bu'winja?  
Koth biro,  
Kel uru dhok e dala!

Haa haye haye haye haye haye haye  
Haa haye haye haye haye haye haye

Auma bu'winja?  
Koth biro,  
Kel uru dhok e dala!

Yaye nyithindo gi!  
Un koro un utimoru nade?  
Koth biro,  
Kel uru dhok e dala!

## “The Rain Is Coming”

*Haa haye haye haye haye haye haye  
Haa haye haye haye haye haye haye*

*Auma, do you hear me?  
The rain is coming,  
Return our cattle home!*

*Haa haye haye haye haye haye haye  
Haa haye haye haye haye haye haye*

*Auma, do you hear me?  
The rain is coming,  
Return our cattle home!*

*Oh, these children!  
What is it that you think you do?  
The rain is coming,  
Return our cattle home!*

## Explore the Lyrics of “Koth Biro”

- Discuss the lyrics of the song.
  - “Koth Biro” is about parents calling to their children to help bring in the cattle from the coming rainstorm.
  - In the Luo community, farming and cattle are part of its livelihood and everyone must help to take care of the community.
  - Do you think the children listened to their parents?
  - How do you help in your home or community?
  - Why is it important for everyone to contribute?
- Notice that the refrain uses a simple repeating call of “Haa haye,” representing the parents calling their children in from the rain.
  - What phrase or sound does your family use to get your attention?
  - Do you always listen?



# Explore the Nyatiti

The nyatiti, a five- to eight-stringed plucked lyre, is a classical instrument prominently played by the Luo people of Western Kenya, Tanzania, and Uganda. The nyatiti can also be found in various sizes and forms in countries along the Nile River Valley. It is about two- to three-feet long with a bowl-shaped, carved wooden resonator covered in cow skin. Ayub Ogada, composer of “Koth Biro” and a nyatiti legend, noted, “We Luos are fishermen. So, we made an instrument from fishing wire.” Early versions of this instrument date back almost 5,000 years!



## Lesson 2: Learning “Mwana wa Mbeli”

**Aim:** How does a community celebrate through song?

**Summary:** Students will learn to sing “Mwana wa Mbeli,” discover traditional Kenyan rhythms and dance, and explore important elements of community celebration.

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

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

**Vocabulary:** call and response, isukuti

“Mwana wa Mbeli” was traditionally performed during the celebration of the “firstborn” of a family, a source of pride and joy in many Kenyan communities. It marks the excitement of a new child in the family, but also the blessing that child brings to the society. In modern times, anyone can be celebrated through this song, as it is performed on many happy occasions, including graduations and weddings. The melody is repeated, but is slightly different each time. It is usually performed through call and response, accompanied by isukuti (also sometimes spelled “isikuti”) rhythms, and with traditional dance movements. The celebration may be improvised during the “call” and the response is always the same.

### Sing “Mwana wa Mbeli”

- Listen to “Mwana wa Mbeli” to hear the full song.
- Learn the lyrics to the song using “Mwana wa Mbeli” song and “Mwana wa Mbeli” pronunciation.
- Sing the chorus.

Mwa - na wa-mbe-li, ba-ya - ye\_\_\_\_ Mwa - na wa-mbe-li Ba-ya - ye\_\_\_\_ Mwa -

na wa - mbe - li, ne - shi - kho - ye - lo



**“Mwana wa Mbeli”**

CALL: Mwana wa mbeli, bayaye\*  
RESPONSE: Mwana wa mbeli  
CALL: Bayaye  
RESPONSE: Mwana wa mbeli, ne shikhoyelo

CALL: Leri makura ka mwa kula  
RESPONSE: Mwana wa mbeli  
CALL: khubeshe mwana  
RESPONSE: Mwana wa mbeli, ne shikhoyelo

CALL: [Kaluna]\*\* weru nu Mmwana wa mbeli, bayaye  
RESPONSE: Mwana wa mbeli  
CALL: Nuwundi noho, bayaye  
RESPONSE: Mwana wa mbeli, ne shikhoyelo

CALL: Mwana wa mbeli na khulumakhu\*\*\*  
RESPONSE: Mwana wa mbeli  
CALL: Walula muno  
RESPONSE: Mwana wa mbeli, ne shikhoyelo

**“The Firstborn”**

CALL: *The firstborn [Hey, hey]*  
RESPONSE: *The firstborn*  
CALL: *[Hey, hey]*  
RESPONSE: *The firstborn is a source of pride*

CALL: *Bring the oil that you bought*  
RESPONSE: *The firstborn*  
CALL: *To apply on the child*  
RESPONSE: *The firstborn is a source of pride*

CALL: *Our [instert name]\* is the firstborn*  
RESPONSE: *The firstborn*  
CALL: *Is this the one or is there another one*  
RESPONSE: *The firstborn is a source of pride*

CALL: *The firstborn causes pain*  
RESPONSE: *The firstborn*  
CALL: *Very painful*  
RESPONSE: *The firstborn is a source of pride*

\*Bayaye is a shout to get someone or a crowd’s attention.

\*\*Part of the tradition is calling people’s names into the celebration. Have your students practice singing their own names or names of others in the class during the “call sections.”

\*\*\*Khulumakhu literally means “to bite” and refers to labor pains.

## Explore Call and Response in “Mwana wa Mbeli”

- In music, call and response is a succession of two distinct phrases sung by different individuals or groups, where the second phrase is heard as a direct follow up to the first.
- Listen to the call and response in “Mwana wa Mbeli.”
- Practice listening as the soloist sings the first phrase, and then respond to that call by singing the second phrase.
- Split the class into two groups and have them take turns with one group singing the call and another group singing the response.

Mwa - na wa - mbe - li, ba - ya - ye \_\_\_\_\_ Ba - ya - ye \_\_\_\_\_

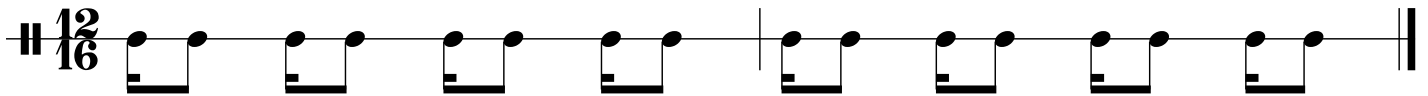
Mwa - na wa - mbe - li Mwa -

na wa - mbe - li, ne - shi - kho - ye - lo

The musical score is written in 12/16 time and consists of three systems. The first system shows a call phrase: 'Mwa - na wa - mbe - li, ba - ya - ye \_\_\_\_\_' followed by a response phrase: 'Ba - ya - ye \_\_\_\_\_'. The second system shows a call phrase: 'Mwa - na wa - mbe - li' followed by a response phrase: 'Mwa -'. The third system shows a call phrase: 'na wa - mbe - li, ne - shi - kho - ye - lo'.

## Learn the Isukuti Rhythms and Dance

- The isukuti (also sometimes spelled isikuti) is a traditional celebratory performance that is practiced among the Luyia people of western Kenya. It is a fast-paced and passionate dance accompanied by drumming and singing.
- The dance derives its name from the drums used in the performance, played in sets of three. Each drum represents a member of the family. The big drum represents the father, the medium drum represents the mother, and the small drum represents the child.
- The small drum, and also a metal ring, play the primary rhythm, as children are considered the “heart of the community.”
- Learn to clap or tap each of the isukuti rhythms using “Mwana wa Mbeli” rhythms.
- Next, learn the movements that accompany the song using the “Mwana wa Mbeli” movement video, which can be found on Makobi’s Artist Resource Page at [carnegiehall.org/MusicalExplorersNYC](http://carnegiehall.org/MusicalExplorersNYC).
- Now, put it all together to create the musical celebration. Divide the class into three groups. Have each group take turns singing the song, clapping or tapping the isukuti rhythms, and performing the dance movements. Have students experiment with creating their own rhythms and movements to add to the celebration.
  - *What is your favorite part of this musical celebration? Why?*
  - *What songs or dances do you use in your community to celebrate a special occasion?*

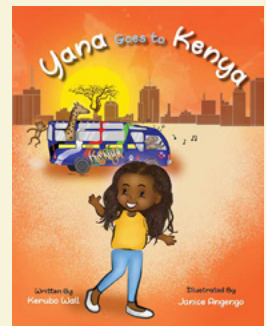


### Creative Extension: Community Celebration

- As a class, discuss the different ways that communities celebrate special occasions.
  - *What are some occasions in your family or community where music, dance, and food play a big role in the celebration? For example, a birthday or holiday.*
  - *Why is this celebration important?*
  - *What is your favorite part of the celebration?*
- Using *Community Celebration*, draw a picture of this celebration honoring the traditions of your own community.

### Literacy Extension: Yana Goes to Kenya and I Love Ugali and Sukuma Wiki

In *Yana Goes to Kenya* by Winnie Kerubo Wall, join Yana and her family as they explore the beauty of Kenya and its incredible landscapes; spanning from the Maasai Mara in the South West, to the sand beaches in the South East.



*I Love Ugali and Sukuma Wiki* by Kwame Nyong'o is set in western Kenya, and follows Akiki, a young Kenyan boy, as he shares his love for ugali and sukuma wiki—his favorite dish. Ugali and sukuma wiki is a cherished food throughout eastern Africa and is the staple dish of maize meal and greens.

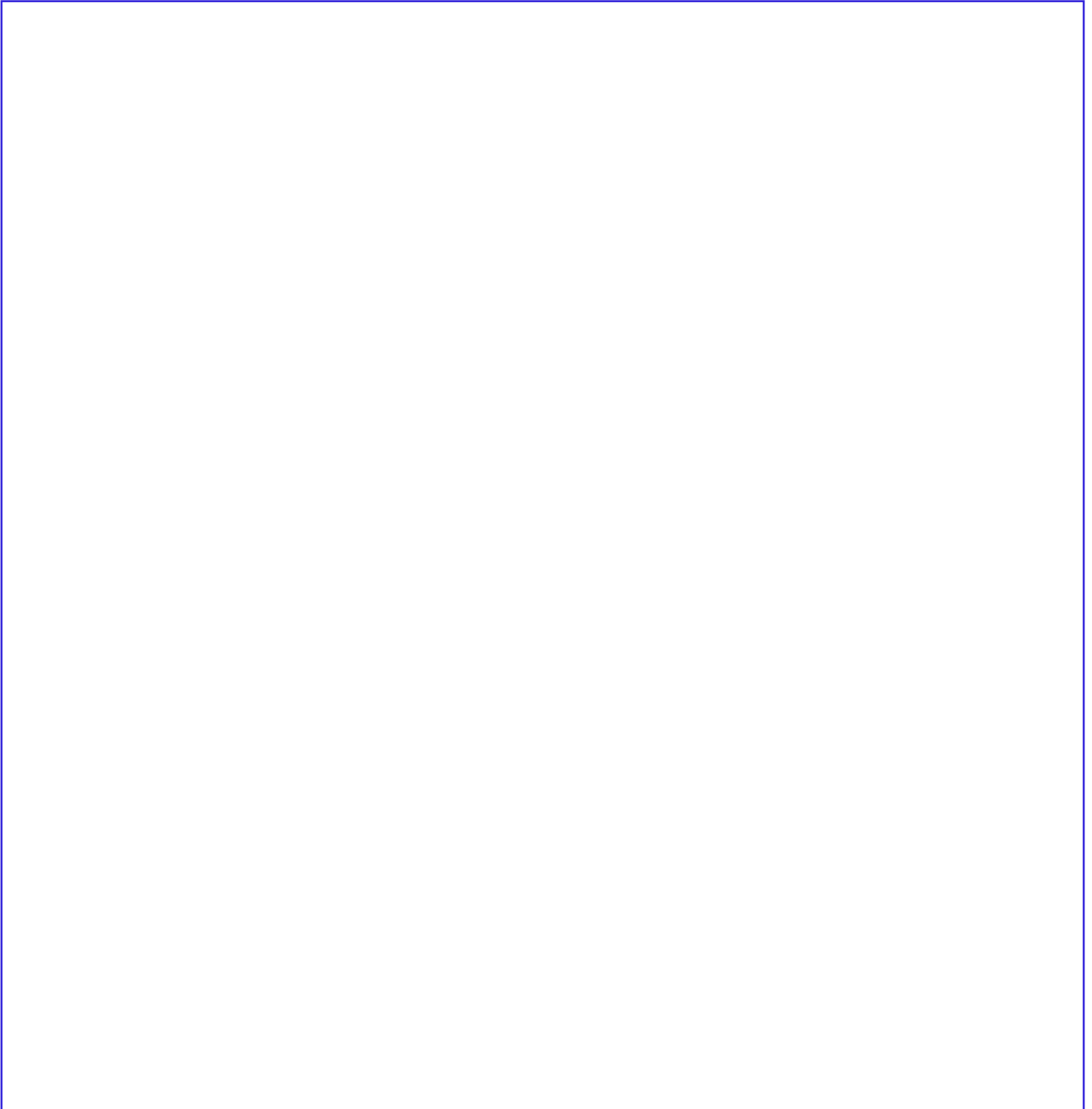


### Musical Word Wall

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

# Community Celebration

In Kenya, communities celebrate special occasions through shared music, dance, and food. In the space, draw a picture of your community celebration. Include important details about the music, food, and dance that you like to share with your family.





# Armenian Folk with Zulal

## Tradition and Artist Overview

In the early 1900s when Armenia was part of the Ottoman Empire, Armenians were devastated by genocide initiated by the government, resulting in the deaths of as many as 1.5 million people. An additional half million Armenians were forced to flee their homeland, spawning the creation of new Armenian communities all over the world. Many of those who came to New York City congregated on Manhattan’s East Side in what came to be known as Little Armenia, and what today is called Murray Hill. While the Armenian community is now scattered throughout the tri-state area, three Armenian churches remain in Little Armenia. The oldest is St. Illuminator’s Armenian Apostolic Cathedral on East 27th Street.

The folk songs sung by the vocal trio Zulal tell stories of traditional village life in Armenia: Girls cast fortunes by moonlight, morning smoke rises from the hearth, young brides weave golden threads through their hair as others spin wool into gossip. These songs were traditionally sung together in unison, accompanied by a single instrument. In the early 1900s, polyphony—multiple voices singing in harmony—began to emerge when the composer, ethnomusicologist, and priest Komitas Vartabed began arranging collected folk songs from Western Armenian villages. Zulal follows in Komitas’s footsteps, reinventing traditional songs by adding new harmonies.

## Resources for Teachers

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

### Listening

- Visit [zulal.org](http://zulal.org) to hear more of Zulal’s music.
- Visit [aradinkjian.com](http://aradinkjian.com) to hear the music of Musical Explorers’s oud player.
- [The Armenian National Musical Treasury](#)

### Video

- “Armenia,” *On the Road*, CNN

### Reading

- “Hampartsoom: Zulal’s Favorite Armenian Holiday”
- *The Talking Fish*, Hovhannes Tumanian

### Additional Resources

- [armeniadiscovery.com/en](http://armeniadiscovery.com/en)
- [zndoog.com](http://zndoog.com)

# Meet Zula!

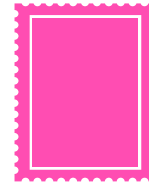


## Parev, Musical Explorers!

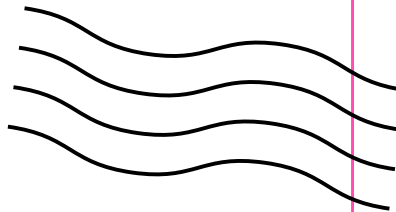
Our names are *Teni, Yeraz, and Anaïs*, and together we make up the vocal trio *Zula*. We are all Armenian, but like many Armenians our families haven't lived in Armenia for two generations: Our parents were born in *Iraq, Kenya, Palestine, and Egypt*, and we three were born here in the US. We connect to our Armenian heritage through the songs that we sing. We're so excited that you'll be learning the songs we love, and can't wait to sing with you at *Carnegie Hall*!

*Ts'desootyoon,*

*Teni, Yeraz, and Anaïs*



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







Teni



Yeraz



Anaïs



Traditional Costumes



Food Market

## We asked Zula ...

### What is your favorite Armenian food?

There is so much delicious Armenian food! Teni loves vospov kufte, which are lentil patties. Yeraz loves mante, which are boat-shaped dumplings cooked in tomato-chicken broth and topped with yogurt and mint. Anaïs loves boreg—buttery pastry triangles filled with cheese.

### Do you have a favorite Armenian holiday?

Our favorite holiday is definitely Hampartsoom, Ascension Day, because it is when young girls perform a wonderful fortune-telling ritual that involves song, dance, and a special jug called a vijag that can become a vessel for magic.

### Did you have a favorite Armenian story growing up?

We all love the story of the talking fish! It is the story of a poor fisherman who saves a fish by throwing it back into the water, and how the fish rewards the fisherman. Ask your teacher to tell you the whole story!

# Lesson 1: Learning “Doni Yar”

**Aim:** How do voices join together to create harmony?

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

**Summary:** Students sing the chorus of “Doni Yar” and explore the use of harmony.

**Vocabulary:** call and response, harmony, melody, ostinato, oud, refrain, unison

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

## Sing “Doni Yar”

- Listen to “Doni Yar.”
- Learn the lyrics with “Doni Yar” pronunciation.
- Learn to sing the “Doni Yar” chorus.
- Explain that the song is structured as a call and response, with the same refrain (or response) used in both the chorus and the verses.
- Divide the class into two groups to sing the chorus. Have one group sing the call, “Doni Yar,” and the other group respond with the refrain, “Hele don, don e yar.” (Students can sing that refrain throughout the song, or only in the chorus.)

Do - ni, do - ni, do - ni yar u He - le don, don e yar

Do - ni, do - ni, do - ni yar u He - le don, don e yar

**“Doni Yar”**

**Chorus:**

Doni, doni, doni yaru  
Hele don, don e yar  
Doni, doni, doni yaru  
Hele don, don e yar

Mer dan hediv dzar salori  
Hele don, don e yar  
Tser dan hediv dzar salori  
Hele don, don e yar

Salor ina chu gulori  
Hele don, don e yar  
Ov vor oodi chu alvori  
Hele don, don e yar

**(Chorus)**

Mer dan hediv dzar mu buntoog  
Tser dan hediv dzar mu buntoog  
Buntoog ina chu gulori  
Ov vor oodi chu halvori

**(Chorus)**

Mer dan hediv dzar khuntsori  
Tser dan hediv dzar khuntsori  
Khuntsor ina chu gulori  
Ov vor oodi chu halvori

**(Chorus)**

Ichnink baghchen kaghink khodig  
Berink turink musra modig  
Desnink vir yarn e khorodig  
Im yar kants kon ne khorodig

**“My Sweetheart from Doni”**

**Chorus:**

*My sweetheart from the village of Doni  
It's a celebration, love  
My sweetheart from the village of Doni  
It's a celebration, love*

*Behind our house is a plum tree  
It's a celebration, love  
Behind your house is a plum tree  
It's a celebration, love*

*When the plum falls, may it not roll away  
It's a celebration, love  
May the person who eats it not grow old  
It's a celebration, love*

**(Chorus)**

*Behind our house is a walnut tree  
Behind your house is a walnut tree  
When the walnut falls, may it not roll too far  
May the person who eats it stay young*

**(Chorus)**

*Behind our house is an apple tree  
Behind your house is an apple tree  
When the apple falls, may it not roll away  
May the person who eats it not grow old*

**(Chorus)**

*We go down to the garden to collect grass  
We brought it and put it by the manger  
Let's see whose sweetheart is cute  
Mine is a treasure, and yours is cute*

## Explore the Lyrics in “Doni Yar”

- There are different ways to use the word “harmony.” In music, harmony means that two or more notes are played together, creating a new kind of sound. When people live together in peace and get along, we also say they live in harmony.
- Read the English translation of the lyrics aloud.
  - *Do you think the neighbors share their fruit with each other?*
  - *Do you think the neighbors care about each other?*
  - *Do you think the neighbors live in harmony?*
  - *What makes for a good neighbor?*
  - *Why do you think the lyrics talk about the fruit falling off the tree instead of someone picking it?*
  - *What do the lyrics mean to you?*

## Discover Harmony in “Doni Yar”

- Listen to “Doni Yar” again, pausing the recording to discuss different elements of the song.
- Notice how all three singers start out singing the melody together, which is called unison.
- Next, listen for the introduction of harmony. Explain that harmony is when two or more notes sound at the same time.
- Explain that all Armenian songs are sung traditionally in unison, but Zulal decided to add harmony and instruments to the songs to make them even richer.
- How does the harmony sound and feel in contrast to the unison?
- Note how the singers start as if they were one voice spread out into different parts, and then they come back together at the end. Notice how they always blend and work well together.

## Create Musical Harmony

- The following exercise may be more appropriate for older or 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. Using the body scale exercise, TG 20, in conjunction with this activity, have students tap the corresponding part of their bodies as they sing their notes.
- Divide the class into two sections. Have one group sing an ostinato, a simple repeated pattern. For example:



- That note will be the first note of the scale, Do; using the body scale exercise, TG 20, have students 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?*
  - *Do the harmonies feel the same or different? How so?*
- 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 with either a voiced 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.*
  - *Which ones sound peaceful? Which ones sound dissonant?*
  - *Are some harder to sing than others? Do you have a favorite harmony, and if so why?*

## Creative Extension: Explore the Oud

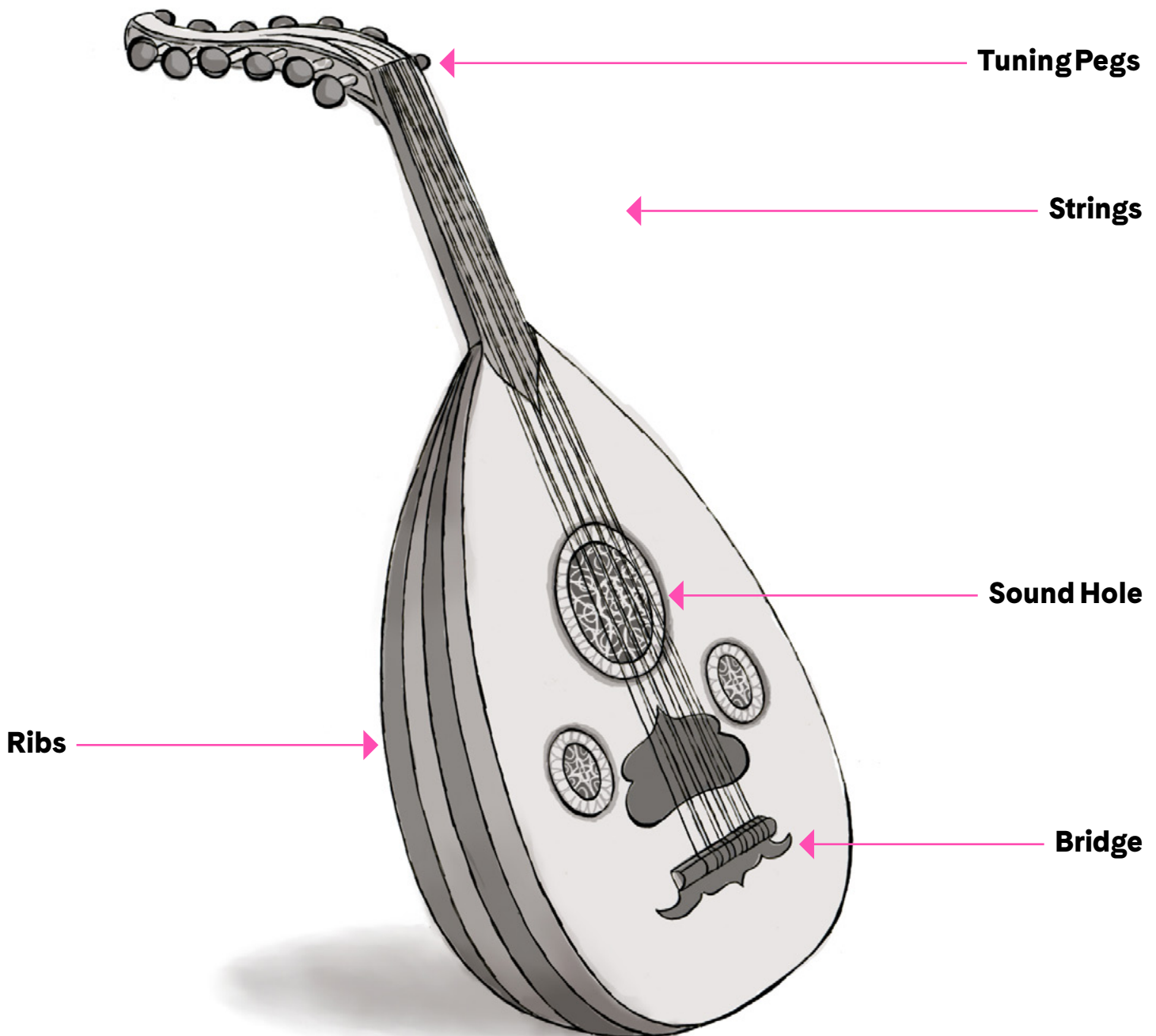
- The oud is one of the signature instruments of Armenian music. The oud is also used in a variety of Middle Eastern and North African music.
- Explore the oud on SG 36, and listen to the [Armenian oud demonstration](#).

## Musical Word Wall

Review the word *refrain*, and add the words *call and response*, *harmony*, *melody*, *ostinato*, *oud*, and *unison* to the Musical Word Wall.

# Explore the Oud

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



# Lesson 2: Learning “Tamzara”

**Aim:** How can body movement help us learn about music with uneven meters?

**Summary:** Students learn the song and dance “Tamzara,” and explore the strong and weak beats in an uneven rhythm.

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

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

**Vocabulary:** measure, meter, strong beats, weak beats

## Sing “Tamzara”

- Listen to “Tamzara.”
- Learn the lyrics with “Tamzara” pronunciation. Use the audio tracks to learn the chorus and countermelody. As a simplified alternative, learn just the countermelody. Then try putting both together.

### Chorus



Tam - za - ra bar bar \_\_\_\_ et \_\_\_\_ sek. Oo \_\_\_\_ ser \_\_\_\_ nit al shar - zhe - tsek.



Tam - za - ra - yin bar \_\_\_\_ er \_\_\_\_ u. Ir \_\_\_\_ ar \_\_\_\_ goo kan yar - er - u.

### Countermelody



Le le le le Tam za ra le \_\_\_\_ le le Tam za ra

**“Tamzara”**

Le le le le, Tamzara  
 Aghchig, dugha gu khagha  
 Asor gusenk Tamzara  
 Aghchig, dugha gu khagha

**Chorus:**

Tamzara bar baretsek  
 Oosernit al sharzhetsek  
 Tamzarayin bareru  
 Irar goo kan yareru

Veri bakhchin dantseru  
 Hop-hop gunen mancheru  
 Oor vor aghchig mu desnen  
 Hon gu dzurren fezeru

**(Chorus)**

Khelkus kulkhes arer a  
 En aghgegan mazeru  
 Tamzarayin varbedu  
 Kughoo, Paloo, Kharpertu

**(Chorus)**

**“Tamzara”**

*Le le le le, Tamzara  
 Girls and boys dance  
 We call this the Tamzara  
 Girls and boys dance*

**Chorus:**

*Dance the Tamzara  
 Move your shoulders  
 In the dances of the Tamzara  
 Sweethearts find each other*

*In the upper pear orchards  
 The boys go “hop-hop”  
 Wherever they see a girl  
 They tip their fezzes\**

**(Chorus)**

*I’ve lost my head over  
 The lovely hair of a girl  
 The masters of the Tamzara  
 Are in Kughoo, Palu, and Kharpert*

**(Chorus)**

\*Fezzes are red felt hats.

**Explore Distinctive Rhythms of “Tamzara”**

- Listen to the simple “Tamzara” **countermelody**, and count out the nine beats in each measure, accenting the strong beats, as follows: **1 2 | 3 4 | 5 6 | 7 8 9**.
- Invite the students to join in the counting.
- For more advanced students, you can explain that the set of nine beats is called a measure, and that 9/8 is the meter of the song. (Students do not have to understand these words to participate in this activity.)
- Explain that the strong and weak beats occur in a surprising, unexpected pattern, giving the music and dance a special feel. Contrast this with the familiar steady beat (e.g., **1 2 3 4**) found in many other songs.
- Using “Tamzara” **chorus with counts (slow)**, count the nine-beat pattern again, this time clapping on beats 7 and 8. Then play the “Tamzara” **chorus with countermelody**, and clap on beats 7 and 8 along with the singers.
- Once the students are comfortable with the pattern, play the full recording and clap together on beats 7 and 8. If the students are ready, try singing along to the chorus while clapping on beats 7 and 8.



## Dance the “Tamzara”

- Visit [carnegiehall.org/MusicalExplorersNYC](https://carnegiehall.org/MusicalExplorersNYC) to find a video of the full dance.



**Beat 1:** Step to the right while waving your arms to the right.



**Beat 3:** Bring your left foot to meet your right foot while waving your arms to the left.



**Beat 5:** Step to the right while waving your arms to the right.



**Beat 7:** Bring your left foot to meet your right. Clap your hands on beat 7 and 8. Hold on beat 9.

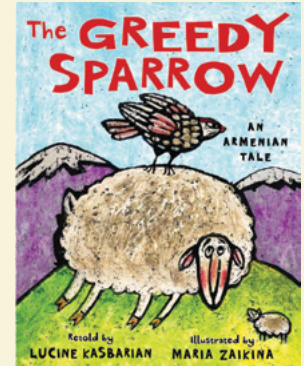
Repeat the steps in the opposite direction.

### Creative Extension: Armenian Bird Letters

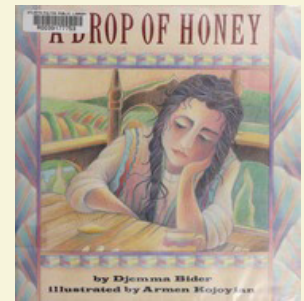
- Armenians have a unique alphabet with 38 letters in it (36 original letters plus two added later on). The alphabet is so beloved in Armenian culture that it's common to find a framed picture of it hanging in Armenian homes.
- There is also a special form of Armenian calligraphy called “turchnakir,” in which the letters are drawn from the shapes of birds; the word turchnakir is a composite of the words “bird” and “letter.” At [carnegiehall.org/MusicalExplorersNYC](https://carnegiehall.org/MusicalExplorersNYC), you can find the full Armenian alphabet written in standard lettering and in turchnakir.
- On [Armenian Bird Letters](#), your students will see how the word “song” is written in Armenian lettering and turchnakir. Then write the word “song” in English, ornamenting the letters with birds.

### Literacy Extension: The Greedy Sparrow and A Drop of Honey

In *The Greedy Sparrow: An Armenian Tale* by Lucine Kasbarian, a greedy sparrow tricks everyone who offers help—and learns that dishonesty and selfishness never pay.



*A Drop of Honey: An Armenian Tale* by Djemma Bider is a charming story of Anayida, who falls asleep and dreams of a trip to the market, that gently reminds us that small quarrels can lead to big troubles.



### Musical Word Wall

Add *measure*, *meter*, *strong beats*, and *weak beats* to the Musical Word Wall.

# Armenian Bird Letters

Armenians have a unique alphabet with 38 letters in it (36 original letters plus two added later on). The Armenian people are so proud of their alphabet that sometimes they draw the letters in the shape of birds. This special writing is called turchnakir. Here's the word "song" in Armenian writing (left) and in turchnakir (right).

Երգ



You can try turchnakir! Write the word "song" or your own words (in English), decorating your letters with birds.





# Semester 2

## Before the Concert

### Review the three artists and their music.

- Look at SG 6–7 and have students find the countries or regions represented on the map.
  - *What do you remember about the artists and their music?*
- Listen to each song.
- Brainstorm with students about how to be active listeners, enthusiastic performers, and successful audience members during the concert.

### Prepare for the surprise songs.

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

### Learn more about Zankel Hall using SG 38–39.

- Note: You can refer back to It's Concert Time!, SG 22, to remind students how they will participate in the concert.

## After the Concert

- Discuss the overall concert experience.
- Discuss the surprise songs.
  - *What surprise songs do you remember?*
  - *What do you remember about these songs? Were they slow or fast, long or short? Was there movement to do? Was there any part that you sang along with?*
  - *Which was your favorite surprise song and why?*
- Reflect on your concert experience by completing the activities on SG 40–41.
- Share your students' reflections by emailing them to [musicaexplorers@carnegiehall.org](mailto:musicaexplorers@carnegiehall.org).

# Welcome to Carnegie Hall's Zankel Hall!

## Meet Steven!

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



## Meet the ushers!

## This is Carnegie Hall.



You'll enter here and go down the escalator.



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

# What Did You See and Hear in the Concert?

Draw pictures of your concert experience below.

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





# Additional Information

Unit	National Standards	NYC Blueprint Standards
Mele Hawai'i	1, 2, 3, 4, 7, 10, 11	1, 2, 3, 4
Iraqi Folk	1, 2, 3, 4, 5, 6, 7, 10, 11	1, 2, 3, 4
Dominican Roots	1, 2, 3, 4, 7, 10, 11	1, 2, 3, 4
Bluegrass	1, 3, 4, 5, 6, 7, 8, 10, 11	1, 2, 3, 4
Kenyan Songs	1, 2, 3, 4, 7, 10, 11	1, 2, 3, 4
Armenian Folk	1, 2, 6, 7, 10, 11	1, 2, 3, 4

## National Core Arts Standards for Music

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

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

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

**Strand 4** Community and Cultural Resources: Students broaden their perspectives by working with professional artists and arts organizations that represent diverse cultural and personal approaches to music, and by seeing performances of widely varied music styles and traditions. Active partnerships that combine school and local community resources with the full range of New York City’s music and cultural institutions create a fertile ground for students’ music learning and creativity.

**Strand 5** Careers and Lifelong Learning: Students consider the range of music and music-related professions as they think about their goals and aspirations, and understand how the various professions support and connect with each other. They carry physical, social, and cognitive skills learned in music, and an ability to appreciate and enjoy participating in music throughout their lives.

## Common Core Capacities

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

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

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

## Acknowledgments

### Recordings

“E Nā Kini,” written by Ernest Kala, arr. by Kalani Pe’a. Performed by Kalani Pe’a, Jonathan Richard Cua, and Wailau Ryder.

“‘Ōpae Ē, ‘Opae Ē” traditional, arr. by Kalani Pe’a. Performed by Kalani Pe’a, Jonathan Richard Cua, and Wailau Ryder.

“Palo Bonito,” written by Ricardo Rico, arr. by Yasser Tejeda. Performed by Yasser Tejeda, Alexander Callender, and Jonathan Troncoso.

“Kinkode” traditional, Performed by Yasser Tejeda, Alexander Callender, and Jonathan Troncoso.

“Koth Biro” by Ayub Ogada, arr. by Sylvester Makobi. Performed by Sylvester Makobi, Gavin Hughes, and John Makau.

“Mwana wa Mbeli” traditional arr. by Sylvester Makobi. Performed by Sylvester Makobi, Gavin Hughes, and John Makau.

“Tal’a Min Beit Abouha,” traditional. Performed by Layth Sidiq, Hadi Eldebek, Zafer Tawil, April Centrone, and John Murchison.

“Uncle Pen,” written by Bill Monroe. Published by BMG Platinum Songs US (BMI) obo Bill Monroe Music, Inc. (BMI). Performed by Michael Daves, Bennett Sullivan, Mike Barnett, Dominick Leslie, and Larry Cook.

“In the Pines,” words and music by Thomas Bryant, Jimmie Davis, and Clayton McMichen. ©1939 by Peer International Corporation. Copyright renewed. This arrangement ©2022 by Peer International Corporation. [International Copyright Secured. All Rights Reserved. Reprinted by permission of Hal Leonard LLC.](#)

“Foag el-Nakhal,” traditional. Performed by Layth Sidiq, Hadi Eldebek, Zafer Tawil, April Centrone, and John Murchison

“Doni Yar,” traditional song arranged by Zulal. Performed by Teni Apelian, Yeraz Markarian, Anaïs Tekerian, and Ara Dinkjian.

“Tamzara,” traditional song arranged by Zulal. Performed by Teni Apelian, Yeraz Markarian, Anaïs Tekerian, and Ara Dinkjian.

## Photos

TG 12: Hand gestures by Anouska Swaray.

TG 16: Kalani publicity photo by Antonio Agosto; Yasser publicity photo by Shervin Lainez; Micahel publicity photo by Wendy George; TG 17: Makobi publicity photo by Stagetime; Layth publicity photo by Amy Fajardo; Zulal publicity photo by Kathi Littwin.

TG 24: Kalani publicity photo by Antonio Agosto; Beautiful Rainbow Falls in Hilo Hawaii Forms Cascading Flows into a Natural Pool and Often Casts Colorful Rainbows When the Sun Position Is Just Right, as Shown Here by Joe Belanger / Shutterstock; TG 25: Hula Dancers in Traditional Attire and Childhood photo courtesy of the artist; Kalani Traditional Attire by Antonio Agosto; Hawaiian Ukuleles for Sale at Market Stall in Waikiki by Molly Marshall / Alamy Stock Photo.

TG 38: Layth publicity photo by Amy Fajardo; Al-Shaheed (Martyr’s Monument), Zawra Park, Baghdad, Iraq, Middle East by robertharding and Michael Runkel / Alamy Stock Photo; TG 39: Layth Sidiq, childhood photo courtesy of the artist; Picture for Monument of Liberty in Baghdad in Iraq, Designed by Sculptor Mohammed Jawad Salim, and Its Located in Center of Baghdad City by rasoul ali / Alamy Stock Photo; Traditional Musical Instruments by Alamy Stock Photo; Iraq, Kurdistan, Erbil, Jalil Khayat Mosque by Jon Arnold Images Ltd / Alamy Stock Photo; Two people Sitting on a Sandbar in the Tigris River in the Kurdish Town of Hasankeyf, in the Southeast Anatolia Region of Turkey by John Zada / Alamy Stock Photo.

TG 44: Oud by Yaser Alamoudi; Qanun by Ozan Yarman; Violin by Somsit; Riqq by Ariadne Barrosa; Ney by Cem Ekiztas.

TG 52: Yasser publicity photo by Shervin Lainez; Santo Domingo, Dominican Republic, circa September 2022 - Run Down Public Market in the Capitol by chris73 / Shutterstock; TG 53: Colonial Zone (Ciudad Colonial), Santo Domingo, Dominican Republic. The Colonial Architectures of the Palacio Consistorial by mauritius images GmbH / Alamy Stock Photo; Traditional Music Group, Old City, Santo Domingo, Dominican Republic by [Little valleys](#) / Alamy Stock Photo.

TG 68: Michael publicity photo by Wendy George; An Old Banjo Rests on a Piece of Green on a Farm Lawn. For the Leisure of the Workers by Tongra Jantaduang / Shutterstock; TG 69 Michael Daves, childhood photo courtesy of the artist; Bands Play Live Music at the 2019 Wide Open Bluegrass Festival in Downtown Raleigh North Carolina by D Guest Smith / Alamy Stock Photo; Bronze Statue of Bill Monroe Who Is Credited for Being the Originator of Bluegrass Music Located Outside of the Ryman Auditorium Nashville Tennessee by domonabikeUSA / Alamy Stock Photo; Trio of Musicians with a Guitar, Banjo, and Contrabass by Roman Zaiets / Shutterstock; TG 73: Banjo by Wayne Rogers; Upright Bass by Patee; Guitar by Route55; Mandolin by Kseniya Bogdanova.

TG 80: Makobi publicity photo by Stagetime; View of the Skyline of Nairobi, Kenya with Uhuru Park in the Foreground by IndustryAndTravel / Alamy Stock Photo; TG 81: Sylvester Makobi childhood photo courtesy of artist; A Coffee Farm at Marua East of Nyeri Kenya East Africa by Images of Africa Photobank / Alamy Stock Photo; Grains on Display in Market in Bungoma Kenya on 1 February 2018 by kevin ouma / Shutterstock.

TG 94; Zulal publicity photo by Kathi Littwin; Cascade Stairs in Armenia Yerevan in Armenia by [Ulf Huebner](#) / Alamy Stock Photo; TG 95: Teni childhood photo courtesy of the artist; Yeraz childhood photo courtesy of the artist; Anaïs childhood photo courtesy of the artist; Armenia, Yerevan, G.U.M. Market, Food Market Hall by Hemis / Alamy Stock Photo; Local People in Traditional Costumes in Yerevan, Armenia by MehmetO / Alamy Stock Photo.

TG 108: L. Steven Taylor publicity photo by Dirty Sugar; Ushers by Jennifer Taylor; TG109: Carnegie Hall by Chris Lee; Escalator by Jennifer Taylor; Zankel Hall by Jeff Goldberg/Esto.

### **Illustrations**

TG 35: *The Story of Hula* illustrated by Carla Golembe

TG 48: *The World Is Not a Rectangle* by Jeanette Winter

TG 62: *Zandunga: The Taíno Warrior* illustrated by Stefanie Geyer

TG 62: *Island Born* illustrated by Leo Espinosa

TG 77: *Barn Dance!* illustrated by Ted Rand; *Passing the Music Down* by Barry Root

TG 90: *Yana Goes to Kenya* illustrated by Janice Angengo

TG 90: *I Love Ugali and Sukuma Wiki* by Kwame Nyong'o

TG 104: *The Greedy Sparrow: An Armenian Tale* illustrated by Maria Zaikina

TG 104: *A Drop of Honey: An Armenian Tale* illustrated by Armen Kojoyian

All other illustrations by Sophie Hogarth.

## **Weill Music Institute**

Joanna Massey, Director, Learning & Engagement Programs

Gina Izzo, Manager, Learning & Engagement Programs

Aileen Chung, Coordinator, Learning & Engagement Programs

## **Audio Production**

Jeff Cook, 2nd Story Sound

Jacob Belser, Indiana University, Jacobs School of Music

Michael Casil, I Vibe Productions

## **Special Thanks**

Special thanks to Sarah Cullen.

## **Additional Contributors**

Michael Daves

Amy Kirkland

Shanna Lesniak-Whitney

Sylvester Makobi

Kalani Pe'a

Layth Sidiq

Yasser Tejeda

Zulal

## **Creative Services**

Eric Lubarsky, Managing Editor, Weill Music Institute

Ephrat Seidenberg, Senior Graphic Designer

## Audio Index

“Carnegie Hall Musical Explorers Song”  
“Carnegie Hall Musical Explorers Song”  
accompaniment

### Mele Hawai‘i with Kalani

“E Nā Kini”  
“E Nā Kini” chorus and pronunciation  
“E Nā Kini” harmony  
“E Nā Kini” rhythm  
“‘Ōpae Ē, ‘Ōpae Ē”  
“‘Ōpae Ē, ‘Ōpae Ē” pronunciation  
“‘Ōpae Ē, ‘Ōpae Ē” melody  
Instrument Demonstration  
Hawaiian Pronunciation

### Iraqi Folk with Layth

“Tal’a Min Beit Abouha”  
“Tal’a Min Beit Abouha” pronunciation  
“Tal’a Min Beit Abouha” refrain  
“Tal’a Min Beit Abouha” chorus  
Maqam Ajam  
Iqa’ Malfuf  
Iraqi oud demonstration  
Qanun demonstration  
Riqq demonstration  
Ney demonstration  
Violin demonstration  
“Foag el-Nakhal”  
“Foag el-Nakhal” pronunciation  
“Foag el-Nakhal” refrain  
Maqam Hijaz  
Iqa’ Maqsum

### Dominican Roots with Yasser

“Palo Bonito”  
“Palo Bonito” pronunciation  
“Palo Bonito” chorus  
“Palo Bonito” instrument demonstration  
“Palo Bonito” rhythms  
“Kinkode”  
“Kinkode” chorus and pronunciation  
“Kinkode” call and response  
“Kinkode” rhythm

### Bluegrass with Michael

“Uncle Pen”  
“Uncle Pen” chorus  
Mandolin demonstration  
Banjo demonstration  
Fiddle demonstration  
Guitar demonstration  
Bluegrass jam  
“In the Pines”  
“In the Pines” chorus

### Kenyan Songs with Makobi

“Koth Biro”  
“Koth Biro” melody and “Koth Biro” pronunciation  
“Koth Biro” ostinato  
“Koth Biro” chorus 1  
“Koth Biro” chorus 2  
“Nyatiti demonstration”  
“Mwana wa Mbeli”  
“Mwana wa Mbeli” pronunciation  
“Mwana wa Mbeli” song  
“Mwana wa Mbeli” call and response  
“Mwana wa Mbeli” rhythms

### Armenian Folk with Zulal

“Doni Yar”  
“Doni Yar” pronunciation  
“Doni Yar” chorus  
Armenian oud demonstration  
“Tamzara”  
“Tamzara” pronunciation  
“Tamzara” chorus  
“Tamzara” chorus with counts (slow)  
“Tamzara” counter melody  
“Tamzara” chorus with counter melody







