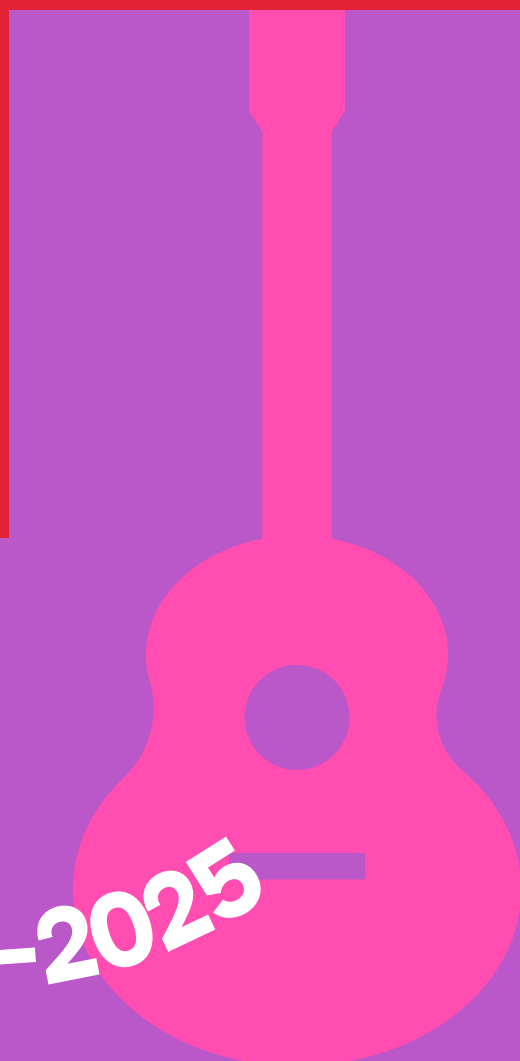
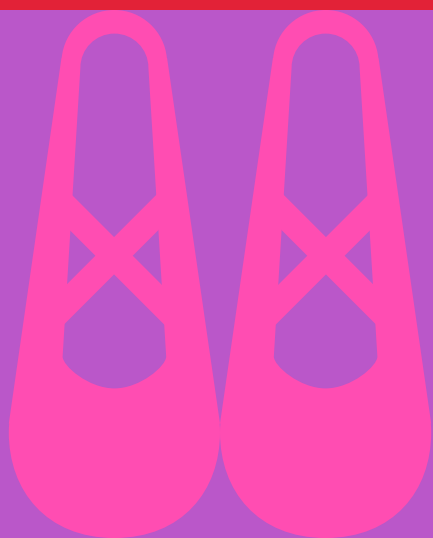


**CARNEGIE HALL**  
Weill Music Institute

# Musical Explorers



**Teacher Guide**

**2024-2025**





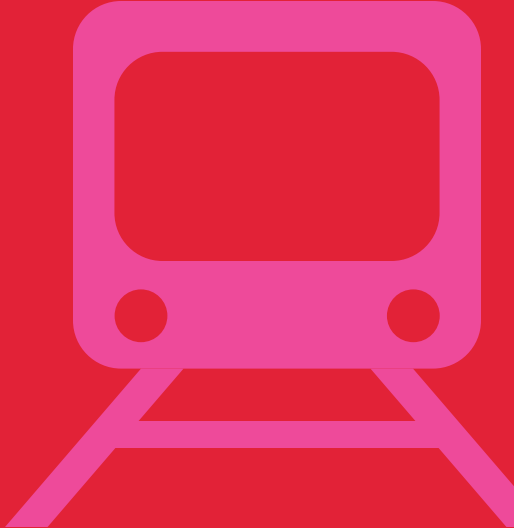
**CARNEGIE HALL**  
Weill Music Institute

# Musical Explorers



**Teacher Guide**

**2024-2025**



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# 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
Haitian Song Traditions with Emeline	23
South African Zulu with Bonggi and Tshidi	35
Southeastern Songs and Social Dances with Martha	51
<b>Concert Experience: Fall</b>	65
<b>Semester 2</b>	69
Zimbabwean Mbira Music with Dr. Tanyaradzwa	69
Son Jarocho with the Villalobos Brothers	81
Georgian Folk with Ilusha	97
<b>Concert Experience: Spring</b>	109
<b>Additional Information</b>	114
National Core Arts Standards for Music and New York City Department of Education Blueprint for Teaching and Learning in Music	114
Common Core Capacities	115
Acknowledgments	115
Audio Index	119

# 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 traditions 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 are 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 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 Program 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 2024



Haitian songstress **Emeline Michel** is internationally acclaimed for fusing pop, jazz, blues, and traditional Haitian rhythms into deeply moving, joyful music delivered through charismatic live shows. A master entertainer, Emeline has shared her message with audiences for more than 20 years, including appearances at the United Nations, Montreal’s International Jazz Festival, and MTV’s *Hope for Haiti Now: A Global Benefit for Earthquake Relief*. Hailed by *The New York Times* as a “diplomat of music” and “the dancing ambassador with a voice serene and warm like the breeze,” she is now based in New York City, where she was awarded a New York City Council Proclamation for outstanding activism in the community.



Singer, songwriter, choreographer, and dancer **Sbondiseni “Bongi” Duma** has been in the cast of *The Lion King* on Broadway for more than 12 years. He was nominated for a 2014–2015 Drama Desk Award for “Best Music in a Play” (*Generations*). He has also worked as a composer, musical director, and choreographer for *The Mighty Zulu Nation* and *Africa Africa*. He performs his own music regularly with his band and with Uzalo, a Brooklyn-based music collective. **Tshidi Manye**, born in Johannesburg, South Africa, made her Broadway debut in *The Lion King* in 2004 and continues to perform regularly in the role of Rafiki. She has starred in the European and Japanese tours of *Sarafina!* and has appeared onstage with Paul Simon, David Byrne, and Hugh Masekela.



**Martha Redbone** is a vocalist, songwriter, composer, and educator, and a 2021 United States Artist Fellow known for her musical explorations that infuse the folk, blues, and gospel from her childhood in coal country Harlan County, Kentucky with the eclectic grit of pre-gentrified Brooklyn. Inheriting the powerful vocal range of her gospel-singing African American father and the resilient spirit of her mother’s multicultural Southeastern Cherokee and Choctaw heritage, Martha broadens the boundaries of American Roots music through dynamic performances with her band for audiences of all ages for more than 20 years. Her songs and storytelling share her experience as a Native and African American woman and mother in the new millennium and speak to social justice, connecting cultures, and celebrating the human spirit. With longtime collaborator Aaron Whitby, she composes for theater and television. Notable recent work includes the 2022 Broadway revival of Ntozake Shange’s *for colored girls who have considered suicide when the rainbow is enuff*, which received the 2020 Drama Desk Award for Outstanding Music in a Play, and her album *The Garden of Love: Songs of William Blake*, which was praised as “a brilliant collision of cultures” (*The New Yorker*). For more information, visit [martharedbone.com](http://martharedbone.com).

## Spring 2025



**Dr. Tanyaradzwa Tawengwa Nzou Mambano** is a Zimbabwean gwenyambira (mbira player), scholar, composer, and singer whose creative practice centers African healing and self-liberation. Tanyaradzwa’s music is grounded in the ancestral Chivanhu canon taught to her by the generations of svikiro (spirit mediums) and n’anga (healers) in her bloodline. Her internationally performed opera *The Dawn of the Rooster* tells stories of her family during Zimbabwe's Chimurenga (Struggle for Liberation) from 1965 to 1980. She is the founder and CEO of MUKA!, an online platform connecting children to African cultures through creativity. She is a former Hodder Fellow at Princeton University and has held artistic residencies at National Sawdust and Castle of Our Skins.



The **Villalobos Brothers** (Ernesto, Alberto, and Luis) have been praised as one of today’s leading contemporary Mexican ensembles. Their original compositions and arrangements masterfully fuse and celebrate the richness of Mexican folk music with the intricate harmonies of jazz and classical music. Earning the 2022 Grammy Award for “Best Latin Jazz Album” for their participation in Arturo O’Farrill’s *Fandango at the Wall in New York*, the three brothers from Veracruz continue to delight audiences throughout the world. They have appeared at historic venues including Carnegie Hall, Lincoln Center, the Apollo Theater, Davies Symphony Hall, and The Ford Theatres. They have performed at acclaimed festivals including globalFEST 2024, BRIC Celebrate Brooklyn!, and the Montreal Jazz Festival, and at such major events as the United Nations 60th Anniversary, the 66th FIFA Congress in Mexico City, and the opening of the Perelman Performing Arts Center in Manhattan.



Singer and guitarist **Ilusha Tsinadze** was born in Soviet-era Georgia, and at the age of eight, he immigrated with his family to the US, where his musical upbringing consisted of rock and improvised music. After studying jazz in college, he returned to the folk music of his homeland, reimagining Georgian traditional songs on banjo and electric guitar. Based in New York City and collaborating with both American and Georgian artists, Ilusha records and performs music that is a true expression of a contemporary multicultural identity. He has released two albums of original interpretations of Georgian folk music and has performed in renowned venues, including the Kennedy Center and Carnegie Hall.

# 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).

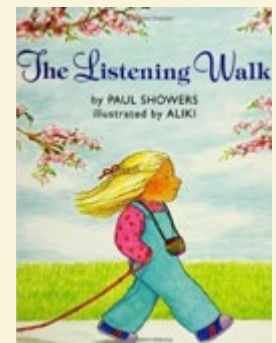
- **Explore the Sounds of Our City**, SG 2, gives your students an opportunity to act as musical detectives outside of the classroom, listening for sounds and music in their everyday lives and recording them in the journal provided.
- **Discover Music in Everyday Objects**, SG 3, highlights common objects 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 unique cultures and locations of each artist and tradition.

## 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*

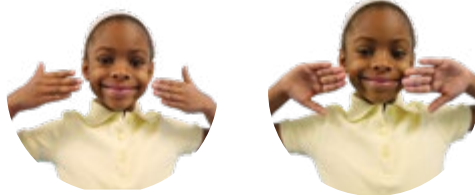
In Paul Showers’s *The Listening Walk*, get immersed in all the sounds around you as you join a girl walking her dog throughout the neighborhood. You may even hear sounds you wouldn’t expect!



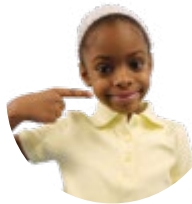
# Carnegie Hall Musical Explorers Song

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?
	on my street going to school



# Discover Music in Everyday Objects

Music is waiting to be found in everyday objects!



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



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





# Create a Postcard

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

**Greetings from ...**

Dear \_\_\_\_\_

\_\_\_\_\_

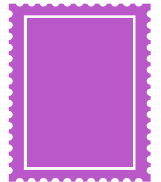
\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

Your friend,

\_\_\_\_\_



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

# Musical Explorers



**Martha**  
Southeastern  
Songs and  
Social Dances

★ New York

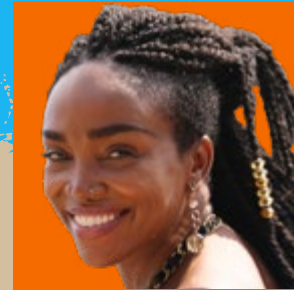
Southeastern  
United States

Mexico

Haiti

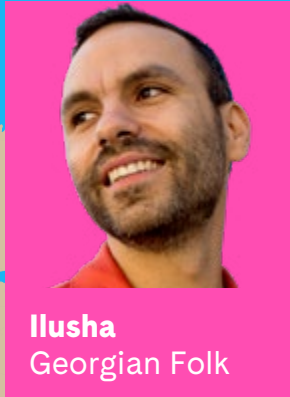


**Villalobos  
Brothers**  
Son Jarocho



**Emeline**  
Haitian Song  
Traditions

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



**Ilusha**  
Georgian Folk

Georgia



**Dr. Tanyaradzwa**  
Zimbabwean  
Mbira Music

Zimbabwe

South Africa



**Bongisi and  
Tshidi**  
South African  
Zulu

# Around the World Map

**Haitian  
Song Traditions**  
Haiti

**Southeastern Songs  
and Social Dances**  
Southeastern  
United States

**Zimbabwean  
Mbira Music**  
Zimbabwe

**Son Jarocho**  
Mexico

**South African Zulu**  
South Africa

**Georgian Folk**  
Georgia

# 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.



# Haitian Song Traditions with Emeline

## Tradition and Artist Overview

Haiti's music reflects the different groups that have lived on the island, melding French, Spanish, African, and indigenous influences. There are many different styles of Haitian music. Perhaps the most popular and culturally significant is *compas*, a complex dance music characterized by the signature *tanbou* beat. These popular traditions grow directly out of Haitian folk traditions, with many folk elements incorporated into contemporary pop music.

Emeline's original music fuses the traditions of her home country with elements of jazz, blues, and R & B, and has lyrics sung in both English and Haitian Creole. She began singing with a gospel choir in Gonaïves, Haiti, where she spent her childhood. After studying at the Detroit Jazz Center, she returned to Haiti where her career blossomed. Now based in New York, Emeline is known as a respected voice for social issues concerning women and children worldwide.

## Resources for Teachers

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

### Listening

- Visit [emeline-michel.com](http://emeline-michel.com) to hear more Haitian songs from Emeline.
- Ti-Coca & Wanga-Nègès, "Gerda"
- Martha Jean-Claude, "Chante Haiti"
- Boukman Eksperyans, "Ke M Pa Sote"
- Beethova Obas, "Rasanble"

### Videos

- *Serenade for Haiti*, Owsley Brown
- *The Agronomist*, Jonathan Demme
- [Rara and Carnival](#)

### Additional Resources

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

# Meet Emeline!

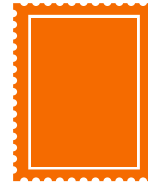


Ahlan, Musical Explorers!

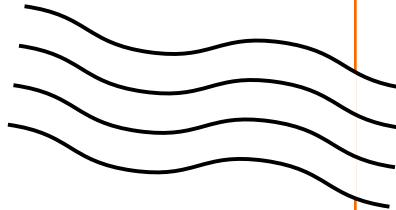
I grew up in Haiti, where music is incorporated into every moment of our day. The beautiful language of my country is called Haitian Creole. When you come to Carnegie Hall, it will be so much fun to experience the songs, dances, and language of my country together. I cannot wait to meet all of you. In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

Your friend,

Emeline



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





Cap-Haitien, Haiti

Emeline

Haitian Landscape

## We asked Emeline ...

### What was your first important musical experience?

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

### What is your favorite story from your childhood?

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

### What is your favorite holiday to celebrate?

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

# Lesson 1: Learning “A.K.I.K.O.”

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

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

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

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

**Vocabulary:** chant, variation

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

## Sing “A.K.I.K.O.”

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

The musical notation shows the chorus of "A.K.I.K.O." in 4/4 time. The melody is written on a treble clef staff with a key signature of one sharp (F#). The notes are quarter notes with the following lyrics: A. K. I. K. O. A. K. I. K. O. There are rests after the first and second "O"s.

**“A.K.I.K.O.”**

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

**Chorus:**

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

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

**(Chorus)**

**Bridge:**

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

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

**(Bridge)**

**(Chorus)**

**(x4)**

**(Bridge)**

**(Chorus)**

**(x8)**

**“A.K.I.K.O.”**

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

**Chorus:**

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

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

**(Chorus)**

**Bridge:**

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

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

**(Bridge)**

**(Chorus)**

**(x4)**

**(Bridge)**

**(Chorus)**

**(x8)**



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

- Through call and response, sing the chorus of “A.K.I.K.O.” Note that it includes just five notes.
- Continue using call and response as you explore the five notes in the melody and some or all of the following tools:
  - Body scale (refer to TG 20)
  - Solfège (sol, do, la, do, sol)
  - Scale degree (5, 8, 6, 8, 5)
- Once the class feels comfortable with the tools above, you can use them to explore variations on the melody. Start by changing one note (e.g., sol, do, do, do, sol) and gradually change more. You can also play with tempo.
- This can become a kind of “Simon Says” game, where you try to stump the class. Invite students to come up and act as the leader.

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

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

Rhythm

step          clap \_\_\_\_          clap          step          clap \_\_\_\_          clap

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

**Creative Extension: The Name Game**

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

**Creative Extension: Poem of Inspiration**

- On SG 10, students will have an opportunity to write an acrostic poem about a friend or family member based upon the letters in that person's name.

**Musical Word Wall**

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

# Write Your Own Poem of Inspiration

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

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## Lesson 2: Learning “Panama Mwen Tombe”

**Aim:** How do steady beat and rhythm work together in Haitian folk music?

**Summary:** Students will learn to sing “Panama Mwen Tombe,” discuss rhythm and beat, and learn about the tanbou drum.

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

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

**Vocabulary:** tanbou

“Panama Mwen Tombe” is a popular folk song in Haiti with lyrics that seem simple and childlike. But the song is actually believed to refer to the unexpected death of former Haitian President Florvil Hyppolite in 1896. Legend has it that while he was on his way to Jacmel to secure the city from attack, his hat fell off, which is a bad omen in Haiti. Ignoring this, he mounted his horse and continued on his way, but before he got there, he had a heart attack, fell off his horse, and died. The song has been reinterpreted many times, reflecting Haiti’s evolving politics and offering a warning to politicians about the desire for too much power.

### Sing “Panama Mwen Tombe”

- Listen to “Panama Mwen Tombe.”
- Learn the lyrics to the chorus using “Panama Mwen Tombe” pronunciation.
- Sing the chorus using “Panama Mwen Tombe” chorus.

Pa - na - ma mwen tom - be Pa - na - ma mwen tom - be

Pa-na-ma mwen tom - be sa ki dè yè ran-ma-se li pou mwen mwen



### Creative Extension: Explore the Tanbou Drum

- The tanbou drum is the national instrument of Haiti. The body of the drum is made from wood. The head of the drum is made from an animal skin, usually from a cow or goat. The tanbou drum is played with your hands. A variety of sounds can be produced depending on what part of the hand is used, and what part of the drumhead is played.
- Explain that the tanbou drum plays the traditional compas rhythms that propel the compas dance.
- Use the activity on SG 11 to explore the tanbou drum.

### Creative Extension: Explore Superstitions

In “Panama Mwen Tombe,” the president’s hat falls to the ground. In Haiti, that is considered a bad omen. Discuss other things that some people believe bring bad luck.

- Breaking a mirror
- Opening an umbrella indoors
- Walking under a ladder
  - *Why do you think these things are thought to bring bad luck?*
  - *Do you believe they truly bring bad luck? Why or why not?*

Invite your students to bring this topic home to discuss with their families and learn about any beliefs specific to their cultures. Ask them to share what they learned with the class. Notice how different cultures have different beliefs, and why they may differ.

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

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

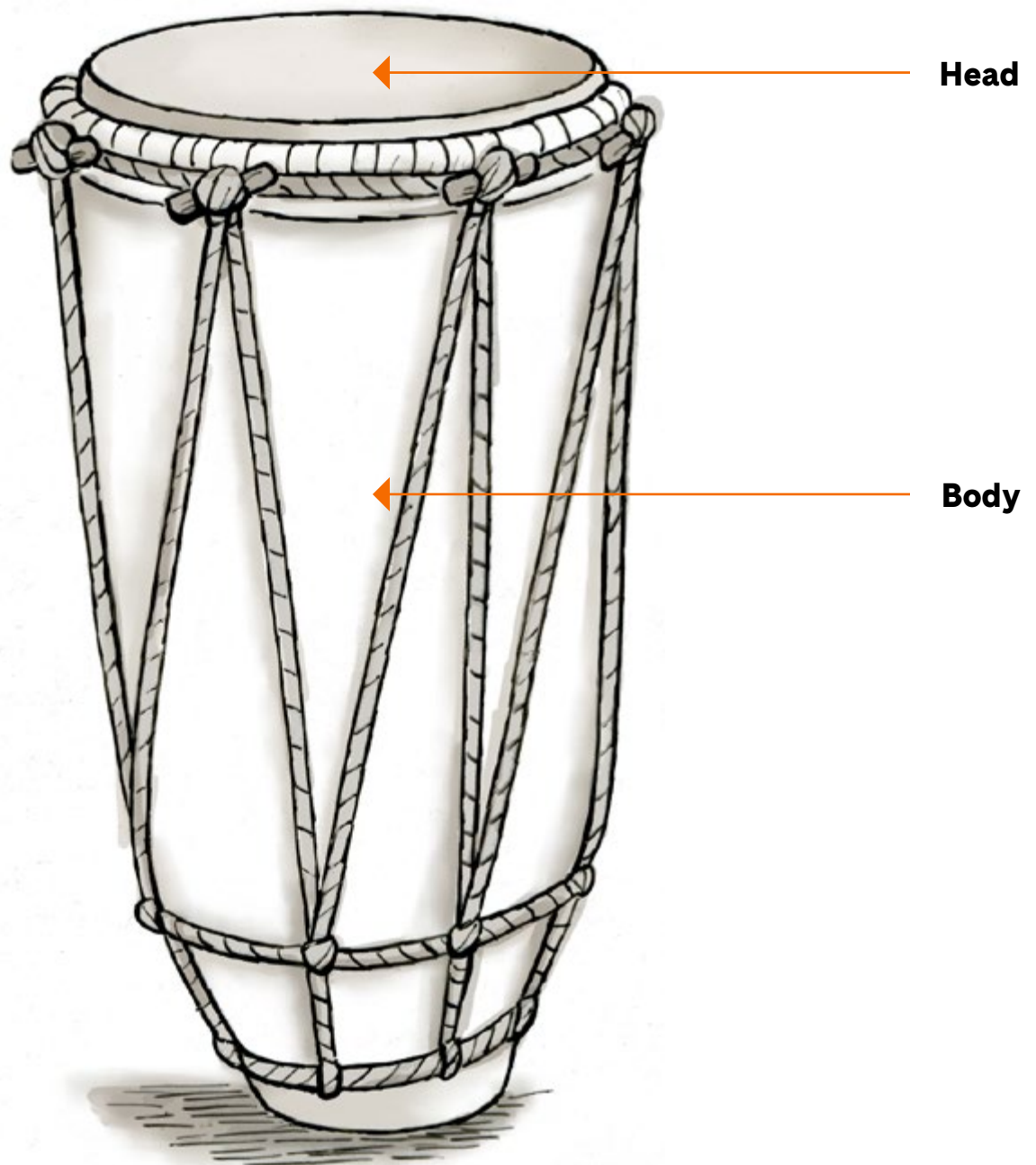


## Musical Word Wall

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

# Explore the Tanbou Drum

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



# South African Zulu with Bonggi and Tshidi

## Tradition and Artist Overview

Zulu is a predominant culture in South Africa, the home of 10–11 million Zulu people. The music played by Sbongiseni “Bonggi” Duma and Tshidi Manye combines deeply rooted Zulu traditions with more contemporary Zulu styles—all of which hinge on harmony. In many African traditions, melodies are sung in unison; in Zulu music, however, harmony emerges naturally whenever people sing together. One of the first popular South African songs to incorporate this harmonic tradition was “Mbube” (“Lion”), recorded by Solomon Linda in 1939. Linda’s harmonic approach came to be known as mbube. His hit song, first adapted and popularized in the US by Pete Seeger as “Wimoweh” (a mistaken transliteration of uyimbube, meaning, “You are a lion”), further evolved to become “The Lion Sleeps Tonight,” which students might know from *The Lion King*.

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

## Resources for Teachers

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

### Listening

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

### Reading

- *Shaka: The Story of a Zulu King* by Dr. Alex Coutts
- African Folk Tales at [CanTeach.ca](http://CanTeach.ca) provides several traditional Zulu folk tales.

### Videos

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

### Additional Resources

- South African Consulate General, a representative of the South African government in Midtown, Manhattan that lists local events on its website, including concerts, food festivals, etc.
- South African Heritage Day is September 24.
- Scalabrini Institute for Human Mobility in Africa (SIHMA), [sihma.org.za](http://sihma.org.za)

# Meet Bongji and Tshidi!

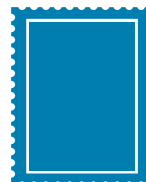


## Sanibonani Musical Explorers!

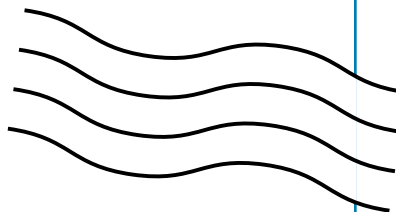
Have you heard of the musical called *The Lion King*? We are both in that show on Broadway! A lot of the music in *The Lion King* is in a South African style called mbube, which means “lion” in Zulu. We both grew up in South Africa where we first learned to sing Zulu songs and even made instruments from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

Sala kahle,

Bongji and Tshidi



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







Ujeqe



South African Flags



African Percussion Instruments

## We asked Bongi and Tshidi ...

### What is your earliest musical memory?

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

### What are some of the foods you ate growing up?

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

### How many languages do you speak?

**Tshidi:** I speak six African languages, plus English.

### What inspires you?

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

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

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

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

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

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

**Vocabulary:** form, lullaby

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

## Sing “Thula Mntwana” / “Nampaya Omame”

- Listen to “Thula Mntwana” / “Nampaya Omame.”
- Explain that the songs are sung in call-and-response style, with a leader calling and the group responding, echoing back the phrase.
- Learn the lyrics using “Thula Mntwana” pronunciation.
- Sing the response to “Thula Mntwana” using “Thula Mntwana” / “Nampaya Omame.”

The image shows two staves of musical notation in G major (one sharp) and 4/4 time. The first staff is for 'Thula Mntwana' and the second is for 'Nampaya Omame'. Both pieces feature first and second endings. The lyrics are written below the notes.

1. Thu-la, thu-la mntwana —thu-la Thu-la mntwana thu-la Thu-la mntwana thu-la. 2. thu-la. Sam-

1. tha-tha sam-be-ka e - tha-la Wa-su-ke wak - ha-la Wa-thi May - ba - bo 2. Sam ba-bo

- Learn the lyrics using “Nampaya Omame” pronunciation.
- Sing the melody to “Nampaya Omame” using “Thula Mntwana” / “Nampaya Omame.”
- Put the two songs together with “Thula Mntwana” / “Nampaya Omame.” Students can take turns as the leader singing the call.



**“Thula Mntwana”**

LEADER:

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

GROUP:

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

**(x2)**

Samthatha, sambeka ethala  
Wasuke wakhala wathi Maybabo!

**(x2)**

**“Hush, my child”**

LEADER:

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

GROUP:

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

**(x2)**

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

**(x2)**

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

### “Nampaya Omame”

LEADER:

Nampaya omame bethwelimithwalo

GROUP:

Nampaya omame bethwelimithwalo

Ncinci bo! Ncinci bo! Nampaya omame  
**(x2)**

Nampaya omame bethwelimithwalo  
**(x2)**

Ncinci bo! Ncinci bo! Nampaya omame  
**(x2)**

LEADER:

Sabona ngoswidi, Sabona ngokhekhe  
Sabona ngoraysi, Sabona ngonyama

GROUP:

Ncinci bo! Ncinci bo! Nampaya omame  
**(x2)**

LEADER:

Sabona ngoswidi, Sabona ngokhekhe  
Sabona ngoraysi, Sabona ngonyama

GROUP:

Ncinci bo! Ncinci bo! Nampaya omame  
**(x2)**

### “There Are Our Mothers”

LEADER:

*There are our mothers carrying the goody baskets.*

GROUP:

*There are our mothers carrying the goody baskets.*

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

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

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

LEADER:

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

GROUP:

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

LEADER:

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

GROUP:

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

*\*An expression of excitement*

## Discover Lyrics in “Thula Mntwana” / “Nampaya Omame”

- Discuss the lyrics of both songs.
- As a child goes to sleep, someone is singing a lullaby.
  - *How does the lullaby make you feel?*
  - *How is the mood expressed in the music?*
  - *Does anyone sing you a lullaby before you go to sleep? What is the lullaby? How does it help you sleep?*

- In the morning, a mother returns with gifts for her child in her goody basket. In Zulu culture, it is customary for parents to bring a treat to their children when they return home. Rice and meat are eaten on special occasions, so they are considered treats just like sweets.
  - *How does this part of the song make you feel?*
  - *How is the mood expressed in the music?*
  - *How do you feel when your mom or dad comes home? What’s a special treat that you hope they will bring you?*

## Move to “Thula Mntwana” / “Nampaya Omame”

Tshidi and Bongi have created movements to illustrate the lyrics in this song. As you play “Thula Mntwana” / “Nampaya Omame,” practice the movements. Visit [carnegiehall.org/MusicalExplorers](http://carnegiehall.org/MusicalExplorers) to find a video demonstration.

### “Thula Mntwana”



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



**Samthatha,**



**sambeka ethala**



**Wasuke wakhala**



**wathi Maybabo!**

“Nampaya Omame”



**Nampaya omame**



**bethwelimithwalo**



**Ncinci bo! Ncinci bo!**



**Nampaya omame**

### Creative Extension: Zulu Language

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

#### Explore Percussive Sounds in the Zulu Language

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

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

### Creative Extension: Exploring Lullabies

- People all over the world sing their children to sleep with lullabies. Discuss the qualities of lullabies by listening to “Thula Mntwana” / “Nampaya Omame.”
  - *What about the song might make you sleepy?*
  - *What kind of voice would you use to sing this song in order to help a child go to sleep?*
- Expand your class’s experience with lullabies by asking students to bring in lullabies from home.
  - *What other lullabies do you know? Who sang it to you?*
  - *How did it make you feel when you heard it?*
- Share and explore these lullabies as a class, comparing and contrasting them with each other and with “Thula Mntwana” / “Nampaya Omame.”

## Musical Word Wall

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

## Lesson 2: Learning “Inqola”

**Aim:** How is harmony used in South African Zulu music?

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

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

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

**Vocabulary:** harmony

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

### Sing “Inqola”

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

Melody



Thu-lu-lu \_\_ lu-lu Thu-lu-lu \_\_ lu-lu Thu-lu-lu \_\_ lu-lu Hha-la-la Hhe Mh

Harmony



Thu-lu-lu \_\_ lu-lu Thu-lu-lu \_\_ lu-lu Thu-lu-lu \_\_ lu-lu Hha-la-la Hhe Mh

**“Inqola”**

**Chorus:**

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

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

**(Chorus)**

Shhi ye Ihh Maybabo  
Shhi ye Ihh Maybabo Maybabo\*

**(Chorus)**

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

**(Chorus)**

**(x2)**

*\*An upbeat chant with no translation*

**“Vehicle”**

*Nature’s beauty!*

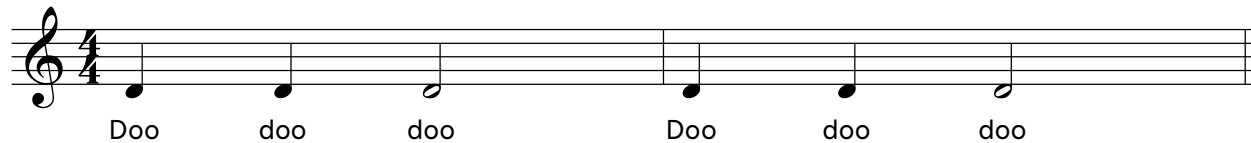
*Let’s go back to the old times  
When we lived life the ancient ways.  
Traditions were respected.*

*It was nice living in the old ways.*

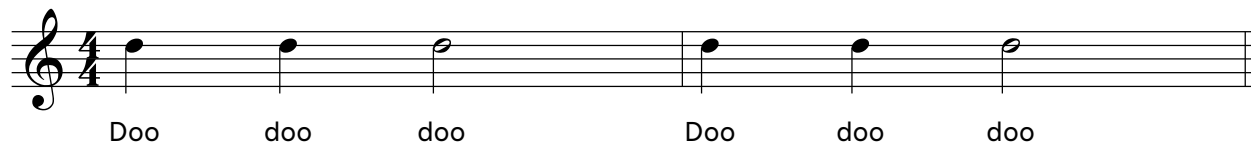
## Create Musical Harmony

This exercise may be more appropriate for older and more experienced students. You will be exploring harmonic intervals by creating an ostinato, or simple repeated pattern, on the first note of the scale, and then experiencing the harmony created by adding different notes in the scale on the same repeated pattern. Use the body scale exercise, TG 20, in conjunction with this activity, having students tap the corresponding part of their bodies as they sing their notes.

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



- That note will be the first note of the scale, or Do; using the body scales exercise, TG 20, students will touch their toes as they sing the note.
- While half the class sings the ostinato, ask the other half to sing the same rhythm an octave above, with their hands in the air (as in the body scale), repeating it over and over. For example:



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

### Creative Extension: Zulu Beadwork

- On SG 14, your students will learn about the significance of Zulu beadwork and create their own beadwork designs.



### Creative Extension: Discovering Ubuntu

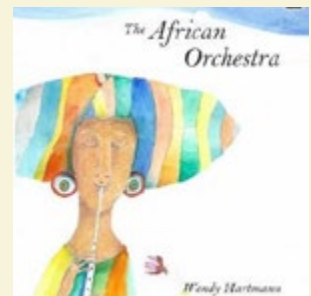
- Ubuntu is a South African concept considered a guiding force among the Zulu people. The word literally means “humanity”; the concept speaks to the connectedness of all humankind.
- Using the quotes below, lead your students in a guided discussion on the ways that they can experience and incorporate the spirit of Ubuntu in their daily lives.
  - *“Ubuntu ... speaks of the very essence of being humans ... We belong in a bundle of life. We say, ‘A person is a person through other persons.’”—Bishop Desmond Tutu*
  - *“There is a word in South Africa—Ubuntu—a word that captures Mandela’s greatest gift: his recognition that there is a oneness to humanity, that we achieve ourselves by sharing ourselves with others, and caring for those around us.”—President Barack Obama at Nelson Mandela’s funeral*
    - *What does Ubuntu mean to you?*
    - *How can we practice Ubuntu in our class? In our school? With our friends? At home?*

### Creative Extension: Animals in Zulu Folktales

- In Zulu folktales, animals are imbued with human qualities to teach people lessons, such as the jackal who is cunning or the cheetah who is protective. You can find a link to some examples of Zulu folktales to share with your students under Resources for Teachers.
- With your students, come up with a list of human qualities, both good and bad. Then, using the activity on SG 15, your students can choose an animal, draw that animal, and assign the human qualities that they think best suit that animal.

### Literacy Extension: The African Orchestra

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



### Musical Word Wall

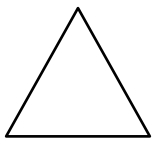
Add the word *harmony* to the Musical Word Wall.

# Zulu Beadwork

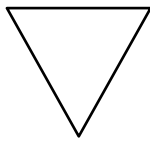
In Zulu culture, beadwork like this is an important form of decoration. Beadwork is also a form of communication! Different shapes and colors have different meanings.



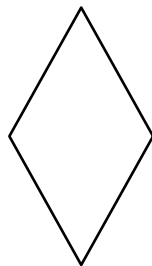
## Shapes



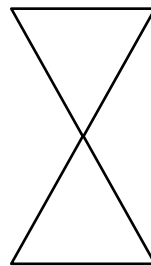
a girl who is not married



a boy who is not married

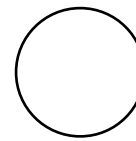


a married woman



a married man

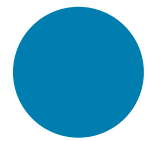
## Colors



love



anger



happiness

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

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

### My shapes:

\_\_\_\_\_ means \_\_\_\_\_

\_\_\_\_\_ means \_\_\_\_\_

### My colors:

\_\_\_\_\_ means \_\_\_\_\_

\_\_\_\_\_ means \_\_\_\_\_

**Now use your shapes and colors to make a message.**

# Animals in Zulu Folktales

In Zulu folktales, animals take on human qualities to teach people lessons. What animal do you like? Draw a picture of your special animal and choose the human qualities your animal has.

**My animal is a** \_\_\_\_\_.

**Its special human qualities are** \_\_\_\_\_.



# Southeastern Songs and Social Dances with Martha

## Tradition and Artist Overview

Martha's multicultural lineage descends from the Southeastern region of the US—the ancestral homelands of the Cherokee Shawnee of the Appalachian Mountains down to the Choctaw and African American peoples of the Gulf Coast. The traditional music from this region centers around social dances: songs accompanying dances that are often performed at cultural festivals, powwows, and gatherings. The songs feature vocables, and are often sung in a Southeastern call-and-response style. Southeastern songs and social dances are accompanied by drums, hand and leg rattles, whistles, pipes, and flutes. Many instruments have spiritual significance and are made from natural elements: For example, gourds become rattles, with seeds and beans as the sounds they make, and logs become water drums. By the 1700s, Native American music changed with the arrival of European traders who introduced the fiddle, and incorporated African influences shared throughout the Southeastern region of the US.

Martha teaches traditional Southeastern songs and social dances to children of all ages, as an expression of her deep commitment to preserving and sharing her Native and African American cultural heritage. She writes and performs American roots music that is a direct reflection of her own family lineage in the Appalachian hills of Harlan County, where she spent her early childhood; and her teenage years in vibrant, fast-paced New York City. Combining the vocal style of her gospel-singing father with the resilient spirit of her mother's Southeastern roots, Martha's unique celebration of culture and heritage broadens the boundaries of American roots music.

## Resources for Teachers

### Listening

- Visit [martharedbone.com](http://martharedbone.com) to hear more music by Martha.
- Ulali, a female a cappella Indigenous vocal group
- Keith Secola, Anishinaabe blues singer-songwriter
- Pamyua, a Yup'ik– and African American–traditional vocal group from Alaska

### Reading

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

### Additional Resources

- American Indian Community House in Midtown, Manhattan
- Redhawk Native American Arts Council has a chapter in Sunset Park, Brooklyn ([redhawkcouncil.org](http://redhawkcouncil.org)).
- National Museum of the American Indian, Smithsonian in Bowling Green, Manhattan

# Meet Martha!

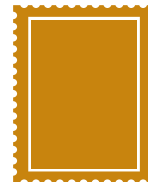


Osiyo/Halito/Hello, Musical Explorers!

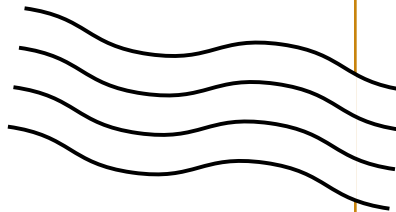
I was born in New York City to parents from diverse backgrounds: My mother and my father are from the Southeastern United States— Kentucky and North Carolina—and both are very proud to honor the beautiful stories of our Native and African American heritage. I spent a lot of my childhood with my grandparents in Harlan County, Kentucky, a small coal mining town in the Appalachian Mountains. Today I live in Brooklyn. I am so excited to play, sing, and share the music from my homeland with you!

Wado!/Yakoke!/Thank you!

Martha



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







Ankle Rattles

Martha

Hand Percussion

## We asked Martha ...

### When did you start playing music?

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

### What instruments do you play now?

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

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

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

### What inspires you?

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

# Lesson 1: Learning “Social Dances”

**Aim:** What elements make up Native American social dances?

**Summary:** Students will learn two social dances from Southeastern nations, and will perform the different roles for each dance.

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

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

**Vocabulary:** rattles, social dance

Students will learn two Southeastern social dances from the Choctaw and Cherokee peoples including singing, movement, and percussion. These dances are performed at various social occasions, including powwows—gatherings that bring together people from different tribes where arts and crafts, music, and dances are shared and celebrated. The sounds used in these songs are called vocables—syllables like “hey yo hey” or “wey ya hey”—so that everyone can sing together without needing to speak a specific language fluently. These social dance songs always have a specific purpose and cultural significance. The singing is accompanied by percussion—generally drums and rattles—and the dance movements express the meaning of the dance. As with all cultural social dances and songs, we must be invited in order to participate, and we must be respectful to the host of the social gatherings.

## Learn Two Social Dances: Sing, Dance, and Play Percussion

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

### “Choctaw Drum Dance”

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

Response 1

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

Response 2

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



**“Choctaw Drum Dance”**

LEADER:

**Call 1**

Yo a le yo ya he lay ya

Yo a le yo ya he lay ya

**(x2)**

GROUP:

**Response 1**

Yo a le yo ya he lay he heya

**(x2)**

LEADER:

**Call 2**

Hi ya he yo we hey ya

Hi ya he yo we hey ya

**(x2)**

GROUP:

**Response 2**

Hey ya he yo we hey heya way he ya

Hey ya he yo we hey!

**(x2)**

LEADER:

**(Call 1)**

GROUP:

**(Response 1)**

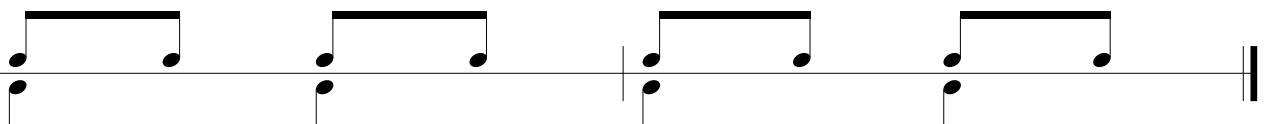
LEADER:

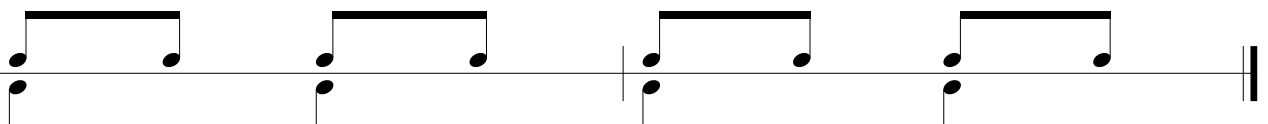
**(Call 2)**

GROUP:

**(Response 2)**

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

Rattle 

Drum 

**2/4**

**“Bear Dance”**

- Listen to “[Bear Dance](#).”
- This dance symbolizes the bears playing together.
  - *What is the main instrument that you hear in this dance?*
- Learn the lyrics using “[Bear Dance](#)” pronunciation.
- Learn to sing the response lines in “[Bear Dance](#).”



**Performing Two Social Dances**

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

**Creative Extension: Create Your Own Social Dance**

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

- Brainstorm possible subjects for your class social dance.
- Create a vocable for your dance.
- Add percussion to your vocable.
- Create a movement for your dance.
- Perform your new dance along with the other social dances you have learned.

**Creative Extension: Create Your Own Rattle**

- On SG 18, your students will have an opportunity to create their own rattles.
- Encourage your students to try out different noisemaking materials to put inside their rattles, as well as different quantities, until they come up with a sound they like.
- Students can use their rattles to play the percussion part when they perform the social dances.

**Musical Word Wall**

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

# Create Your Own Rattle

The rattle is an important Native American percussion instrument. Rattles are made from materials found in nature. For example, the body can be made from a gourd or turtle shell that is filled with pebbles. The rattles are decorated with traditional patterns, feathers, and beads. You can make your own rattle and decide what sound it will make by the materials you choose.



1. Take an empty water bottle or other container.



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



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



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

# Lesson 2: Learning “40 Wheels”

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

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

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

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

**Vocabulary:** melodic contour

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

## Sing “40 Wheels”

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

Way - ya hey ya ha \_\_\_\_ way - ya hey ya ha \_\_\_\_ Way - ya

hey ya \_\_\_\_ ha \_\_\_\_ ha \_\_\_\_ ha ha ho

**“40 Wheels”**

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

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

**Chorus:**

Way-ya hey-ya ha, way-ya hey-ya ha  
Way-ya hey-ya ha ha ha ha ho  
**(x2)**

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

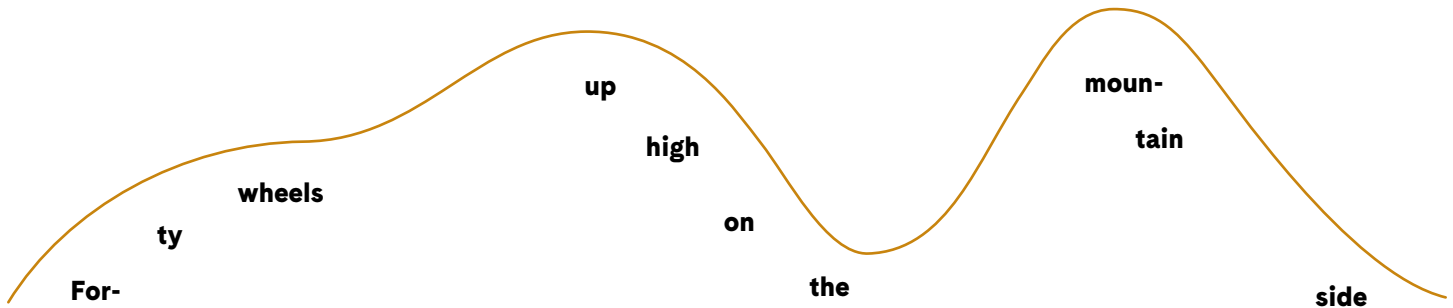
**(Chorus)****Explore the Lyrics to “40 Wheels”**

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

The Trail of Tears was a time in American history when Native American tribes in the Southeastern United States were forced to leave their homelands and live in a place they had never seen before. They had to endure harsh elements and mountainous terrain as they walked west for 900 miles, and many people died along the way in what has come to be known as the Trail of Tears. The Trail of Tears is a very sad story, but it is also a story about the strength of all Native American people affected by the events of this time period.

## Explore Melodic Contour in “40 Wheels”

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



- *Why do you think the melody makes this shape with these lyrics?*
- Now, trace the shape of the melody for the refrain.



- *Why does this shape make sense with the lyrics?*
- *What else about the music makes you feel like you're walking, rather than running or skipping or jumping?*
- Discuss the differences in melodic contour between the two sets of lyrics.
- Listen again to “40 Wheels,” tracing the melodic contour.

### Creative Extension: Sound Painting in “40 Wheels”

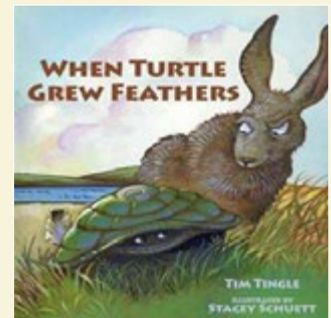
- Brainstorm ideas of what it might have sounded like on the Trail of Tears. Think about the surroundings: Who is on the journey and what is the weather like, etc.? Explore the idea of sound painting—creating a picture using sound.
  - *What sounds can we add to the song to help paint the picture?*
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

### Creative Extension: Native American Ribbon Skirt

- The ribbon skirt is a traditional piece of clothing worn in many Native American nations. No two skirts are alike. Each skirt reflects the personality of the wearer, who chooses the number of ribbon bands and the color and pattern of each ribbon. Each ribbon band has a different color or pattern and can have various meanings depending on the origin. The skirts are traditionally worn below the knee and are a symbol of female empowerment and connection to Mother Earth.
- With your students, look at the picture of Martha in her own ribbon skirt on SG 19.
  - *What do you notice about her skirt?*
  - *What do you like about it?*
- Use the image of the skirt as an example and have your students draw their own ribbon skirts using their favorite colors and patterns to reflect their own personalities.

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

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



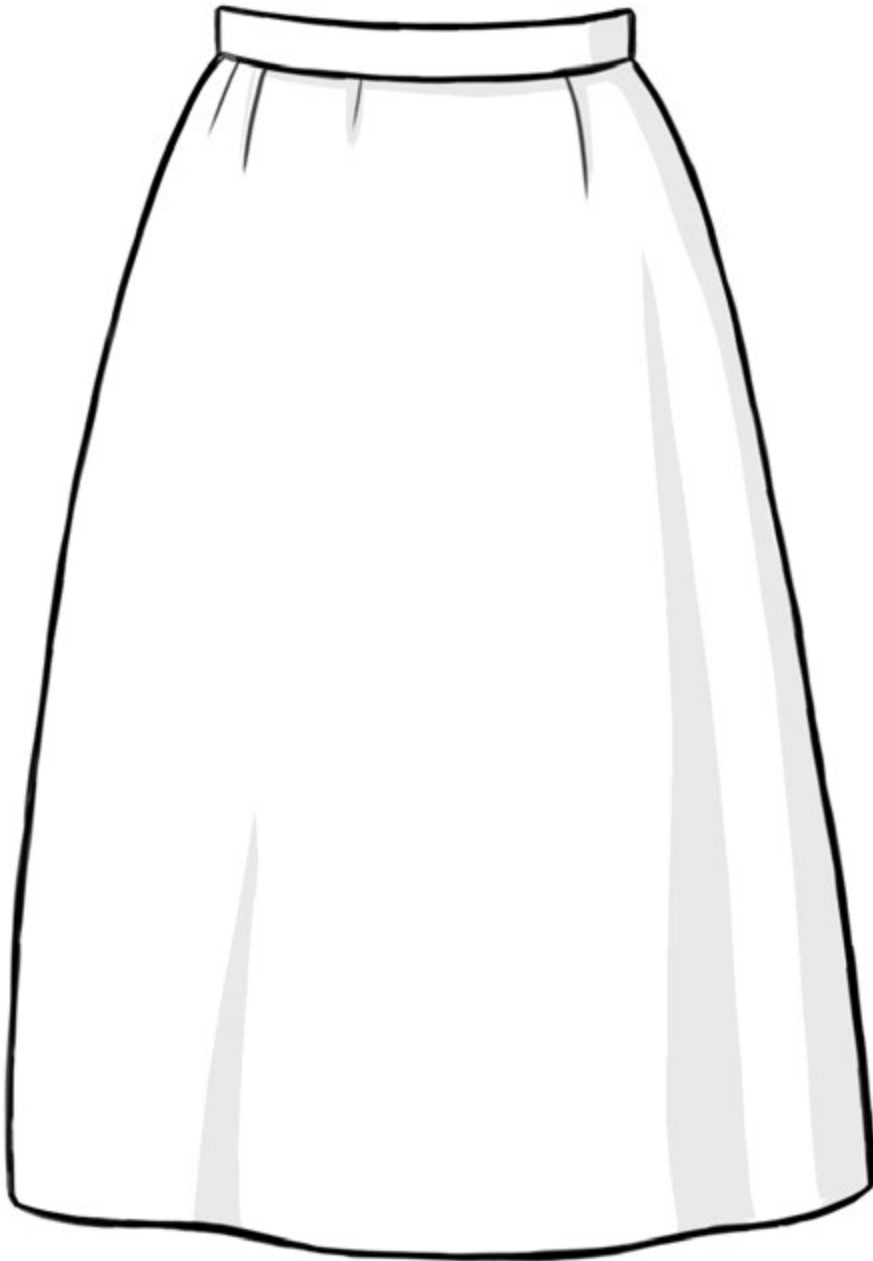
### Musical Word Wall

Add the word *melodic contour* to the Musical Word Wall.

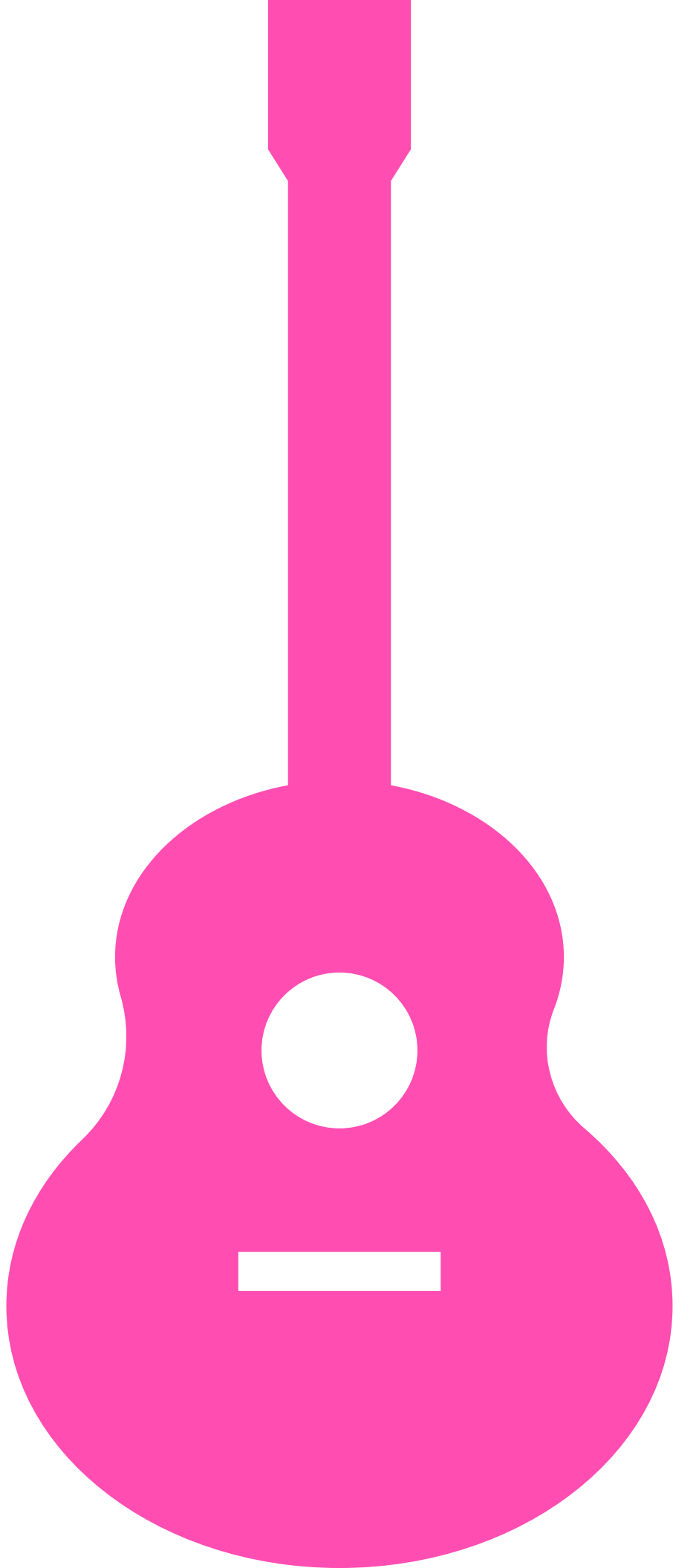


# My Own Ribbon Skirt

Martha is wearing her ribbon skirt, which has different colors and patterns that are special to her. Use the skirt outline below to draw your own ribbon skirt using colors and patterns that are special to you!



Non-Ceremonial  
Ribbon Skirt



# 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 \(SG 20\)](#).

- **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?](#) (SG 21) and [Who Is Your Favorite Artist?](#) (SG 22).
- 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.

A large, empty rectangular box with a thin red border, intended for students to draw their concert experience.



# Zimbabwean Mbira Music with Dr. Tanyaradzwa

## Tradition and Artist Overview

The mbira is a family of instruments that holds a special and sacred place in the cultures of Zimbabwe. The instruments are made from strips of metal mounted on a gwariva (a wooden board) and placed within a deze (a resonator). They are held in the hands and played with the thumbs and forefingers. According to a Zimbabwean legend, Marimba—the goddess of song—created the mbira from her tears during a war between her son and Nangai, a god who resided on Mount Kilimanjaro. The sound of the mbira was said to stop all the warriors in their tracks and led them to weep. It is this legend that sets the mbira apart as an instrument used, at times, for healing. Mbira music is built upon complex contrapuntal lines that are played on the instrument and layered with a vocal melody and polyrhythmic percussion primarily performed with hosho (shakers) and kuombera (clapping).

Dr. Tanyaradzwa learned mbira music as a young child from her family, but she resisted playing the instrument herself initially. Instead, she began her musical training in the Western classical tradition, starting with the piano at age eight, adding cello at 12, and always singing. It wasn't until she was a teenager that she embraced the tradition of her ancestors, began studying the mbira, and truly came to love it. From that point on, she has continued to weave together these two musical strands, as a performer, composer, and scholar. In addition to performing on mbira and piano and as a singer, she composes pieces for classical chamber groups that are learned by ear rather than notated, combining the aural traditions of her ancestors with the opportunities offered by new technology. Dr. Tanyaradzwa's scholarship focuses on celebrating Zimbabwe classical music.

## Resources for Teachers

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

### Listening

- Visit Dr. Tanyaradzwa's [YouTube channel](#) to hear more of her music.
- Tanyaradzwa Tawengwa Nzou Mambano, "Mudzimu Dzoka"
- Tanyaradzwa Tawengwa Nzou Mambano and Nzou Mambano, "Zvichapera"
- Duramazwi Mbira Group, "Chembe Dzemvura"
- Mbuya Stella Chiweshe, "Rwavasekuru"
- Chiwoniso Maraire, "Zvichapera" and "Rebel Woman"
- Thomas Mapfumo, "Mhondoro," "Gwindingew Rine Shumba," and "Ndanzwa Ngoma Kurira"

### Readings

- "African Music, Power, and Being in Colonial Zimbabwe," by Dr. Mhoze Chikowero
- "Cultural Vampires: White Exploitation of Zimbabwean Mbira Music," by Dr. Tanyaradzwa Tawengwa Nzou Mambano

### Videos

- *Mbira: Spirit of the People*, Simon Bright

### Additional Resources

- Africa Center in Harlem, Manhattan

# Meet Dr. Tanyaradzwa!

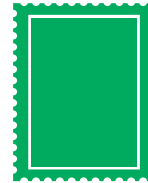


Makadini Vana! (Hello, children!)

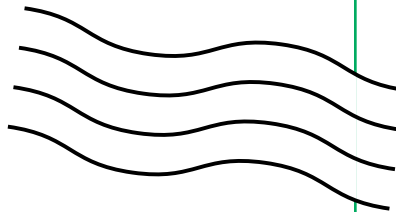
I'm Dr. Tanyaradzwa, and I'm a singer, composer, and teacher. You can also call me Nzou Mambano (nzo-wu mah-mbah-noh), which means "elephant," since that's my family's mutupo (which means "totem"). A mutupo is a special, sacred animal. Most families in Zimbabwe connect to their ancestors through an animal that is very special to them. I play a special instrument called the mbira. My music honors my culture, and has been sung by my people for thousands of years. I'm so excited to share it with you!

Nerudo Ruzere (with love),

Dr. Tanyaradzwa



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







Dr. Tanyaradzwa

Zimbabwean Market

Mosi-oa-Tunya, Zimbabwe

## We asked Dr. Tanyaradzwa ...

### What language did you speak at home with your family?

Growing up in Harare, Zimbabwe, we spoke ChiZezuru and English at home. ChiZezuru is just one of 15 languages spoken in Zimbabwe!

### What are your favorite foods from Zimbabwe?

Food is so important to us! We have a deep connection to the land; so we have a profound respect for the food that grows from the soil. I grew up eating Sadza reZviyo (a porridge made from sorghum), matemba (dried, salted fish), and muriwo (sautéed kale with onions and tomatoes).

I also loved to eat Bota rineDovi for breakfast (porridge with peanut butter), fresh avocados from the trees in our garden for lunch, and Mupunga uneDovi nehuku (peanut butter brown rice and a yummy chicken stew) for dinner.

### What is your favorite tradition?

The month of November is called Mbudzi. We dedicate the whole month to remembering our ancestors. During this month, we rest. There are no celebrations or ceremonies. We honor our ancestors by displaying their pictures, cooking their favorite foods, and telling our favorite stories about them. I love hearing about the incredible people who came before me.

# Lesson 1: Learning “Hurombo Gara Wega”

**Aim:** How do you build a ChiVanhu song using layers?

**Summary:** Students will learn the song “Hurombo Gara Wega” and the accompanying rhythmic and melodic layers, and explore the form of the song.

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

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

**Vocabulary:** ancestor, ChiVanhu, hosho, kushaura, kuombera, kutsinhira, layer, mbira, mutupo, totem

“Hurombo Gara Wega” is part of a tradition of spiritual songs in the ChiVanhu tradition that honor and create a spiritual connection to ancestors. These songs are generally played at ceremonies and rituals called mapira on a special kind of mbira called Mbira dzaVadzimu. The music is built in layers, interweaving the contrapuntal lines played on the mbira with the vocal melody and percussive rhythms played with hosho (shakers), danced with magabvu (leg shakers) and kuombera (clapping). Every aspect of the music talks to each other.

## Sing “Hurombo Gara Wega”

- Listen to “Hurombo Gara Wega.”
- Learn the lyrics to “Hurombo Gara Wega” using “Hurombo Gara Wega” pronunciation and “Hurombo Gara Wega” additional pronunciation.
- Sing the melody of “Hurombo Gara Wega” chorus.
- Notice that the song is in call-and-response form. The call is the kushaura line, and the response is the kutsinhira line. Your students can focus on learning the kutsinhira line, but they can also learn the kushaura line.

Call

Ndi-u - dzeyi - wo kwa-ka-e-nda va - mwe?

Response

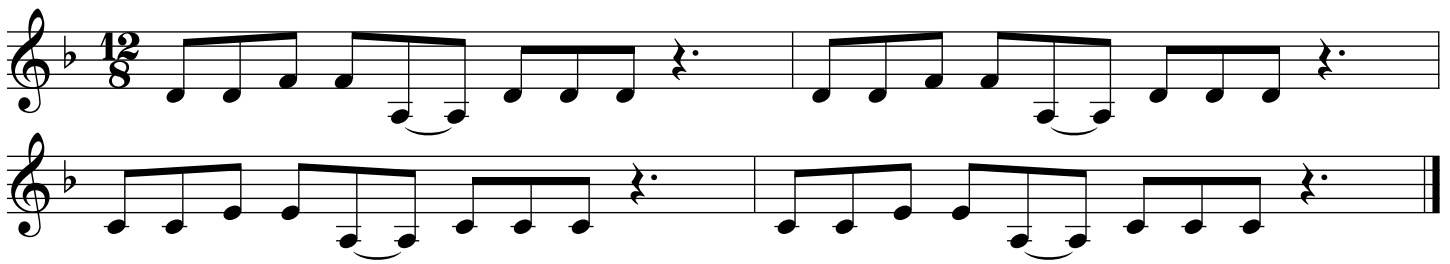
Hu-ro - mbo ga-ra we - ga

**“Hurombo Gara Wega”****Kushaura:** Ndiudzeyiwo kwakaenda vamwe?**Kutsinhira:** Hurombo gara wega**Kushaura:** Ambuya vangu vakaendepiko?**Kutsinhira:** Hurombo gara wega**Kushaura:** Sekuru vangu vakaendepiko?**Kutsinhira:** Hurombo gara wega**Kushaura:** Ndiudzeyiwo kwakaenda vamwe?**Kutsinhira:** Hurombo gara wega**“Heartache Stay Away”****Call:** Where did the others go?**Response:** Heartache stay away**Call:** Where did my grandmother go?**Response:** Heartache stay away**Call:** Where did my grandfather go?**Response:** Heartache stay away**Call:** Where did the others go?**Response:** Heartache stay away**Explore the Lyrics in “Hurombo Gara Wega”**

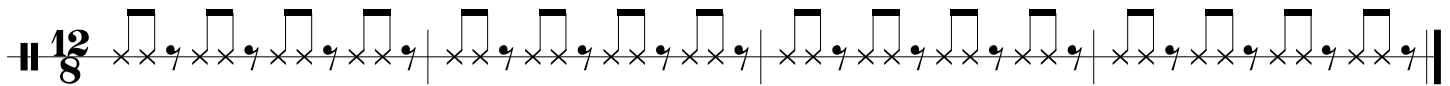
- “Hurombo Gara Wega” honors the memory of our ancestors—all the people that came before us and make us who we are. In Zimbabwean cultures, ancestors continue to be an important presence in a family’s life, even after they are gone. The song is an expression of yearning and is about anyone you miss in your life.
- As a class, explore what students know about their ancestors, starting with parents and grandparents, and discovering whether any students have family stories that reach further back.
- Explain that names can be an important link to our ancestors.
  - *Dr. Tanyaradzwa’s family name is Nzou Matemai, which means “elephant.” The elephant is the family mutupo (totem), so it has special meaning for the family.*
- Students will learn more about mitupo (totems) with Your Own Mutupo (totem), SG 27.
- Encourage students to talk about their family names at home and share with the class.
  - *What does your last name mean? Where does it come from? Why is it special for your family?*
  - *Where do your first and middle names come from? Are you named after one of your ancestors?*
  - *What family stories do you have about your ancestors?*

**Discover Layers in “Hurombo Gara Wega”**

- Mbira music is often created by layering different parts, including several interwoven lines performed on the mbira, the vocal line, and the percussion rhythms. The layers are added one at a time, building like a wave to elevate people’s spirits and heighten the energy.
- Your students will learn four of these layers:
  - Basic mbira pattern
  - Vocal melody
  - Hosho (shakers)
  - Kuombera (clapping)
- Listen to “Hurombo Gara Wega,” noting when each of the layers enters.
- Learn the **basic mbira pattern** (layer 1), which can be played on barred instruments.
  - *Note that the mbira player adds more notes and layers to this basic pattern. The mark of an expert mbira player is how many different interlocking lines she can play.*



- Learn the **Hosho pattern**, using any kind of shaker.



- Learn the **Kuombera pattern** (or clapping rhythm).



- If your students are ready, try layering two or three of the patterns together and adding the melody.

### Creative Extension: Explore the Mbira

- The mbira is made of strips of metal mounted on a gwariva (a wooden board) and set over a deze (a hollow box or resonator). It is played with the thumb and fingers. There are many kinds of mbiras in Zimbabwe. Dr. Tanyaradzwa will introduce two of them: the Mbira dzaVadzimu, which is used in sacred and ritual settings; and the Nyunga Nyunga, which is used in more social and recreational settings. Someone who plays the mbira is called a gwenyambira.
- Using the activity on SG 26, your students will learn about the mbira.

### Creative Extension: Learn about Mutupo, the Family Totem

- Each family in Zimbabwe has a totem—an animal that represents the family throughout the generations. The animal is chosen for its special qualities and is very important to the family. It actually becomes part of the family's name. Dr. Tanyaradzwa's family totem is the elephant, her family name is Nzou Matemai, and her name is Nzou Mambano. Nzou means elephant.
  - *Why do you think Dr. Tanyaradzwa's ancestors chose the elephant to represent their family? What qualities do you think an elephant has?*
  - *Brainstorm other animals and the qualities that make them special.*
  - *What animal would you choose to represent your family and why?*
- Using SG 27, have your students choose their mutupo, draw a picture of their family and their totem animal, and describe why they chose this animal to represent their family.

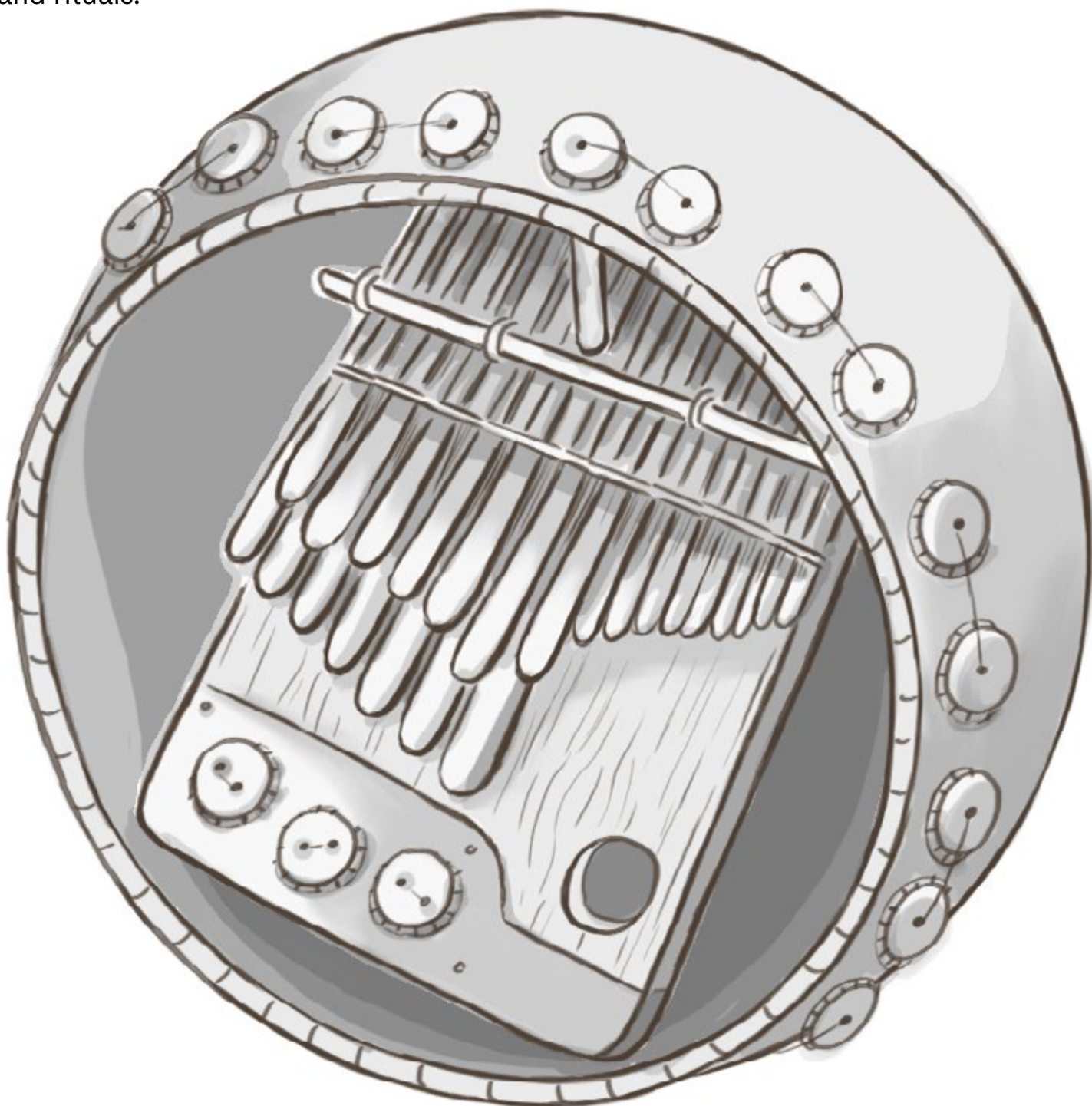
## Musical Word Wall

Add the words *ancestor*, *ChiVanhu*, *hosho*, *kushaura*, *kuombera*, *kutsinhira*, *layer*, *mbira*, and *totem* to the Musical Word Wall.



# Explore the Mbira

The mbira is very special instrument in Zimbabwe. It is known as an instrument of healing. Mbira are made from strips of metal mounted on a gwariva, or wooden board, placed in an animal shell or hollow box inside a deze or a gourd. It is played with your thumbs and fingers. Shells, bottle caps, or other objects add a buzzing sound. There are many kinds of mbiras including special ones used in ceremonies and rituals.



# Your Own Mutupo

Each family in Zimbabwe has a mutupo—a sacred animal that represents them. The animal is chosen for its special qualities and is so important that it actually becomes part of the family's name. What animal would you choose for your family? In the space below, draw a picture of your family that includes your totem animal.



Why did you choose this animal for your family?

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## Lesson 2: Learning “Pamuromo paHaruna”

**Aim:** How can a song be used to tell a story?

**Summary:** Students will learn to sing “Pamuromo paHaruna,” explore the storytelling in the song, learn the mbakumba dance, and discover traditional instruments from Zimbabwe.

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

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

**Vocabulary:** gwenyambira, mbakumba, Mushandirapamwe

“Pamuromo paHaruna” is from a tradition of songs that are sung at parties and celebrations for fun and recreation. These songs are played with a different kind of mbira called a Nyunga Nyunga, or “sparkle sparkle.” It has fewer keys than the Mbira dzeVadzimu, and the pitches radiate out from the center. The gwariva is embedded in the deze, and the gwenyambira holds the instrument by cupping their hands around the gwariva.

### Sing “Pamuromo paHaruna”

- Listen to “Pamuromo paHaruna.”
- Learn the lyrics using “Pamuromo paHaruna” pronunciation.
- Sing the chorus using “Pamuromo paHaruna” chorus, and learn to sing “Pamuromo paHaruna” refrain.
- Notice that the song is also in call-and-response form. The call is called the kushaura line, and the response is called the kutsinhira line.
- In the chorus, your students can focus on learning the kutsinhira line, but they can also learn the kushaura line and take turns singing each. In the refrain, your students will learn just the kutsinhira line, notated on the following page. The kushaura line is improvised.

**Chorus**



Ha-ru-na wo i-ve wo i-ve i-ve ve. Ha-ru-na wo i-ve wo i-ve i-ve ve.

Pa-mu-ro-mo pa-Ha-ru-na! We-ren - de hin-de hin-de 'nde!

**Refrain**



Wo-i-ye wo-i-ye-i-ye-ye Wo-i-ye wo-i-ye-i-ye-ye

**“Pamuromo paHaruna”**

**Kushaura:**

Haruna wo-iye wo-iye-ye-ye?  
Haruna wo-iye wo-iye-ye-ye?

**Kutsinhira:**

Pamuromo pa Haruna!  
Werende hinde hinde 'nde!

**Kushaura:**

Wo-iye-ye-ye?

**Kutsinhira:**

Wo-iye-ye-ye!

**“Haruna’s Big Mouth”**

**Call:**

Haruna do you hear me?  
Haruna do you hear me?

**Response:**

Ah! Haruna’s big mouth!  
Haruna talks too much!

**Call:**

Do you hear me?

**Response:**

Yes, we are listening!\*

\*Note that wo-iye has a different meaning in this context than in the previous phrases.



## Discover Storytelling in Mbira Music

- Dr. Tanyaradzwa explains that it is essential for the gwenyambira (mbira player) to be a great storyteller as well as an accomplished musician. In between singing the song, the gwenyambira will tell an improvised tale based on the lyrics.
- The phrase “Wo-iyе,” which means both, “Do you hear me?” and “Yes, we are listening,” is the storyteller checking in with the audience to confirm that they are listening.
- This song lovingly teases a person named Haruna (the name is gender neutral) who loves to talk.
- As a class, make up a story about Haruna based on the lyrics to the song. Some possible guiding questions include:
  - *Why do you think Haruna loves to talk?*
  - *What do you think Haruna might talk about? Does Haruna say funny things or have important messages to tell? Is Haruna just very friendly?*
  - *Are there other people in the story and what do they do when Haruna talks a lot?*
  - *What happens at the end of the story?*
- Have each student tell a part of the story. When students get to the end of their parts, each can sing the “Wo-iyе” call and response.

## Explore the Mbakumba Rhythm and Dance in “Pamuromo paHaruna”

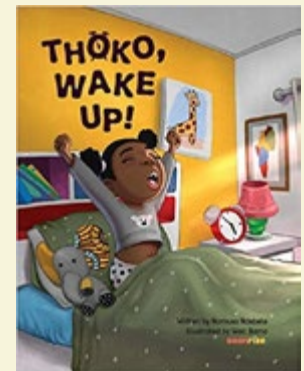
- Mbakumba is a harvest dance that expresses gratitude for the food on our tables.
- Learn the basic mbakumba step using the video on Dr. Tanyaradzwa’s artist resource page at [carnegiehall.org/MusicalExplorersNYC](http://carnegiehall.org/MusicalExplorersNYC). Notice that the rhythm of the feet and hand clapping mirrors the rhythm of the lyrics.

### Creative Extension: Practicing Mushandirapamwe

- Mushandirapamwe is a Zimbabwean concept that means “working together as one.” It teaches the importance of people from different places and backgrounds coming together, celebrating both unity and diversity. Mushandirapamwe embodies what it means to be a good human being.
- In the 1970s, Dr. Tanyaradzwa’s grandfather, Matemai George Tawengwa, established the Mushandirapamwe Hotel—a legendary place to this day—where musicians come together to play music and support the Zimbabwean liberation movement.
- Guide your students in discussing the concept of Mushandirapamwe and how it relates to their lives.
  - *What does Mushandirapamwe mean to you?*
  - *How can we bring the idea of Mushandirapamwe to life in our classroom, school, home, and community?*
  - *What challenges can we address using the idea of Mushandirapamwe?*

### Literacy Extension: Thoko, Wake Up!

Based on the Ndebele nursery rhyme “Thoko, Thoko Vuka,” *Thoko, Wake Up!* features Thoko, a brave, young Zimbabwean girl who has fun and amazing adventures in which she learns about her culture and heritage.



### Musical Word Wall

Add the words *gwenyambira*, *kushaura*, *kutsinhira*, *mbakumba*, and *Mushandirapamwe* to the Musical Word Wall.

# Son Jarocho with the Villalobos Brothers

## Traditions and Artist Overview

Son jarocho, “the sound of Veracruz,” was born in the south of Mexico as an amalgamation of Spanish, West African, and indigenous influences, and has evolved for more than 200 years. Jarocho (pronounced ha-ró-cho as in chocolate) refers to people and things that come from the Mexican state of Veracruz, including the traditional music from the southern part of the state: son jarocho. As such, the Villalobos Brothers are both jarocho musicians, and they play son jarocho. Sones take their inspiration from the rural landscapes of the coast, where they were most often played at fandangos—big celebrations and parties. In the 1930s, as son musicians moved to cities to make money by performing in theaters, the genre gained broad popularity. While Richie Valens’s rock ‘n’ roll version of the classic son “La Bamba” introduced son jarocho to people all over the world, it has only been in the last few decades that the genre’s popularity has experienced a resurgence both in Mexico and abroad.

The Villalobos Brothers’ personalities, energy, and sound encapsulate the celebratory nature of son jarocho and other related traditional Mexican genres. Their grandmother Cristina was their original teacher, playing the accordion for them when they were children. All three took up the violin and went on to study classical music at premier institutions; slowly each came back to their roots to authentically represent and share the music of their home country. They now have played as a group for years, keeping traditions of Mexican folk music alive while also adding contemporary elements into the mix. They have made it their mission to continue to produce music that is not only celebratory and communal, but also impactful, elevating their culture in a positive way.

## Resources for Teachers

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

### Listening

- Visit [villalobosbrothers.com](https://villalobosbrothers.com) to hear more of the Villalobos Brothers’ music.
- *Sones Jarochos*, Conjunto Alma Jarocha
- *La Bamba: Sones Jarochos from Veracruz*, José Gutiérrez & Los Hermanos Ochoa
- *La Iguana*, Los Lobos
- *El Coco*, Los Cojolités

### Reading

- *Saying Something “That Is Us”: The Villalobos Brothers Raise Their Voices*
- *A Musical Style That Unites Mexican-Americans*, by Betto Arcos
- *Faces and Voices of Son Jarocho*, by Alec Dempster

### Videos

- “La Bamba,” Ritchie Valens
- “Son Jarocho Sureño,” El Buscapiés
- “Sembrando Flores,” Los Cojolités

### Additional Resources

- Sunset Park, Brooklyn has a large Mexican population.
- City Lore in Union Square, Manhattan hosts a son jarocho fandango every Monday night.
- Encuentro de Jaraneros, an annual son jarocho music festival in Williamsburg, Brooklyn

# Meet the Villalobos Brothers!

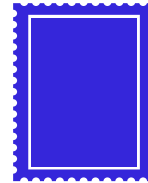


Hola!

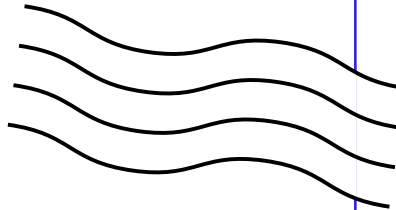
We are Ness, Beto, and Luis, and we are brothers from Veracruz, Mexico. We each started singing and playing the violin when we were around five years old, and, well, we never stopped! Our home state, Veracruz, is a beautiful place with lots of sun, ocean, music, and delicious food. We've traveled the world sharing our music and our message of love and brotherhood, and we are excited to share these folk tunes from our home country with you!

Like we say in Mexico, "Nos vemos pronto, amigos!" ("See you soon, my friends!")

Ernesto (Ness), Alberto (Beto), and Luis



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





Abuela Cristina



Tamales



Mole



Ness, Luis, and Beto



Día de los Muertos

## We asked the Villalobos Brothers ...

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

Every time our abuela Cristina would come to visit, she'd bring her accordion and guitar, and we'd jam with her. This became a way to connect with our Mexican roots and learn many folk tunes.

### What is some traditional Mexican food?

Mexican food is famous around the world because it's simply delicious! One of the most famous Mexican dishes is mole, a thick sauce made from several ingredients like roasted nuts, dried chiles, corn (masa), chocolate, and tomatoes. You can serve the mole over rice or chicken. Mole is even better if you have handmade corn tortillas to go with it!

### What is your favorite holiday?

In Mexico, we do not celebrate Halloween, but Día de los Muertos (Day of the Dead). It is said that on this day, the souls of our dear ones who have passed away come back to our world. It is a tradition to have a big altar with their favorite food, flowers, and some of their pictures, and to visit their graves and light candles. Some of our favorite dishes, like "tamales" and "pan de muerto" are made especially around this time of the year (no wonder it's one of our favorite holidays!).



# Lesson 1: Learning “La Guacamaya”

**Aim:** What are some of the distinctive rhythms in son jarocho?

**Summary:** Students sing the song “La Guacamaya,” learn two son jarocho rhythms, and dance the zapateado.

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

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

**Vocabulary:** tarima, zapateado

“La Guacamaya” is one of the most recognizable sones jarochos and is almost always performed with zapateado. The zapateado is a Mexican dance style in which the dancers’ feet punctuate the rhythm, similar to tap dance. The name of the dance comes from zapato, the Spanish word for “shoe”; zapatear means to strike with a shoe. “La Guacamaya” is a son de montón, which means that it is traditionally danced by many women at the same time. The women perform on a tarima, a raised wooden platform that functions as an additional percussion instrument in the ensemble.

## Sing “La Guacamaya”

- Listen to “La Guacamaya.”
- Learn the lyrics to the chorus, using “La Guacamaya” pronunciation.
- Sing the chorus using “La Guacamaya” chorus. During the chorus, students can move their arms to mimic the macaw flying.

Vue - la vue - la vue - la (VUE-LA!) vue - la te lo pi - do ven

y pin - ta de co - lor - es mi cie - lo des - co - lo - ri - do

**“La Guacamaya”**

Estaba la Guacamaya  
Parada en un platanal  
Parada en un platanal  
Estaba la Guacamaya  
Sacudiéndose las alas  
Para empezar a volar  
Estaba la Guacamaya  
Parada en un platanal

**Chorus:**

Vuela, vuela, vuela (¡Vuela!)  
Vuela te lo pido  
Ven y pinta de colores  
mi cielo descolorido

**(x2)**

Pobrecita guacamaya  
¡Ay! Qué lástima me da  
¡Ay! Qué lástima me da  
Pobrecita guacamaya  
Se acabaron las pitayas  
¿Y'ora sí qué comerá?  
Pobrecita guacamaya  
¡Ay! Qué lástima me da

**(Chorus)**

**(x2)**

La guacamaya se va  
Se acabó su temporada  
Se acabó su temporada  
La guacamaya se va  
Pero pronto volverá  
Con sus plumas coloradas  
Con sus plumas coloradas  
Que le van saliendo ya

**(Chorus)**

**(x2)**

**“The Macaw”**

There was a macaw  
Standing on a banana tree  
Standing on a banana tree  
There was a macaw  
It was shaking its wings  
To start flying  
There was a macaw  
Standing on a banana tree

**Chorus:**

Fly, fly, fly (Fly!)  
Fly I beg you  
Come and paint some colors  
on my grey sky

**(x2)**

Poor macaw  
I feel bad for you  
I feel bad for you  
Poor macaw  
There are no more pitayas\*  
What are you going to eat now?  
Poor macaw  
I feel bad for you

**(Chorus)**

**(x2)**

The macaw leaves now  
Its season is over  
Its season is over  
The macaw leaves now  
But it will come back soon  
With its red feathers  
With its red feathers  
But it will come back soon

**Chorus**

**(x2)**

\*Dragon fruit

## Explore the Rhythms in “La Guacamaya”

- Sones jarochos are most commonly in either 6/8 or 3/4 meters. Sometimes, these songs can be performed with 6/8 and 3/4 rhythms layered on top of each other. There are some easy phrases that can be used to learn to put these rhythms together.
- Start by having your students put the six counts of the 6/8 rhythm in their feet, emphasizing beats 1 and 4. Ask your students if they notice which beats are stronger and which beats are weaker.
  - *Feel the way your body wants to move with the music. This is the steady beat of the song.*

left (right left) right (left right) left (right left) right (left right)

- Next, speak the first rhythm for “La Guacamaya,” using **Café con pan rhythm**, while your students continue to keep just the steady beat (beat 1 and beat 4) in their feet. As they get comfortable with this, invite them to speak the rhythm, all while maintaining the steady beat.

pan ca - fé con pan ca - fé con pan ca - fé con pan ca - fé con

left right left right left right left right

- Now, speak the second rhythm for “La Guacamaya,” using the **Chocolaté rhythm**, while your students continue to keep the steady beat in their feet. As they get comfortable with this, invite them to speak the rhythm, all while maintaining the steady beat.

cho - co - la - té cho - co - la - té cho - co - la - té cho - co - la - té

left (right left) right (left right) left (right left) right (left right)

- After that, listen to **Café con pan y chocolaté rhythmic layers**, to hear both rhythms together. Then, split the class into two parts. One will perform the café con pan rhythm, and the other will perform the chocolaté rhythm.

cho - co - la - té cho - co - la - té cho - co - la - té cho - co - la - té

pan ca - fé con pan ca - fé con pan ca - fé con pan ca - fé con

\*The word for “chocolate” is spelled the same in Spanish as English, but it has four syllables. It does not have a written accent. One has been added here for clarity of pronunciation.



- Start the 6/8 steady beat again, then bring in each section to speak their rhythm. As your students get more comfortable, speed up the tempo. Then, try performing both rhythms with “La Guacamaya.”
- If your students are beginning to become familiar with notation, you can experiment with some basic audiation exercises by having them only perform the eighth notes or only the 16th notes while maintaining the son jarocho rhythms.

**Dance Zapateado in “La Guacamaya”**

- Both the café con pan and chocolaté rhythms have zapateado dances.
- While saying the phrase, “café con pan,” add the zapateado step using the [Café con pan rhythm](#).
  - Step with your right foot on the word “pan.”
  - Step “left-left-right” on the other beats of the rhythm, “café con.”
  - Step with your left foot on the word “pan.”
  - Step “right-right-left” on the other beats of the rhythm, “café con.”
- Continue to alternate.

pan ca - fé con pan ca - fé con pan ca - fé con pan ca - fé con  
 right left left right left right right left right left left right left right right left

- While saying the phrase, “chocolaté,” add the zapateado steps using the [Chocolaté rhythm](#).
  - Step “right-right” on the syllables, “cho-co.”
  - Step left on the syllable “la.”
  - Step on your right foot on the last syllable “té.”
  - Step “left-left” on the syllables, “cho-co.”
  - Step right on the syllable “la.”
  - Step on your left foot on the last syllable “té.”
- Continue to alternate.

cho - co - la - té cho - co - la - té cho - co - la - té cho - co - la - té  
 right right left right left left right left right right left right left left right left

- Use the [Café con pan y chocolaté rhythmic layers](#), and split your class into two. Have one group try the “café con pan” zapateado, and the other try the “chocolaté” zapateado. Give them an opportunity to switch.
- Now, put it all together with “[La Guacamaya](#).” You can split your class into different groups, performing the melody while keeping the steady beat, speaking the “café con pan” or “chocolaté” rhythms, or dancing the zapateado for either phrase.

### **Creative Extension: Discover the Macaw and the Lyrics for “La Guacamaya”**

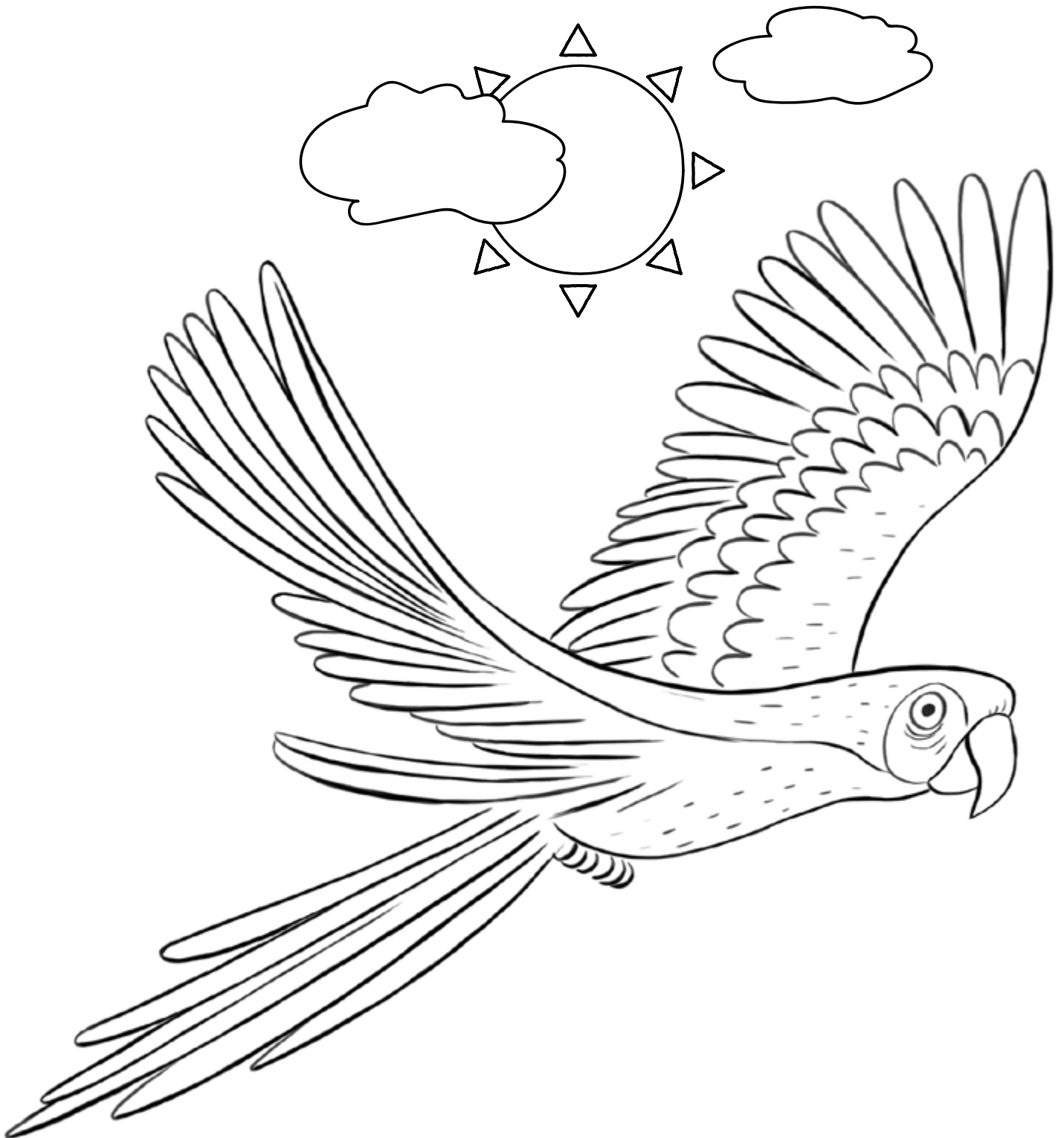
- The title for the song “La Guacamaya” translates to “The Macaw,” which is the largest parrot in the world. Macaws are known for their brilliant plumes of feathers, usually a vibrant red, blue, and gold. The species is endangered; there are only about 250 macaws that live in the rainforests of Veracruz. Officials are slowly trying to reintroduce the macaw to their natural habitats so that residents and tourists can regularly see them flying again.
- Find photos of macaws to share with your students. Then, discuss the various birds and the lyrics of “La Guacamaya” with your students.
  - *What do you like about the colors of the macaws? How do they make you feel?*
  - *Why does the singer want the macaw to come and paint the grey sky for them?*
  - *What colors would you want the macaw to color your sky?*
- Using SG 30, have your students color in the macaw and the sky in the colors they imagined.

## **Musical Word Wall**

Add the word *tarima* and *zapateado* to the Musical Word Wall.

# La Guacamaya in Flight

A guacamaya, or macaw, is a large parrot from Veracruz, Mexico. They are known for their beautiful colors, brightening up the sky when they fly! Color the macaw and the sky below in your favorite, bright colors!



# Lesson 2: Learning “El Colás”

**Aim:** How can rhythm be used to create different musical phrases?

**Summary:** Students will learn to sing “El Colás,” create their own rhythmic patterns, learn about the son jarocho instruments, and discover the traditional fandango.

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

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

**Vocabulary:** fandango, jarana, leona, pandero, quijada, requinto, tarima

Fandangos are traditional celebrations from rural communities of southern Veracruz. They celebrate harvest cycles, religious holidays, and personal milestones, like birthdays and weddings. They are very inclusive celebrations, and often the whole town participates. Families take turns preparing food and drink and adorning the tarimas. Fandangos can run for days and people from other towns come to take part and visit friends and family.

## Sing “El Colás”

- Listen to “El Colás.”
- Learn the lyrics to the chorus using “El Colás” pronunciation.
- Sing the chorus using “El Colás” chorus.

Co - lás Co - lás Co - lás y Ni - co - las Con  
 es - os oj - os ne - gros me mi - ras y te vas

**“El Colás”**

Qué buen caballo tiene mi amigo Nicolás  
Camina pa’ delante camina para atrás

**Chorus:**

Colás, Colás, Colás, y Nicolás  
Con esos ojos negros me miras y te vas  
**(x2)**

Quando tenía dinero me decían “Don Nicolás”  
ahora que nada tengo me dicen “Colás” nomás.  
**(x2)**

**(Chorus)**  
**(x2)**

Con ésta me despido que ya no puedo más,  
Así acaban cantando los versos del Colás.  
**(x2)**

**(Chorus)**  
**(x3)**

**“El Colás”\***

*What a great horse my friend Nicolas has  
It walks forward, it walks backwards*

**Chorus:**

*Colás, Colás, Colás, and Nicolas  
With those black eyes, you look at me and leave  
**(x2)***

*When I had money, they called me “Don Nicolas”  
Now that I don’t have any, they only call me “Colás”  
**(x2)***

**(Chorus)**  
**(x2)**

*With this verse, I say farewell because I can’t anymore,  
And so they end singing the verses of Colás  
**(x2)***

**(Chorus)**  
**(x3)**

*\*Colás is a nickname for Nicolas.*

**Discover Rhythmic Patterns in “El Colás”**

- While most son jarocho tunes are in 6/8 or 3/4, “El Colás” is in 2/4.
- The underlying rhythm of the song is based on the rhythm of the melody.
- First, listen to the rhythm using the “El Colás” rhythm. Notice that the rhythm follows the first line of the chorus. Begin by repeating that phrase with your students, clapping the steady beat.

Co - lás Co - lás Co - lás y Ni - co - las Co -  
lás Co - lás Co - lás y Ni - co - las

- Next, try to add the zapateado steps while saying the rhythm. It helps if you do this on your toes and pick up the opposite foot that is performing in preparation for the next step.

Co - lás      Co - lás      Co - lás      y      Ni - co - las      Co -  
 right right      left left      right right      left      left right      right left

lás      Co - lás      Co - lás      y      Ni - co - las  
 left      right right      left left      right      right left left

- “El Colás” is traditionally danced by couples, or with one male dancer and two or more female dancers. However, the movement is very free, as couples might end up side-by-side, facing one another, or spinning around one another. The important part is to keep the rhythm going, no matter the position the dancers.
- Have your students pair off and dance the zapateado, using “El Colás.”

### Create New Rhythmic Patterns for “El Colás”

- Similar to Lesson 1 in which the phrases “café con pan” and “chocolaté” were used for the son jarocho rhythms, students can use their favorite foods to come up with a phrase for the “El Colás” rhythm.
- Using SG 31, have your students brainstorm a list of foods with two syllables. Then, have them select a joining word, and then create a list of foods with three sounds. Put the two foods together in a chant.
- In the following example, we used “mole y tamales.” Guide students in creating their own body percussion sounds for the “El Colás” rhythm, such as clapping their hands, patting on their laps, or tapping their shoulders. They can pick as many or as few movement options as they would like.

Mo - le      mo - le      mo - le      y      ta - ma - les      mo -  
 clap clap      clap clap      clap clap      tap      tap tap      tap clap

le      mo - le      mo - le      y      ta - ma - les  
 clap      clap clap      clap clap      tap      tap tap tap

- Ask your students to put their food chants and body sounds together and practice.
- Form a circle around your stage area or “tarima.” Use “El Colás,” and have each student come into the circle and perform their new rhythmic pattern.

### **Creative Extension: Explore Instruments in Son Jarocho**

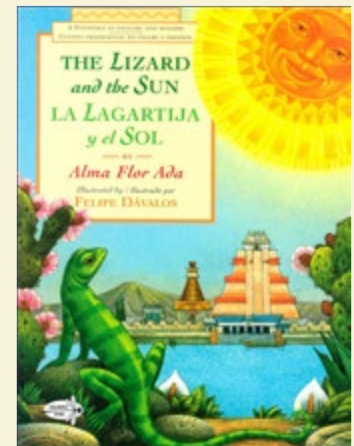
- Son jarocho uses many different string and percussion instruments. The Villalobos Brothers primarily play violin, but they also play many of these instruments as well. Use SG 32 along with the instrument demonstration tracks to introduce your students to some of the instruments that characterize son jarocho.
- The **jarana** is an instrument shaped like a guitar that has two single strings, and three sets of double strings. It provides rhythmic and chordal elements.
- The **requinto** is a four- or five-stringed, guitar-shaped instrument that is played with a special pick made from a bull’s horn called an “espiga.” It often plays the melody, as well as the “tangueros,” or accompaniment.
- The **leona** is a four-stringed, guitar-shaped instrument that is larger and therefore has a lower pitch, providing a bass guitar sound.
- The **quijada** is a percussion instrument traditionally made from a donkey jawbone that is treated so that the teeth rattle when you strike or scrape it.
- The **pandero** is a small hand drum that often has small metal jingles around the frame.
- The **tarima** is a raised wooden platform used as a dance floor. The holes in the side allow the percussive sound of the dancer’s feet to accent the rhythm of the song.

### Creative Extension: Class Fandango

- Son jarocho is a participatory genre: Everyone has a role to play. A fandango is the manifestation of that sentiment and is synonymous with son jarocho. It is a community gathering that can last from hours to days at a time. While people play music and dance, the fandango is more like a group jam session than a performance.
- Discuss the fandango concept with your students. You can find source material in the Resources for Teachers section at the beginning of the unit and on the Villalobos Brothers' resource page at [carnegiehall.org/MusicalExplorers](http://carnegiehall.org/MusicalExplorers).
- Brainstorm what a fandango would be like.
  - *What happens at a fandango? What do you think people are doing?*
  - *Will you be a singer, a dancer, or a musician—or all three?*
  - *Where is the fandango taking place? Who is invited?*
  - *What food will be served?*
  - *What music should be played?*
- Act out a scene from a fandango, allowing students to choose different roles and using “La Guacamaya,” or “El Colás.”
- If you would like to take this activity further, you can plan a real fandango. You can include families or even involve the whole school. Make sure that everyone in the class has a part to play so that they can actively participate in this staple tradition of son jarocho.

### Literacy Extension: *The Lizard and the Sun*

In *The Lizard and the Sun* by Alma Flor Ada, the sun disappears and is nowhere to be found. It's up to a brave little lizard to search and bring back warmth and light to everyone.



### Musical Word Wall

Review the word *tarima*, and add the words *fandango*, *jarana*, *leona*, *pandero*, *quijada*, and *requinto* to the Musical Word Wall.



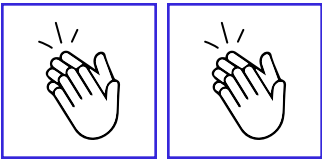
# My Own Rhythmic Pattern

You can create your own rhythmic pattern using two simple things: your favorite foods and your body!

First, think about a few foods that have two syllables in them, like “taco.” Then do the same thing with foods with three syllables like “tortillas.” Next, pick which body sounds you want to use in your pattern, like clapping hands, patting on your laps, or tapping your shoulders.

## Pick a Food with Two Syllables

Ta      co



## Pick a Joining Word

and  
or  
with

## Pick a Food with Three Syllables

Tor      ti      llas



## Now, you try!

\_\_\_\_\_

and  
or  
with

\_\_\_\_\_

\_\_\_\_\_

and  
or  
with

\_\_\_\_\_

# Explore Instruments in Son Jarocho

## Leona

a large four-stringed, guitar-shaped instrument that makes a low sound like a bass guitar



## Requinto

a four- or five-stringed, guitar-shaped instrument that plays the melody of the tune



## Jarana

an eight-stringed, guitar-shaped instrument



## Quijada

a percussion instrument traditionally made from a donkey jawbone with teeth that rattle when you strike or scrape it



## Tarima

a raised, wooden platform used as a dance floor for zapateado



## Pandero

a small hand drum that often has small metal jingles around the frame

# Georgian Folk with Ilusha

## Tradition and Artist Overview

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

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

## Resources for Teachers

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

### Listening

- Visit [ilusha.com](https://ilusha.com) to learn more about Ilusha and watch his music videos, live performances, and interviews.
- Ilusha's albums are available on Spotify and Apple Music.
- Zedashe Ensemble
- Ensemble Basiani
- Adilei

### Reading

- *Supra: A Feast of Georgian Cooking*, by Tiko Tuskadze
- "36 Hours in Tbilisi," *The New York Times*, by Debra Kamin

### Videos

- *Geography Now!:* Georgia
- *Georgia & The Great Caucasus*
- *Anthony Bourdain: Parts Unknown*, Georgia

### Additional Resources

- Bay Ridge and Brighton Beach, Brooklyn has a large Georgian community.
- Toné Café, Georgian Restaurant in Brighton Beach, Brooklyn
- Chama Mama in Chelsea, Manhattan
- Cheeseboat in Williamsburg, Brooklyn and Hell's Kitchen, Manhattan

# Meet Ilusha!

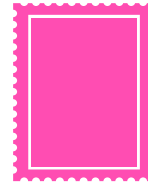


Gamarjoba!

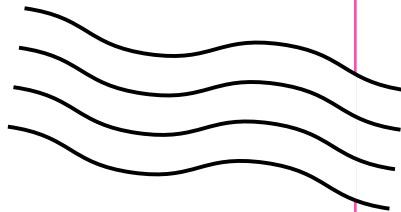
My name is Ilusha, and I sing and play music from Georgia, the country where I was born. My family moved to the US when I was eight years old. It was hard to be an immigrant then because I didn't know English, and I had to learn how to fit in at school. But with time, I realized that coming from a different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

Ketili survilebit,

Ilusha



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





Chokha



Kartuli Kaba



Ilusha

## We asked Ilusha ...

### Where did you grow up?

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

### What are Georgians known for?

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

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

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



# Lesson 1: Learning “Shina Vorgil”

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

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

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

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

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

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



## Sing “Shina Vorgil”

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

Response begins here.  
Repeat call and response 3 times.



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

Response begins here.  
Repeat call and response 3 times.



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

Repeat call and response 3 times.



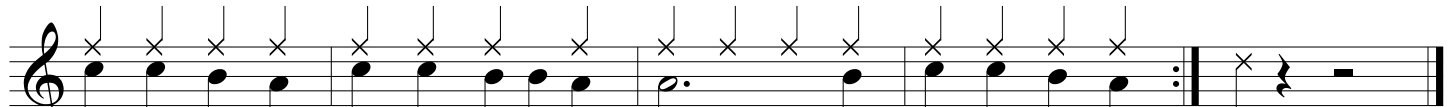
Voi-sa re-ra voi-sa vo-re-ra voi-sa voi-sa re-ra

Claps (x2)



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

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



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



**“Shina Vorgil”****Choir 1 (CALL):**

Shina vorgili vorgili voisa

O shina vorgege eh

**(x3)****Choir 2 (RESPONSE):**

Shina vorgili vorgili voisa

O shina vorgege eh

**(x3)****Choir 1 (CALL):**

Vorgili vorgili vorgili voisa

O shina vorgege eh

**(x3)****Choir 2 (RESPONSE):**

Vorgili vorgili vorgili voisa

O shina vorgege eh

**(x3)****Choir 1 (CALL):**

Voisa rera voisa vorera

Voisa voisa rera

**(x3)****Choir 2 (RESPONSE):**

Voisa rera voisa vorera

Voisa voisa rera

**(x3)****Choir 1 (CALL):**

Voisa voisa vorera

Voisa voisa rera

**(x2)****Choir 2 (RESPONSE):**

Voisa voisa vorera

Voisa voisa rera

**(x2)****Choir 1 (CALL):**

Voisa rera voisa vorera

Voisa voisa rera

**All:**

Voisa rera voisa vorera

Voisa voisa rera

**(x3)****Huh!****Explore Accelerando and Spatial Effects in “Shina Vorgil”**

- Explore the form of the song “Shina Vorgil” with your students.
  - The phrases are repeated and exchanged through call and response.
  - The call and response is between two groups of singers, or choirs, rather than between a single leader and a group. Call and response between two choirs is characteristic of Georgian music.
- Divide the class into two choirs. Sing “Shina Vorgil” with one choir calling and the other responding.
- Switch parts and sing the song again, this time adding the accelerando. The first choir will control how much faster the song gets.
- Experiment with what happens when the choirs are separated to achieve a spatial effect. Place the choirs in different locations around the room and alter the distance between the two groups. You can also place some students between the choirs as the “audience” so they can experience the effect.
- Reflect with your students on the effect of space on the sound.
  - *What was it like to sing in different positions?*
  - *How did the sound change depending on where the choirs were standing?*
  - *How did it feel to stand between the two choirs?*
  - *Which way sounded the best?*

## Discover Harmony in “Shina Vorgil”

- This activity will provide an introduction to the concept of harmony. You will have an opportunity to build on the foundation and dive deeper into harmony from Lesson 2 of the South African Zulu unit.
- Listen to “Shina Vorgil.”
  - *Can you hear the melody that you learned?*
  - *Is everyone singing the melody? Can you guess how many different parts are being sung?*
- Explain that there are three parts: the melody that the students learned and two other parts, which complement the melody. Note that the rhythm is the same across all three voices, but the pitches are different.
- Explain that the combination of two or more pitches played or sung together is called harmony. Georgian music is often performed with three-part harmony: One voice sings the melody; another sings notes above the melody; and the final sings notes below the melody.
- Sing the harmony lines in “Shina Vorgil” for your students, or play them using “Shina Vorgil” harmonies.
  - *How do each of these lines sound similar to the melody we learned?*
  - *How are they different?*

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

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

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

### Creative Extension: Explore the Georgian Language

- On SG 36, your students will learn about the Georgian language. They will discover that the language is unrelated to any other language in the world and has its own alphabet.

## Musical Word Wall

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

# Explore the Georgian Language

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

ცეკვა

**Tsevka** (Dancing)

დოლი

**Doli** (Drum)

გიტარა

**Gitara** (Guitar)

მუსიკა

**Musika** (Music)



**“Shen Genatsvale”**

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

**Chorus:**

Shen gena, shen genatsvale  
 Vimgherod da movilkhinod  
 Shen genatsvale

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

Shen gena, shen genatsvale  
 Sheni eskhhit guli petkavs  
 Shen genatsvale

Shen gena, shen genatsvale  
 Sanam aq var momepere  
 Shen genatsvale

Shen gena, shen genatsvale  
 Sadac avar ertad avart  
 Shen genatsvale

**“Shen Genatsvale”**

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

**Chorus:**

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

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

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

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

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

\*“Cheers,” said after a toast in Georgia

**Compare and Contrast Two Versions of “Shen Genatsvale”**

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

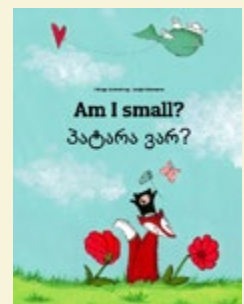
- Listen again to “Shen Genatsvale” version 1.
  - *What is the emotion expressed by the music? How does it make you feel? What about the music makes you feel that way?*
  - *How would you move to this music?*
- Listen to “Shen Genatsvale” version 2.
  - *What is the emotion expressed by the music? How does it make you feel? What about the music makes you feel that way?*
  - *How would you move to this music?*
- Compare and contrast the two versions. Some areas to explore include melody, harmony, lyrics, instrumentation (including voices), tempo, and steady beat.
  - *What is the same in the two versions?*
  - *What is different about the two versions?*
  - *How do these differences contribute to the contrasting moods?*
  - *Which version do you like better and why?*

### Creative Extension: Explore the Lyrics of “Shen Genatsvale”

- The expression “shen genatsvale” is a very special phrase in Georgian that cannot be fully translated in English. It loosely means, “Let me take your burden if you are ever in need,” or “I give myself to you,” and is similar to saying “I love you” to a close friend or family member.
- Read the lyrics to “Shen Genatsvale” aloud to your students and have them reflect on the translation.
  - *What is the overall emotion or feeling in the lyrics to this song?*
  - *Who is someone that you have not seen in a long time?*
  - *What is one thing that you wish you could say to them?*
  - *What phrase can we use in English that expresses the same feeling as “shen genatsvale”?*
- On SG 37, your students will write verses inspired by “Shen Genatsvale.” They will have a choice of using “shen genatsvale” as their refrain, or writing an English phrase with the same meaning.

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

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



### Musical Word Wall

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

# Write Your Own Version of “Shen Genatsvale”

Think about someone you may miss in your life and write your own version of “Shen Genatsvale.” You can use the phrase “shen genatsvale” as your refrain, or you can write your own refrain in English that expresses the same idea. On the pink lines, write phrases that will be said before each refrain, just like in the song.

**Refrain** \_\_\_\_\_

Phrase 1

Sing Refrain

Phrase 2

Sing Refrain

Phrase 3

Sing Refrain

Phrase 4

Sing Refrain



# 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 20, 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 [musicalexplorers@carnegiehall.org](mailto:musicalexplorers@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.

# Who Is Your Favorite Artist?

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

Dear \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

Your friend,

\_\_\_\_\_

# Additional Information

Unit	National Standards	NYC Blueprint Standards
Haitian Song Traditions	1, 2, 3, 4, 5, 7, 8, 10, 11	1, 2, 3, 4
South African Zulu	2, 4, 5, 7, 8, 11	1, 2, 3, 4
Southeastern Songs and Social Dances	1, 5, 6, 7, 8, 10, 11	1, 2, 3, 4
Zimbabwean Mbira Music	1, 4, 5, 6, 7, 8, 11	1, 2, 3, 4
Son Jarocho	1, 2, 3, 4, 5, 6, 10	1, 2, 3, 4
Georgian Folk	1, 2, 4, 5, 6, 7, 8, 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

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

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

“Panama Mwen Tombe,” traditional Haitian folk song. Performed by Emeline Michel, Yayoi Ikawa, Rigaud Simon, Gashford Guillaume, and Jean Guy Rene.

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

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

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

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

“Hurombo Gara Wegu,” traditional Zimbabwean song, arranged by Tanyaradzwa Tawengwa Nzou Mambano. Performed by Tanyaradzwa Tawengwa Nzou Mambano and Kanukai Chigamba.



“Pamuromo paHaruna,” traditional Zimbabwean mbira song, arranged by Tanyaradzwa Tawengwa Nzou Mambano. Performed by Tanyaradzwa Tawengwa Nzou Mambano and Kanukai Chigamba.

“La Guacamaya,” Mexican son jarocho traditional. Performed by the Villalobos Brothers.

“El Colás,” Mexican son jarocho traditional. Performed by the Villalobos Brothers.

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

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

## Photos

TG8: Emeline by Elénore Coyette; Sbongiseni “Bongi” Duma and Tshidi Manye by Fadi Kheir; Martha Redbone by Christine Jean Chambers.

TG9: Tanyaradzwa Tawengwa Nzou Mambano by Beaven Photography; The Villalobos Brothers by Pablo Cruz Irastorza; Ilusha Tsinadze photo by f Moran.

TG12: Hand gestures by Anouska Swaray.

TG14: Children playing tube trumpets by Stephanie Berger; bucket drummer by Nan Palmero; boy playing straw oboe by Stephanie Berger; kitchen supplies by Hillarie O’Toole.

TG16: Emeline by Elénore Coyette; Martha Redbone by Christine Jean Chambers; The Villalobos Brothers by Pablo Cruz Irastorza.

TG 17: Ilusha Tsinadze photo by f Moran; Tshidi Manye and Sbongiseni “Bongi” Duma by Fadi Kheir; Tanyaradzwa Tawengwa Nzou Mambano by Beaven Photography.

### Emeline:

TG24: Emeline by Elénore Coyette; Haiti Rural Landscape Gonaives by Julio Etchart / Alamy Stock Photo.

TG25: Emeline childhood photo courtesy of artist; “View of Haitian Landscape” by Michelle Walz Eriksson is licensed by [CC BY 2.0](#); “Dusk Falls on Cap-Haitien, Haiti” by Steve Bennett is licensed by [CC BY-NC 2.0](#).

### Bongi and Tshidi:

TG36: Sbongiseni “Bongi” Duma and Tshidi Manye by Fadi Kheir; Yacht harbour in front of the skyline of Durban, South Africa by imageBROKER.com GmbH & Co. KG and Guenter Fischer / Alamy Stock Photo.

TG37: Ujeqe by The African Gourmet; South African fans photo by Celso Flores; African instruments photo by Paul Brennan.

TG48: Beadwork example photo by the Brooklyn Museum.

### Martha:

TG52: Martha Redbone by Christine Jean Chambers; USA, Kentucky, Oven Fork: Along Rt. 119, Appalachian Mountains / Autumn by Danita Delimont Creative and Walter Bibikow / Alamy Stock Photo.

TG53: Martha Redbone childhood photo courtesy of artist; Martha traditional photo by Michael Weintrob; ankle rattles by Uyvsdi.

TG58: Algonquin turtle rattle by Marilyn Angel.

TG63: Martha ribbon skirt photo courtesy of artist.

**Dr. Tanyaradzwa:**

TG70: Dr. Tanyaradzwa Tawengwa Nzou Mambano by Beaven Photography; Jacaranda trees flower on Africa Unity Square in Harare, Zimbabwe by Raj Singh / Alamy Stock Photo

TG71: Victoria Falls photo by Fabio Achilli is licensed by CC BY 2.0; market photo by MattiaG; Dr. Tanyaradzwa childhood photo courtesy of artist.

**Villalobos Brothers:**

TG82: The Villalobos Brothers by Pablo Cruz Irastorza; Multiple church domes populate the skyline of Orizaba, Veracruz, Mexico with the snow covered Pico de Orizaba in the distance by Brian Overcast / Alamy Stock Photo.

TG83: Abuela Cristina photo courtesy of artist; tamale photo by Ivette Degollado; mole photo by Deb Nystrom; Villalobos Brothers childhood photo courtesy of artist; Dia de los muertos photo by Stacy Arturogi.

TG96: Leona photo courtesy of artist; requinto photo courtesy of artist; jarana photo courtesy of artist; quijada photo by laubrau; tarima photo courtesy of artist; pandero photo by Molotok289.

**Ilusha:**

TG98: Ilusha Tsinadze photo by f Moran; View over the old part of Tbilisi, Georgia by MehmetO / Alamy Stock Photo.

TG99: Photos: Ilusha Tsinadze childhood photo courtesy of artist; Boys in chockas by Karen Shimizu; kartuli kaba by Michael Pope.

TG100: Ushgula svaneti 1822 by Ilan Molcho.

**Additional:**

TG110: L. Steven Taylor publicity photo by Dirty Sugar; Ushers by Jennifer Taylor.

TG111: Carnegie Hall by Chris Lee; Escalator by Jennifer Taylor; Zankel Hall by Jeff Goldberg/Esto; Photo of children by Fadi Kheir.

**Illustrations**

TG11: *The Listening Walk*, written by Paul Showers and illustrated by ALIKI.

TG33: *Little Fanfan Sings and Dances in Haiti*, written by Susan Gleason Pierre-Louis and illustrated by Giovanni Munari.

TG47: *The African Orchestra*, written by Wendy Hartmann and illustrated by Joan Rankin.

TG62: *When Turtle Grew Feathers*, written by Tim Tingle and illustrated by Stacey Schuett.

TG80: *Thoko Wake Up*, written by Nomusa Ndebele and illustrated by Walt Barna.

TG94: *The Lizard and the Sun*, written by Alma Flor Ada and illustrated by Felipe Davalos.

TG107: *Am I Small?*, by Philipp Winterberg and Nadja Wichmann

All other illustrations by Sophie Hogarth.

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## Audio Index

“Carnegie Hall Musical Explorers Song”

“Carnegie Hall Musical Explorers Song”  
accompaniment

### Haitian Song Traditions with Emeline

“A.K.I.K.O.”

“A.K.I.K.O.” chorus

“A.K.I.K.O.” rhythm loop

“Panama Mwen Tombe”

“Panama Mwen Tombe” pronunciation

“Panama Mwen Tombe” chorus

“Panama Mwen Tombe” kongo rhythm

### South African Zulu with Bongzi and Tshidi

“Thula Mntwana” / “Nampaya Omame”

“Thula Mntwana” pronunciation

“Nampaya Omame” pronunciation

“Inqola”

“Inqola” pronunciation

### Southeastern Songs and Social Dances with Martha

“Social Dances”

“Choctaw Drum Dance”

“Choctaw Drum Dance” pronunciation

“Bear Dance”

“Bear Dance” pronunciation

“40 Wheels”

“40 Wheels” pronunciation

“40 Wheels” instrumental

### Zimbabwean Mbira Music with Dr. Tanyaradzwa

“Hurombo Gara Wegu”

“Hurombo Gara Wegu” pronunciation

“Hurombo Gara Wegu” additional pronunciation

“Hurombo Gara Wegu” chorus

Basic mbira pattern

Hosho pattern

Kuombera pattern

“Pamuromo paHaruna”

“Pamuromo paHaruna” pronunciation

“Pamuromo paHaruna” chorus

“Pamuromo paHaruna” refrain

### Son Jarocho with the Villalobos Brothers

“La Guacamaya”

“La Guacamaya” pronunciation

“La Guacamaya” chorus

Café con pan rhythm

Chocolaté rhythm

Café con pan y chocolaté rhythmic layers

“El Colás”

“El Colás” pronunciation

“El Colás” chorus

“El Colás” rhythm

Jarana demonstration

Requinto demonstration

Leona demonstration

Quijada demonstration

Pandero demonstration

Tarima demonstration

### Georgian Folk with Ilusha

“Shina Vorgil”

“Shina Vorgil” pronunciation

“Shina Vorgil” call and response

“Shina Vorgil” harmonies

“Shen Genatsvale” version 1

“Shen Genatsvale” version 2

“Shen Genatsvale” pronunciation

“Shen Genatsvale” sing-along





