

CARNEGIE HALL
Weill Music Institute

Teacher
Guide

Musical Explorers

My City, My Song

A Program of Carnegie Hall's Weill Music Institute
for Students in Grades K-2



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WEILL MUSIC INSTITUTE

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Foreword

Welcome to Musical Explorers!

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

Musical Explorers encompasses skills-based and creative activities that can be integrated into both general and music classrooms. This Teacher Guide includes lesson plans, background information about the artists and their featured musical genres, 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 full of hands-on activities, photographs, and illustrations that will support active learning.

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







Introduction to Musical Explorers

Musical Explorers are students and teachers who will

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

How to Use the Teacher and Student Guides


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

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

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

 carnegiehall.org/MusicalExplorers.

Music Educators Toolbox

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

Options for Teachers of Students with Special Needs


- Students can participate in Musical Explorers in a variety of ways and may learn the songs by singing, moving, and 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 musicaexplorers@carnegiehall.org.

Pathways for Teachers

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

Explore

(Minimum requirements for concert participation)

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

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

Discover

(If you have a lot more time)

Go deeper! If there is a genre that your students particularly love, listen to some of the additional music suggested by the artists or go on a related field trip; you'll find additional resources on the Introduction page at the beginning of each unit. You can also dig into the activities highlighted in *Becoming Musical Explorers*, TG10, by going on sound-discovery walks or creating an everything-but-the-kitchen-sink orchestra.

Active Listening Tips

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

Make the Invisible Visible

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

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

Ask Open-Ended Questions

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

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



Meet the Artists



Ilusha, Georgian Folk

Singer and guitarist Ilusha Tsinadze was born in Soviet-era Georgia, and at the age of eight, he emigrated 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.



Martha, Native American

Martha Redbone is a vocalist, songwriter, composer, and educator who draws on both her Native American and African American musical heritage. Raised in Harlan County, Kentucky and pre-gentrified Brooklyn, armed with the power of her gospel-singing African American father and the resilience of her mother's Cherokee/Shawnee/Choctaw culture, Redbone redefines Americana music. With songs and storytelling sharing her life experience as a Native American and Black woman and as a mother navigating the new millennium, Redbone gives voice to issues of social justice by bridging traditions, connecting cultures, and celebrating the human spirit. She is the composer of the original music and score for The Public Theater's 2019 revival *For Colored Girls Who Have Considered Suicide When the Rainbow is Enuf* by the late Ntozake Shange. Martha's own new work *Black Mountain Women*, a timely musical about the ongoing environmental destruction of her ancestral homeland in Appalachia as told through the lives of four generations of women in her matriarchal Cherokee family, is currently in development.



Bongi and Tshidi, South African Zulu

Singer, songwriter, choreographer, and dancer Sbhongiseni “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.



Villalobos Brothers, Son Jarocho

The Villalobos Brothers 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. The ensemble's virtuosic performances have delighted audiences throughout Latin America, India, Russia, Canada, and in more than 30 states across the US. They have appeared at historic venues including New York's Carnegie Hall, Lincoln Center, The New Victory Theatre, and Apollo Theater, as well as San Francisco's Louise M. Davies Symphony Hall and Los Angeles's The Ford Theatres. They have performed for acclaimed festivals including the BRIC Celebrate Brooklyn! Festival, Blue Note Jazz Festival, San Jose Jazz Fest, and Montreal Jazz Festival, and such major events as the Latin Grammy Awards, United Nation's 60th Anniversary Celebration, and 66th FIFA Congress in Mexico City.



Julia, Sicilian Folk

Julia Patinella is a multilingual singer and songwriter based in Brooklyn. The daughter of Sicilian immigrants, she has immersed herself in the music of her ancestors as well as other Mediterranean musical genres. Her performances in such venues as the Kaufman Music Center and La Mama Theatre draw from this expansive repertoire, including both original and traditional music. She aims to preserve the legacy of storytelling inherited from those who came before her, as well as to unite communities cross-culturally through old protest songs made new. Her first album is slated for release in late 2020.



Etienne, Calypso

Etienne Charles has received critical acclaim for his exciting performances, thrilling compositions, and knack for connecting with audiences worldwide. Etienne brings a careful study of myriad rhythms from the French-, Spanish-, English-, and Dutch-speaking Caribbean to his compositions. His 2019 album *Carnival: The Sound of a People Vol. 1* is an excursion into the varied acoustic sounds, grooves, chants, and rituals of Carnival from his native Trinidad and Tobago. In June 2012, he was written into the US Congressional Record for his musical contributions to Trinidad and Tobago and the world. In 2015, he was named a John Simon Guggenheim Foundation Fellow in the Creative Arts. His work as a producer, composer, arranger, trumpeter, and percussionist on *Petite Afrique*, a collaboration with singer Somi, won Outstanding Jazz Album at the 2018 NAACP Image Awards. In 2018 he joined the world renowned SFJAZZ Collective. He currently serves as an associate professor of jazz trumpet at Michigan State University in East Lansing.

Core Activities

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

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

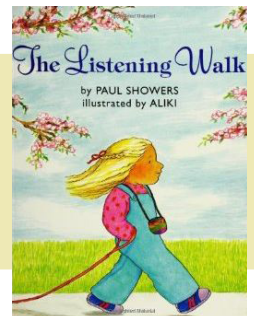
The Musical Explorers Around the World Map, SG4–5, illustrates the geographic roots of the music you will be studying this year.

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



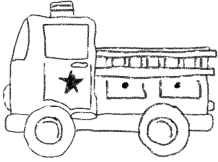
Literacy Extension: *The Listening Walk*

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



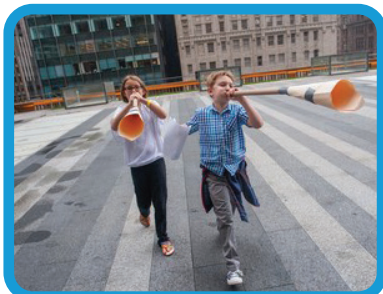
Explore the Sounds of Our City

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

What did you hear?	When and where?
 Sirens	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?

**Native
American**



Martha

*Southeastern
United States*

New York City

Mexico

Trinidad and Tobago

Son Jarocho



**Villalobos
Brothers**

Calypso



Etienne



Sicilian Folk**Julia***Sicily***Georgian Folk****Ilusha***Georgia***South African Zulu****Bongi
and Tshidi***South Africa*

Musical Explorers Around the World Map

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

Georgian Folk

Georgia

Native American

Southeastern United States

South African Zulu

South Africa

Son Jarocho

Mexico

Sicilian Folk

Sicily

Calypso

Trinidad and Tobago

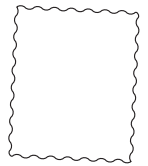
Create a Postcard

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

Greetings from ...

Dear _____,

Your friend,



(Artist's name)

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

Vocal and Body Warm-Ups

Teachers are encouraged to start each lesson with warm-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.

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 police cars on a chase 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.

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

Teacher CALL: The beat, the beat, the beat is in my feet The

Student RESPONSE: The beat, the beat, the beat is in my feet

Teacher CALL: beat is like my heart beat The beat ne-ver chan-ges

Student RESPONSE: The beat is like my heart beat The beat ne-ver chan-ges

Teacher CALL: You can go fast or slow but the beat stays the same The

Student RESPONSE: You can go fast or slow but the beat stays the same

Teacher CALL: rhy-thm is in my hands, (here we go now...)

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

- While the students continue to keep the steady beat with their feet, create simple rhythmic patterns with your hands (e.g., chest patting, clapping, snapping). Ask the students to echo them back to you.
- Continue to explore other kinds of body percussion (e.g., hissing, 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.

Sing the “Carnegie Hall Musical Explorers Song”

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

Carnegie Hall Musical Explorers Song

Music and lyrics by Daniel Levy

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

tells a tale. Ev' - ry rhy - thm has a rea -

- son. Don't you want to know? Don't you want to know what

makes the mu - sic go? Come a - long and see. Make your dis - co - ver - y. I can

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

say it. I can dance it. I can play it. I can go ex - plore the

world of mu - sic at my door. My ci - ty and my neigh - bor - hood,

sing - in' songs and feel - in' good. I can know what makes the mu - sic grow.

I can know what makes the mu - sic go!

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Carnegie Hall Musical Explorers Song

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

I can sing it.



I can say it.



I can dance it.



I can play it.

(x2)



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

Georgian Folk with Ilusha

Genre and Artist Overview

The country of Georgia, situated at the border of Asia and Europe, is home to one of the oldest known polyphonic traditions: a style of three-part harmony, traditionally sung a capella by choirs. As Georgia's folk music evolved, instruments were added into the mix. Musical performance is largely a part of social activities; for example, songs are regularly sung as toasts at large feasts 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 United States when he was eight, as the Soviet Union was collapsing, and Georgia was slipping into civil war. He studied jazz in college but soon circled back to the music of his homeland. A singer, guitarist, composer, and arranger, Ilusha creates music that includes both distinctly personal interpretations of traditional Georgian folk songs and his own original songs. Ilusha's music pushes the boundaries of what it means for a folk song to be relevant outside of its original context and asks the question: What happens when ancient musical traditions from a little nation on the Black Sea find refuge in New York City?

Resources for Teachers

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

Listening:

- Visit 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

New York City Resources:

- Brighton Beach, Brooklyn has a large Georgian community.
- Oda House, Georgian Restaurant with locations in the Lower East Side and the Upper East Side in Manhattan
- Toné Café, Georgian Restaurant in Brighton Beach, Brooklyn
- Chama Mama on 14th Street in Flatiron, Manhattan
- Old Tbilisi Garden in Greenwich Village, Manhattan
- Cheeseboat in Williamsburg, Brooklyn

Meet Ilusha!



Greetings from
**Brighton Beach,
Brooklyn**



Gamarjoba!

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

Ketili survilebit,

Ilusha



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



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.



Arriving at
Brighton Beach, Brooklyn



Lesson 1: Learning “Shina Vorgil”

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

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

Materials: Musical Explorers digital resources, Musical Explorers Student Guide




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

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

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



Sing “Shina Vorgil”

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

Response begins here.
Repeat call and response 3 times.

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

Response begins here.
Repeat call and response 3 times.

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

Repeat call and response 3 times.

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

Claps

Voi - sa voi - sa vo - re - ra voi - sa voi - sa re - ra (x2)

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

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

“Shina Vorgil”

Choir 1

CALL:

Shina vorgili vorgili voisa

O shina vorgege eh

(x3)

Vorgili vorgili vorgili voisa

O shina vorgege eh

(x3)

Voisa rera voisa vorera

Voisa voisa rera

(x3)

Voisa voisa vorera

Voisa voisa rera

(x2)

Voisa rera voisa vorera

Voisa voisa rera

Choir 2

RESPONSE:

Shina vorgili vorgili voisa

O shina vorgege eh

(x3)

Vorgili vorgili vorgili voisa

O shina vorgege eh

(x3)

Voisa rera voisa vorera

Voisa voisa rera

(x3)

Voisa voisa vorera

Voisa voisa rera

(x2)

All

Voisa rera voisa vorera

Voisa voisa rera

(x3)

Huh!



Explore Accelerando and Spatial Effects in “Shina Vorgil”

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

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

Discover Harmony in “Shina Vorgil”

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

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



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



Creative Extension: Explore the Georgian Language

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

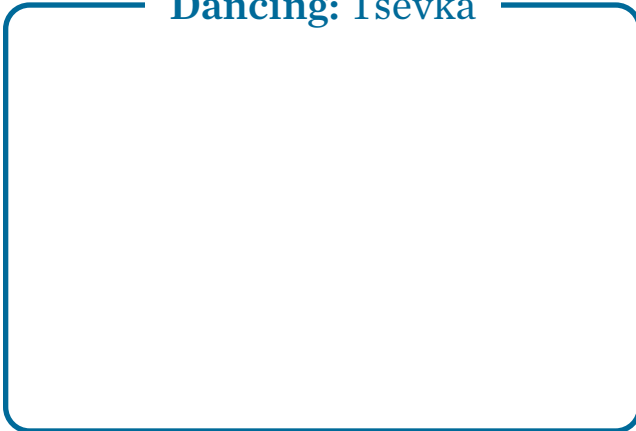
Musical Word Wall

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

Explore the Georgian Language

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

Dancing: Tsevka



ცეკვა

Drum: Doli



დოლი

Guitar: Gitara



გიტარა

Music: Musika



მუსიკა

“Shen Genatsvale” Translation

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

Chorus:

Shen gena, shen genatsvale
Vimgherod da movilkhinod
Shen genatsvale

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

Shen gena, shen genatsvale
Sheni eshkhith gul petkavs
Shen genatsvale

Shen gena, shen genatsvale
Sanam aq var momepere
Shen genatsvale

Shen gena, shen genatsvale
Sadac avar ertad avart
Shen genatsvale

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

Chorus:

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

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

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


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


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

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

Compare and Contrast Two Versions of “Shen Genatsvale”

Ilusha recorded two different versions of “Shen Genatsvale.” The original recording, made when he wrote the song in 2011, is 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,  Track 7.
 - *What is the emotion expressed by the music? How does it make you feel? What about the music makes you feel that way?*
 - *How would you move to this music?*

- Listen to “Shen Genatsvale” version 2,  Track 8.
 - *What is the emotion expressed by the music? How does it make you feel? What about the music makes you feel that way?*
 - *How would you move to this music?*
- Compare and contrast the two versions. Some areas to explore include melody, harmony, lyrics, instrumentation (including voices), tempo, and steady beat.
 - *What is the same in the two versions?*
 - *What is different 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 SG11, your students will write verses inspired by “Shen Genatsvale.” They will have a choice of using “shen genatsvale” as their refrain, or writing an English phrase with the same meaning.



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

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



Musical Word Wall

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

Write Your Own Version of “Shen Genatsvale”

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. In the boxes, write phrases that will be said before each refrain, just like in the song.

Refrain _____

Refrain

Refrain

Refrain

Refrain

Native American with Martha

Genre and Artist Overview

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

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

Resources for Teachers

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

Listening:

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

Readings:

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

New York City Resources:

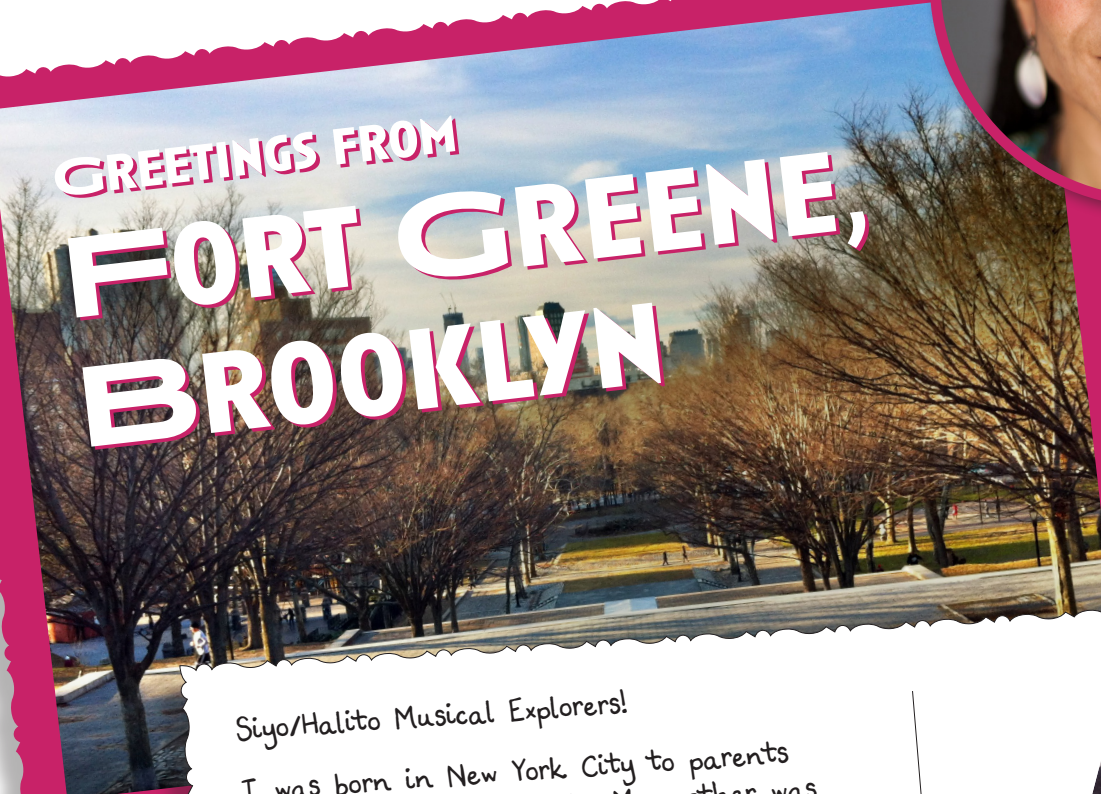
- American Indian Community House on the Lower East Side, Manhattan
- Redhawk Native American Arts Council in Sunset Park, Brooklyn
- Smithsonian National Museum of the American Indian in Bowling Green, Manhattan

Meet Martha!



GREETINGS FROM

**FORT GREENE,
BROOKLYN**



Siyo/Halito Musical Explorers!

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

Wado/Yakoke,

Martha



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

Leaving from
Brighton Beach, Brooklyn



We asked Martha ...

When did you start playing music?

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

What instruments do you play now?

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

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

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

What inspires you?

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



Harlan County, Kentucky



Arriving at
Fort Greene, Brooklyn



Lesson 1: Learning “Social Dances”

Aim: What elements make up Native American social dances?

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

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

- Listen to “Social Dances,”  Track 11. Then proceed to learn the different performance elements in each social dance.

“Choctaw Drum Dance”

- Listen to “Choctaw Drum Dance,”  Track 12.
- The drum dance generally opens a series of social dances. Explain that the Choctaw people knew that the steady beating of the drums in the hills meant it was time to assemble. The beat of the drum is the heart of the Choctaw people.
 - *What is the main instrument that you hear in this dance?*
- Learn the lyrics using “Choctaw Drum Dance” pronunciation,  Track 13.
- Learn to sing the response lines in “Choctaw Drum Dance,”  Track 12.

Response 1



Yo a le yo ya he lay he he - ya

Response 2



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

“Choctaw Drum Dance”

LEADER:

Call 1

Yo a le yo ya he lay ya

Yo a le yo ya he lay ya

(x2)**Call 2**

Hi ya he yo we hey ya

Hi ya he yo we hey ya

(x2)**(Call 1)****(Call 2)**

GROUP:

Response 1

Yo a le yo ya he lay he hey

(x2)**Response 2**

Hey ya he yo we hey hey way he ya

Hey ya he yo we hey!


(x2)**(Response 2)****(Response 2)**

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

**“Cherokee Bear Dance”**

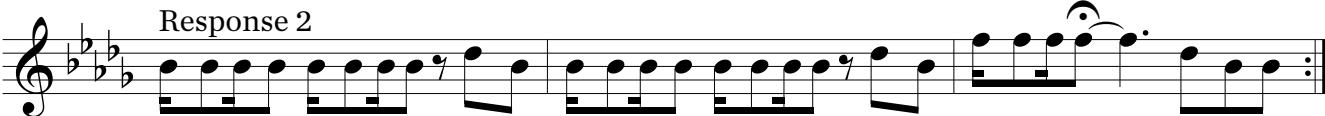
- Listen to “Cherokee Bear Dance,” [Track 14](#).
- This dance symbolizes the bear hunt, a Cherokee tradition.
 - *What is the main instrument that you hear in this dance?*
- Learn the lyrics using “Cherokee Bear Dance” pronunciation, [Track 15](#).
- Learn to sing the response lines in “Cherokee Bear Dance,” [Track 14](#).

Response 1



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

Response 2



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

“Cherokee Bear Dance”

LEADER:

Wah hey wah hey
Wah hey wah hey
Wah hey

LEADER:

Call 1:

Hey yo heya ta ha ney hi yo
(x2)

Call 2:

Hi ya gnu hi ya gnu hey yo
(x2)

GROUP:

Response 1:

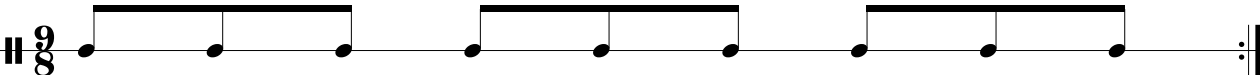
Hey yo heya ta ga ney hi yo
Hey yo heya ta ha ney hi yo
Hey yo heya taa ga ney hi yo
(x2)

Response 2:

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

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

Rattle



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 “Cherokee Bear Dance.” You can create a class dance about an animal or any other subject you choose.

- Brainstorm possible subjects for your class social dance.
- Create a 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 SG14, your students will have an opportunity to create their own rattles.
- Encourage your students to try out different noisemaking materials to put inside their rattles, as well as different quantities, until they come up with a sound they like.
- Students can use their rattles to play the percussion part when they perform the social dances

Musical Word Wall

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

Create Your Own Rattle

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

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



1. Take an empty water bottle or other container.



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



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



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

Lesson 2: Learning “40 Wheels”

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

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




Materials: Musical Explorers digital resources, Musical Explorers Student Guide

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

Vocabulary: melodic contour

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

Sing “40 Wheels”

- Listen to “40 Wheels,”  Track 16.
 - *What do you hear that is similar to the social dance songs you learned?*
 - *What is different about this song from the social dance songs?*
- Learn the lyrics using “40 Wheels” pronunciation,  Track 17.
- Sing along to “40 Wheels” instrumental,  Track 18.



Wa - ya hey ah ha _____ wa - ya hey ah ha _____ Wa - ya

hey ah _____ ha _____ ha _____ ha ha ho

“40 Wheels”

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

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

Chorus:

Wayah hey ah ha, wayah hey ah ha
Wayah hey ah ha ha ha ha ho

(x2)

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


(Chorus)

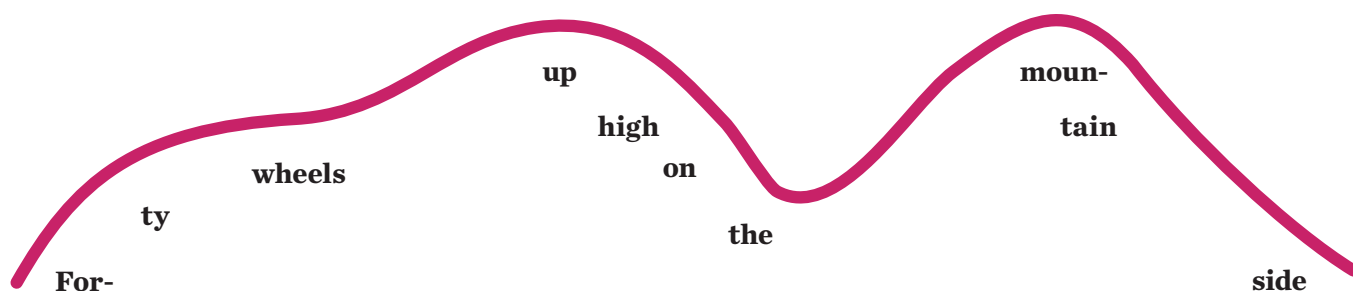
Explore the Lyrics to “40 Wheels”

- 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.*

Trail of Tears: In 1830, Congress passed the Indian Removal Act, a law that forced Native Americans off their land in the Southeast and onto territory in Oklahoma. Martha’s ancestors were among this group. While some left willingly, many elected to stay and fight for their land. The US military eventually forced the Native Americans out, some without time to gather their belongings. The Native Americans 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.


Explore Melodic Contour in “40 Wheels”

- Listen to “40 Wheels,”  Track 16, and ask your students to listen for the refrain.
 - *A refrain is a phrase in a song that keeps returning. In this song, the refrain is “Walking, walking.”*
- Trace the melodic contour—the shape of the melody—for the first line of the song.



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



- *Why does this shape make sense with the lyrics?*
 - *What else about the music makes you feel like you're walking, rather than running or skipping or jumping?*
- Discuss the differences in melodic contour between the two sets of lyrics.
- Listen again to “40 Wheels,”  Track 16, tracing the melodic contour.

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

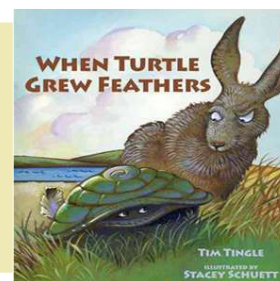
- Brainstorm ideas of what it might have sounded like on the Trail of Tears. Think about the surroundings: Who is on the journey and what is the weather like, etc.? Explore the idea of sound painting—creating a picture using sound.
 - *What sounds can we add to the song to help paint the picture?*
 - *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 SG15.
 - *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**

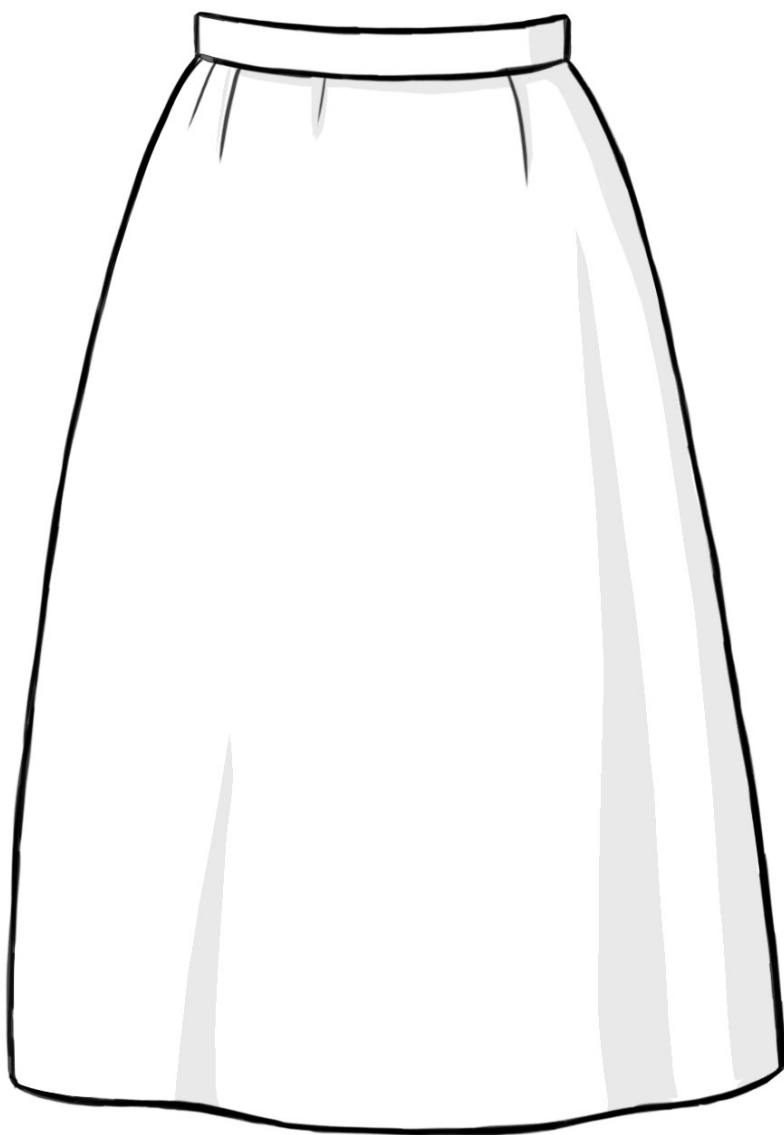
Add the word *melodic contour* to the Musical Word Wall.

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**





South African Zulu with Bongi and Tshidi

Genre and Artist Overview

Zulu is a dominant culture in South Africa, the home of 10–11 million Zulu people. The music played by Sbongiseni “Bongi” 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*.

Bongi 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; Bongi is also a composer and songwriter who performs his own original music with his band.

Resources for Teachers

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

Listening:

- Solomon Linda and the Evening 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 provides several traditional Zulu folk tales.

Videos:

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

New York City Resources:

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

Meet Bongi and Tshidi!



GREETINGS FROM BROADWAY, MANHATTAN



Sanibonani Musical Explorers!

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

Sala kahle,
Bongi and Tshidi



Durban, South Africa

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

Leaving from
Fort Greene, Brooklyn



We asked Bongi and Tshidi ...

What is your earliest musical memory?

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

What are some of the foods you ate growing up?

Tshidi: Food in my culture? Where do I start! We have ujeqe, which is a dumpling; amangina, 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.



Arriving at
Broadway, Manhattan

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

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

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




Materials: Musical Explorers digital resources, Musical Explorers Student Guide

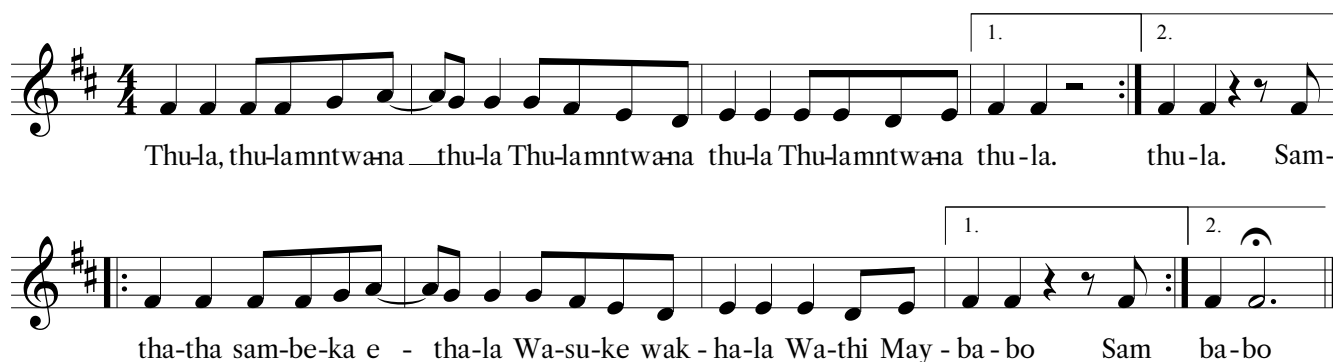
Standards: National 2, 4, 5, 7, 8, 11; NYC 1, 2, 3, 4

Vocabulary: form, lullaby

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




Sing “Thula Mntwana” / “Nampaya Omame”

- Listen to “Thula Mntwana” / “Nampaya Omame,”  Track 19.
- Explain that the songs are sung in call and response style, with a leader calling and the group responding, echoing back the phrase.
- Learn the lyrics using “Thula Mntwana” pronunciation,  Track 20.
- Sing the response to “Thula Mntwana” using “Thula Mntwana” / “Nampaya Omame,”  Track 19.



Thu-la, thu-lamntwana _thu-la Thu-lamntwana thu-la Thu-lamntwana thu-la. thu-la. Sam-

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

- Learn the lyrics using “Nampaya Omame” pronunciation,  Track 21.
- Sing the melody to “Nampaya Omame” using “Thula Mntwana” / “Nampaya Omame,”  Track 19.
- Put the two songs together with “Thula Mntwana” / “Nampaya Omame,”  Track 19. Students can take turns as the leader singing the call.

“Thula Mntwana” Translation

LEADER:

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

GROUP:

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

(x2)

Samthatha, sambeka ethala
Wasuke wakhala wathi Maybabo!

(x2)

LEADER:

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

GROUP:

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

(x2)

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

(x2)



“Nampaya Omame” Translation

LEADER:

Nampaya omame bethwelimithwalo

GROUP:

Nampaya omame bethwelimithwalo

Ncinci bo! Ncinci bo! Nampaya omame
(x2)

Nampaya omame bethwelimithwalo
(x2)

Ncinci bo! Ncinci bo! Nampaya omame
(x2)

LEADER:

Sabona ngoswidi, Sabona ngokhekhe
Sabona ngoraysi, Sabona ngonyama

GROUP:

Ncinci bo! Ncinci bo! Nampaya omame
(x2)

LEADER:

Sabona ngoswidi, Sabona ngokhekhe
Sabona ngoraysi, Sabona ngonyama

GROUP:

Ncinci bo! Ncinci bo! Nampaya omame
(x2)

LEADER:

There are our mothers carrying the goody baskets.

GROUP:

There are our mothers carrying the goody baskets.

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

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

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

LEADER:

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

GROUP:

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

LEADER:

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

GROUP:



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

**An expression of excitement*

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*

Move to “Thula Mntwana” / “Nampaya Oname”

Tshidi and Bongi have created movements to illustrate the lyrics in this song. As you play “Thula Mntwana” / “Nampaya Oname,”  Track 19, practice the movements. Visit  carnegiehall.org/MusicalExplorers to find a video demonstration.

“Thula Mntwana”



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



Samthatha,



sambeka ethala



Wasuke wakhala



wathi Maybabo!

“Nampaya Omame”



Nampaya omame



bethwelimithwalo



Ncinci bo! Ncinci bo!



Nampaya omame



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.	“Iqhude” means rooster.	“Uxolo” means peace.
“Icala” means case.	“Uphaqa” means flip-flop shoe.	“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,”  Track 19.
 - *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.”

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,”  Track 22. Note that Bongi’s lyrics combine Zulu and English.
- Learn the lyrics to the chorus using “Inqola” pronunciation,  Track 23.
 - *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.



“Inqola” Translation

Chorus:

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

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

Nature’s beauty!

(Chorus)

Shhi ye Ihh Maybabo
Shhi ye Ihh Maybabo Maybabo*

(Chorus)

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

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

It was nice living in the old ways.

(Chorus)

(x2)

**An upbeat chant with no translation*

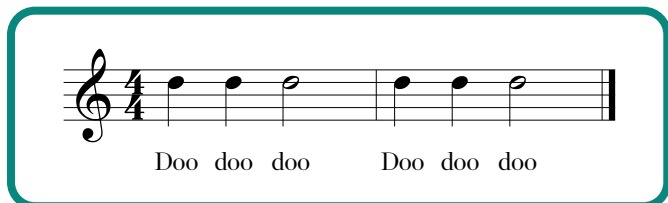
Create Musical Harmony

This exercise may be more appropriate for older and more experienced students. You will be exploring harmonic intervals by creating an ostinato, or simple repeated pattern, on the first note of the scale, and then experiencing the harmony created by adding different notes in the scale on the same repeated pattern. Use the body scale exercise, TG19, 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, TG19, students will touch their toes as they sing the note.
- While half the class sings the ostinato, ask the other half to sing the same rhythm an octave above, with their hands in the air (as in the body scale), repeating it over and over. For example:



- As they sing, have the two groups switch parts, when you call out, “Switch!”
- Now try the same activity with the third step of the scale (knees) instead of the octave, repeating the pattern multiple times until the students feel secure singing the harmony. Try this with the fifth, fourth, and second scale degrees. If your students are ready, try three-part harmony.
 - *How does it feel to sing each harmony? How do the different harmonies feel the same or different?*
 - Guide the students to think about the space between the notes—how close together or far apart they are.
- If your students are ready, have the first group continue to sing the ostinato on the root while the second group goes up the scale using the same rhythmic pattern, and changing pitches after two rhythmic patterns. Accompany them on piano or pitched 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 SG18, 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?*



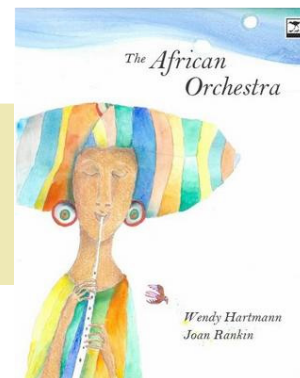
Creative Extension: Animals in Zulu Folktales

- 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 SG19, 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

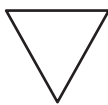
In Zulu culture, beadwork like this is an important form of decoration. Beadwork is also a form of communication! Different shapes and colors have different meanings.



Shapes



a girl who is
not married



a boy who is
not married

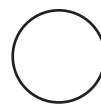


a married
woman



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 _____.



Semester 1

Before the Concert

For Semester 1, you and your students will participate through a Digital Concert Experience. Visit  carnegiehall.org/MusicalExplorers to find tips on how to create an engaging Digital Concert Experience for your students.

Review the three artists and their music.

- Look at SG4–5 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 Digital Concert Experience using SG20.

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 SG21–22.
- Share your students' reflections by emailing them to 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 while you watch the concert.

Sleep



Dance



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

Have
fun!

Run



Get bored

Talk during
the music

Open your ears

Cheer!

Move

Follow directions

Sing



Laugh



Listen to the
performers



Watch how the
musicians play
and sing

Eat popcorn

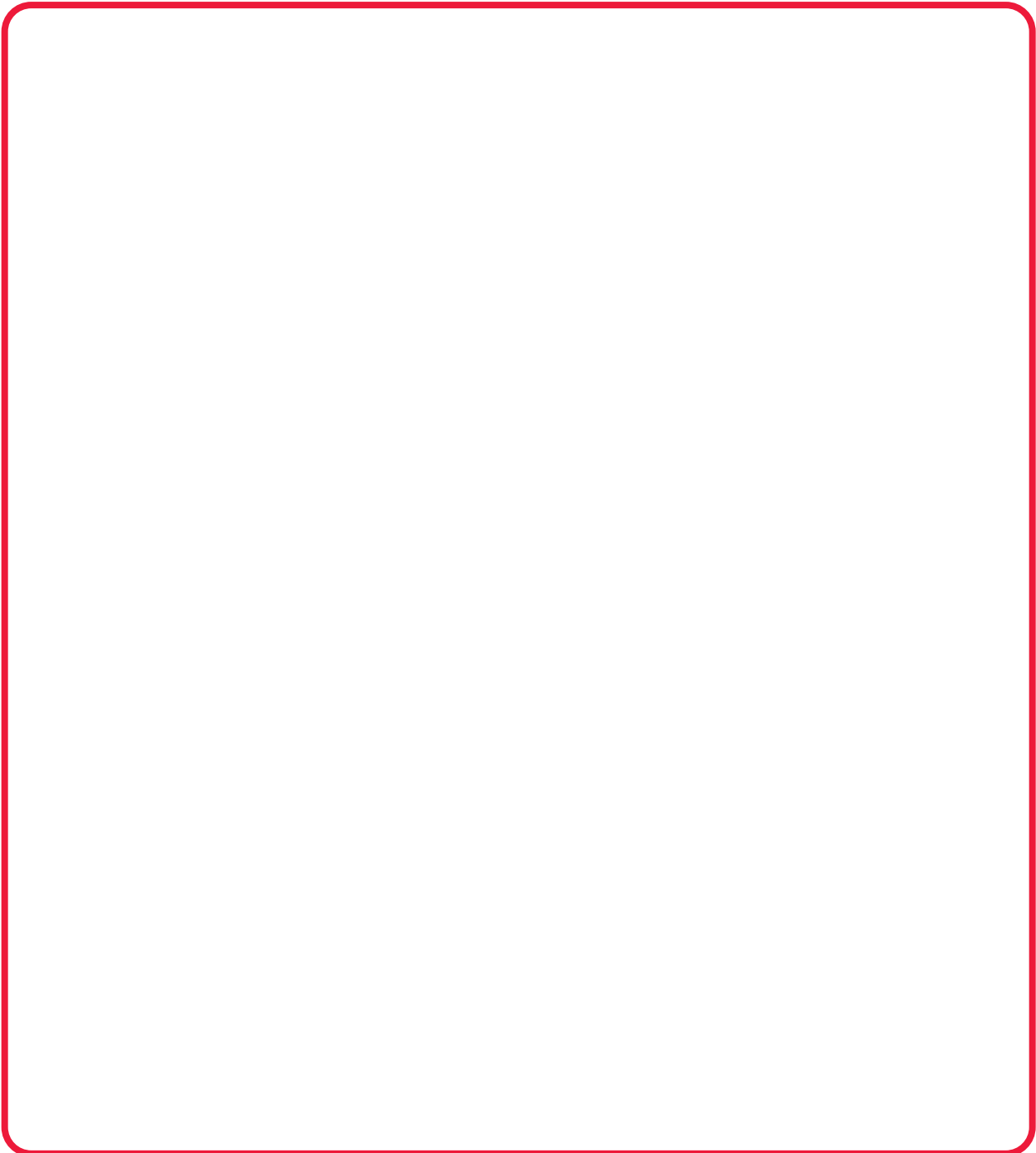


Clap



What Did You See and Hear in the Concert?

Draw pictures of your concert experience below.



Who Is Your Favorite Artist?

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

Dear _____,

Your friend,




Son Jarocho with the Villalobos Brothers

Genre 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 refers to people and things that come from the south of Veracruz; it originally carried a negative connotation, labeling people from Veracruz as brusque. 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://www.carnegiehall.org/MusicalExplorers).

Listening:

- Visit villalobosbrothers.com to hear more of the Villalobos Brothers’ music.
- *Sones Jarochos*, Conjunto Alma Jarocho
- *La Bamba: Sones Jarochos from Veracruz*, José Gutiérrez & Los Hermanos Ochoa
- *La Iguana*, Los Lobos
- *El Coco*, Los Cojolites

Reading:

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

Videos:

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

New York City 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 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



abuela Cristina

Musical Explorers

c/o Carn
881 Seven
New York,



Ness, Betto, and Luis

Leaving from
Broadway, Manhattan



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!).



Arriving at
Sunset Park, Brooklyn

Lesson 1: Learning “La Guacamaya”

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

Summary: Students will 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

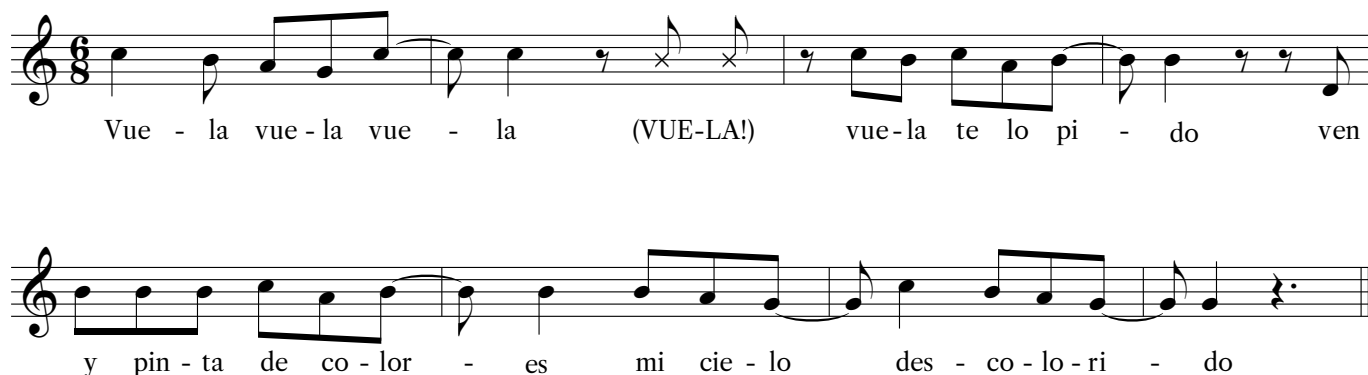
Standards: National 1, 3, 4, 5, 6, 10; NYC 1, 3, 4

Vocabulary: tarima, zapateado

“La Guacamaya” is one of the most recognizable son jarocho songs 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,”  Track 24.
- Learn the lyrics to the chorus, using  Track 25.
- Sing the chorus using “La Guacamaya” chorus,  Track 26. 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” Translation

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 que 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 pluma coloradas
Con sus pluma 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)**

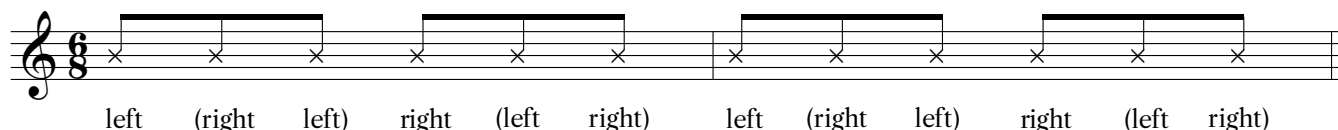
The macaw leaves now
Its season is over
Its season is over
The macaw leaves now
But it will come back soon
With its red feathers
With its red feathers
But it will come back soon

Chorus **(x2)**

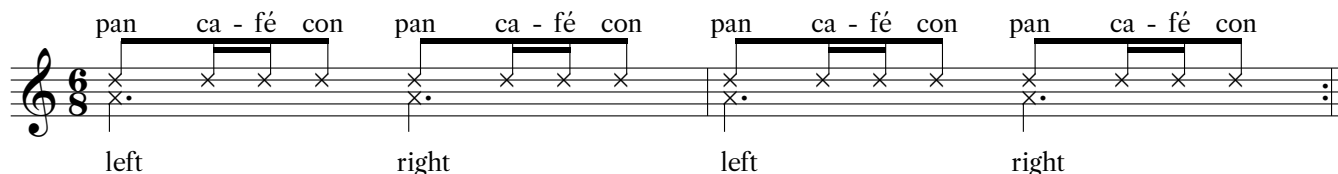
**Dragon fruit*

Explore the Rhythms in “La Guacamaya”

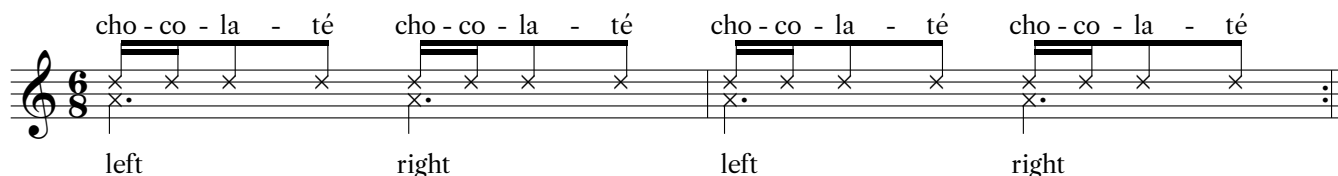
- Son jarocho songs are most commonly in either 6/8 or 3/4 meters. Sometimes, these songs can be performed with 6/8 and 3/4 rhythms layered on top of each other. There are some easy phrases that can be used to learn to put these rhythms together.
- Start by having your students put the six counts of 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.*



- Next, speak the first rhythm for “La Guacamaya,” using Café con pan rhythm, Track 27, 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.



- Now, speak the second rhythm for “La Guacamaya,” using the Chocolaté rhythm, Track 28, 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.



- After that, listen to Café con pan y chocolaté rhythmic layers, Track 29, 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.
- 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”, Track 24.

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

- 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,



Track 27:

- 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,





Track 28.

- 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,  Track 29, 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 altogether with “La Guacamaya,”  Track 24. 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”

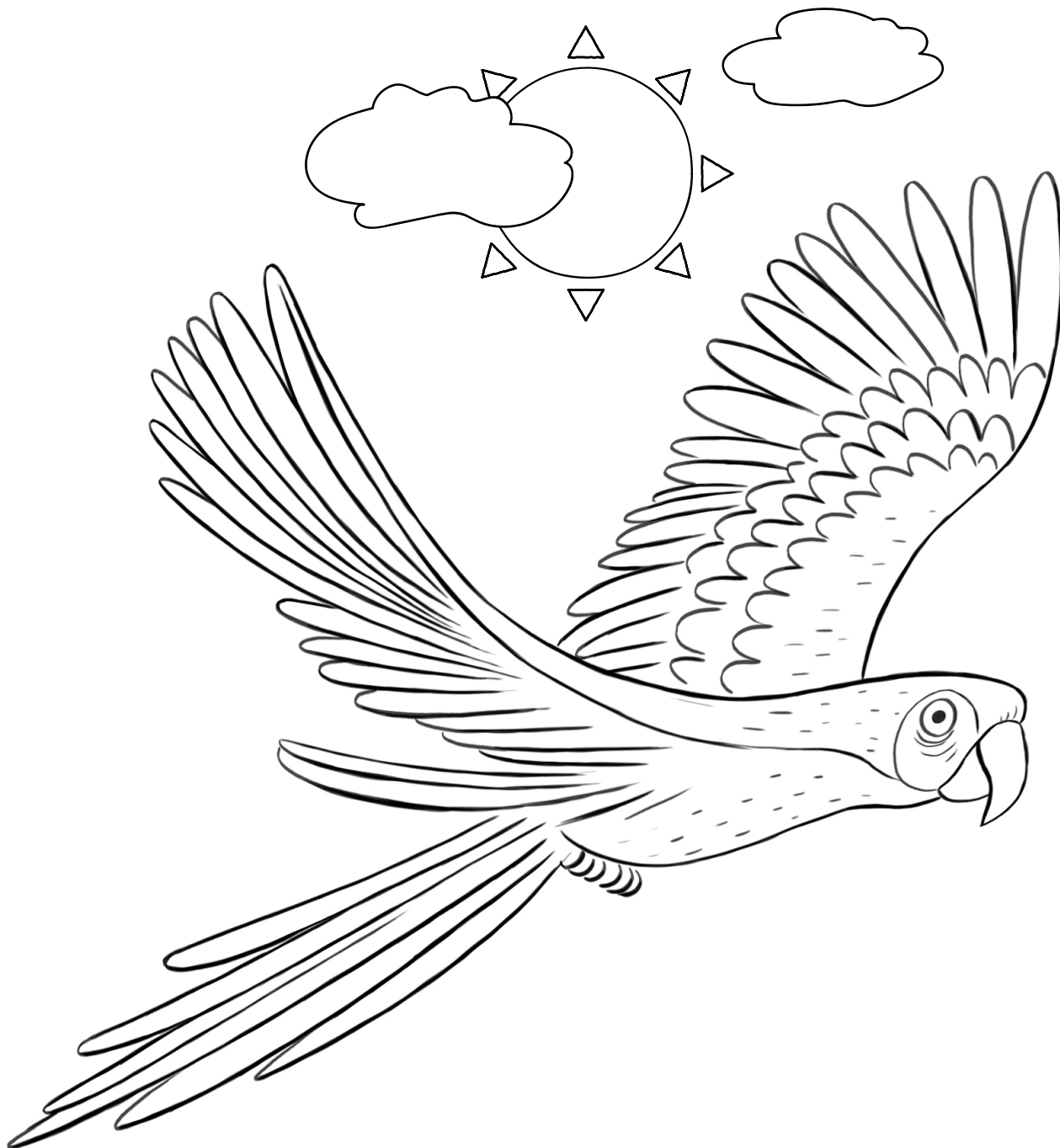
- The title for the song “La Guacamaya” translates to “The Macaw,” which is the largest parrot in the world. Macaws are known for their brilliant plumes of feathers, usually a vibrant red, blue, and gold. The species is endangered; there are only about 250 macaws that live in the rainforests of Veracruz. 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 SG26, 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

Aguacamaya, 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,”  Track 30.
- Learn the lyrics to the chorus using “El Colás” pronunciation,  Track 31.
- Sing the chorus using “El Colás” chorus,  Track 32.



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” Translation

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)

Cuando 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)

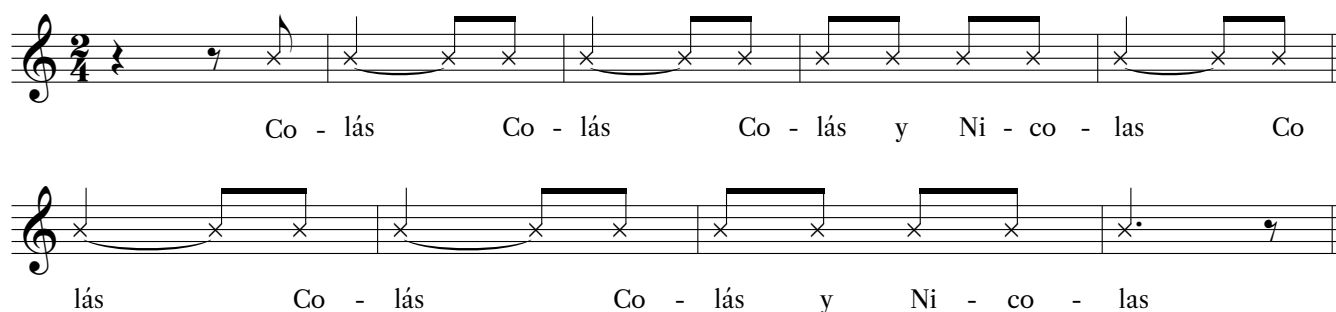
(Chorus)

(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,  Track 33. 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 right right Co - lás left left Co - lás right right y left Ni - co left right las right Co left

lás left Co - lás right right Co - lás left left y right Ni - co right left las 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,” Track 30.

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 SG27, 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 clap clap mo - le clap clap mo - le clap clap y tap ta - ma tap tap les tap mo clap

le clap mo - le clap clap mo - le clap clap y tap ta - ma tap tap les 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,”  Track 30, 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 SG28 along with  Tracks 34–39 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 of the tune, as well as the tanguéis, 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.



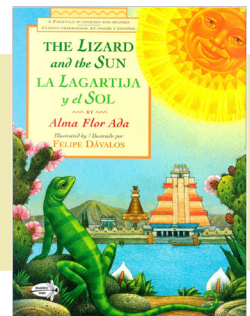
Creative Extension: Class Fandango

- 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.
- 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,” Track 24, or “El Colás,” Track 30.
- 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 “pizza.” Then do the same thing with foods with three syllables like “spaghetti.” 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

Pi

zza



Pick a
Joining Word

and
or
with

Pick a Food with
Three Syllables

Spa

ghe

tti



Now, you try!

and
or
with

and
or
with

Explore Instruments in Son Jarocho

REQUINTO

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



LEONA

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



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

Sicilian Folk with Julia

Genre and Artist Overview

Sicily, the “Island of the Sun,” was ruled by a succession of cultures and empires through several millennia, including Greece, Phoenicia, Rome, Carthage, and Byzantium, as well as Muslim, Norman, and Spanish rulers, before becoming part of the country of Italy. The result is a potent cultural melting pot, embodied in everything from Sicily’s unique language, to its food and its folk music. Sicilian folk songs were born out of the tapestry of daily life, from the singsong call of the fruit vendors and their squeaky street carts, to the beat of the hammer hitting the sulfur mines or the sound of seeds in a farmer’s basket. The songs in this unit are in an urban style known as “musica di sala,” sung in town squares, cafes, barber shops, and community celebrations. Full of pain and resilience as well as dark humor, they speak to a spirit of defiance in the face of life’s challenges.

Julia grew up between Queens, New York and Scoglitti, Sicily. She spent many years dedicated to the work of helping immigrants and refugees until she took her lifelong passion for the oral traditions of her native Sicily to the stage and began performing. After immersing herself in the folk music of her ancestors as well as other Mediterranean traditions such as flamenco, she evolved a musical style that speaks to her roots, to her experience as a first-generation American woman, and to urgent social and political themes. Her rich, guttural voice—in the tradition of Sicilian singers—carries the raw emotions of protest, the longing for freedom, and the uncompromising commitment to sing every note with soul.

Resources for Teachers

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

Listening:

- **Tarantella**
 - “Ballu da Curdedda”: In Sicily, this is an instrumental genre with the traditional Sicilian fischaletto, or small wooden flute heard in this recording, taking the place of a singer. In this tarantella, you can hear clearly some variations of the tamburello rhythm that are part of the curriculum.
- **Zampogna di Monreale**
 - “Suonata for Bagpipe and Triangle”: Traditional pastoral music with the bagpipe
- **Marranzan**
 - “Carrittieri” (street-cart song) and “Sulfataru” (sulfur-miner song): These are two different genres using the mouth or jaw harp.
- **Cantastoria**
 - *La storia di Turi Giuliano* by Ciccio Busacca, the most famous “story-singer” of Sicily
- **Musica di Sala**
 - “Cu Ti Lu Dissi” by Rosa Balistreri, one of the most important Sicilian folk singers
 - “Ciuri Ciuri” by Tony Pagliano, a popular version of a famous Sicilian folk song
 - “Si Maritau Rosa”

Reading:

- *Italian Folktales*, retold by Italo Calvino

New York City Resources:

- Bensonhurst, Brooklyn and Maspeth, Queens have a large Sicilian presence.
- Joe’s of Avenue U serves authentic Sicilian food.
- Arthur Avenue in the Bronx is a destination for Sicilian food.
- The Feast of San Gennaro takes place every September in Manhattan’s Little Italy.

Meet Julia!



Greetings from
**Bensonhurst,
Brooklyn**

SANTA ROSALIA

Ciao a tutti!

I am Julia, and I'm so excited for you to join me on a voyage to Sicily, the beautiful island at the southern end of Italy. Sicily is known for its bright sun, blue seas, fishing, and delicious tomatoes and olives. Our folk songs express our deepest feelings, and we love to come together to sing and share in life's joys and sorrows. I can't wait to share some of these songs with you

Ciao!

Julia



Julia

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

Leaving from
Sunset Park, Brooklyn



We asked Julia ...

What is one of your favorite Sicilian traditions?

When I was small in Sicily, I always looked forward to the time when l'opera di puppi—the traveling puppet theater—came to Scoglitti, where I spent the summers with my grandma. They traveled from town to town performing shows from the back of a wooden cart, using puppets and songs to tell stories. It's a very old tradition!

What is your earliest musical memory?

I remember my Uncle Paolo playing guitar on the beach with my whole family joining in to sing along with him. It wasn't until I was 28 years old that I learned to play the guitar myself!

What are your favorite Sicilian foods?

Anything with sun-dried tomatoes or tomato sauce. Every summer all the women in my family make tomato sauce and preserve it to eat all winter long.

Is there a special game played in Sicily?

Bocce, a ball game traditionally played with wooden balls, where you try to bowl the balls so that they land as close as possible to the smallest ball, called the boccino.



l'opera di puppi



sun dried tomatoes



bocce



Arriving at
Bensonhurst, Brooklyn

Lesson 1: Learning “Rosa Canta e Cunta”

Aim: What are the components of a Sicilian folk song?





Summary: Students learn to sing “Rosa Canta e Cunta”; explore the parts of the Sicilian folk songs, including the verse, chorus and wordless refrain; and discover emotion and meaning in the lyrics.

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

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

Vocabulary: accelerando, accent, cantastoria, refrain, ritornello

Sing “Rosa Canta e Cunta”

- Listen to “Rosa Canta e Cunta,”  Track 40.
- Learn the words and the melody to the chorus, using “Rosa Canta e Cunta” pronunciation,  Track 41, and “Rosa Canta e Cunta” chorus,  Track 42.
- Learn the melody to the wordless refrain, using “Rosa Canta e Cunta” refrain,  Track 43.

Chorus



E-'cé chiù gio a cè chiù a mur i ce du lu ri pi l'u-ma ni tà e-c'é chiù


gio - a cè chiù a - mur - i ce du - lu - ri pi l'u - ma ni tà

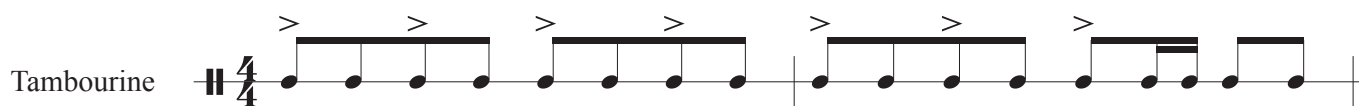
Can - tu e cun - tu cun - tu e can tu

pi nun per diri lu cun - tu

- Both the chorus and the refrain can be called ritornelli (plural for ritornello), because they return several times throughout the song.
- The wordless refrain is an invitation for everyone to join in the singing.
- Notice that at the end of the song, the refrain starts slowly and speeds up, which is called *accelerando*.


Explore the Rhythm in “Rosa Canta e Cunta”

- The tamburello, a kind of tambourine used in Sicilian folk music, plays a main underlying rhythm and then improvises on that rhythm throughout the song. Your students can practice this rhythm using Tamburello rhythm,  Track 44. In Lesson 2, your students will learn a different rhythm and have an opportunity to improvise again.



- Note that some of the beats have accents, which means they are played louder and more strongly.
- Play the rhythm again, emphasizing the accents

Discover the Minor Key in “Rosa Canta e Cunta”

- Sicilian folk songs often express difficult emotions like sadness and anger. Explain that “Rosa Canta e Cunta,” like most Sicilian folk songs, is in a minor key.
- Using  Tracks 45–46, compare the major and minor keys by first listening to the two scales and discussing the emotions of each.
 - *How does the major scale make you feel?*
 - *How does the minor scale make you feel?*
 - *Minor keys are often thought to be sad, while major keys are thought to be happy. Do you agree or disagree, and why?*

Major



Minor



- Use the Staff Hopscotch Activity from Carnegie Hall’s online Music Educator Toolbox to demonstrate the different patterns of whole and half steps in major and minor scales.
- Listen to “Rosa Canta e Cunta” again, then discuss the emotion in the song and in the lyrics with your students.
 - *What does this song make you feel?*
 - *Do the lyrics match that feeling? Why or why not?*
 - *Sicilian folk songs are sung with joy and energy; singing brings people together and makes them feel better and stronger.*



Creative Extension: Become a Cantastoria

- In Sicilian tradition, a cantastoria is a musical storyteller who travels from town to town, presenting a solo theatrical production. Cantastoria literally means to “sing history.” On a large backdrop, they draw a series of images, graphic-novel style, to sketch out a plot, and then perform the story through narration and improvised song.
- All storytellers have their own melodies, and cantastorie (the plural of cantastoria) traditionally compete with each other to see who has the best melodies and stories. A video of a famous cantastoria can be found under the Resources for Teachers at the beginning of the unit.
- The chorus of “Rosa Canta e Cunta” says “sing and tell, tell and sing, to not forget.” It is a protest song, compelling the community to tell the truth.
 - *Julia thinks the greatest thing about Sicilian folk music is that it tells the truth.*
 - *Why is it important to remember what happened in the past?*
 - *How do songs and music connect us to the past?*
- Using the activity on SG32, your students will have an opportunity to tell a story that they think is important, using the Sicilian tradition of the cantastoria. They will tell their stories using pictures, words, and melodies, and perform them for each other.

Musical Word Wall

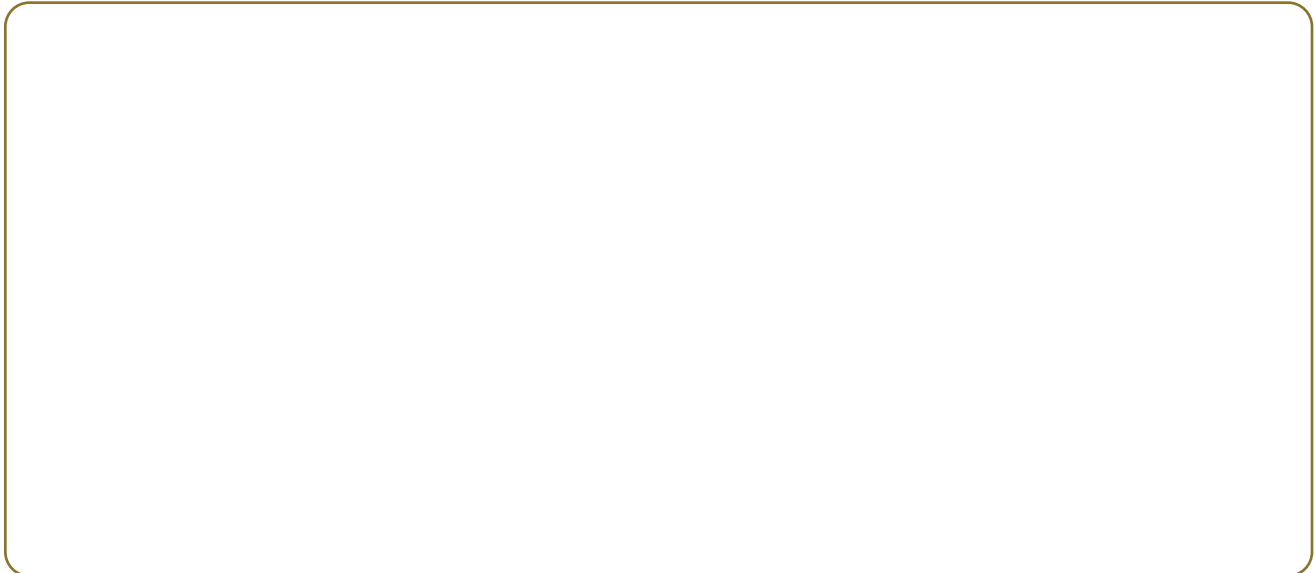
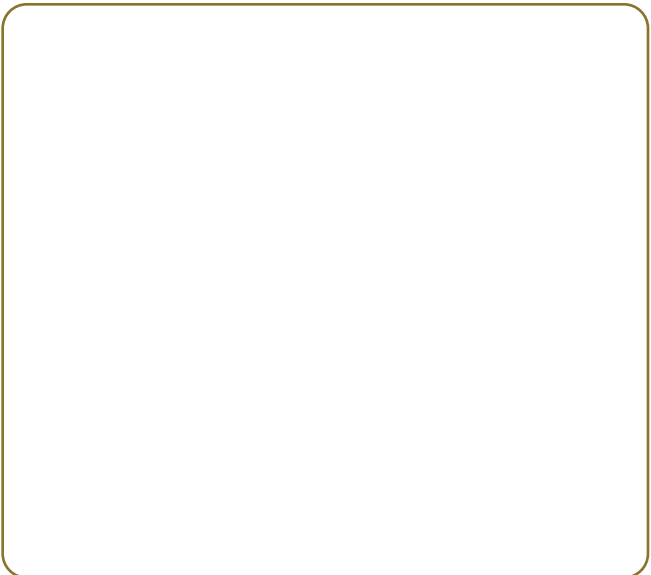
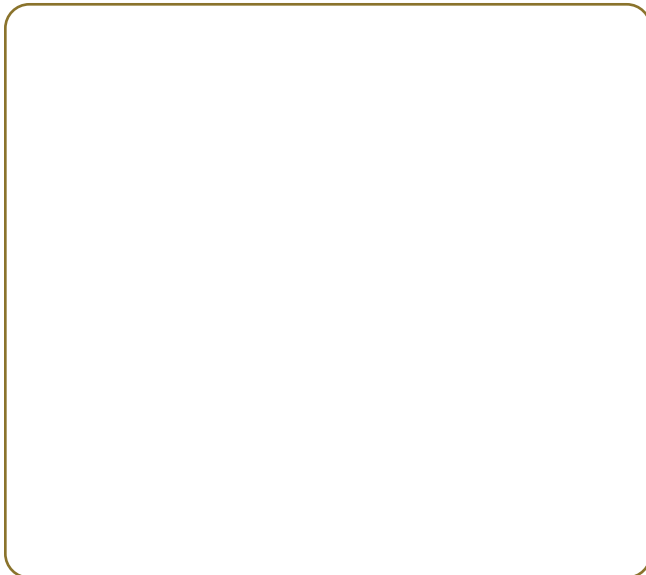
Add the words *accelerando*, *accent*, *cantastoria*, *refrain*, and *ritornello* to the Musical Word Wall.

Become a Cantastoria

In Sicily, a cantastoria is a performer who travels from town to town telling stories by using pictures, words, and melodies that they make up.

What story do you think is important to tell? Draw three pictures that tell the story.

Now perform each scene in your story. You can speak or sing the different parts of the story.



Lesson 2: Learning “Cu Ti Lu Dissi”

Aim: How are meter and rhythm used to support dancing?





Summary: Students will learn to sing “Cu Ti Lu Dissi,” explore 3/4 meter by learning the tamburello rhythm and dancing the waltz, and discover Sicilian folk instruments.

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

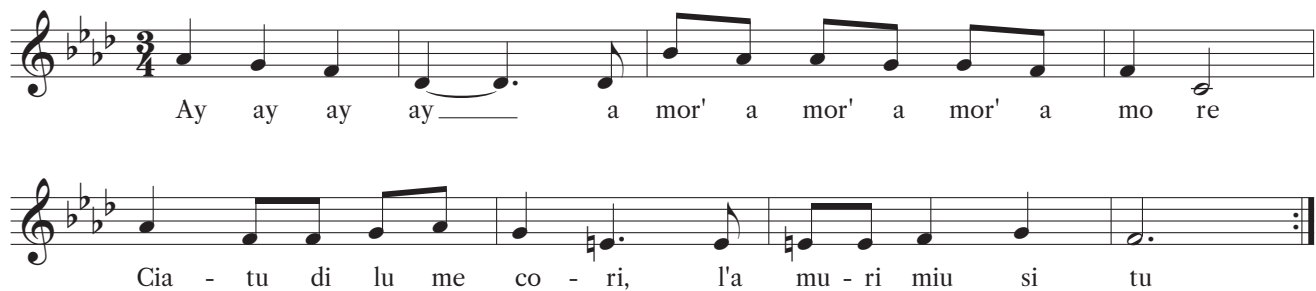
Standards: National 1, 3, 4, 6, 7, 8, 11; NYC 1, 2, 3, 4

Vocabulary: improvisation, meter, tamburello, waltz

Sing “Cu Ti Lu Dissi”

- Listen to “Cu Ti Lu Dissi,”  Track 47.
- Learn the words and the melody to the chorus, using “Cu Ti Lu Dissi” pronunciation,  Track 48, and “Cu Ti Lu Dissi” chorus  Track 49.
- Learn the melody to the wordless refrain using “Cu Ti Lu Dissi” refrain,  Track 50.

Chorus



Ay ay ay ay — a mor' a mor' a mor' a mo re

Cia - tu di lu me co - ri, l'a mu - ri miu si tu

Refrain



Le lo le lo le lo lai le le lo lai le lo le lo le lo lai le lo le lo le lo lai

Le lo le lo le lo lai le le lo lai le lo le lo le lo lai le le lo le lo lai

“Cu Ti Lu Dissi” Translation

Cu ti lu dissi ca t’haju a lassari?
Megliu la morti e no chistu duluri

Chorus:

Ay ay ay ay, amor’ amor’ amor’ amore
Ciatu di lu me cori, l’amuri miu si tu
(x2)

Refrain:

Le lo le lo le lo lai ...
(x2)

Cu ti lu dissi a tia nicuzza
lu cori mi scricchia a picca a picca a picca a picca

Chorus

(x2)

Refrain

(x2)

“Who Told You”

Who told you I have to leave you?
I’d rather die than suffer such pain.

Chorus:

Ay ay ay ay love, love, love
Breath of my heart, you are my love
(x2)

Refrain:

Le lo le lo le lo lai ...
(x2)

Who told you little one?
My heart burns, burns, burns, burns

Chorus


(x2)

Refrain


(x2)



- Read the lyrics out loud to your students and discuss.
 - Julia says that there are no Sicilian love songs without heartbreak; this song, she says, is about choosing love over pain.

Explore Meter, Rhythm, and Improvisation in “Cu Ti Lu Dissi”


- Listen to “Cu Ti Lu Dissi,”  Track 47, and create different movements to illustrate the 3/4 meter: STRONG-weak-weak, STRONG-weak-weak. You can use swaying, hand motions, foot work, and levels (e.g., down and up).
- Explore the basic rhythm played by the tamburello. Note that there are two different rhythms, both in groups of three. Each measure is divided into three quarter notes. In the last measure, each quarter note is divided into triplets.



- Using Basic tamburello rhythm,  Track 51, as a guide, play the tamburello rhythm, starting out slow and speeding up. Once your students have practiced the basic rhythm, they can experiment with improvising as the tamburello traditionally does.

- Use the quarter notes and triplets as the two building blocks, varying the number of quarter notes and the number of triplet sets. Tamburello rhythm with variations,  Track 52, demonstrates this activity.
- Improvised tamburello rhythms,  Track 53, demonstrates a more elaborate improvisation.

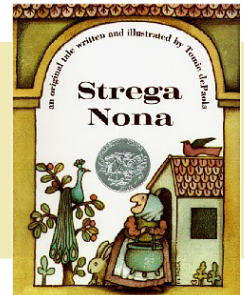
Waltz to “Cu Ti Lu Dissi”

- Sicilian folk music is often accompanied by dancing. “Cu Ti Lu Dissi” is a waltz, which is a dance form found in many cultures.
- A waltz is a dance in 3/4. Beat 1 is strong and beats 2 and 3 are weak.
- Learn a basic waltz step. Students will step down on the strong beat and up on the weak beats (DOWN-up-up):
 - Ask students to form a circle.
 - Beat 1 (DOWN): Step forward on your right foot and bend your knee as you plant your foot down.
 - Beat 2 (up): Bring your left foot to meet your right, stepping on your tiptoes.
 - Beat 3 (up): Step on tiptoes in place on your right foot.
 - Repeat the three steps beginning with your left foot.
 - Once students are comfortable with the movement and can do it up to speed, play “Cu Ti Lu Dissi,”  Track 47, and have them waltz in a circle to the music.
- If they master the waltz moving in a circle, try it paired up.



Literacy Extension: *Strega Nona*

Strega Nona by Tomie de Paola tells the story of a grandmother witch with an enchanted pasta pot. When her helper, Big Anthony, decides to use the pasta pot against her wishes, things get out of hand!



Creative Extension: Discover Sicilian Folk Instruments

- On SG33, your students will learn about four instruments that characterize Sicilian folk music. Read the descriptions of each instrument and discuss them with your students. Using tracks 54–57, listen to examples of each instrument.



Creative Extension: Sicilian History

- Using the activity on SG34–35, your students can learn about the rich and complex history of the island of Sicily and how it became a unique cultural melting pot.

Musical Word Wall

Add the words *improvisation*, *meter*, *tamburello*, and *waltz* to the Musical Word Wall.

Sicilian Folk Instruments

TAMBURELLO

the percussion instrument that keeps the beat



GUITAR

called “chitarra” in Sicilian and often played by solo singers accompanying themselves



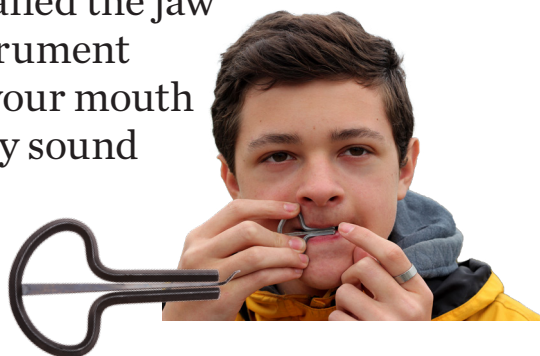
ORGANETTO

a kind of accordion invented around 200 years ago



MARRANZANU

sometimes called the jaw harp, an instrument played with your mouth with a twangy sound



Learn About Sicily



Sicily, the “Island of the Sun,” is shaped like a triangle. It is part of Italy, which is shaped like a boot.



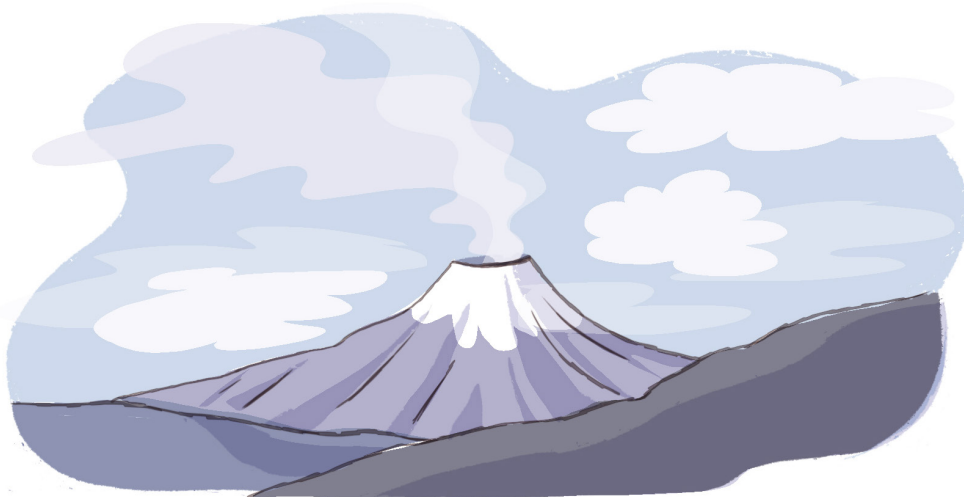
Over thousands of years, Sicily has been ruled by many cultures including Greeks, Romans, Byzantines, and others. That's why its culture is like a big melting pot.

Sicily has its own language that combines all these cultures. It is so different from Italian that Italians can't understand it.



Italian - (A-SEE-NO)

Sicilian - (SHE-KA-REH-DOO)



There are three active volcanoes in Sicily. Mount Etna is the tallest.


Calypso with Etienne

Genre and Artist Overview

Calypso traces its roots to West Africa in the 1600s, drawing on traditions of social commentary and improvisational lyrics in song. Modern calypso was born in Trinidad and Tobago in the early 1900s, when these West African traditions mixed with chantuelle, a Creole vocal tradition that accompanied stick fights known as kalenda. Calypso developed in tandem with Carnival and Kambule. Kambule is the solemn costumed procession commemorating the emancipation of enslaved Africans, and Carnival is the pre-Lenten ritual brought to Trinidad by French Catholic settlers. It was within this fertile breeding ground of masquerades, parades, and musical competitions that all the elements of calypso were developed, including the steel pan and steel band. As the century progressed, well-known calypso singers began performing and recording in New York, which led to a New York version of calypso that dealt with themes specific to life in the city.

Etienne was born in Trinidad and grew up with calypso, as well as many other kinds of music. He went on to study jazz trumpet, first in Florida and then in New York. As a trumpet player, bandleader, and composer, he is drawing constantly on his Afro-Caribbean roots. “Jazz is creole music,” he says. “As a person in the new world, I’ve been influenced by so much music. I come from a fusion of rhythms, a fusion of cultures.”

Resources for Teachers

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

Listening:

- You can hear more of Etienne’s music at etiennedcharles.com.
- *Lord Kitchener: Klassic Kitchener, Volumes 1–4*
- *London is the Place for Me, Volumes 1–4*
- *Mighty Sparrow, Volumes 1–4*
- *Mighty Spoiler: Unspoilt*
- *Roaring Lion: Sacred 78’s*
- *Steel Band: Trinidadian Panharmonic Orchestra* (Smithsonian Folkways)
- *West Indian Folksongs for Children* (Smithsonian Folkways)
- *Calypso Awakening: From the Emory Cook Collection* (Smithsonian Folkways)

Reading:

- *Calypso Calaloo: Early Carnival Music in Trinidad* by Donald Hill
- *Music from Behind the Bridge: Steelband Spirit and Politics in Trinidad and Tobago* by Shannon Dudley

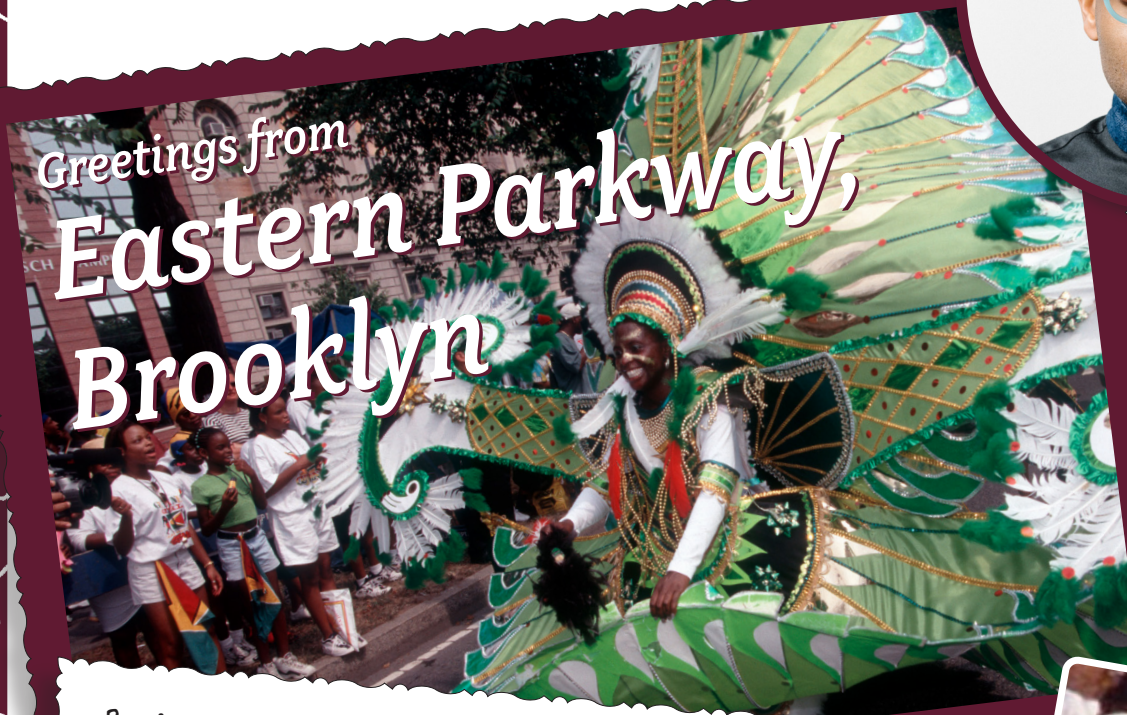
Documentaries:

- *Calypso Dreams* directed by Geoffrey Dunn and Michael Horne
- *PAN! Our Musical Odyssey* directed by Jérôme Guiot and Thierry Teston

New York City Resources:

- West Indian American Day Carnival and Parade: The West Indian American Day Carnival Association plans this event, which takes place every Labor Day in Brooklyn. The organization also offers Caribbean cultural programs year-round.
- PanFest: This annual steel pan youth competition is held in Brooklyn and hosted by the Carlos Lezama Archives and Caribbean Cultural Center (clacc.org).
- Steel Bands of New York: This website is a directory of steel bands in New York City.

Meet Etienne!



Bonjour, Musical Explorers!

My name is Etienne, and I am a singer and trumpet player from the island of Trinidad. Trinidad is famous for its Carnival, and Carnival is famous for its calypso music—my favorite! Every September there is a big Carnival parade on Eastern Parkway in Brooklyn with lots of calypso music.

I can't wait to sing and jump up with you at the concert!

Ovwa,

Etienne



Etienne

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

Leaving from
Bensonhurst, Brooklyn



We asked Etienne ...

What are your first musical memories?

At school, we sang in the choir from age four. Even before that, I heard calypso and many other styles of music on my parents' record player at home.

What is your favorite food from Trinidad?

My favorite Trini food is pelau. It's a one-pot dish with rice, beans, and chicken. So tasty!

Do you have a favorite Carnival character?

One of my favorites is Jab Molassie, one of the first characters I ever played. Jab Molassie is a devil—you smear your body with tar or grease, usually dyed in bright blue, red, or green.



Jab Molassie



steel band



pelau



Arriving at
Eastern Parkway, Brooklyn

Lesson 1: Learning “Mary Ann”

Aim: What are the characteristic rhythms of calypso?



Summary: Students learn to sing the chorus to “Mary Ann” and explore calypso rhythms with found percussion instruments.

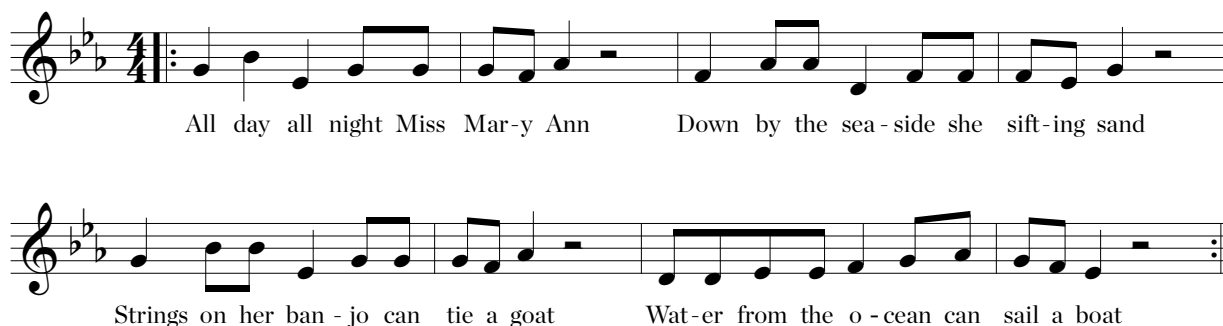
Materials: Musical Explorers Digital Resources, Musical Explorers Student Guide, percussion instruments made from everyday objects

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

Vocabulary: engine room, steel band, and steel pan

Sing “Mary Ann”

- Listen to “Mary Ann,”  Track 58. “Mary Ann” is a famous calypso song that incorporates a folk song (with the same title) from Trinidad as its chorus.
- Learn to sing the chorus,  Track 59.



All day all night Miss Mar-y Ann Down by the sea-side she sift-ing sand

Strings on her ban-jo can tie a goat Wat-er from the o-cean can sail a boat

“Mary Ann”

Chorus:

All day, all night, Miss Mary Ann,
Down by the seaside, she sifting sand
Strings on her banjo can tie a goat
Water from the ocean can sail a boat

VJ Day was bacchanal
The whole island played Carnival
People were jumping to and fro
To the rhythm of a red-hot calypso
Hear them singing:

(Chorus)


Port of Spain was really a scene
And pandemonium reigned supreme
The red-letter day we can't forget
Young and old, black and white was in the fête
Hear them singing:

(Chorus)

Whole island was on parade
That was a royal masquerade
Pharaoh, the Bat, Dragon, and Clown
And the Indian with their Hosay coming down
Hear them singing:

(Chorus)

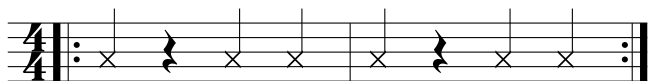
Create an Engine Room with Found Percussion

- The engine room is the group of non-pitched percussion instruments that comprises the rhythm section of the calypso band. Originally, it consisted of found objects—like bottles hit with spoons or graters scratched with metal combs (the “scratch”)—and evolved to include a full range of percussion instruments, like congas and tambourines. While the steel pan is playing the melody and the harmony, the engine room is responsible for keeping the rhythm. It is what makes the band keep going—just like the engine room of a ship!
- Ask the students to each bring in an object from home (e.g., pots, pans, a cup of dry beans, etc.) or find objects in the classroom that can be used to produce percussive sounds—what we call “found percussion.” Try out the different objects as a class and observe the different tone colors produced. You can also refer back to the “Discover Music in Everyday Objects” activity in Core Activities, TG10.
- Decide on ways to categorize the instruments—for example, material type (e.g., metal or wood), pitch type (e.g. low-, medium-, or high-pitched instruments), or how they are played (e.g. strike, scrape, or shake)—and divide the classroom into sections based on the categories.
- First, have the entire class play a steady beat (1-2-3-4) in unison on their instruments.
- The students can then learn any or all of the following characteristic engine room rhythms, using Engine room rhythms,  Track 60.

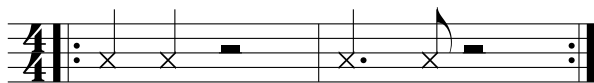
Engine Room Rhythm 1




Engine Room Rhythm 2




Engine Room Rhythm 3



- While one section holds the steady beat, the others can play a calypso rhythm. If your students are comfortable with one rhythm, layer two or three together.
- Using these rhythms, the engine room can play along with “Mary Ann,”  Track 58.

**Creative Extension: Explore the Steel Pan**

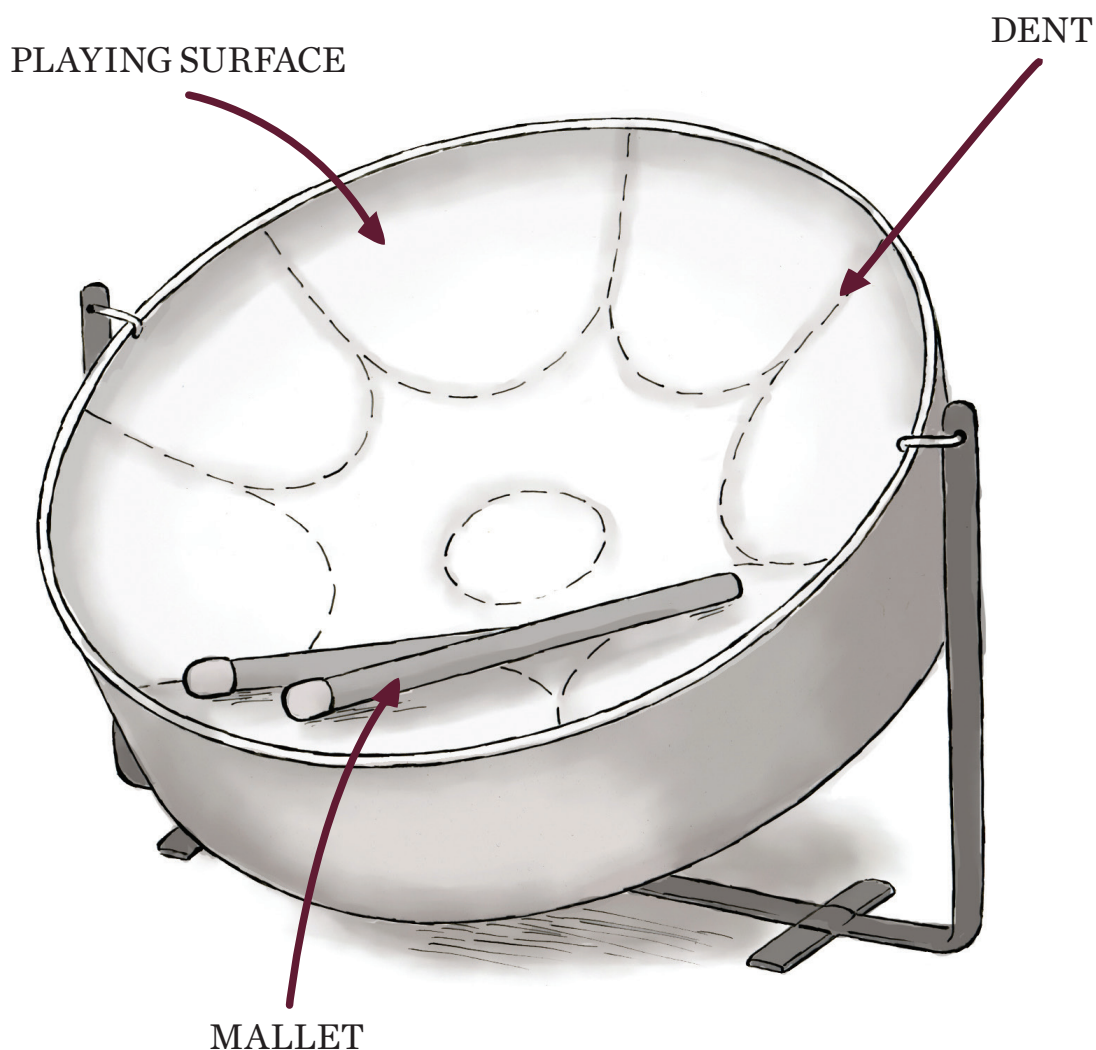
- Steel bands formed in Trinidad in response to a law passed in 1884 by the British colonial government that banned the playing of drums in Carnival parades. Instead, musicians began to use found objects, such as pots and pans, garbage cans, and bottles with spoons. Out of this tradition, the steel pan was created from industrial oil drums. The steel band brings steel pans of different sizes and ranges together with an engine room of non-pitched percussion. Musicians who play steel pans are called “panners.”
- Listen to Steel pan demonstration,  Track 61, and refer to SG38 for your students.
- Listen again to “Mary Ann,” Track 58, asking your students to signal when they hear the steel pan.
 - *What kind of sounds do you hear the steel pan making?*
 - *How would you move to these sounds?*

Musical Word Wall

Add the words *engine room*, *steel band*, and *steel pan* to the Musical Word Wall.

Explore the Steel Pan

The steel pan is the national instrument of Trinidad and Tobago. Steel pans were originally made from oil drums—big metal containers used to hold oil. The top of the oil drum is heated and stretched into a bowl shape, and then dents are carefully molded into the surface. Each dent plays a different pitch; the bigger the dent, the lower the pitch.



Lesson 2: Learning “J’ouvert Barrio”

Aim: How is syncopation used in Calypso rhythms?

Summary: Students will learn to sing and dance to “J’ouvert Barrio” and explore syncopation.




Materials: Musical Explorers digital resources, Musical Explorers Student Guide, long stick or bar (for limbo)

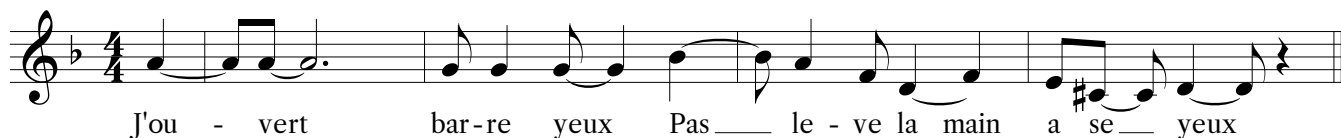
Standards: National 1, 2, 3, 5, 10; NYC 1, 2, 3, 4

Vocabulary: Carnival, chipping, limbo, rhyme, syncopation

Carnival is a major festival that occurs just before the start of Lent. It is celebrated in Trinidad and other Caribbean countries with a street party, parade, music, and dancing. Many people wear elaborate, colorful costumes that depict traditional Carnival characters, including the Sailor, Dragon, Bat, Pierrot (or clown), Cow, Jab Molassie (or devil), and Moko Jumbie (or stilt walker).

Sing “J’ouvert Barrio”

- Listen to “J’ouvert Barrio,”  Track 62.
- “J’ouvert,” which means “daybreak” in Trinidadian Creole, is a celebration that happens at the start of Carnival. Calypso bands march and play music, and everyone dresses in costumes and sings and dances.
- Learn the pronunciation using “J’ouvert Barrio” pronunciation,  Track 63. The chorus to “J’ouvert Barrio” is sung in Trinidadian Creole. The verses are sung in English.
- Sing the melody “J’ouvert Barrio” chorus,  Track 64.



“J’ouvert Barrio” Translation**Chorus**

J’ouvert barre yeux
Pas leve la main a se yeux
J’ouvert barre yeux
Pas leve la main a se yeux

I’ll tell you a story you do not know
It’s about Carnival and calypso

(Chorus)

It is the folk song and ballad
Of that beautiful island of Trinidad

(Chorus)

Every year there’s Carnival—don’t forget
That is Trinidad national fete

(Chorus)

On Carnival morning, six bells chime
And everyone, they would start to rhyme

(Chorus)

Jump your jump, dance your dance, it’s bacchanal
Play mas* Monday morning Carnival

(Chorus)

Jump in the line and break away
Shake your hips, believe, and faint away

(Chorus)

Jump in the line and smack your lips
Roll your eyes, roll your head, and shake your hips

(Chorus)

Monday morning on parade
Everybody, man, play masquerade



(Chorus)

*Mas is the West Indian tradition of masquerade.



“Daybreak, Block Them”**Chorus**

*Daybreak, block them,
But don’t put a hand on them.
Daybreak, block them,
But don’t put a hand on them.*

Experience Syncopation in “J’ouvert Barrio”



- Listen to “J’ouvert Barrio,”  Track 62, while clapping a steady beat.
- Now, have your students try speaking the lyrics while patting the beat on their laps. Exaggerate the “vert” and the “pas” of the phrase so that your students can feel the change in rhythm from the rest of the chorus.
 - *Which words feel different from the rest of the chorus?*
 - *Notice that your hands are up in the air when you say or sing those words.*
- Explain to your students that if a word is performed when their hands are up in the air, that word is the syncopation, or off the beat.
- Have your students speak the rhythm of the melody, adding a movement such as a stomp or a hop to the two syncopated notes to help them stand out.
- Sing the melody of “J’ouvert Barrio,”  Track 62, adding your new syncopated movements

Explore Calypso Movement in “J’ouvert Barrio”**Chipping**

- Play the recording of “J’ouvert Barrio,”  Track 62, and ask students to set the steady beat of the song through clapping.
- Explain that when people dance together during the Carnival parade, it is called a “jump-up.” One of the steps is called “chipping.”
- Chipping is a simple step. You walk in time to the music, stepping on every beat, shuffling your feet a little, and adding hip movement to the step.
- Ask students to stand in a line and form a parade. Play the recording of “J’ouvert Barrio,”  Track 62. Have them practice chipping as they move in a circle or around the room.
- Ask students to do the chipping movement during the refrain and improvise their own movements during verses.

The Limbo

The limbo is a traditional dance contest from Trinidad that is sometimes considered the national dance. It was popularized in the US by Chubby Checker and continues to be a favorite party game.

- While playing “J’ouvert Barrio,”  Track 62, or “Mary Ann,”  Track 58, take a long stick or bar and have two students each hold one end at about shoulder level.
- Have the rest of the students form a line and pass under the bar leaning backwards, with their backs facing the floor, without touching the bar. Anyone who touches the bar is out.
- After all the students have passed through, lower the bar. Keep going around until the last person remains who can successfully limbo under the bar.

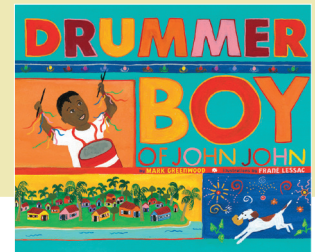
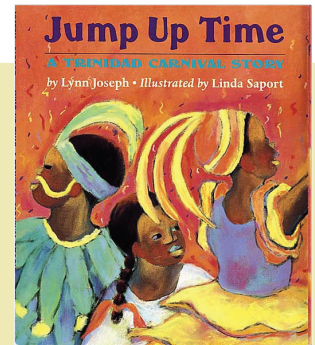
**Creative Extension: Discover Calypso Rhymes**

- Rhyme is a key feature of calypso lyrics, which generally are in rhyming couplets.
- Read the lyrics to “J’ouvert Barrio” or “Mary Ann” aloud.
 - *Which words rhyme? Is there a pattern?*
- Have students turn to SG39 and create their own calypso rhymes, using the rhyming word pairs to complete the lyrics provided. This can be done individually or as a group

**Literacy Extension: *Jump Up Time* and *Drummer Boy of John John***

Carnival is supposed to be a happy time, but Lily wishes it were over. In the story *Jump Up Time* by Lynn Joseph, Lily’s family has been working on the gorgeous hummingbird costume for months, but it’s Lily’s big sister, Christine, who will wear it at the children’s Carnival. Lily doesn’t want to wait until next year for her chance to jump up in costume.

In *Drummer Boy of John John* by Mark Greenwood, steel drum pioneer Winston “Spree” Simon discovers as a boy that he can create tunes by banging on discarded cans.


**Musical Word Wall**

Add the words *Carnival*, *chipping*, *limbo*, *rhyme*, and *syncopation* to the Musical Word Wall.

Calypso Rhymes

Here are some words about calypso. Draw a line between words that rhyme.

sing	dance
made	song
long	can
pants	fun
sun	parade
pan	thing



Now use the rhyming pairs from above to complete these calypso lyrics.

The day is here, here comes the _____

I'm sure that we'll have lots of _____

I wear the costume that I _____

And run to join in the _____

My friend is playing a steel _____

While I play on an old tin _____

A man is wearing bright red _____

He jumps and chips, it's quite a _____

Then everybody starts to _____

I think that is my favorite _____

We celebrated all day _____

And so ends my calypso _____

Semester 2

Before the Concert

Review the three artists and their music.

- Look at SG4–5 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 SG40–41.

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 SG42–43.
- Share your students' reflections by emailing them to musicaexplorers@carnegiehall.org.

Welcome to Carnegie Hall's Zankel Hall!



Meet
Steven!

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

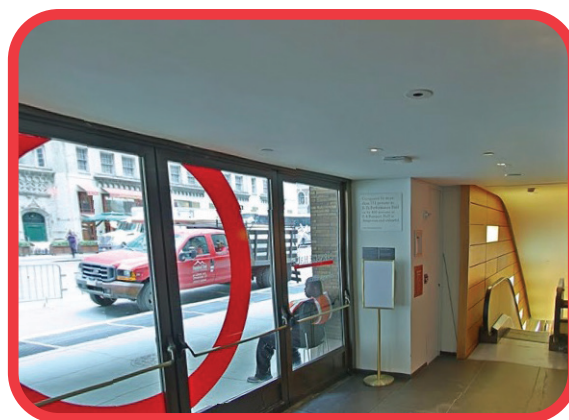
Meet the
ushers!





This is Carnegie Hall.

You'll enter here and go down the escalator.



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



What Did You See and Hear in the Concert?

Draw pictures of your concert experience below.



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

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

Unit	National Standards	NYC Blueprint Strands
Georgian Folk	1, 2, 4, 5, 6, 7, 8,10, 11	1, 2, 3, 4
Native American	1, 5, 6, 7, 8, 10, 11	1, 2, 3, 4
South African Zulu	2, 4, 5, 7, 8, 11	1, 2, 3, 4
Son Jarocho	1, 2, 3, 4, 5, 6, 10	1, 2, 3, 4
Sicilian Folk	1, 3, 4, 6, 7, 8, 11	1, 2, 3, 4
Calypso	1, 2, 3, 4, 5, 6, 7, 10, 11	1, 2, 3, 4

National Core Arts Standards for Music

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

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

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

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

Common Core Capacities

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

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

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

Acknowledgments

Recordings

“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.

“Social Dances (Choctaw Drum Dance, Cherokee 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.

“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.

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

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

“Rosa Canta e Cunta,” music and lyrics by Rosa Balistreri. Performed by Julia Patinella, Vitor Gonçalves, and Fabio Pirozzolo.

“Cu Ti Lu Dissi,” Sicilian traditional, arranged by Rosa Balistreri. Performed by Julia Patinella, Vitor Gonçalves, and Fabio Pirozzolo.

“Mary Ann,” words and music by Rafael De Leon. ©1957 by Southern Music Pub. Co., Inc. Copyright renewed. This arrangement ©2016 by Southern Music Pub. Co., Inc. International copyright secured. All rights reserved. Performed by Etienne Charles, Kareem Thompson, Alex Wintz, Russell Hall, and John Davis.

“J’ouvert Barrio,” words and music by Rafael de Leon. Performed by Etienne Charles, Kareem Thompson, Alex Wintz, Russell Hall, and John Davis

Photos

TG8: Ilusha Tsinadze photo by f Moran; Martha Redbone by Michael Weintrob; S bongiseni “Bongi” Duma and Tshidi Manye by Fadi Kheir. TG9: The Villalobos Brothers by Pablo Cruz Irastorza; Julia Patinella by Fadi Kheir; Etienne Charles by Jason Henry. TG13: 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. TG24: Ilusha Tsinadze childhood photo courtesy of artist; NYC Brighton Beach by Daniel Schwen. T25: Boys in chockas by Karen Shimizu; kartuli kaba by Michael Pope; Tbilisi photo by Nino Ozbetelashvili. TG26: Ushgula svaneti 1822 by Ilan Molcho. TG36: Fort Greene photo by Teri Tynes; Martha Redbone childhood photo courtesy of artist. TG37: Martha traditional photo by Michael Weintrob; Black Mountain photo by iLoveMountains.org; ankle rattles by Uyvsvdi. TG42: Algonquin turtle rattle by Marilyn Angel. TG47: Martha ribbon skirt photo courtesy of artist. TG50: Broadway Times Square by pianist_215; Durban, South Africa by Stayza. TG51: Ujeqe by The African Gourmet; South African fans photo by Celso Flores; African instruments photo by Paul Brennan. TG62: Beadwork example photo by the Brooklyn Museum. TG70: Villalobos Brothers childhood photo courtesy of artist; Abuela Cristina photo courtesy of artist; Mexican Independence Day musicians photo courtesy of Brooklyn Eagle / Corazon Aguirre. TG71: Dia de los muertos photo by Stacy Arturogi; tamale photo by Ivette Degollado; mole photo by Deb Nystrom. TG84: Jarana photo courtesy of artist; leona photo courtesy of artist; requinto photo courtesy of artist; quijada photo by laubrau; tarima photo courtesy of artist; pandero photo by Molotok289. TG86: Santa Rosalia photo by Ed Wilkinson; Julia childhood photo courtesy of artist. TG87: L’opera di puppi photo by Gabriella Alu’; sundried tomatoes photo by Andrew Deacon; bocce photo by Mark Herreid. TG96: Tamburello photo by Pavel Savchuk; organetto photo by robypangy; guitar photo by Pearl Washington; boy with marranzanu photo by Maria Symchych. TG100: Eastern Parkway, Brooklyn photo by Nick Normal; Etienne childhood photo courtesy of artist. TG101: Jab Molassie photo by Idobi; steel band photo by Tony Hisgett; pelau photo by Cynthia Nelson. TG112: L. Steven Taylor, publicity photo by Dirty Sugar; Ushers by Rigdzin Pema Collins. TG113: Carnegie Hall by Jeff Goldberg/Esto; Escalator by Google Maps; Zankel Hall by Jeff Goldberg/Esto.

Illustrations

Literacy Extension by ALIKI. TG33: Literacy Extension by Nadja Wichmann. TG46: Literacy Extension Felipe Davalos. TG61: Literacy Extension by Joan Rankin. TG82: Literacy Extension by Stacey Schuett. TG95: Literacy Extension by Tomie de Paola. TG109: (top to bottom) Literacy Extensions by Linda Saport and Frané Lessac. All other illustrations by Sophie Hogarth.

Additional Contributors

Jeff Cook, Etienne Charles, Bongi Duma, Shanna Lesniak-Whitney, Tshidi Manye, Julia Patinella, Martha Redbone, Ilusha Tsinadze, Alberto Villalobos, Ernesto Villalobos, and Luis Villalobos.

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