



Smithsonian Folkways

Music of “The Seventh Continent”

A Smithsonian Folkways Lesson

Designed by: Christopher Clarke
University of Washington

Summary:

Students will learn about the culture and music of Madagascar experientially through learning and performing a traditional song, both vocally and with a band. Students will experience singing in a new language as well as learn about the geography and history of Madagascar.

Suggested Grade Levels: 9-12

Country: Madagascar

Region: Africa

Culture Group: Malagasy

Genre: Drum Music, Chant

Instruments: Drums, Voice, Band Instruments

Language: Malagasy

Co-Curricular Areas: Social Studies

National Standards: 1, 2, 5, 6, 9

Prerequisites: None

Objectives:

- Listening (for instruments, lyrics, style and form)
- Singing (in a new language)
- Playing (rhythms and melodies)
- Performing (in the context of a new culture)
- Learning about the culture, music, people, geography, and history
- Perform Volatiana with your band and/or choir

Materials:

- *Mahafaly Song*
<http://www.folkways.si.edu/africa-south-of-the-sahara/islamica-world/music/album/smithsonian>
- *Music of Malagasy - Ceremonial Song*
<http://www.folkways.si.edu/primitive-music-of-the-world/central-asia-islamica-world/album/smithsonian>
- *Music of Malagasy - Drumming for a Ceremony / Music of Malagasy - Singing for Dancing (medley)*

<http://www.folkways.si.edu/primitive-music-of-the-world/central-asia-islamica-world/album/smithsonian>

- *Music of Malagasy - Drumming for Dancing*
<http://www.folkways.si.edu/primitive-music-of-the-world/central-asia-islamica-world/album/smithsonian>
- *Oay Lalay (Ohe Anis!): Chant Malgache*
<http://www.folkways.si.edu/music-of-the-worlds-peoples-vol-1/islamica-world/album/smithsonian>
- “Volatiana” transcription for band or choir (attached)
- Map of Madagascar

Lesson Segments:

1. **Learning about Madagascar Through Listening** (National Standards 6, 9)
2. **Performing Traditional Music of Madagascar** (National Standards 1, 2, 5)

1. Learning about Madagascar



- a. Use music from Smithsonian Folkways web site (listed in the Materials section) as listening examples.
 - i. While doing this, have students describe and analyze what they are listening to
 - 1. Listen for instrumentation
 - 2. Listen for prominent melodies or rhythms
 - 3. Listen for texture/textural changes

Assessment: Are students able to discuss the material in an age appropriate manner?

2. Performing Traditional Music of Madagascar

- a. Practice and perform “Volatiana” with your choir and/or band.
 - i. If using this piece with a band, designate certain members to perform the vocal parts
 - ii.

Assessment: Are students able to successfully perform this piece?

Score

Calinda - Tamboo Bamboo

[Composer]

Musical score for Percussion 1, Percussion 2, Voice 1, and Voice 2. The score is in 4/4 time and features a key signature of three flats (B-flat, E-flat, A-flat). Percussion 1 and Percussion 2 are in 4/4 time. Voice 1 and Voice 2 are in 4/4 time. The score consists of two measures. Percussion 1 plays a rhythmic pattern of quarter notes. Percussion 2 plays a rhythmic pattern of eighth notes. Voice 1 and Voice 2 are silent.

Musical score for Perc. 1, Perc. 2, and two voice staves. The score is in 4/4 time and features a key signature of three flats (B-flat, E-flat, A-flat). Perc. 1 and Perc. 2 are in 4/4 time. The score consists of two measures. Perc. 1 plays a rhythmic pattern of quarter notes. Perc. 2 plays a rhythmic pattern of eighth notes. The two voice staves are silent.

Calinda - Tamboo Bamboo

2
4

Perc. 1

Perc. 2

For night and day he was lost.

La ja be — less — — — — — cha ye li

Detailed description: This system contains the first two measures of the piece. Percussion 1 (Perc. 1) is written on a single staff with a treble clef and a key signature of two flats (B-flat and E-flat). It plays a steady eighth-note pattern. Percussion 2 (Perc. 2) is written on a single staff with a treble clef and a key signature of two flats. It plays a steady eighth-note pattern with a slight accent on every other note. The vocal lines are written on two staves with treble clefs and a key signature of two flats. The first vocal line starts with a whole rest in the first measure, followed by a half note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, and a quarter note G4. The second vocal line starts with a whole rest in the first measure, followed by a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, and a quarter note G4. The lyrics are: "For night and day he was lost." and "La ja be — less — — — — — cha ye li".

6

Perc. 1

Perc. 2

Moun tains and ri — — — — — vers he did cross.

a le — — — — —

Detailed description: This system contains measures 3 and 4 of the piece. Percussion 1 (Perc. 1) continues with the same eighth-note pattern. Percussion 2 (Perc. 2) continues with the same eighth-note pattern. The vocal lines continue from the previous system. The first vocal line has a whole rest in measure 3, followed by a half note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, and a quarter note G4. The second vocal line has a whole rest in measure 3, followed by a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, and a quarter note G4. The lyrics are: "Moun tains and ri — — — — — vers he did cross." and "a le — — — — —".

Calinda - Tamboo Bamboo

8

Perc. 1

Perc. 2

8

less ——— cha ye li a le For

La ja be — less ——— cha ye li a le —

11

Perc. 1

Perc. 2

11

night and day he was lost. less ——— cha ye li

La ja be — less ——— cha ye li

Calinda - Tamboo Bamboo

4

14

Perc. 1



Perc. 2



14



a le___ La ja be less the de vil wo man took him a way.___



a le___

16

Perc. 1



Perc. 2



16



less___ cha ye li a le___ De vil



La ja be___ less___ cha ye li a le___

19

Perc. 1

Perc. 2

19

wo man is the ru mor they heard next day. La ja be ____

La ja be ____

21

Perc. 1

Perc. 2

21

less _____ cha ye li a le ____

less _____ cha ye li a le ____