



STRINGS AROUND THE WORLD

TEACHERS GUIDE 2026





STRINGS Around The World 2026

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STRINGS Around The World 2026 – TEACHERS GUIDE

1. Welcome to *STRINGS Around The World 2026*

Thank you for inviting London Symphonia's String Quintet to perform at your school. We are passionate about sharing the joy of music with young people and delighted to perform our *STRINGS Around the World* concert for your students. **(Please see Section 5 below regarding set up logistics for the performance.)**

Our goal is to enable young students to explore music from different countries, discover string instruments, and learn about different cultures through their unique musical traditions. In the 2026 edition of *STRINGS Around the World* your students will discover music from Egypt, Germany/Hungary, Ireland, India, Uruguay, Korea, Ghana, and the Torres Strait Islands. We hope that the diversity of musical expression presented in this mini world tour will intrigue and inspire them to listen to, play and even create their own music!

2. *Sesere Eeye* Sing-Along

Sesere Eeye from the Torres Strait Islands is a vibrant, fun song that's a favourite of children's choirs around the world and an international hit! With a small pitch range and repetitive melody, it's accessible for less-experienced singers.

To make the concert more engaging and meaningful, we have included a sing-along of *Sesere Eeye* as the last piece of the concert. We will be inviting your students to join in singing *Sesere Eeye* through four times, each with growing orchestration. We hope the experience of making music together will be an exhilarating one that will inspire further exploration.

3. Preparing for the *Sesere Eeye* Sing-Along

In the weeks leading up to the concert, we hope you can introduce *Sesere Eeye* to your students to help them learn the melody, words, rhythm, and pitches. To make it easy for you, we've developed a Teachers Resource Kit that includes the music, melody and lyrics as well as a series of video teaching presentations prepared by Tammy Rees and her students from Riverside Elementary School.

Teachers who wish to continue working on the piece after the *STRINGS Around The World* performance can add harmony and movement. The Spring concert season is coming up!

4. Teachers Resource Kit

This comprehensive kit includes:

- a. *Sesere Eeye* music, lyrics and score (PDF files for handouts and PowerPoint slides)
- b. *Sesere Eeye* melody, harmony, movement instructions and more detailed background information. Teacher reference material.
- c. *Sesere Eeye* Sing-along Video Presentations, prepared by Tammy Rees and students of Riverside Public School can be found on YouTube.
 - [Teacher's full presentation](#) (includes all Lessons listed below)
 - [Lesson 1 – Words and Rhythm \(imitation exercise spoken in rhythm\)](#)
 - [Lesson 2 – Learning Melody \(sing imitation\)](#)
 - [Lesson 3 – Sing Unison](#)
 - [Lesson 4 – Vocal Tone](#)

d. Additional videos for those interested in doing more work on *Sesere Eeye*.

- [Lesson 5 – Harmony 1](#)
- [Lesson 6 – Harmony 2](#)
- [Lesson 7 – 2 Parts Spoken](#)
- [Lesson 8 – Movement Spoken](#)
- [Lesson 9 – Full Run \(4 verses\)](#)

e. Brief introduction to each song on the *STRINGS Around The World* program, including photos of traditional instruments (PDF files for handouts and PowerPoint slides for presentation)

f. Concert Program (PDF files for handouts and PowerPoint slides for presentation)

5. STRINGS Around The World – Performance Set Up Logistics

Please note that we require the following equipment to be in place prior to the musicians' arrival:

- 6 armless chairs
- 6 music stands
- Projector (no audio)
- Screen
- 2 microphones

For elementary school performances in gyms, we like to set up on the floor, with the students arranged in a horseshoe around us, if possible.

Note: The musicians will require access to the performance space 40 minutes before the start of the program.

6. THANK YOU!

We are looking forward to making music with you at your school and opening new doors to a world of music for your students.

We are deeply grateful to Tammy Rees and her students at Riverside Public School for developing the *Sesere Eeye* Teaching Videos.

7. For More Information

Please contact **Scott Good**,
Head, School Education Programs
at scott@londonsymphonia.ca

STRINGS Around The World 2026 – CONCERT PROGRAM

London Symphonia String Quintet

Joe Lanza, *violin*

Émilie Paré, *violin*

Kelvin Enns, *viola*

Ben Bolt-Martin, *cello*

Joe Phillips, *bass*

Host: Scott Good, *Composer-in-Residence and Head, School Education Programs*

Welcome

Scott Good

Aya Zein (Egypt)

Over 1200-year-old Arabic folk song, which means “Oh Beautiful.” Sung with expressive, ornamented lines over a steady hand-drum rhythm.

Hungarian Dance No. 5 (Germany/Hungary)

One of Johannes Brahms’ folk-inspired dances, known for sharp tempo shifts and fiery, dance-like rhythms.

The Tenpenny Bit (Ireland)

A traditional jig named after a small coin, played with quick, bouncy articulation and a steady triple pulse.

Prabhati on Raga Gunkali (India)

Prabhati means “morning.” Its raga-based style uses smooth slides and gentle, improvisatory phrasing.

La Cumparsita (Uruguay)

Means “The Little Parade.” A classic tango with a firm rhythmic drive, sharp accents, and a dramatic melody.

Gyeonggi Arirang (Korea)

A central version of *Arirang* – often meaning “my beloved.” Sung with a flowing melody and flexible, expressive tempo.

Che Che Koolay (Ghana)

A Ghanaian welcome song performed in call-and-response with clapping or percussion to bring the group together.

Sesere Eeye (Torres Strait Islands)

A song about a kingfisher diving for fish, using layered vocals and rhythmic movement to create energetic group dancing.

Finale

Sing Along – Sesere Eeye

آه يا زين

Aya Zein (Egypt)

Over 1200-year-old Arabic folk song meaning “Oh Beautiful.” Sung with expressive, ornamented lines over a steady hand-drum rhythm. Traditionally, it might be accompanied by instruments like the *oud* (a lute) and *darabuka* (a goblet drum).



Ungarische Tänze

Hungarian Dance No. 5 (Germany/Hungary)

One of Johannes Brahms's folk-inspired dances, known for sharp tempo shifts and fiery, dance-like rhythms. Brahms based it on the style of Hungarian *csárdás*, a fast folk dance often played by violin, cimbalom, or the Huda, a Hungarian bag pipe.



An Píosa Deich bPíngine

The Tenpenny Bit (Ireland)

A traditional jig named after a small coin, played with quick, bouncy articulation and a steady triple pulse. Irish jigs are commonly performed on fiddle, flute, and tin whistle, often supported by a bodhrán drum.



राग गुणकली

Prabhati on Raga Gunkali (India)



Prabhati means “morning,” and its raga-based style uses smooth slides and gentle, improvisatory phrasing. Raga Gunkali is often played on sitar, violin, or bamboo flute, creating a calm sunrise atmosphere.



La Cumparsita (Uruguay)

Means “The Little Parade.” A classic tango with a firm rhythmic drive, sharp accents, and a dramatic melody. Early tangos were performed with bandoneón (a type of accordion), violin, and piano.



경기 아리랑

Gyeonggi Arirang (Korea)

A central version of *Arirang*—often meaning “my beloved.” Sung with a flowing melody and flexible, expressive tempo. Traditionally, Arirang could be accompanied by *gayageum* (zither), *janggu* (hourglass drum), or simply sung in a group.





Che Che Koolay (Ghana)

A Ghanaian welcome song performed in call-and-response with clapping or percussion to bring the group together. It comes from a tradition where music builds community, often led by percussion like the *djembe* (drum), *agogo* bells, and *shekere*



Sesere Eeye (Torres Strait Islands)

A song about a kingfisher diving for fish, using layered vocals and rhythmic movement to create energetic group dancing. Island music often features *warup* (drums), *gor* (rattles), *lamut* (log drum) and body percussion to match the lively dance steps.



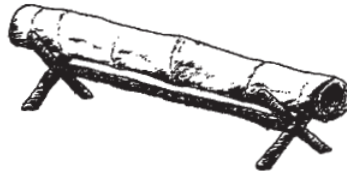
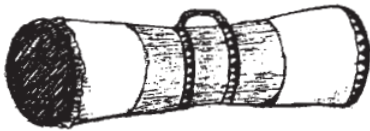
Music of the Torres Strait Islands

The Torres Strait Islands are situated between the northern most tip of Australia (Cape York Peninsula) and Papua New Guinea. There are more than one hundred tropical islands in the Torres Strait, about a fifth of which are populated. The indigenous Australians who live in the Torres Strait are of a different cultural and genetic origin than mainland aborigines, having strong links with the Coastal Papuans to the north. Despite ongoing cultural and trade relationships with the Papuans, Torres Strait Islanders have developed their own special lifestyle and culture.

Although traditional Torres Strait Island music virtually disappeared with the arrival of Christian missionaries in 1871, a modern style of music which is strongly Polynesian in origin took its place which has developed over the past 130 years into a unique singing-based musical culture. Island Song (as the locals call it) consists of a rich heritage of song for both adults and children dealing with matters of everyday life – fishing, weather, the sea, the behaviour of animals and insects, domestic life and agriculture.

Most Torres Strait Island songs are short, and are traditionally repeated three or four times. Songs are normally sung by groups rather than individuals, and improvised harmonization is inherent to the style. Torres Strait women and girls sing with a strong nasal quality, while the men and boys sing with a more mellow sound. Western performers of Island Song should aim for a bright energetic sound in most songs.

Melody playing instruments are not generally used in Torres Strait Island music. A guitar is sometimes used in informal music making, although not for ceremonial song and dance occasions. Percussion instruments are traditionally used to accompany the songs, the most common being the “warup”, an hour-glass shaped low sounding drum skinned on one end, the “lumut” a bamboo log drum, played with thin bamboo sticks and the “gor”, a rattle made of halved bean-like seeds.



The warup, played with the hand, gives the basic pulse for the song, sounding mostly on the strong beats of the bar. The lumut normally provides a constant semiquaver (sixteenth note) subdivision to the beat, with an accent at the start of each crotchet (quarter note) beat. The gor is held by the dancers and reinforces their hand movements.

Dances are traditionally either “stand-up” dances which are performed in lines, or “sit-down” dances which are performed in circles. In stand-up songs most leg movements are simple steps on alternate feet and small jumps or hops. Arm movements are claps, or a series of actions which generally reflect the text of the song. The use of props such as spears, fish traps and gors (rattles) is common in stand-up dances.

A valuable reference for those wanting further information about Island Song is “Children’s Songs of the Torres Strait Islands” by Frank A. York (Owen Martin Publications 1990 ISBN 0 908540 56 6) Frank York’s Three Modern Folk Songs of the Torres Strait Islands, arranged for SSA (or SA) Voices and Piano are also published in the Young Voices of Melbourne Choral Series.

Sesere eeye

Sesere eeye is from Moa Island, and is about the wind, and the effects of the wind blowing on the mountains. This version was taught to the Sydney Children’s Choir by Australian indigenous music performer and teacher Matthew Doyle.

As is traditional, *Sesere eeye* should be repeated at least three or four times, perhaps in unison the first time. The harmonies indicated are suggestions only, and singers should feel free to improvise further parts. A unison (or simple two part) performance by young children would also be appropriate. The performance should be full of energy and vitality, with singers dancing while they sing. *Sesere eeye* is a stand-up dance, with actions indicated in the score on two lines – one for the arms and one for the feet. Percussion accompaniment by the warup, lumut and gor (as described above) is most appropriate for *Sesere eeye*. If the traditional instruments can’t be found, other similar instruments can be used. Islanders have been known to use empty metal petroleum storage drums in place of the lumut!

SESERE EEYE LYRICS

Sesere eeye, sesere eeye
Nar in ar in a roparte.

Sesere eeye, sesere eeye
Nar in ar in a roparte.

Roparte marowski amma
Te sesere eeye.

Roparte marowski amma
Te sesere eeye.

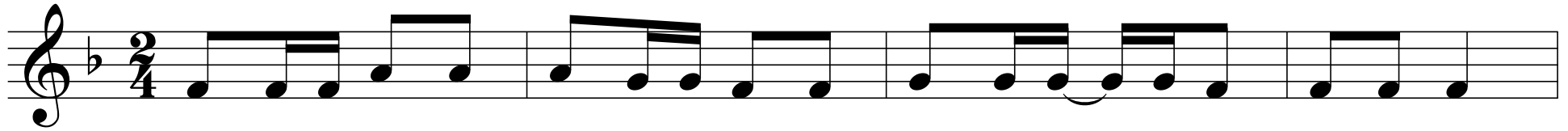
Se-se-re ee-ye, se-se-re ee-ye
Nar in ar in a ro-par-te.

Se-se-re ee-ye, se-se-re ee-ye
Nar in ar in a ro-par-te.

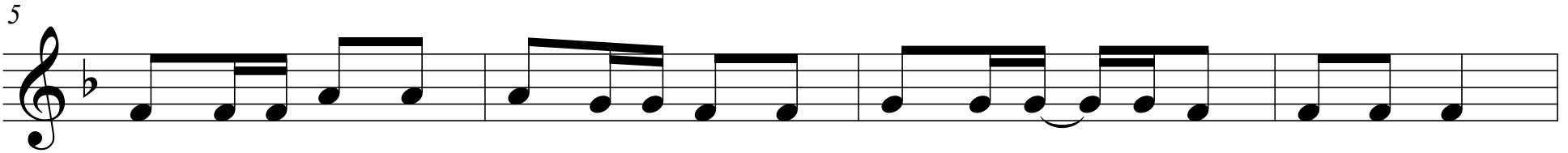
Ro-par-te mar-ow-si am-ma
Te se-se-re ee-ye.

Ro-par-te mar-ow-si am-ma
Te se-se-re ee-ye.

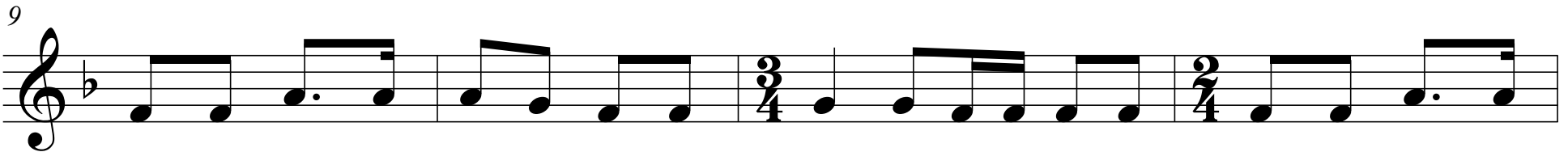
Sesere Eeye



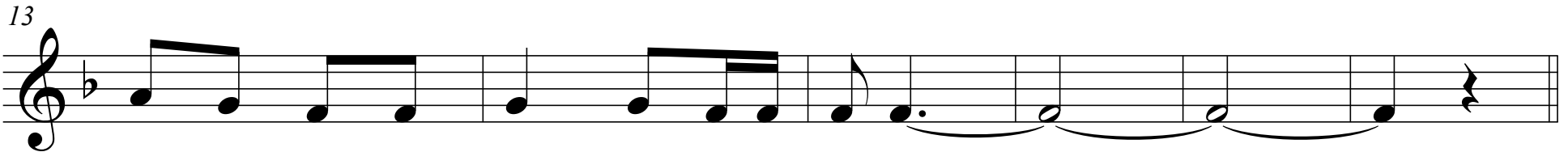
Se - se-re ee - ye se - se-re ee - ye Nar in ar__ in a ro-par-te



Se - se-re ee - ye se - se-re ee - ye Nar in ar__ in a ro-par-te



Ro-par-te mar-ow-si am-ma te se-se-re ee-ye Ro-par-te mar-



ow - si am - ma te se - se-re ee - ye

Sesere eeye

Traditional song from the Torres Strait Islands

Clap, turned to the left side

Crook left elbow and look left

Clap, turned to the right side

Actions hands/arms

feet

Melody

Harmony 1

Harmony 2

Se-se-reee-ye se-se-reee-ye nar in ar__ in a ro-par-te Se-se-reee-ye se-se-reee-ye

Se-se-reee-ye, se-se-reee-ye nar in ar__ in a ro-par-te Se-se-reee-ye, se-se-reee-ye

Se-se-reee-ye, se-se-reee-ye nar in ar__ in a ro-par-te Se-se-reee-ye, se-se-reee-ye

7

Crook right elbow and look right

Crook left elbow and look left

Crook right elbow and look right

Clap low left

hop on right & bend left knee

hands & arms

feet

Melody

Harm. 1

Harm. 2

nar in ar__ in a ro-par-te. Ro-par-te mar-ow-si am-ma te se-se-re ee-ye.

nar in ar__ in a ro-par-te. Ro-par-te mar-ow-si am-ma te se-se-re ee-ye.

nar in ar__ in a ro-par-te. Ro-par-te mar-ow-si am-ma te se-se-re ee-ye.

12

Crook left elbow and look left

Crook right elbow and look right

Left hand on right shoulder and scoop right

Pat shoulders (4 times)

hand down to end up on left shoulder

Bounce heels (4 times)

hands & arms

feet

Melody

Harm. 1

Harm. 2

Ro-par-te mar-ow-si am-ma te se-se-re ee-ye

Ro-par-te mar-ow-si am-ma te se-se-re ee-ye

Ro-par-te mar-ow-si am-ma te se-se-re ee-ye

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