



Pearson



**Are We There Yet?:
Traveling the Interactive Roads to Musicianship**

Exploring Musical Styles and Cultures

Rochelle Mann
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Rochelle Mann Sessions

Are We There Yet?: Traveling the Interactive Roads to Musicianship

Experience a wide range of fun and meaningful learning avenues as we examine materials that not only focus on individual skill development, but also inspire the growth of overall musicianship and sensitivity. We will explore ways to guide our students within the context of creative play, and to foster their musical progress through discovery.

MONDAY **Exploring Musical Styles and Cultures**

Head and Shoulders (PK-K) – p. 29

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Round Is a Mooncake – A Book of Shapes by
Roseanne Thong. Illustrated by Grace Lin. ISBN-10 0-
8118-2676-7

Siyahamba (6) – p. 203



Song Notation

Head and Shoulders

Interactive Learning and Presentation Options:

- Song Notation (Interactive Performance)
- Song Notation (Interactive Practice)
- Song Notation (Animated)
- Song Notation (Projectable)
- Song Notation (Printable)
- Song Keyboard Accomp. (Interactive)
- Song Keyboard Accomp. (Printable)

Audio Options:

- Song Vocal Track
- Song Accompaniment Track
- Listening Track: Carnival of the Animals: People with Long Ears

Rhythm: Beat and Rhythm

The children will be able to identify sounds as same or different. In addition, the children will know how to indicate the specific parts of the body in the order they appear in the song.

Welcome the children and invite them to identify the following body parts: head, shoulders, chest, tummy, knees, and ankles. A playful way to do this with young children is for the teacher to ask the children to point to their heads while the teacher points to his/her knees. The children will immediately smile, giggle, and correct their teacher. Continue to do this for each body part.

Invite the children to listen to Song Vocal Track: Head and Shoulders.

ASK **What numbers do you hear in the song? (1, 2, and 3)**

Play the song again and invite the children to sing the phrase “one, two, three” while holding up the correct number of fingers when it occurs in the song.

This activity displays slides that have three pictures that are the same and three pictures that are different.

Display Slides 1.

- The children view the slide and determine whether the three pictures are the same or different.

Display Slides 2 and 3.

- The children view the slides and determine whether the three pictures are the same or different.
- The teacher plays three pitches that are the same and three pitches that are different on the piano, xylophone, recorder, or some other pitched instrument.
- The children decide whether the pitches are the same or different.
- Finally, the children and teacher sing the phrase “one, two, three” in the song and decide if the pitches are the same or different (same).
- Play the Song Vocal Track again; this time, have the children tap the body parts that they hear in the song.



ASK **What part of the body did you hear in the song?** (head, shoulders, chest, tummy, knees, and ankles)

Have we heard about these body parts already today? (Yes, when we entered the room.)

Perform the song again, identifying all the parts of the body with movements while the song plays.

For additional reinforcement of same or different, play Listening Track: Carnival of the Animals: People with Long Ears. Direct the children to listen and determine if the sounds are

- Same or different
- High or low
- Long or short

Song Notation (Projectable)

Have the children gather in a circle for a guided conversation. Show the meaning of the words *head, shoulders, chest, tummy, knees, and ankles* by having children point to those parts of their bodies. Display the Song Notation (Projectable).

Encourage the children to

- Talk about the illustrations on the slides and what the song is about.
- Identify the words that are sung on the same notes. (one, two, three)

Song Notation (Interactive Practice)

Use the Interactive Player to adjust the tempo when the children are learning to sing the song. Encourage the children to

- Pat the steady beat while singing the song.
- Join in singing when they are able.
- Change the tempo.
- Change the volume. (Make sure to indicate when it is loud or soft.)
- Turn off the sound of the melody line with the Digital Mixer by moving the slider all the way to the left. (Then play only the song accompaniment while the children sing the entire song.)

Song Notation Printable

You might want to share with the children the Song Notation (Printable). Invite them to draw a picture about the song in the blank space.

Song Notation (Interactive Performance)

- Use the Interactive Player to adjust the tempo when the children are learning to sing the song.



Song Notation

Coffee Grows on White Oak Trees

Interactive Learning and Presentation Options:

- Song Notation (Interactive Performance)
- Song Notation (Interactive Practice)
- Song Notation (Animated)
- Song Notation (Projectable)
- Song Notation (Printable)
- Song Keyboard Accomp. (Interactive)
- Song Keyboard Accomp. (Printable)
- Instructional Activity (Interactive)

Audio Options:

- Song Vocal Track
- Song Accompaniment Track

Rhythm: Meter in 3 and Meter in 2

Students will experience meter in 3 and meter in 2.

Display Song Notation (Projectable): Coffee Grows on White Oak Tree.

Read the text.

Play the Song Vocal Track and encourage students to listen and silently pat the beat. On the second and third verses, lead students in performing a quiet pat-clap movement on the beat, but switch back to silently patting the beat on the refrain. Lead students in singing on the refrain as they are comfortable doing so.

ASK **How did we change the way we showed the beat with our hands?** (Students patted the beat silently on one section and performed a pat-clap pattern on the other.)

When we used the pat-clap motion to show the beat, how were the beats grouped? (in sets of 2) If students do not know the answer, ask them if the beats were grouped in sets of 2 or sets of 3.

Why didn't we continue to use the pat-clap motion to show the beat on the first section (refrain)? (The beats on the refrain were grouped in sets of 3.)

Play the Song Vocal track again and lead students in performing a pat-clap-snap pattern on the beats of the refrain and a pat-clap motion on the beats of the verses, to reinforce the meter in 2 and the meter in 3. Encourage students to sing on the refrain.

Display Slides 2-8.

Ask students to read the text aloud together, and to notice the places where the song changes to meter in 2 (at the beginning of the verses: Slides 3, 5, and 7).

Lead students in speaking the words of verse 1 in rhythm. Encourage them to enunciate the "T" in "Two, the "m" in the word "middle," and the "k" of "can't." Sing verse 1.

Speak and then sing the words of verse 2 in the same manner (enunciate the "Sw" of "Swing", the "n" of another, and the "y" of "you'll").



Speak and then sing the words of verse 3 in the same manner (enunciate the "F" of "Four" and the "m" of "middle").

Play the Song Vocal Track and invite students to follow the notation as they sing with good vocal tone, focusing on their crisp enunciation. They may continue to perform the pat-clap-snap and pat-clap movements.

Display Slide 9.

ASK Which section of this song is written in meter in 3? (the refrain or first section)

ASK Which section is in meter in 2? (the verse)

ASK Do you know any other songs that have meter in 2? (Answers will vary.)

ASK Do you know any other songs that have meter in 3? (Answers will vary, and may include "America," "The Star-Spangled Banner," "Happy Birthday to You," "Take Me Out to the Ball Game," "Silent Night," and "We Wish You a Merry Christmas.")

Display Slide 10.

Divide the class into pairs and have each student select a nonpitched percussion instrument. Explain that they will take turns playing the beats of the measures, and that the first person plays only on the downbeat, or beat number 1. Point out that in meter of 3, the second person will play two beats on beats 2 and 3, while in meter in 2, the partners will each play one beat per measure.

Play Song Vocal Track: Coffee Grows on White Oak Trees and assist students in performing the task. Switch jobs and repeat.

When students have mastered this activity, ask for volunteers to demonstrate for the rest of the class.

Assessment: Formal

Students will demonstrate their ability to distinguish the difference between songs in meter in 2 and songs in meter in 3.

Display Instructional Activity (Interactive): Coffee Grows on White Oak Trees.

As a class, or individually, have students answer each question. At the end of the activity, a score sheet is posted, which can be copied and placed in students' portfolio if desired.

For more detailed instructions, see Instructional Activity (Interactive) Teacher Notes: Coffee Grows on White Oak Trees.

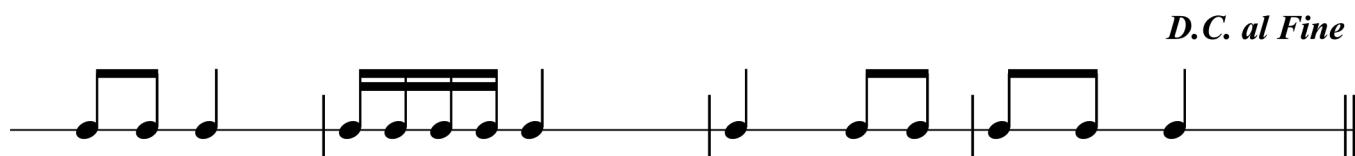
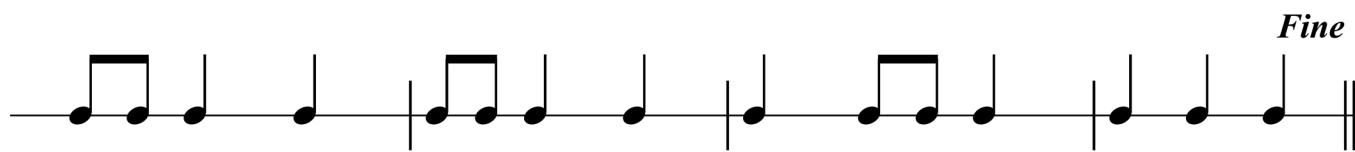
Song Notation (Interactive Performance)

Use the Interactive Player to adjust the tempo when students are learning to sing the song. Play the song at a slow enough tempo that students can sing through the song without hesitation. The tracking feature supports students in following the notation as the music plays. In the Digital Mixer, turn off the Vocals. Then play only the accompaniment while students sing the entire song.



Coffee Grows on White Oak Trees

Rhythm: Reading Rhythm in $\frac{3}{4}$ and $\frac{2}{4}$





Music Reading

Coffee Grows on White Oak Trees

Interactive Learning and Presentation Options:

- Music Reading Notation (Projectable)
- Music Reading Notation (Printable)
- Song Notation (Interactive Performance)

Audio Options:

- Song Vocal Track
- Song Accompaniment Track
- Music Reading Practice Track: Rhythm
- Music Reading Practice Track: Rhythm and Accompaniment
- Music Reading Practice Track: Accompaniment

Reading: Rhythm

Students will read and perform rhythmic patterns in $\frac{3}{4}$ and $\frac{2}{4}$ meters using the dotted half note, quarter note, beamed eighth notes, and beamed sixteenth notes.

Display Music Reading Notation (Projectable): Coffee Grows on White Oak Trees.

Identify known rhythmic elements in the notation.

ASK **What types of notes do you see?** (dotted half notes, quarter notes, beamed eighth notes, and beamed sixteenth-notes)

What meter signatures do you see? ($\frac{3}{4}$ and $\frac{2}{4}$)

What do the two numbers mean? ($\frac{3}{4}$ has 3 beats in a measure and the quarter note gets one beat; $\frac{2}{4}$ – has 2 beats in a measure and the quarter note gets one beat.)

Have students:

- Review the rhythm syllables for each of the rhythmic patterns.
- Identify and review *Fine* and *D.C. al Fine*.
- Use their inner hearing on the $\frac{3}{4}$ section by reading the rhythm syllables “in their heads.”
- Read the first four measures aloud together using rhythm syllables or clapping.
- Read and clap the next four measures together.

Use the same sequence for the section in $\frac{2}{4}$ meter, until the whole reading practice is complete.

When students are comfortable reading the entire exercise, use the following for further reinforcement:

- Music Reading Practice Track: Coffee Grows on White Oak Trees (Rhythm)
- Music Reading Practice Track: Coffee Grows on White Oak Trees (Rhythm and Accompaniment)



Song Notation

Karangatia ra

Interactive Learning and Presentation Options:

- Song Notation (Interactive Performance)
- Song Notation (Interactive Practice)
- Song Notation (Animated)
- Song Notation (Projectable)
- Song Notation (Printable)
- Song Keyboard Accomp. (Interactive)
- Song Keyboard Accomp. (Printable)

Audio Options:

- Song Vocal Track
- Song Accompaniment Track
- Song Pronunciation Practice Track
- Listening Track: Karangatia ra

Timbre

Students will describe the timbre of the voices and instruments in the action song "Karangatia ra."

Display Slide 1.

ASK **What countries do you see in this map?** (Australia and New Zealand. Remind students that Australia is also a continent.)

SAY Today we are going to learn a song of welcome from New Zealand.

ASK **How do we welcome one another?** (wave, hug, 'hello,' etc.)

Identify New Zealand on the map and discuss its geographic location. Invite students to read for the class. Invite students to practice saying the title, "Karangatia ra" (kah-rah(n)-gah-tee-ah rah).

Have students listen to just the first measure of Song Vocal Track: Karangatia ra.

Display Slide 2.

Explain to students that timbre is the special sound that each voice or instrument makes.

Have students read and answer the questions on Slide 2 relating to just the first measure. Play it several times and invite students to close their eyes and focus on the sound.

ASK **Do the voices sound high or low?** (low)

Are the voices male or female? (male)

Do you hear other sounds? (foot stamps)

Display Slide 3.

Have students listen to all of "Karangatia ra" and answer the questions on Slide 3.

SAY Listen to the entire song and when it is finished I want you to describe the voices that sing throughout the song.

Play Song Vocal Track: Karangatia ra.



ASK **What voices do you hear in the recording?** (Male and female)

Do they change? (No. The male and female voices sing throughout the entire song.)

What language do you hear? (Maori)

SAY Let's stand and listen to the song again, but this time I would like you to shake both hands (like 'jazz hands') when you hear an instrument added to the singing. Think of the names of the instruments when you shake your hands.

Invite students to sing along with the words they have heard as they move and listen.

Play the song and watch for the ability of the student to hear the instrument additions.

Support the process and replay the song as needed.

ASK **What instruments do you hear?** (percussion, guitar)

Can you describe the timbre of the sound? Give me descriptive words that would help me understand the tone color or timbre. (Accept all answers.)

What does this instrument add to the music? (harmony as an accompaniment; thicker texture)

Display Slide 4.

SAY Let's sit and learn the lyrics. Explain to students that they should read the bottom line of each numbered phrase as if they were reading English words. We will practice reading and singing the words through echo. A teacher will sing a phrase, and you will echo.

Begin Song Pronunciation Practice Track: Karangatia ra. Pause as needed.

- Stop and clap the syllables of difficult words.
- Invite students to speak the lyrics.

Play the pronunciation track again, with the pronunciation key visible, and stop to support any areas of need.

Display Slides 5-6.

SAY Now let's follow the lyrics we have learned as we sing the song.

Play Song Vocal Track: Karangatia ra.

ASK **Are there some words we should review? Which?** (Review as needed.)

Display Slide 7.

SAY Let's stand and practice moving to the beat.

ASK **Who can stamp this pattern we see with alternating feet?**

What are the names of these notes? (ta-a or half notes)

Practice alternating stamps while the song plays and students sing.



Display Slide 8.

SAY Now let's listen to another recording of "Karangatia ra." It's a recording of Maori people singing the song. Let's compare (hear what is similar or alike) and contrast (hear what is different) from the first recording we heard.

Play the field recording and invite students to describe the timbre of the singers, the different introduction, verses, and lack of instruments. Identify the difference in the tempo (faster) and the timbre produced with the vocal accents by the male voices and stamps.

Assessment: Formal

Students will demonstrate their ability to compare the timbre between the voices and instruments in the action song "Karangatia ra" and in the field recording of the Maori people singing the same song.

Display Slide 9.

Divide the class into small groups of 3-4 students and give each group a copy of Slide 9 containing the Venn diagram. Explain to students that they are to listen to Song Vocal Track: Karangatia ra and Listening Track: Karangatia ra and complete the Venn diagram, noting similarities and differences between the two recordings. Play Song Vocal Track: Karangatia ra and give students time to list the timbre of the singers and instrument usage. Identify the difference in the tempo (slower) and lack of vocal accent.

Play Listening Track: Karangatia ra and give students time to list the timbre of the singers, lack of instruments, tempo differences, and vocal accents by the male voices, as well as the stamps. Have each group complete the Venn diagram then post them around the room for others to view.

Closing: Invite students to create a sentence or two that can sum up the findings to compare and contrast the two versions of the song. Remind students to use the word *timbre* and other academic vocabulary.

ASK **Which recording do you prefer, and why?** (Remind students to use their new terminology to explain why.)

Song Notation (Interactive Practice)

Use the Interactive Player to adjust the tempo when students are learning to sing the song. Encourage students to

- Pat the steady beat while singing the song.
- Join in singing when they are able.
- Change the tempo.
- Change the volume. (Make sure to indicate when it is loud or soft.)
- Turn off the sound of the melody line with the Digital Mixer by moving the slider all the way to the left, and then play only the accompaniment while students sing the entire song.



Karangatia ra

*Maori Action Song from New Zealand
Traditional Maori dance, collected by Michael Hamblin*

Dance Directions

INTERACTIVE LEARNING AND PRESENTATION OPTIONS

- Song Notation (Interactive Performance)
- Song Notation (Interactive Practice)
- Movement Activity Instructions (Printable)
- Movement Activity Video: Karangatia ra

AUDIO OPTIONS

- Song Vocal Track
- Song Accompaniment Track
- Listening Track: Karangatia ra

RECORDING ROUTINE

Intro (1m); vocal (20m); Interlude (1m); vocal (20m)

INTERACTIVE OPTIONS GUIDELINES

The Song Notation (Interactive Practice) and the Song Notation (Interactive Performance) may be used to adjust the tempo to facilitate teaching and learning the dance.

- Experiment with different tempos as students select a tempo at which they can be successful performing the dance steps.
- Have students practice each section of the dance sequence until they master the steps at the selected tempo.
- Gradually increase the tempo until students can successfully perform the dance with the Song Vocal Track or Song Accompaniment Track.

MOVING: PATTERNED MOVEMENT

BACKGROUND

Michael Hamblin learned this Maori action song from the *Te Aroha Maori* company when he lived in New Zealand. It is a welcome song that says, in essence, "We are calling everyone to join us, welcome! (*Haere mai*), and these are the activities we are going to do."

FORMATION

Place everyone in straight lines facing the same direction (like a country/western "line" dance), or in a circle facing center, with the teacher or leader in the center.

STYLING

Step strongly on each beat, keeping a steady beat in your lower body. Use your knees and shake hands with each gesture.

MOVEMENT ACTIVITY



Karangatia ra **Dance Directions continued**

MOVEMENT SEQUENCE

I. Calling: Measures 1–4 (8 counts)

- Begin moving after the introduction on the first full measure.
- Stepping R and L on each half-note beat, step to the R on beat 1, turning a bit to the R with R elbow bent, L hand on hip, and splaying the fingers of the R hand while shaking them.
- Step to the L on beat 2, turning a bit to the L with L elbow bent, R hand on hip, and splaying the fingers of the L hand while shaking them.
- Alternate these movements 8 times, 4 on each side: R, L, R, L, R, L, R, L.

II. Beckoning: Measures 5–8 (8 counts)

- Stepping R and L on each beat, bring R hand across body on counts 1–4.
- Raise it higher on count 5, then slice down to R side on 6, up again on 7, and down again on 8.

III. Beckoning: Measures 9–12 (8 counts)

- Stepping R and L on each beat, bring L hand across body and up, as above, on counts 1–5.
- On 6–8, touch L hand to bent R elbow and lightly shake upturned R palm.

IV. Kneading and Circling: Measures 13–16 (8 counts)

- Stepping R and L on each beat close fists in front of body and twist them, as if kneading bread. Put R fist on top, then switch to L on top, then R on top, then L on top (counts 1–4).
- With palms parallel and facing each other, with elbows bent in front of body, move arms in small front-to-back circles, lightly shaking hands (counts 5–8).

V. Pushing and “Greeting You”: Measures 17–20 (8 counts)

- Place weight on L leg.
- With forearms parallel to floor with palms facing each other, push hands L to R 3 times (counts 1–3), then pat R thigh once (count 4) while stamping R foot 4 times.
- Lean back on R leg, bend elbows and shake hands with palms facing out (counts 5–8).

LISTENING TRACK: KARANGATIA RA

Use Listening Track: Karangatia ra so students can experience performing this with native singers providing the accompaniment.

MOVEMENT ACTIVITY VIDEO: KARANGATIA RA

Use Movement Activity Video: Karangatia ra to view the movements performed by Sanna Longden and friends.

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Song Notation

Xiao yin chuan (Silver Moon Boat)

Interactive Learning and Presentation Options:

- Song Notation (Interactive Performance): Xiao yin chuan
- Song Notation (Interactive Performance): Silver Moon Boat
- Song Notation (Interactive Practice): Xiao yin chuan
- Song Notation (Interactive Practice): Silver Moon Boat
- Song Keyboard Accomp. (Interactive)
- Song Keyboard Accomp. (Printable)
- Song Notation (Animated): Xiao yin chuan
- Song Notation (Animated): Silver Moon Boat
- Song Notation (Projectable)
- Song Notation (Printable)

Audio Options:

- Song Vocal Track: Xiao yin chuan
- Song Vocal Track: Silver Moon Boat
- Song Accomp. Track
- Song Pronunciation Practice Track

Rhythm: No sound on a beat = quarter rest

The children will read and perform quarter notes, two eighth notes, and quarter rests in a song.

Display the Song Notation (Projectable). Invite the children to read aloud the first paragraph. Tell them that children in China celebrate an important holiday called the Moon Festival. Families get together and eat moon cakes (round pastries filled with sweet red bean paste). Have the children listen to the song in both Mandarin and English.

ASK What is the song about? (It is a lullaby about a little silver moon.)

How is the moon like a boat? (Point out the crescent-shaped moon, and explain that, in China, the moon is sometimes positioned “on its back” and reminds people of a little boat floating in the sky.)

Using the Song Vocal Tracks, have the children sing the song in both Mandarin and English.

ASK What rhythms do you know that have one or two sounds on a beat? (quarter note, two eighth notes)

Do you hear any places in the song where there are no words on the beat? (yes)

Have the children listen again, raising their hands when the music rests. (after the rhyming words)

SAY When there are no sounds or words on the beat, it is called a rest.

Show the musical symbol for quarter rest to the children and have them

- Find the quarter rests in the song. (at the end of each line)
- Find the rhythms with one sound on the beat in the song. (quarter notes)



- Find the rhythms with two sounds on the beat in the song. (eighth notes)
- Clap the rhythm of the entire song.
- Find the quarter rests in the sailboat pictures on the last slide of the Song Notation (Projectable).
- Clap the line of the song notated in the sailboats.
- Divide into two groups, group 1 playing the following pattern with finger cymbals as group 2 reads and speaks the song using rhythm syllables.



- Switch parts.

Evaluate whether the children performed accurately.

Song Notation (Interactive Practice)

Use the Interactive Player to teach the children the melody. Suggested strategies:

- Turn tracking on and have the children follow the highlighted melody, joining in singing when they are able.
- Slow the tempo and raise or lower the key as needed for optimal learning.
- Adjust the volume of the vocal part. Once the children have learned the song, the vocal part may be muted to give them practice singing independently with the accompaniment.

Song Notation (Interactive Performance)

Configure the Interactive Player as follows, encouraging the children to

- Sing the whole song with the recording (with vocals and tracking on).
- Sing the whole song with the recording (with vocals on and tracking off).
- Perform the song from memory (with vocals off), using good singing posture.

Song Notation (Animated)

The Song Notation (Animated) presents the song notation and lyrics for “*Xiao yin chuan*” linked to the Song Vocal Track. When you click the Play button, the notation advances automatically through the song so the children can read the music as the recording plays. The Player’s control panel has buttons and sliders for Play/Stop, Pause, Volume, Full Screen, Fast Forward and Rewind, and Timeline. Advantages of this tool are that the children can read the music as they sing along with the recording, and they won’t be distracted by the need to turn pages.



Song Notation

Siyahamba

Interactive Learning and Presentation Options:

- Song Notation (Interactive Performance): Zulu
- Song Notation (Interactive Performance): English
- Song Notation (Animated): Zulu
- Song Notation (Animated): English
- Song Notation (Projectable)
- Song Notation (Printable)
- Song Keyboard Accomp. (Printable)

Audio Options:

- Song Vocal Track: Zulu
- Song Vocal Track: English
- Song Accompaniment Track
- Song Pronunciation Practice Track: Melody
- Song Pronunciation Practice Track: Harmony

Singing and Social Studies: Perform a South African Freedom Song, with Accurate Intonation, Rhythm, and Expression

Students will explore the historical and political context of a South African freedom song, and will perform it independently and expressively, with appropriate expression and accurate intonation and rhythm, developing appropriate small ensemble techniques.

Distribute Song Notation (Printable): Siyahamba to students or, alternatively, use the Song Notation (Projectable), beginning with Slide 2.

Project Slide 1 and read paragraph 1.

SAY Today we are going to learn about the historical and political importance of a South African song, and then sing the song with accurate timbre, intonation, and rhythm.

ASK **What do you know about the political history of apartheid in South Africa?** (Apartheid is the systematic segregation established by a state authority in a country, against the social and civil rights of a certain group of citizens, due to ethnic prejudices.)

If you were a musician and living in South Africa at the time of that country's civil rights movement, how might you have used your musical skills to be a good citizen, thinker, and leader? (You might have helped lead people in peaceful protests, singing the freedom song "Siyahamba." Accept reasonable answers.)

Lead students to understand that musicians are often connected with peaceful, humanitarian, and political movements performing and singing in demonstrations. Sometimes musicians are leaders of protests and sometimes they are performers. A well-known example of this is the song "We Are the World," a song recorded with many famous artists to raise money for the cause of world hunger. Have students name known performances that raised money for a good cause. You may also wish to have students describe an event they have participated in that used music to be of service to someone.

Point to the melodic notation on Slide 1 and have a student read the callout box.



SAY “*Siyahamba*” is a South African freedom song that has distinctly African choral harmonies that use thirds and sixths. The sound is rich and powerful. Listen to the vocal track of “*Siyahamba*,” which is sung in Zulu, the language of one of the indigenous peoples of South Africa.

Play Song Vocal Track: Siyahamba (Zulu).

ASK **Returning to the connection of music to history, why might a song like “*Siyahamba*” become important to a political or social movement?** (Songs with specific messages often become a symbol of a social or political movement, provoking emotional responses, and providing inspiration to those in the movement—“a rallying cry”; accept all reasonable answers.)

Lead a brief discussion on the freedom movement in South Africa in the 1990s, leading to the democratic election of Nelson Mandela as president of South Africa in 1994. Interested students may wish to do further research on the history of this or other freedom movements.

ASK **What freedom movement in the Untied States used an inspirational song?**
(the civil rights movement of the 1950s and 1960s)

What was that song? (“We Shall Overcome”)

Ask students to compare and contrast similar historical freedom or other social rights movements (women’s rights, for example) in the United States or other countries or regions around the world.

Help students to understand that music and songs may sometimes have a relationship to daily life and other areas of academics. In our case, “*Siyahamba*” is connected to the history and the politics of South Africa.

Music and songs have been used in motivational and emotional ways in many historical and social movements throughout history.

SAY Let’s listen to “*Siyahamba*” in English.

Play Song Vocal Track: Siyahamba (English).

ASK **What vocal timbres do you hear in the recording?**
(Male and female adult voices.)

Tell students that the vocal timbres of freedom and protest songs, when sung by local people, are often full, robust, loud, uninhibited, and energetic. This “folk” sound is often found in many local folk cultures, songs, and performances, regardless of whether the song relates to a freedom movement or working the fall harvest.

Remind students that when singing in groups, or choirs, one technique used in small ensembles is to blend the voices of the group, regardless of the different timbres produced by the individual voices.

Distribute the Song Notation (Printable) to students and have them create a navigation road map on the printed notation of “*Siyahamba*,” circling musical signs such as repeat signs, *D.S. al Coda*, first and second endings, *Last time to Coda*, and *Coda*. Guide students through this process.



Help students identify that the song begins in unison, and that the harmony part on the top line of the score does not begin until the repeat. The third vocal part begins after the *D.S. al Coda* on the bottom of p. 3 on the printed notation.

Play the Song Vocal Track (English).

Ask students follow the notation with their fingers. You may wish to pause the recording at the repeats, the first and second endings, and so on, to explain where to go next. Ask students to raise their hands if they lose their place.

Invite students to sing the melody line with the Song Vocal Track in English.

Play the Song Vocal Track (English).

SAY Let's learn the Zulu words.

Use the Song Pronunciation Practice Tracks (Melody and Harmony) to teach students the Zulu words and melody and harmony parts.

Play Song Pronunciation Practice Track: Melody and have students model the words and melody.

Play Song Pronunciation Practice Track: Harmony and have students model the words and harmony.

Have students practice part 1 and part 2 in Zulu. There is only one phrase in Zulu that repeats throughout the song.

Play the Song Vocal Track: Zulu.

- Have students say the words in rhythm as you play the recording, with special emphasis on the syncopated patterns.
- Model the melody part and have students echo-sing the melody.
- Have students sing a descending scale passage: e d c b (*la₁*, *so₁*, *fa₁*, *mi₁*).
- Model the harmony part and have students echo-sing the harmony. Note that there are only five pitches in the harmony: G (*do*), E (*la₁*), D (*so₁*), C (*fa₁*), B (*mi*). Use pitch syllables to assist students in learning the harmony, if desired.

Project Slide 1.

SAY Let's sing the melody and harmony parts on Slide 1.

Have students, independently,

- Sing the melody part (top line) of the phrase on Slide 1, using pitch syllables.
- Listen for both intonation and rhythmic accuracy.
- Repeat this process for the harmony part (bottom line).

Then, split the class into two groups and have students

- Sing both the melody and harmony parts together.
- Switch so that everyone sings both the melody and harmony parts.

Ask students to find the phrase on Slide 1 in the song notation. (mm. 6–7, 10–11; similar phrases mm. 14–15, 18–19)

