

TEACHER'S NAME: Jeff Oliveira

SUBJECT AREA: General Music

GRADE LEVEL: Peirce Elementary, 5th Grade

NUMBER OF STUDENTS: 25

LESSON TOPIC: World Music Celebrations - South Africa

LESSON CONTEXT: This lesson is for the end of the world music celebration unit towards the end of the school year.

LESSON RATIONALE: This lesson is an exciting and fun way to get students singing more complex musical parts while still being connected to the unit at large, world music celebrations. This may be a familiar tune for some students already, who will be able to hold their own vocal parts and assist others in learning music faster.

COMMON CORE AREA STANDARDS:

1. MU:Pr4.2.5c Explain how context (such as social, cultural, and historical) informs performances.
2. MU:Pr6.1.5a Perform music, alone or with others, with expression, technical accuracy, and appropriate interpretation.
3. MU:Cn11.0.5a Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.

NATIONAL STANDARDS:

1. 1c. Sing music representing diverse genres and cultures, with expression appropriate for the work being performed
2. 1d. Sing music written in two and three parts
3. 9c. Compare, in several cultures of the world, functions music serves, roles of musicians, and conditions under which music is typically performed

LEARNING OBJECTIVES:

1. SWBAT sing a melody, harmony and countermelody with accurate pitch, rhythm, diction and expressive qualities.
2. SWBAT perform choreography while simultaneously singing in a foreign language.

LANGUAGE DEMANDS:

Zulu - official language of South Africa
Grade level knowledge of musical terms

DIAGNOSTIC, FORMATIVE, AND SUMMATIVE ASSESSMENTS RELATED TO THIS LESSON:

1. Informal: Scan room for participation, mouths moving, dance moves being done, correct posture and breathing, listening for proper phonation and use of head voice.
2. Formal: direct students to repeat phrases after me, perform different parts in groups, show their choreography, then put it all together at the end.

MATERIALS/RESOURCES/TECHNOLOGY:

1. Piano
2. Sheet music (attached)
3. Room to dance
4. Board and marker for writing lyrics (or transparency, projector, etc)

LESSON INSTRUCTIONAL PROCEDURES

1. Write lyrics to the song on board before class starts. Introduce song by explaining this now popular church hymn originated as a celebration of freedom in South Africa. The language is Zulu.
2. Do a “roadmap” of the music, pointing out the repeats, endings, counter melody and use of repeated text.
3. Review the pronunciation of the Zulu, then review them in rhythm.
4. Teach main melody to entire class on neutral syllable, then with lyrics.
5. Teach the harmony to the class on neutral syllable, then with lyrics.
6. Put those two parts together by dividing class in half and assigning each half a part.
7. Continue teaching the third part on neutral syllable then with lyrics.
8. Explain that this song is meant to be danced to, and begin teaching the dance moves (see Teacher Guide page 223 for steps).
9. Put all the parts together and review anything that needs work.

ADDITIONAL INFORMATION:

Adapted from -

Silver, Burdett and Ginn. *The Music Connection, Grade 6, 6th edition*. 1995. Print.

NEXT STEPS:

Continue reviewing the parts and dance until students can do any of the singing parts with the dancing. Add drums to the song and record, then evaluate as a class.

UNIT 8 LESSON 2
UNITED NATIONS DAY

FOCUS THEME MUSICAL

OBJECTIVE Perform, in English and Zulu, a three-part freedom song from South Africa as part of a theme musical

MATERIALS	VOCABULARY
<ul style="list-style-type: none"> • "Siyahamba" (English—Stereo Vocal), CD 9-2 • "Siyahamba" (Zulu—Stereo Vocal), CD 9-3 • "Siyahamba" (Stereo Performance Track), CD 9-8 • soprano and alto xylophones • drums, rhythm sticks, cowbells 	<ul style="list-style-type: none"> • countermelody • thirds • sixths • glissando

START

- 1 Share the information on pp. 224–225 about the song. Point out that the lyrics consist of one phrase that is repeated throughout the song.
- 2 Have students follow the score of "Siyahamba" as you direct attention to repeats, endings, and countermelody entrances.

DEVELOP

- 3 Play the recording of "Siyahamba" as students listen and follow the score.
- 4 **ASK** What instruments did you hear? (Guitar, bass guitar, xylophone/marimba, drums, cowbell, sticks, ughubu, saxophone)
- 4 Help students with the pronunciation of the Zulu lyrics. (See p. 224.) Have them speak the lyrics rhythmically with the first verse of the recording.
- 5 Teach the melody of "Siyahamba." Point out the glissando at the end of every phrase. Help students emulate the downward "sliding" sound heard on the recording that is typical of Zulu vocal style.
- 6 Teach countermelody I through the second ending. Then divide the class, one half singing the melody and the other singing countermelody I.
- 7 Help students identify the differences between countermelodies I and II. (I follows the rhythm of the melody and is mostly thirds and sixths below the melody. II resembles a rhythmic response and affirmation to the call of the lyrics. Only two pitches are used.)
- 8 Have students learn countermelody II. (Lesson continues on p. 224.)



"Siyahamba" is a Zulu freedom song from South Africa. It is intended to be danced to. Listen for the syncopation in the music as the lyrics repeat again and again, *We are walking in the light of God.*

Siyahamba

Traditional Freedom Song from South Africa English Words and Arrangement by Rick Baitz

Guitar: Melody

Countermelody I (enters 2nd time)
Si - ya hamb' - e - ku - kha - nye - ni kwen - khos' - Si - ya
We are walk - ing in the light - of God - We are

Countermelody II (fast time only)
Si - ya - ham - ba Si - ya - ham - ba

hamb' - e - ku - kha - nye - ni kwen - khos' - Si - ya hamb' - e - ku - kha -
walk - ing in the light - of God - We are walk - ing in the

Si - ya - ham - ba Si - ya - ham - ba Si - ya - ham - ba

nye - ni kwen - khos' - Si - ya hamb' - e - ku - kha - nye - ni kwen - khos' - Si - ya -
light - of God - We are walk - ing in the light - of God -

Si - ya - ham - ba Si - ya - ham - ba Si - ya - ham - ba

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Spotlight on . . .

The History of the United Nations (continued from p. 220)

- February 1945—Yalta Conference in Yalta in the Soviet Union. Roosevelt, Churchill, and Stalin agree on voting system to be used in the Security Council.
- April 25–June 26, 1945—San Francisco Conference. Representatives from 50 countries draft and adopt the U.N. Charter and the laws of the new International Court of Justice. (Poland signed the charter on October 15, 1945.)
- October 24, 1945—U.N. Charter becomes official after all representatives have signed. This day is celebrated throughout the world as United Nations Day. U.N. Organization also established the following.
 - General Assembly—Central organization composed of 175-plus member nations
 - Security Council—Main guardian of world peace; 15 members (5 permanent)
 - Economic and Social Council—Coordinator of international economic and social matters; 54 members

ham-ba — Si-ya-ham-ba — Si-ya hamb'e - ku-kha-nye-ni-kwenkhos —
We are walk-ing in the light — of God.

Si-ya-ham-ba Si-ya-ham-ba Si-ya-ham-ba

Si-ya-ham-ba — Si-ya-ham-ba — Si-ya — Si-ya
We are — — —

Si-ya-ham-ba Si-ya-ham-ba Si-ya-ham-ba

hamb'-e - ku-kha-nye-ni kwen-khos — Si - ya — Si - ya -
walk-ing in the light — of God — We are — — —

Si - ya - ham - ba

Theme Musical 223

Trusteeship Council—Supervisor of social advancement for countries where people cannot choose their own governments; 5 members

International Court of Justice—15-judge panel that hands down legal judgments

Secretariat—staff carrying out day-to-day operations; headed by Secretary-General

- December 1946—John D. Rockefeller, Jr., gives over \$8 million to buy land along the East River in New York. The remainder of the land is given by the city of New York.

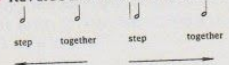
The Arranger Rick Baitz grew up in such diverse locations as Los Angeles, Rio de Janeiro, and Durban, South Africa. His musical compositions and arrangements reflect the strong influence of the music he heard and played in those places. Currently residing in New York City, he has a Doctor of Composition degree from Columbia University and B.A. and M.A. degrees from the Manhattan School of Music. He has received many honors and awards, including five Meet the Composer Awards, several MacDowell Fellowships, and a Tanglewood Fellowship. Baitz has written many successful scores and arrangements for films, television documentaries, and stage productions.

SKILLS

Moving

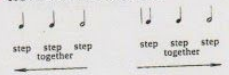
When students have learned "Siyahamba," point out that the song is intended to be danced. Have the class form two lines across the front of the room. For the melody up to the first ending, have students

- Join hands at their sides.
- Step to the side with the LF on beat 1.
- Move RF next to LF on beat 3.
- Reverse movements. (Step to the side with RF first.)



For the repeat of the melody, have students

- Join hands.
- Raise arms shoulder high and perform a step-step movement in one direction, beginning with the LF.
- Reverse movements.

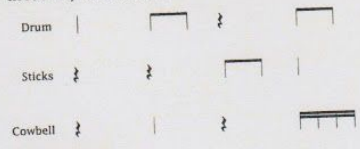


For the *Siyahamba* chanting (top of p. 224), have students return to the first movement.

Playing Instruments

Have students play the melody on soprano xylophone and countermelody I on alto xylophone.

Then have them add percussion instruments using these rhythm ostinatos.



Signing

See p. 300 in the Resource Book for sign language to accompany "Siyahamba."

CLOSE

9 Have the class prepare an instrumental accompaniment to the song. (See Playing Instruments under Skills.) Encourage students to improvise drum patterns.

ASSESS

Record a performance of the narration, singing, and student accompaniment. Have students listen to and evaluate the performance. Consider the dynamic level and creative use of instruments as well as vocal style, pronunciation, and blending.

The musical score is written in G major and 4/4 time. It features three vocal parts (Soprano, Alto, and Tenor) and a piano accompaniment. The lyrics are: ham-ba Si-ya-ham-ba Si-ya-ham-ba Si-ya-ham-ba. The score includes first and second endings, and a 'D.C. al Coda' section.



224 Theme Musical

Pronunciation Guide for "Siyahamba"

see-yah-hahm-bah-koo-kah-nyeh-nee kwen-kos
see-yah-hahm-bah

Cultural Connection

The social and historical conditions of South Africa have produced a distinctive blend of European and African influences in the popular music that is enjoyed today. Although much West African music takes musical cues from the Caribbean, South Africans have grafted elements of African American music on to their own. These elements are heard in the predominantly vocal sounds that are often overlapping and responsorial, along with harmonies similar to those found in African American hymns and spirituals. The fondness of Afrikaners (people of Dutch ancestry) and English settlers for ragtime and other African American music has also contributed to this fusion, along with the identification of South African blacks with African Americans in their similar struggles against racial discrimination. The music of Joseph Shabalala's Ladysmith Black Mambazo is one example of South African popular music that demonstrates African American influences. However, it is also uniquely South African in its




Zulu practice of emphasizing all-male ensembles that sing antiphonal harmonies in slow to medium tempos. Such music is a model of the manner in which "Siyahamba" can be performed.

Integrating the Curriculum

Literature to Share Students will be moved by this emotional story. *Journey to Jo'burg: A South African Story* by Beverley Naidoo (Harper & Row)—When their baby sister is ill, thirteen-year-old Naledi and her younger brother start a dangerous journey to the city to bring their mother home. In the city they become aware of the painful struggle for freedom and dignity that is taking place.

Literature/Language Arts/Writing Volunteers can read Chapter 10 of *Journey to Jo'burg* aloud and students can discuss what is happening in the book and what they know has happened in South Africa since publication of the book. They might then enjoy creating an acrostic for the word *freedom*, writing the word vertically, *F* on top of *R*, *R* on top of *E*, and so on. Students then write clues beginning with the letters of the word that pertain to the idea of freedom. For example, *F* might be *Free*, *R* might be *Rights*, *E* might be *Every person*, and so on.

Narration

Narrator 4: The United Nations is an organization of countries that have voluntarily joined together to work for world peace, with membership open to all peace-loving countries.

Narrator 5: The headquarters, consisting of four buildings, is located along the East River in New York City.

Narrator 6: Although located in New York City, the land and the buildings are in an international zone. The United Nations makes its own laws, has its own flag, and has its own security officers who police the area. It even has its own post office, and issues its own stamps!

Narrator 7: Six languages are used at the United Nations: Arabic, Chinese, English, French, Russian, and Spanish.

Narrator 8: Our next song, "Siyahamba," is a Zulu freedom song from South Africa. This music is for dancing. Listen for the syncopation as the music and lyrics repeat again and again "We are walking in the light of God."



“Siyahamba” is a Zulu freedom song from South Africa. It is intended to be danced to. Listen for the syncopation in the music as the lyrics repeat again and again, *We are walking in the light of God.*

Siyahamba

Traditional Freedom Song from South Africa English Words and Arrangement by Rick Baitz

Guitar:

Melody

Countermelody I (enters 2nd time)

Si - ya hamb' - e - ku-kha - nye - ni kwen-khos' - Si - ya
 We are walk - ing in the light - of God. - We are

Countermelody II (last time only)

Si - ya-ham-ba Si - ya-ham-ba

Melody

hamb'-e - ku-kha-nye - ni kwen-khos' - Si - ya hamb' - e - ku-kha -
 walk-ing in the light - of God. - We are walk - ing in the

Si - ya-ham-ba Si-ya-ham-ba Si-ya-ham-ba

Melody

nye-ni kwen-khos' - Si - ya hamb'-e - ku-kha-nye - ni kwen-khos' - Si-ya-
 light - of God. - We are walk-ing in the light - of God. -

Si - ya-ham-ba Si - ya-ham-ba Si-ya-ham-ba

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ham-ba — Si-ya-ham-ba — Si-ya hamb'e-ku-kha-nye-nikwen-khos' —
We are walking in the light — of God.

Si-ya-ham-ba Si-ya-ham-ba Si-ya-ham-ba

— Si-ya-ham-ba — Si-ya-ham-ba — Si-ya
We are

Si-ya-ham-ba Si-ya-ham-ba Si-ya-ham-ba

Last time to Coda 1. 2.
hamb'e - ku-kha-nye-ni kwen-khos' — Si - ya — Si - ya -
walk-ing in the light — of God. — We are —

Si - ya - ham-ba