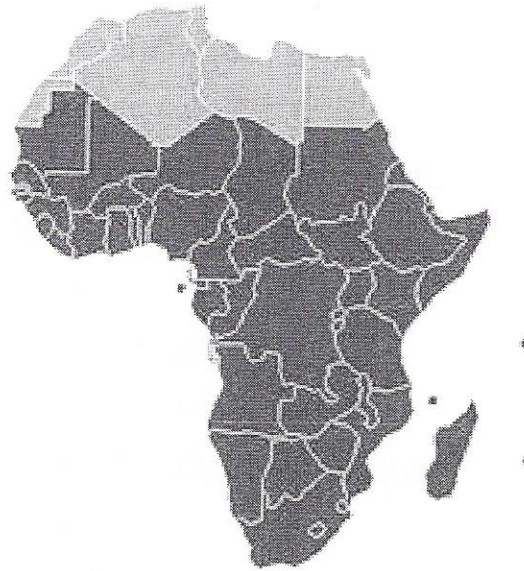




FAME 2018 Teacher Workshop

Music Educator Packet

The Music of Sub-Saharan Africa



Collected by FAME Board Members

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Music/Literature Connections to African Culture

Bringing the Rain to Kapiti Plain	Verna Aardema	0-14-054616-2
Bimwili & the Zimwi	Verna Aardema	0-14-054608-1
Handa's Surprise	Eileen Browne	0-439-05654-3
It Takes a Village	Jane Cowen-Fletcher	0-590-46598-8
Old Mikamba Had a Farm	Rachel Isadora	0-545-88122-6
Mufaro's Beautiful Daughters	John Steptoe	0-590-42058-5
Chinye	Obi Onyefulu Evie Safarewicz	0-670-85115-9
Why Mosquitoes Buzz in People's Ears	Verna Aardema	0-14-054905-6
Abiyoyo	Pete Seeger	0-590-42720-2
Anansi the Spider	Harcourt School Publishers	0-80-500311-8
Traveling to Tondo	Verna Aardema	0-679-85309-X
The Magic Gourd	Baba Wague Diakite	0-43-943960-4
The Elephant's Child	Rudyard Kipling	0-940793-77-6

Some Basic African Web Resources Collected by Wendy Bloom :

African Music, Instruments, and Dance:

The Music of Africa, from Wikipedia:

https://en.wikipedia.org/wiki/Music_of_Africa

Rhythm in Sub-Saharan Africa, from Wikipedia:

https://en.wikipedia.org/wiki/Rhythm_in_Sub-Saharan_Africa

Polyrhythm from Wikipedia:

<https://en.wikipedia.org/wiki/Polyrhythm>

West-African Polyrhythms, from Ancient=Future:

<http://www.ancient-future.com/africa.html>

Audible Artworks, from the Smithsonian:

https://africa.si.edu/exhibits/aud_art/index.htm

Djembe, from Wikipedia:

<https://en.wikipedia.org/wiki/Djembe>

Farai Malianga: *Five Minute Drum Lesson*, from
Kennedy Center Education Center Digital Learning:

<https://www.youtube.com/watch?v=q5U8md4rZS8>

TEDx Videos about Djembe at YouTube:

https://www.youtube.com/results?search_query=TEDx+djembe

Ashiko, from Wikipedia:

<https://en.wikipedia.org/wiki/Ashiko>

Talking Drum, from Wikipedia:

https://en.wikipedia.org/wiki/Talking_drum

Xylophone, from Wikipedia:

https://en.wikipedia.org/wiki/Xylophone#African_xylophone

Balafon, from Wikipedia:

<https://en.wikipedia.org/wiki/Balafon>

Baganda Music, from Wikipedia:

https://en.wikipedia.org/wiki/Baganda_music

Shekere:

Shekere, from Wikipedia:

<https://en.wikipedia.org/wiki/Shekere>

Mbira:

Mbira.org - Shona mbira music of Zimbabwe

<http://www.mbira.org>

Kora:

Kora, from Wikipedia:

[https://en.wikipedia.org/wiki/Kora_\(instrument\)](https://en.wikipedia.org/wiki/Kora_(instrument))

Cora Connection: The Manding Music Traditions...

<http://www.coraconnection.com>

Toumani Diabate:

<http://www.toumani-diabate.com>

Seckou Keita:

<http://www.seckoukeita.com>

West African Dance Drumming:

Ewe Drumming, from Wikipedia—includes African Bell Instruments, Master Drums, Other Drums, Tonal Drumming, Cross Rhythms (hemiola), excellent expert resource list:

https://en.wikipedia.org/wiki/Ewe_drumming

Master Drummer, from Wikipedia—Excellent list of master drummers (including Babatunde Olatunji):

https://en.wikipedia.org/wiki/Master_drummer

Dance Drummer:

<http://www.dance-drummer.com>

Dance Drumming from Ghana, from National Geographic:

<https://video.nationalgeographic.com/video/exploreorg/ghana-drum-dance-eorg>

Griots and African Storytelling:

Griot, from Wikipedia:

<https://en.wikipedia.org/wiki/Griot>

What is a Griot? PDF:

<https://www.bucknell.edu/Documents/GriotInstitute/What%20is%20a%20Griot.pdf>

My Story, from Seckou Keita:

<http://www.seckoukeita.com/my-story/my-culture>

The Griot Tradition from West Africa TEDx Talks Video:

<https://www.youtube.com/watch?v=QdrPmZwsXiM>

African Proverbs:

African Wise Proverbs and Inspiring Quotes, from Afritorial:

<http://afritorial.com/the-best-72-african-wise-proverbs>

African Dance:

Source for Teaching About African Music and Dance:

<http://www.worldmusicdrumming.com/wmd-20th-anniv-teach>

Camara, Abdoulaye: *West African Dance*, video

from American Orff-Schulwerk Association

<https://www.youtube.com/watch?v=36azcamipV0>

Rujeko Dumbutshena: *Five(ish) Minute Dance Lesson = African Dance: Lesson 3 (Also Lessons 1 and 2): Dancing Around the Clock*, from ARTSEGE:

<https://www.youtube.com/watch?v=36azcamipV0>

West African Drum and Dance: A Yankadi-Macrou Celebration,

<https://www.youtube.com/watch?v=kpe2Rk9I3bk>

Traditional African Dances: from Alokli:

<http://www.alokli.com/index.html>

<http://www.lib.virginia.edu/clemons/RMC/exhib/93.ray.aa/Exhibition.html>

Source for African Music and Dance Resources-West Music:

<https://www.westmusic.com/search?q=African+resources&count=18>

Source for African Instruments and Resources (books, etc.) – World Music Drumming:

<http://www.worldmusicdrumming.com>

<http://www.worldmusicdrumming.com/wmd-resources>

Source for African Drums-Remo.com:

<http://remo.com/search/?q=African+drums>

Other Links:

African Musical Instrument Cards: <https://www.teacherspayteachers.com/Product/African-Musical-Instruments-3-Part-Cards-color-borders-Montessori-1772368>

Funga Alafia Lesson Plan: <https://www.teacherspayteachers.com/Product/Funga-Alafia-West-African-Welcome-Song-Lessons-Visuals-Performance-654779>

“Five(ish) Minute Drum Lesson - African Drumming: Lesson 1: The Djembe”:
<https://www.youtube.com/watch?v=q5U8md4rZS8&feature=share>

Obwisana Lesson Plan: <http://denisegagne.com/tag/obwisana-lesson-plan/>

List of African Folk Tales: <https://www.whatdowedoallday.com/african-folktales-for-kids-picture-books>

The Music of the Baka Pygmies: <https://prezi.com/r8nzjfgqyg2d/the-music-of-the-baka-pygmies/>
<https://www.tes.com/teaching-resource/african-music-lessons-1-4-6169719>



Smithsonian



Smithsonian



Smithsonian



Smithsonian

Folkways Botswana. ¶ Folkways Zimbabwe. ¶ Folkways Ghana.pdf Folkways Nigeria.pdf

Youtube: Playing the Water Liquidind Baka Forest People of Cameroon

Youtube: Women of the Calabash (Afro-Cuban – African influences)

African Songs for Children:

Che Che Kule

Funga Alafia

Obwisana

Jambo

Banuwa

Tue Tue

Kancho

Siyahamba

Kokoleoko

African Noel

Thula

Tina Singu

Thula Klizeo

Music Lesson Plan

Focus: *concept and skills to emphasize*

Rhythm	Melody
Singing	Listening
Form	Harmony
Moving	Creating
Tone Color	
Expressive Qualities	
Playing Instruments	

Grade Level: THIRD Title: "Tue Tue" AFRICA UNIT wk 3

Materials/Equipment:

White board/markers
Orff instruments and mallets

National Music Standard(s)

Achieved:

- ✓ Singing, alone and with others, a varied repertoire of music
- ✓ Performing on instruments, alone and with others, a varied repertoire of music
- Improvising melodies, variations and accompaniments
- ✓ Composing and arranging music within specific guidelines
- ✓ Reading and notating music
- Listening to, analyzing, and describing music
- ✓ Evaluating music and music performances
- Understanding relationships between music, the other arts and disciplines outside the arts
- ✓ Understanding music in relation to history and culture

Bloom's Taxonomy

Remember	Analyze
Understand	Evaluate
Apply	Create

Differentiated Learning

Auditory	Visual/Spatial
Kinesthetic	Logical/Math
Verbal/Linguistic	Musical
Naturalistic	Interpersonal
Intrapersonal	

Classroom Strategies

- Technology *
- Writing/Reading
- Charts/Graphs/Maps *
- Hands On /Multiple Problem Solving *

Objectives:

- TSW echo aural rhythmic patterns
- TSW sing a song in a different language
- TSW perform an Orff arrangement
- TSW apply music to culture

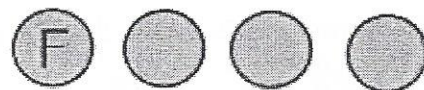
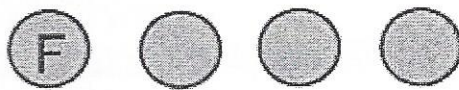
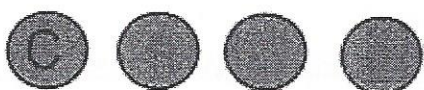
Process (the students will . . .)

1. walk into the room single file quietly to their seats
2. echo basic sol fedge patterns using "mi re Do sol" as review
3. decode aurally similar sol fedge patterns
4. discuss and find Africa on the map in the front of the room
5. review the difference between a COUNTRY and a CONTINENT
6. review the knowledge that this song is from the CONTINENT of Africa, but the COUNTRY of Ghana
7. find GHANA on the map for further clarification
8. tap a simple Orff ostinato on their laps along with the teacher as the teacher sings the melody to "Tue, Tue" as review
9. echo/speak the lyrics to "Tue, Tue" with the ostinato
10. apply meaning: **Come buy my rice cakes**
11. sing the phrases to "Tue, Tue" with ostinato
12. stand and follow the teacher's visual and language for the dance motions to phrase one and two
13. repeat for retention if necessary
14. apply motions for the third and fourth phrases
15. place all dance motions to the words in time
16. apply to song
17. apply in a circle
18. break into groups and apply ostinato to Orff instruments
19. play Orff ostinato with song and dance
20. add the maraca part on the steady beat
21. perform
22. add the gankogui part with one student
23. perform
24. review the new rhythm syllable TIRI-TIRI (sixteenth notes) and practice the sixteenth note drum pattern on their laps
25. apply to the drums
26. apply drum part to the piece
27. lay on the floor and listen to the expressive song tale "the Crabfish"

(from <http://dothanbrookschoollmusic.blogspot.com/2014/09/lion-king-arts-enrichment-k-4.html>):

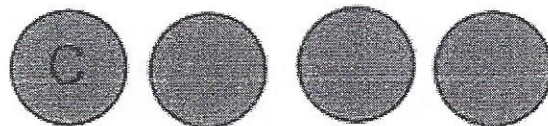
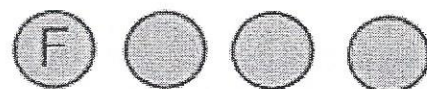
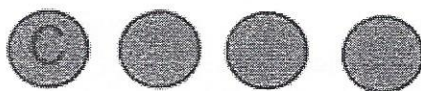
PAUL

Lion Sleeps Tonight (for boomwhackers)



F Chord

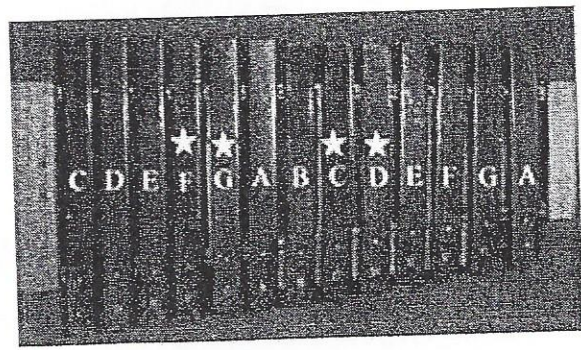
Bb Chord



F Chord

C Chord

Lion
Sleeps
Tonight



for
barred
instruments

L	Out	L	In
C	D	C	C
F	F	F	G

"Lion Sleeps Tonight" Percussion

LHLL LHLL LHLL LHLL

Che Che Koolay is also a folk song from Ghana. The words have been said by some to be nonsense words. But the movements to the song lean toward this translation:

*Hands on your head
 Hands on your shoulders
 Hands on your waist
 Hands on your knees
 Hands on your ankles
 Hands on your ankles
 Hands on your ankles, hey!*

Che Che Koolay

Folk song from Ghana

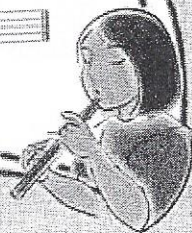
Leader Echo Leader Echo
 Che che koo - lay. Che che koo - lay. Che che ko - lee sa. Che che ko - lee sa.
 Leader Echo Leader Echo
 Ko - lee sa - lan - ga. Ko - lee sa - lan - ga. Ka - ka - shee lan - ga. Ka - ka - shee lan - ga.
 Leader Echo Ah
 Whoops, ah lay lay, Whoops, ah lay lay, Whoops, ah lay lay, hey!

Easier recorder notation:

Kokoleoko

West African folk song

Voice
 Ko - ko - le - o - ko, Ma - ma, ko - ko - le - o - ko.
 Vo.
 Ko - ko - le - o - ko, chick - en crow - ing for day.
 Vo.
 Ah - by, Ma - ma, Ah - by.
 Vo.
 Ah - by, chick - en crow - ing for day.



Tue Tue

Folk Song from Ghana
(Words don't mean anything)

Tu-e tu-e ba-ri-ma tu-e tu-e Tu-e tu-e ba-ri-ma tu-e tu-e A-bo-fra
 ba a-ma da-wa da-wa tu-e tu-e A-bo-fra ba a-ma da-wa da-wa tu-e tu-e Heil ba-ri-ma
 tu-e tu-e Heil ba-ri-ma tu-e tu-e Heil ba-ri-ma tu-e tu-e Heil

Motions:

- All in a circle. Turn to a partner.
- 2 beats: Patsch twice
- 2 beats: Hit partner's hands twice (like high five)
- 2 beats: Face person on the other side while patsching twice
- 2 beats: Hit new partner's hands twice
- Repeat pattern
- On "Heil" throw both hands up in the air, continue the last measures, getting faster and louder.

Kancho

Folk song from Ghana

Kan-cho a-yi yee i yee Ca-na o a yi yee i yee Kan-cho. ye koo ga-na
 ba - a ta i - zo - ti - na - ba - a ta zo ti zam - bi -
 ko, Zam - bi ko zin zi ni yee Kan - cho a yi yee i yee

"Thula Klizeo" was composed by Joseph Shabalala in 1987 while riding in a taxi in New York City. At that moment, he was homesick for his native South Africa and he missed his children. Translation: Thula (be still) klizeo (my heart), Na la pa sey kiya (even here I am at home).

Thula Klizeo

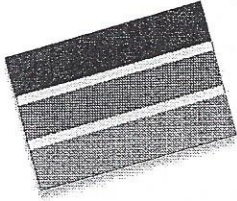
The musical score is written in G major and 4/4 time. It consists of four systems of two staves each. The lyrics are in Xhosa, with an English translation provided below each line.

System 1:
 Thula-la klize - o, na_____ la pa-se ki - ya. Thula-la klize - o,
 Thula-la klize - o, na_____ la pa-se ki - ya,

System 2 (starts at measure 6):
 na_____ la pa-se ki - ya. Hey, ki_____ ya! na_
 Thula-la klize - o, na_____ la pa-se ki - ya, Hey, ki_____ ya!

System 3 (starts at measure 11):
 la pa - se ki - ya, Hey, ki_____ ya!
 na_____ la pa - se ki - ya,

System 4 (starts at measure 14):
 na_____ la pa - se ki - ya,
 Hey, ki_____ ya! na_____ la pa - se ki - ya,



Funga Alafia

Folk Song from West Africa
Arr. Jeri Crosby




Fun - ga a - la - fia, ah-shay, ah-shay. Fun-ga a - la - fia, ah-shay, ah-shay.
Foong-ah ah - lah-fya, ah-sheh, ah-sheh.
Wel-come, my friends, I greet you in peace.


Rhythm Canon and/or Ostinatos

By Jeri Crosby



Low Drums 
We're so glad you're here.

Shake/Scratch 
Wel - come, wel - come, ev - 'ry - one.

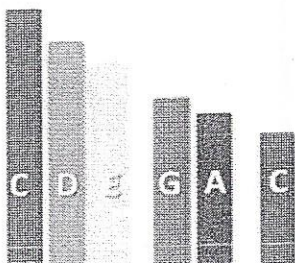
High Drums 
Yes, ev - 'ry - bod - y's wel come here.

Ring/Click 
Come join our fun!

Pentatonic Scale



do re mi so la do'



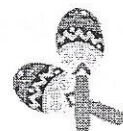
Compose a four-beat ostinato using two or three notes from the pentatonic scale (above).

Teaching Sequence and Programming Suggestions

by Jeri Crosby © 2013

Note: Select chunks from this sequence for your lessons, always reviewing where you left off previously as you begin a new lesson. Adjust activities to your students' skill levels and the concepts and skills you want to build.

- 1- Sing the song for students and ask them what country they think it is from (*Southwest Africa*). Show a picture of West African children and locate this region on a map. A picture is included on page 12, and here's a link to a picture of children singing: http://www.tellurideinside.com/images/2008/10/30/african_children_5.jpg
A map is included on page 11, and here's a link to another map: <http://www.mapsofworld.com/africa/>
- 2- Sing the song again and invite students to listen carefully and count how many times you sing "ah-shay." Then ask them to join you in singing "ah-shay" whenever it occurs in the song.
- 3- Again, sing the song, and have students listen for how many times "funga alafia" occurs. Challenge them to sing the entire song with you, and then without you.
- 4- Ask the class what they think the words mean. (The words are related to the Yoruba language in Nigeria.) Sing the English translation for students, and then invite them to join you.
- 5- Add the actions (simple sign language) to the song. (Perform eight-beat pattern twice per verse.)
Beats 1-2: Arms outstretched about waist high, palms up (welcome)
Beats 3-4: Bring arms up and inward to cross on chest, hands closing to a fist (with love)
Beats 5-6: Extend index fingers from fists to form a 'hook' and hang right index on left index at chest height
Beats 7-8: Reverse hooking action, hanging left index on right (friends)
- 6- Explore the melody and rhythm of the song by guiding students to sort the measure Cards (p. 4-5). According to your students' readiness, explore the solfege of this melody:
(high) do' do' so la so | mi so mi so | do' do' so la so | mi mi re do |
Identify the melody as pentatonic and project or post the chart on page 8. According to your students' readiness, explore the rhythm of the melody. Help students discover that the rhythm of the first/third and second/fourth measures are the same. Identify occurrences of syn-co- pa. (See measure cards, p.4-5)
- 7- Using Orff instruments, Boomwhackers® or bells, model a simple four-beat ostinato using the C pentatonic scale (C D E G A C'). Invite students to improvise using the C pentatonic scale (C D E G A C') and create four-beat ostinatos to accompany the melody. (Note: when using Boomwhackers® for ostinatos, students are more successful creating a two-note ostinato individually, holding one note in each hand.) If desired, challenge students to play the melody also. (Have students refer to the chart on page 8.)
- 8- Teach the ostinato patterns on page 10, one at a time, working from bottom to top (X, C, D, E, G, A). Layer in each new pattern. (Students may also add ostinatos they've composed previously.) Sing and play.
- 9- Teach the Rhythm Canon (chant) by first, performing it for students with animated inflection and facial expression. Then invite them to echo each of the measures after you. Next, have students echo two measure at a time, and finally, echo the entire piece. Challenge students to perform it without you (as you assess).
- 10- Play the 'radio game' to strengthen memorization: 'turn voices on and off' with a signal or visual aid. While voices are off/silent, the words and rhythm must continue to play in students' heads, so when the sound



- 11- When students have memorized the chant, have them tap the rhythm of the syllables as they say it. Then challenge them to perform it, alternating between speaking and only tapping, according to your signals.
- 12- Divide the class into two groups and tap the rhythm of the chant as a canon (round) by starting one group a measure later than the other. Transfer rhythms to percussion instruments. (You can also divide the class into four groups and perform a four-part canon.) Use the charts on pages 6-7 to visualize the rhythms.
- 13- Divide the class into four groups and assign each group a number: 1, 2, 3, or 4. Have everyone start together at the beginning, but when the class goes on to the second measure, group one will stay back and continue repeating the rhythm of the first line. Each group will perform the chant until they reach their assigned measure, at which point they will continue repeating only that rhythm.
- 14- Transfer the above canon activity (#13) to percussion instruments, using the timbres indicated on page one.
- 15- Celebrate all the students have learned by having them create a performance sequence/arrangement.

POSSIBLE PERFORMANCE SEQUENCE

Introduction (4 measures)

Drum ostinato, "We're so glad you're here" (ta ta ti-ti ta) for two measures.

Add pitched ostinatos beginning on measure three, e.g., |: C D E G :| and |: G G G G E :| (Ostinatos continue.)



Singing (8 measures)

Children who aren't playing an ostinato sing the song and perform the sign language. Sing the repeat in English.

Clapping interlude (4 measures)

Ostinatos continue and singers clap the rhythm of the melody (without singing). Older students can perform body percussion instead of clapping, e.g., *patsch patsch clap clap clap | stamp snap stamp snap* :|

Chant (4 measures)

All students chant the text of the Rhythm Canon in unison with expression while you or a student drum a steady beat. (Optional repeat.)

Instrumental interlude (8 measures)

Layer the rhythms by having all students begin together, clapping the rhythm of the chant, but as they progress to the second measure, 1/4 will continue repeating the first measure as an ostinato, etc. (See directions for #13 & 14 above). It will take four measures to complete the layering; then repeat the rhythms for four more measures. During the second four measures, have a few students move to pitched ostinato instruments and join in. (You may choose to repeat more than once.)

Singing (8 measures)

Have a couple of students continue playing each ostinato. All other students will sing "Funga Alafia" with sign language or dance. (Encourage students to listen and adjust balance between instruments and voices.)

Ending (about 10 measures)

Singers rest on measure one as ostinatos continue. Then half of the singers sing "ahshay, ahshay" on the second measure. All singers rest on third measure; then the other half sing "ahshay, ahshay" on the fourth measure. Repeat, getting softer and softer (instruments too). Instruments fade out.



AFRICA

Exploring African Music

<http://teacherlink.ed.usu.edu/tlresources/units/byrnes-africa/chrbra%20folder/index.html>

Author: Christine M. Brady
Grade Level: Early Elementary

Objectives:

1. Students will come to appreciate African Music and the rich culture it represents.
2. Students will identify two characteristics of African Music in their journals.

Materials Needed:

- **Book:** Seeger, Pete. ABIYOYO. Illustrated by Michael Hays. Scholastic Inc., 1989. ISBN 0-590-42720-2
- **C.D./ Tape:** Zimmer, Hans, Lebo M. and Jay Rifkin. The Power Of One. With Bulawayo Church Choir, Teddy Pendergrass. Warner Brothers, 1992. (Tape or C.D. player also needed)
- **Instruments:** Drums, Rattles, and Clappers (optional)

Optional Materials:

- **Lesson Manual:** Silver Burdett Ginn. The Music Connection. Teacher Edition Part 1. Book 2. Morristown, NJ, 1995. "Abiyoyo" pg. 71 ISBN 0-382-26191-7
- **Video:** Lancit Media. (1986). Reading Rainbow. No. 94 Abiyoyo.

African Music Background Information

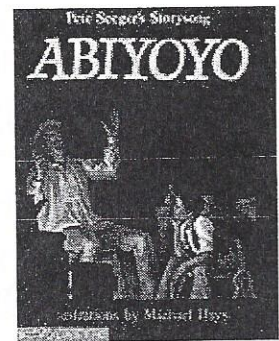
Procedures:

1. Anticipatory Set - Have music playing from the soundtrack "Power of One" as class begins. Introduce the lesson in the following way: "Many songs which

you heard as a small child, such as 'Rockabye Baby,' 'Jingle Bells,' and 'Twinkle, Twinkle Little Star,' have been passed down by parents to children for many years. These songs become a part of our lives, and mark the events we remember in our lives. African people use music in their everyday activities as well. Their music marks important events in their lives just as it does in ours. Their songs can teach us not only about African music, but also about African culture."

2. Explaining Purpose - "We are going to be learning more about African Music and exploring the characteristics within the music. You will be able to identify two specific characteristics of African Music once we have finished."

3. Read (with animation) the South African Folk Story of Abiyoyo to the class. (May choose to use the Reading Rainbow Video segment of Pete Seeger telling the tale of Abiyoyo). In this story we learn about a brave little boy who helps his father conquer the terrible monster, Abiyoyo, who is threatening to destroy their village. The little boy sings the song of Abiyoyo and the father makes the monster disappear.



4. Teach students how to sing the South African Lullaby "Abiyoyo." (The music is provided in the book, Abiyoyo). Talk about the repetition of the melody evident in the song. Add instrumental accompaniment: drums, rattles, clappers, etc. Explain how African music often involves improvisation. Model how a singer might add some improvisation, and encourage a few students to try improvising at certain times during the music.
5. Appropriate Practice - Listen to the soundtrack, The Power of One, and identify as a class the components that are characteristic of African Music (i.e. repetition, improvisation, short melodic theme, accompaniment). The following songs are particularly appropriate for this study: "Senzenina," "Mother Africa," "Limpopo River Song," and "The Rainmaker."
6. Closure - End the lesson in the following way: "Today we have listened to African Music, and we have identified characteristics present in African Music." Have students make an entry in their journals describing two common characteristics present in African Music. Continue playing African Music in the background.

Variation:

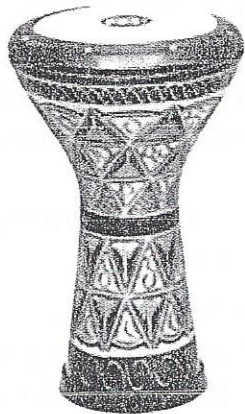
Make a Mini-Musical from Abiyoyo (see The Music Connection Lesson Manual).

Evaluation:

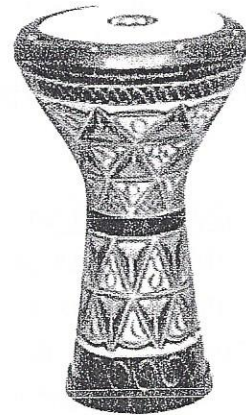
1. Evaluation based on active participation and student responses in class discussion.
2. Students will be expected to identify two characteristics of African Music and write about them in their journals.

Teachers Pay Teachers

Montessori
African Instruments
Geography



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