

African Lesson Plan

Grade Level: 8

National Standard:

1. Singing, alone and with others, a varied repertoire of music
 - a. Sing accurately with good breath control throughout their singing ranges, alone and in small and large ensembles
 - c. sing music representing diverse *genres and cultures, with expression appropriate for the work being performed.
2. Performing on instruments, alone and with others, a varied repertoire of music
 - a. perform on at least one instrument accurately and independently, alone and in small and large ensembles, with good posture, good playing position, and good breath, bow, or stick control
6. Listening to, analyzing, and describing music
 - b. analyze the uses of elements of music in aural examples representing diverse genres and cultures
9. Understanding music in relation to history and culture
 - a. describe distinguishing characteristics of representative music genres and styles from a variety of cultures

Objectives:

- Students will gain knowledge of the Liberian song *Banuwa*, and be able to sing the with correct rhythm, pitch, and diction
- Students will learn, notate, and perform an African question & answer drumming pattern with rattles.
- Students will discuss their performance and critique their performances.

Cultural Content:

Banuwa is a Liberian folk love song or lullaby. *Banuwa* translates as “Don’t Cry pretty little girl, don’t cry”. Typically African music, be it dancing, singing, or drumming, involves standing or sitting in circles. In the African community, circles represent equality and community among the people. African communities strongly believe in team efforts, and working together. This is learned from African proverbs, such as “When spider webs unite, they can tie up a lion.” – Ethiopia.

World Music Drumming, A Cross-Cultural Curriculum

Will Schmid, Hal Leonard Corp. 1998

Lesson 14-15

Materials:

- Musical score: *Banuwa*
- Hand out: *Banuwa*
- Rattles for each student
- Globe

Teaching Process:

- T greets S
- T has S arrange themselves in a circle on the floor
- T passes out hand out of *Banuwa*
- T explains the context of *Banuwa*, including its origin and translation/meaning.
- T asks if S know where Liberia is located
- T shows on a globe the location of Liberia , Africa.
- T sings *Banuwa* to class
- T sings again, inviting S to sing a long
- T has S sing *Banuwa*
- T reminds S to use good breath support, breathing from the diaphragm
- T refers to hand out & claps the question- answer pattern
- T demonstrates first bar of clapping pattern
- T claps again, and invites S to clap along
- T claps first bar and asks S to repeat the first bar
- T claps second bar
- T claps again, and invites S to clap along
- T claps second bar and asks S to repeat second bar
- T claps entire rhythm and asks S to repeat
- T explains question & answer rhythm, dividing each of the two bars into leader and group sections.
- T has S clap “question part”
- T has S clap “answer part”
- T has S write the rhythm on staff paper to turn in at the end of class
- T acts as leader & students respond through rhythm
- T picks a S to act as the leader
- T passes out rattles to each S
- T picks new S to act as leader, S play rattles instead of clapping rhythm
- T has S review *Banuwa*, and T tells S harmonization and a rhythm pattern will be added to *Banuwa* during the next class period.
- T asks S what country *Banuwa* is from
- T asks S what *Banuwa* is about.
- T dismisses S

World Music Drumming, A Cross-Cultural Curriculum

Will Schmid, Hal Leonard Corp. 1998

Lesson 14-15

Indicators of success:

- S effectively perform *Banuwa*
- S critique their singing
- S correctly perform question-answer rhythm clapping
- S will know the cultural heritage and translation of *Banuwa*

Assessment:

The teacher will assess the students as they sing *Banuwa*, while looking for correct diction, pitch, and rhythm. The students will be able to successfully perform both rhythms of the question-answer section. Students will be verbally quizzed on the cultural heritage and translation of *Banuwa*. The teacher will collect an in-class rhythmic assignment of the question answer rhythm.

Diversity Statement:

This lesson focuses on multi-cultural music from Liberia, Africa. The subject teaches diversity issues of race, cultural heritage, and language. This lesson was adjusted equal access for students of all learning styles. It provides visual, auditory, and physical learning, through various activities including class discussion, collected handouts, and a global lecture.

Adam Haines
MUE 332
Dr. Burton
1/25/05
African Lesson

African Lesson Plan # 2

Grade Level: 8

National Standards:

1. Singing, alone and with others, a varied repertoire of music
 - a. Sing accurately with good breath control throughout their singing ranges, alone and in small and large ensembles
 - c. sing music representing diverse *genres and cultures, with expression appropriate for the work being performed.
2. Performing on instruments, alone and with others, a varied repertoire of music
 - a. perform on at least one instrument accurately and independently, alone and in small and large ensembles, with good posture, good playing position, and good breath, bow, or stick control
6. Listening to, analyzing, and describing music
 - b. analyze the uses of elements of music in aural examples representing diverse genres and cultures
9. Understanding music in relation to history and culture
 - a. describe distinguishing characteristics of representative music genres and styles from a variety of cultures

Objectives:

- Students will learn and perform harmonies to the previously learned Liberian song *Banuwa*. They will be able to sing the with correct rhythm, pitch, and diction
- Students will learn and perform a body percussion accompaniment to *Banuwa*
- Students will discuss their performance and critique their performances.

Cultural Context:

Banuwa is a Liberian folk love song or lullaby. *Banuwa* translates as “Don’t Cry pretty little girl, don’t cry”. Typically African music, be it dancing, singing, or drumming, involves standing or sitting in circles. In the African community, circles represent equality and community among the people. African communities strongly believe in team efforts, and working together. This is learned from African proverbs, such as “Cross the river in a crowd, and the crocodile won’t eat you.” –Madagascar Adding harmony to *Banuwa* exemplifies the spontaneous harmonization that occurs in most African singing.

World Music Drumming, A Cross-Cultural Curriculum
Will Schmid, Hal Leonard Corp. 1998

Lesson 14-15

Materials:

- *Banuwa* handout
- Piano
- Blackboard & chalk

Teaching Process:

- T greets S
- T asks S to sing *Banuwa*
- T has S sing *Banuwa* alone
- T passes out *Banuwa* handout
- T asks S what key the piece is in
- T instructs S to sing the melody, line 1
- T asks S for solfege answer to *c#* in the key of A
- T has S follow the upper part in line 2 as T plays part on piano & sings
- T has S sing the the upper part as with piano & T singing
- T has S sing the upper part with piano & no T singing
- T has S sing the upper part with no piano & T singing
- T has S sing the upper part with no piano or T singing
- T asks what the upper part is called if part one is the melody.
- T divides class in 2 sections, by counting off S
- T instructs section 1 sing the melody
- T instructs section 2 sing the harmony
- T has plays piano as sections sing their parts
- T has S sing their parts with no piano
- T asks S to sing the first line in unison, then adding the second line in parts
- T asks S to look at line three
- T sings & plays the top part in line three
- T asks S to sing the top part in line three with piano & T singing
- T asks S to sing the top part in line three with no piano or T singing
- T divides class into 3 sections, by counting off S, assigning each section a part
- T has S sing line three while T plays piano
- T has S sing line three with no piano
- T has S begin line singing lines 1-3 with piano, remaining in their sections & parts
- T has S sing lines 1-3 with no piano
- T asks S to critique their performance
- T has S stand in a circle
- T notates rhythm on the board, 5 half notes, with the words side-side-clap-clap-side written under the notes
- T has S place their left palm up & their right palm down
- T has S place their palms together with their neighbors

- T explains after each clap S will reverse the flip of their hands for the next “Side clap”, & on the word “Clap” S will clap their own hands together & move them back to the center.
- T begins clapping pattern, including T in clapping circle, while T says directions of clapping
- T has S clap with no directions
- T has S clap with no directions or T help
- T returns to the board & writes the words to *Banuwa* over the clapping pattern
- T demonstrates a mock performance of singing *Banuwa* and clapping
- T joins circle
- T has S begin the clapping pattern & singing on the first line
- T has S perform the entire piece
- T asks S to critique their performance
- T has S perform entire piece
- T dismisses S

Indicators of Success:

- * S effectively perform *Banuwa* with multiple parts
- S critique their singing
- S correctly perform clapping pattern
- S correctly perform *Banuwa* with clapping rhythm and parts

Assessment:

The teacher will assess the students as they sing *Banuwa*, while looking for correct diction, pitch, and rhythm. The students will be able to successfully all parts of *Banuwa*. The teacher will monitor the clapping body percussion exercise, and students will successfully perform the body percussion part while singing *Banuwa*. Students will give a self-critique of their entire performance. The teacher may repeat certain parts or rhythms during the lesson if students have difficulty.

Diversity Statement:

This lesson focuses on multi-cultural music from Liberia, Africa. The subject teaches diversity issues of race, cultural heritage, and language. This lesson was adjusted to ensure equal access for students of all learning styles. . It provides visual, auditory, and physical learning, through various activities including class discussion, performance, and lecture. Students were randomly selected to join sections, to prevent discrimination of any type.