

Long-Range Rehearsal Guide

The following outline can be adapted to middle school choir or high school choir. Teachers should decide how much they would like to adhere to whichever arrangement they choose. Variations can also be made using online recordings listed in the resource guide. Whenever modeling, use the chest voice tone of South African choirs. Some of these steps may need to be repeated multiple times, so it is unlikely that rehearsals will run as outlined below. Do not give students scores - only text. If students struggle with pitches, avoid using piano to play pitches: model vocally using rote method.

Rehearsal 1 (middle school and high school)

1. Contextualize South Africa

- Show the country on a map.
- Current facts: 11 official languages, twice the size of Texas, rich in minerals, economic disparity.
- Describe apartheid: segregation, dehumanization of people of color, the fight for freedom.
- Discuss Nelson Mandela's release - include video clips of singing at his address.
- Describe the plight of mine-workers. Perhaps use images of living conditions and ask students to imagine what it might feel like to leave family behind to work elsewhere.
- Tell students what *Shosholozza* is about.
- Invite students to react to the context and the importance of music in small groups.
- Assignment: Work in pairs and research two facts about the geography, history, and music of South Africa. Write down what you learn. Include pictures if applicable.

2. Listening

- Attentive listening lesson (T could use Drakensberg Boys' Choir recording for high school or an online recording of the Leck arrangement for middle school).
- Instruct S to close eyes, listen, and tap along.
- Second listening: How many different voice parts do you think you hear (SATB)? Write down what you think you hear.
- Tell S that this song is passed down aurally and learned by rote.
- Final listening: On an exit slip, write down three words that describe the character of the song. Answer the question: "Do you think that learning a song by rote would be easy or difficult? Why?"

Rehearsal 2: (middle school and high school)

1. Language:

- Provide students with text and translation - no sheet music.
- Play a recording of the relevant arrangement and ask students to listen specifically to the pronunciation and sound of the language.
- Ask students to share what they noticed about the language.
- Provide information about the diversity of African languages and about Nguni languages (part of the Bantu family of languages from southern Africa). Write out the names of the three different languages used in the song (Ndebele, Zulu, Xhosa).

- Emphasize that there are no diphthongs in Nguni languages (define and demonstrate diphthongs if needed).
- T speaks words in manageable chunks, S imitate.

2. Singing

- Whole choir sing what would be the Tenor 1 line in Ames' arrangement on a neutral syllable. Choose a key and starting pitch that suits the voicings in the choir. Middle school: perhaps Leck's key and starting pitches for Alto line with Ames' melodic contour and rhythm. High school: perhaps Ames' key and pitches in comfortable octaves.
- Learn by rote in small sections. Focus on section A until it is comfortable (as many repetitions as needed - unless choir becomes fatigued). Follow with B section.
- Add language, repeating rote process.

Rehearsal 3 (middle school and high school)

- Recap language
- Sing the Ames' T1 line together in appropriate key. Recap where needed in rote fashion.
- Gesture to get attention of B2 and T2 or B (middle school choir). Sing bass line of appropriate arrangement, using hand to map contour.
- If needed, stop the choir and just work on learning the bass line by rote. If vocal ranges allow, encourage other sections to learn the bass line too in comfortable register.

Rehearsal 4 (middle school)

- Listen to Ames' recording with tenor solo. Emphasize the call and response nature of the solo.
- Lead choir in singing the A and B parts
- T sings the soprano line as a solo
- Gesture to include sopranos
- Stop and teach sopranos by rote if needed.
- Sing through, if possible

Rehearsal 5 (middle school)

- Repeat previous steps as needed. Focus on pronunciation, accents, and tone.
- Introduce movement, if preferred.
- Introduce drum patterns and percussion if preferred. This can be modeled off of videos in the resource list.

Rehearsal 6 (middle school choir)

- Run through the song
- Ask students to reflect on the meaning of the song. Recap any parts of the contextualization that might help to lead the discussion.

Continued Rehearsals (middle school)

- Repeat previous steps as needed in upcoming rehearsals.
- T can incorporate dynamics at T's discretion. Look to online recordings in resource guide and Ames' dynamics suggestions for guidance.

Rehearsal 3 (high school)

- Recap language
- Make sure choir is arranged according to voice parts (T1 T2 B1 B2)
- Lead T1 in singing their parts. Gesture for them to sing quietly. Model T2 part (a third lower)
- Gesture that T2 start singing along. If necessary, stop and teach T2 part alone by rote (probably easier to keep singing with T1 due to intervallic relationships)
- Introduce B 1 part in the same manner. If needed, have T1 and B1 sing together without T2 to emphasize the relationship of 6ths. Basses provide steady beat by patting legs throughout these steps.
- Gesture for basses to enter.
- Repeat both cycles and then T sings Tenor solo over choir

Rehearsal 4 (high school)

- Recap and reinforce memory of text and pitches where needed
- Run through with tenor soloist/s
- Stop and introduce the middle section (MM 17 - 20) by listening to a recording.
- Teach by rote, starting with T1 and moving down to B2
- Gesture dynamics.
- If time, run through.
- At the end of rehearsal, spend a few minutes with the drummers and introduce them to the drum parts by rote. Encourage improvisation with a steady beat.

Rehearsal 5 (high school)

- Recap, try to run through the whole thing.
- If students struggle to remember form, have members of the choir draw a visual map on the board.
- Introduce and rehearse the divisi in the last measure.
- If time, sing through again with divisi and drummers.

Rehearsal 6 (high school)

- Run through at least twice, polishing language and dynamics.
- Ask students to reflect on the meaning of the song. Recap any parts of the contextualisation that might help to lead the discussion.

Continued Rehearsals (high school)

- Repeat steps as needed. Introduce movement if preferred

Program Notes

Many of the greatest songs known to humankind have been passed down orally from generation to generation. Tonight we will perform one such song, which originated in southern Africa. Sometimes described as the unofficial anthem of South Africa, *Shosholozza* was probably first sung by migrant workers in Zimbabwe, a southern African country previously called Rhodesia. The song described the painful journey of workers travelling from their homeland to the mines of South Africa, where they were exploited and lived in poverty, far away from their families.

South Africa is a country with a tumultuous history. From 1948 - 1990, the National Party enforced the brutal legislative segregation and marginalization of people of color through a system called apartheid (“apartness”). During this time, Nelson Mandela (the first democratic president of South Africa) spent 27 years in prison for resisting the apartheid regime. He described *Shosholozza* as a work song that he sang at the Robben Island prison where he and his fellow prisoners were tasked with digging limestone out of the mountain. According to Mandela, *Shosholozza* became a song of hope for many people who were part of the black struggle in South Africa.

Today, the song is often sung at sports events and it was included in the Hollywood film, *Invictus*. This has resulted in more jovial connotations with the song in South Africa and abroad. Although this song is a song of hope, it is also a reminder of the dark history of apartheid, which still impacts millions of South Africans today, and of the ongoing exploitation and oppression of mine-workers in southern Africa.

In order to remain true to the spirit of this song, our choir learned this song by rote. The students were not given notation - instead, we listened to each other and to recordings of South African choirs that we found online. This has been a meaningful process for us - we have learned about the history and struggles of people far away from us, and we have had the privilege of immersing ourselves in sounds that we do not hear often. We have also been exposed to some of the vibrant, energetic, and joyful culture of South Africa. We hope you enjoy this performance as much as we enjoyed preparing it!

Learning Outcome and Assessment Overview

Intended grade level: 8th grade (8) and 10th grade (HSII)

(The arrangement choice, depth of discussions, pacing, and assessment tools should be differentiated according to each of these grade levels, although the broader learning goals remain the same.)

Enduring Understanding

- There are diverse cultures and musics in the world, which makes it a richer place.
- There are different views and approaches to music, and none of them are “better” or “worse” than our views and approaches.
- We should explore the music of different cultures conscientiously and with respect.

Essential Questions

- Does the way we learn music influence the ways we experience music?
- What makes music “good” music?
- Does the political climate of a place impact its music?

Ohio Music Content Standards Addressed in this Unit: MIDDLE SCHOOL

Middle School Standards:

Perceiving/Knowing/Creating

- (8)1CE: Examine contemporary music styles and describe the distinctive characteristics in a repertoire of exemplary works.
- (8)2CE: Discuss how current developments in music reflect society in reference to the local community and larger world.

Producing/Performing

- (8)1PR: Perform a varied repertoire of music, independently or collaboratively representing diverse genres and cultures and showing expression and technical accuracy at a level that includes more advanced ranges and changes of tempo, key and meter.
- (8)2PR: Perform, independently or collaboratively, with good posture producing an appropriate tone quality.
- (8)5PR: Read, write and perform rhythmic (including dotted rhythms) and melodic patterns in a variety of meters.
- (8)7PR: Demonstrate and use technology and media arts to create, perform and research music.

Responding/Reflecting

- (8)1RE: Apply multiple criteria to evaluate quality and effectiveness of personal and selected music performances and compositions and identify areas for improvement.
- (8)4RE: Express how music performance and settings affect audience response.
- (8)6RE: Compare common terms and contrasting definitions used for various artistic elements used in music and other art forms.
- (8)7RE: Describe how roles of composers, performers and others involved in music are similar to or different from those in other art forms.

Ohio Music Content Standards Addressed in this Unit:**High School Standards:****Perceiving/Knowing/Creating**

- (HSII)3CE: Listen to, analyze and describe various music works on the basis of their stylistic qualities and the historical and cultural contexts in which they were created.
- (HSII)7CE: Identify musical forms used in vocal and instrumental genres from world cultures.
- (HS II)8CE: Describe how music reflects the social and political events of history and the role of the musician in history and culture.

Producing/Performing

- (HSII)1PR: Sing or play an increasingly varied repertoire of music representing diverse genres and cultures, alone and in ensembles.
- (HSII)2PR: Prepare and accurately perform a varied repertoire of ensemble music.
- (HSII)4PR: Demonstrate ensemble skills (e.g., balance, intonation, rhythmic unity and phrasing) while performing in a group.

Responding/Reflecting

- (HSII)1RE: Apply assessment practices to demonstrate the learning and progress made in their development of music skill and music literacy.
- (HSII)2RE: Describe how the use of elements of music affects the aesthetic impact of a music selection.
- (HSII)3RE: Discuss how the purpose, meaning and value of music changes because of the impact of life experiences.
- (HSII)5RE: Describe the use of elements of music as they relate to expression in a varied repertoire of music.

Learner Objective	Link to Standards Listed Above	Broad Instructional Strategies	Assessment
<p>Students Will:</p> <p>1 a). Work in small groups and verbally articulate reflections on the relationship between music and political contexts in South Africa.</p> <p>1 b). Work in pairs and demonstrate an understanding of the broader geographical, historical, and musical context of South Africa.</p> <p>2 a). Individually describe the texture and character of <i>Shosholoz</i>.</p>	<p>1. (8)2CE; (8)7PR. (HSII)2CE; (HSII)3RE</p> <p>2. (8)1CE; (8)7RE. (HSII)3CE</p>	<p>1. Contextualization:</p> <ul style="list-style-type: none"> • Ask students to share anything they know or have heard about South Africa. • Show South Africa on a map • Share current facts (options include: 11 official languages, twice the size of Texas, rich in minerals, economic disparity) • Describe apartheid: segregation, dehumanization of people of color, the fight for freedom • Discuss Nelson Mandela’s release - include video clips of singing at his address. • Describe the plight of mine-workers. • Perhaps use images of living conditions and ask students to imagine what it might feel like to leave family and work elsewhere. • Tell students what <i>Shosholoz</i> is about. • Assignment: Work in pairs and research two facts about the geography, history, and music of South Africa. Write down what you learn. Include pictures if applicable <p>2. Listening:</p> <ul style="list-style-type: none"> • Instruct S to close eyes, listen, and tap along to the Drakensberg Boys’ Choir’s performance of <i>Shosholoz</i>. • Second and third listening: How many 	<p>Teacher Will Assess:</p> <p>1 a). Observe student participation in small group discussion, listening for reflections that highlight the relationship between political context and music (informal assessment).</p> <p>1 b). Use a checklist to assess the homework assignment, which should include 8 facts that were not discussed in class (formal assessment).</p> <p>2 a). Observe student participation in written activity and class discussion (informal assessment).</p>

<p>2 b). Write down a comparison between rote learning and learning through notation.</p> <p>3 a). Verbally describe characteristics of Nguni languages, focusing on the pronunciation of the text in <i>Shosholoza</i>.</p> <p>3 b). Imitate the teacher's pronunciation of the text of <i>Shosholoza</i> as a group.</p>	<p>3. (8)1PR. (HSII)2PR</p>	<p>different voice parts do you think you hear (SATB)? Describe the texture of the music. Write down your answer after listening. Write down three words that describe the character of the music.</p> <ul style="list-style-type: none"> • Discuss answers as a class. • Tell S that this song is passed down orally and learned by rote • Final listening: On an exit slip, answer the questions: “Do you think that learning a song by rote would be easier or more difficult than how we usually learn music? Why?” <p>3. Language:</p> <ul style="list-style-type: none"> • Provide students with text and translation - no sheet music. • Play a recording of the relevant arrangement and ask students to listen specifically to the pronunciation and sound of the language. • Ask students to share what they noticed about the language. • Provide information about the diversity of African languages and about Nguni languages (part of the Bantu family of languages from southern Africa). Write out the names of the three different languages used in the song (Ndebele, Zulu, Xhosa). • Emphasize that there are no diphthongs in Nguni languages (define and demonstrate diphthongs if needed). • T speaks words in manageable chunks, S 	<p>2 b). Collect and read exit slips to gain an understanding of student conceptions regarding rote learning (informal assessment).</p> <p>3 a). Observe student participation in class discussion on Nguni languages (informal assessment).</p> <p>3 b). Listen for group accuracy of pronunciation of the text of <i>Shosholoza</i> (informal assessment).</p>
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<p>4. Perform <i>Shosholoza</i> by rote as a group on neutral syllables and with text.</p>	<p>4. (8)1PR; (8)2PR; (8)5PR. (HSII)1PR; (HSII)2PR;</p>	<p>imitate</p> <p>4. Pitches and Rhythms:</p> <ul style="list-style-type: none"> • Teach the pitches of the song by rote, starting with the soprano/T1 line, then adding the bass line and inner voices. • First teach small sections on neutral syllables, extending the sections as the choir gains competence. • Repeat this process with text added. • Repeat rote teaching in more than one rehearsal until students become independent. • Introduce tenor solo if applicable (HSII) - teacher can sing this before student soloist/s does to increase choir independence. 	<p>4. Listen for accuracy of pitches, rhythms, and text pronunciation at each rehearsal (informal assessment).</p>
<p>5 a). Work in small groups to create visual representations of the form and dynamics of <i>Shosholoza</i>.</p> <p>5 b) Perform <i>Shosholoza</i> with accurate pitches, rhythm, tone, language, and dynamics as a group and in octets.</p>	<p>5. (8)1PR; (8)2PR; (8)5PR; (8)1RE; (8)6RE. (HSII)1PR; (HSII)2PR; (HSII)4PR; (HSII)7CE; (HSII)1RE.</p>	<p>5. Performance Preparation:</p> <ul style="list-style-type: none"> • Discuss the form of the chosen arrangement. Ask students to design visual representations of the form in small groups. If Western European Art Music terms are applied to the understanding of form (ternary form), explain that these labels are not used in the original setting of this song and may not be as relevant to indigenous performers. Have a class discussion on how different perceptions and approaches to music can coexist (challenge eurocentrism). • Introduce dynamics through conducting gestures. The process of choosing dynamics could be collaborative, with T asking S for 	<p>5 a). Assess the accuracy of students' visual representation of form and provide a grade that indicates whether the assignment was completed or not. Provide written feedback on the assignment (formal assessment).</p> <p>5 b). Use a rubric to grade the accuracy of pitches, rhythm, tone, language, and dynamics of individual students as they perform in octets.</p>

<p>6 a). Reflect, verbally and in writing, on the impact of their performance on themselves and the audience.</p> <p>6 b). Reflect, verbally and in writing, on how the historical context and stylistic elements of <i>Shosholozza</i> influenced their experiences and opinions of</p>	<p>6. (8)4RE; (8)7RE. (HSII)2RE; (HSII)3RE.</p>	<p>input. Ask students to add the dynamic choices to their visual representation of form.</p> <ul style="list-style-type: none"> • Teach movements, if these are to be added to the performance. Start with basic stepping gestures - make sure these seem natural before adding arm gestures. Show the group videos of South African performers moving as they sing. • Include drummers, if they will be used for the performance. By this stage, T should start retreating from the role as the conductor. • Test students in octets, listening for accuracy of pitch, rhythm, language, and dynamics. • Ask students to self-assess their performance using a student-friendly rubric based on T’s rubric. <p>6. Reflection</p> <ul style="list-style-type: none"> • Return exit slips from first rehearsal stages with S’s thoughts on the process of rote learning. In small groups, ask S to reflect on how their perceptions of rote learning have changed throughout the course of rehearsals, and why. • <u>8th grade:</u> lead a class discussion in which students discuss how it felt to perform without a conductor. What roles did the different performers fulfill because of this? Did the audience react differently to this performance? Why? 	<p>6 a). Observe S participation in class discussions, listening for reflections that demonstrate an understanding of the stylistic elements and historical context of <i>Shosholozza</i> (informal assessment).</p> <p>6 b). Grade written tasks on completeness and provide written feedback to each student</p>
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<p>the song.</p>		<ul style="list-style-type: none"> • <u>8th grade</u>: Ask S to write a paragraph reflection on what they learned by performing music from South Africa. • <u>HSII</u>: Lead a class discussion on whether the purpose, value, and meaning of music-making felt different due to the historical context of <i>Shosholoza</i>. • <u>HSII</u>: Ask students to write a one-page reflection essay describing whether they enjoyed the music or not, what the reasons were for those feelings, and what they learned by performing South African music. 	<p>(formal assessment).</p>
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HSII Octet Test Assessment Rubric

Student Name: _____ Total out of 20: _____ Grade: _____

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Pitch	The student sings all pitches accurately in the assigned voice part.	The student sings some inaccurate pitches or sings the correct pitches from a different voice part.	The student only sings approximately half of the notes on accurate pitches in the assigned voice part.	Most of the pitches are incorrect.
Rhythm	The student performs the correct rhythms throughout.	The student performs some inaccurate rhythms, but this does not detract from the overall performance.	Inaccuracy in rhythmic performance occurs frequently in a noticeable manner.	Most of the rhythms are incorrect.
Tone	The student sings with a relaxed, resonant, supported tone.	The student's tone sometimes sounds unsupported or tense, but mostly resonates.	The student is tense and struggles to support a resonant tone.	The student's tone is insipid, breathy, and tense.
Language	The student performs the text accurately, without diphthongs, and with the correct accents	The student sometimes sings the wrong text, includes a diphthong, or misplaces accents, but this does not detract from the overall performance.	The student sings the incorrect text with diphthongs and misplaced accent at least half of the time.	The student has not memorized the text and pronounces the text with diphthongs and misplaced accents.
Dynamics	The student performs dynamics at the correct time and with accurate intensity.	The student sometimes misses dynamic changes and performs dynamics too loud or too soft, but this does not detract from the overall performance.	The student only performs the correct dynamics about half the time.	The student sings without dynamic variation.

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