

Hands, Feet, Heart - Planning Suggested Pathway

All Unit Documents in One Place

This document contains all the supporting documentation for this unit in one complete PDF and includes the following:-

- Unit Overview
- Suggested Pathway Planning Document
- Lesson Plans

Hands, Feet, Heart

by Joanna Mangona

A song that celebrates South African Music

Please use the accompanying **Activity Manual** for in-depth guidance, knowledge and understanding.

Unit Overview

This is a six-week Unit of Work. All the learning in this unit is focused around one song: Hands, Feet, Heart - a song that celebrates South African Music.

If you are using this Unit of Work as part of the **Scheme**, it has been placed in **KS1, Year 2** and is supported by Full Lesson Plans, One-page step-by-step / weekly Lesson Plans, and an Assessment Framework. To deliver your music lesson musically, it is very important that you follow the step-by-step planning that accompanies the on-screen resources.

If you are using this Unit of Work flexibly, you will have chosen it from the **Freestyle** options. You decide which age group it will best suit. The Freestyle approach is also supported by Full Lesson Plans, Flexible One-page step-by-step / weekly Lesson Plans, a Flexible Planning Grid and an Assessment Framework.

The Strands of Musical Learning in this Unit of Work relate to and progress towards the 'End of Key Stage Expectations (Musical Learning for the end of KS1, Year 2)' document (see supporting Assessment documentation). Your step-by-step learning focus will be the new musical activity or the strand of musical learning that needs particular attention from the previous step (see 'Introduction to Assessment'). The remainder of the activities within the lesson are ongoing skills.

Accompanying both approaches is the **Activity Manual**. This manual is a detailed teacher guide for all activities and will provide comprehensive support for all teachers.

How this Unit is Organised

1. **Listen and Appraise** the Hands, Feet, Heart a song that celebrates South African Music:
 - Hands, Feet, Heart by Joanna Mangona
 - The Click Song sung by Miriam Makeba
 - The Lion Sleeps Tonight sung by Soweto Gospel Choir
 - Bring Him Back by Hugh Masekela

- You Can Call Me Al by Paul Simon
 - Hiokoloza by Arthur Mofokate
2. **Musical Activities** - learn and/or build on your knowledge and understanding about the interrelated dimensions of music through:
- a. Warm-up Games (including vocal warm-ups)
 - b. Flexible Games (optional extension work)
 - c. Learn to Sing the Song
 - d. Play Instruments with the Song
 - e. Improvise with the Song (and optional extension activities)
 - f. Compose with the Song
3. **Perform the Song** - perform and share your learning as you progress through the Unit of Work.

Teaching and Learning Support for this unit:

Please use the accompanying **Activity Manual** for in-depth guidance, knowledge and understanding. There are detailed descriptions and support for each activity within each Unit of Work.

Listen and Appraise

Each step has a Listen and Appraise document for your use with all the research and information that is needed to complete the tasks and activities you see on-screen.

The main unit song is Hands, Feet, Heart. All musical learning will happen around this song and you will have the option to Listen and Appraise other songs in steps 2-6.

See the individual Listen and Appraise step-by-step supporting documents for complete information.

Musical Activities

A. Warm-up Games (including Vocal Warm-ups)

Have fun playing these warm-up (pulse, rhythm and pitch) games. As you progress through the Unit of Work, the activities progress according to the unit and year group.

There are six progressive challenges, one for each step within the Unit of Work.

There is one continuous track that includes four games:

Game 1 - Find the pulse, use your imagination. Choose an animal and find the pulse.

Game 2 - Listen to the rhythm and clap back.

Game 3 - It's your turn. This game is teacher-led initially so make sure you are prepared!

Game 4a - Listen and sing back with added vocal warm-ups. Use your voices to copy back this time. Use 'La' when you are singing back.

Game 4b - Listen, sing back and some different vocal warm-ups. Use your voices to copy back using 'La'.

B. Flexible Games (optional extension activity)

These games are optional, flexible extension activities with Bronze, Silver and Gold Challenges.

These differentiated challenges are NOT a measure of attainment but about building musical skills in a fun and challenging way. All three games tracks are available here to be progressed through over the 6-step learning episode. You may want to revisit, for example, the Bronze Challenge to embed skills even if you have completed it and moved to Silver. The progression is in-built.

C. Learn to Sing the Song: Vocal Warm-ups and Singing

You may have already warmed up your voices in the previous activity but there are more vocal warm-ups, should you wish to use them, in the Song Centre.

On the screen you will have the option to break the song down into manageable learning sections. There is also a tempo controller that will slow the song down to aid learning.

Add movement to the song and have fun. Let the children use their imaginations to choreograph movement to the rap/song.

D. Play Instruments with the Song: With or Without Notation

On the screen you will see animated glocks and recorders playing easy and medium differentiated parts by ear. Please **do** play the easy and medium parts on the glock if you have no recorder experience. The sheet music tab on your resource will give you access to three differentiated parts for all band/orchestral instruments. These notated parts can be shown on screen if you are teaching a KS2 class.

This section of the unit is designed for you to rehearse the instrumental parts. You will rehearse these parts with the section of the song that you will play over when you perform the song as a whole.

E. Improvise with the Song: Using your Voices and Instruments

These activities have in-built progression for you to follow according to the unit, year group and Key Stage. Work through the challenges as suggested on the One-page Lesson Plan.

On the screen you can select your activity:

Challenges
Clap and Improvise
Listen and clap back then listen and clap your own answer
Sing and Play and Improvise
Using your voices and instruments, listen and sing back, then listen and play your own answer using 2 notes, C moving to D.
Improvise
Take it in turns to improvise.

1. Clap and Improvise!

- Activity 1 : Clap back rhythms
- Activity 2: Start to improvise with a question and answer activity, clap back your own answer

2. Sing and Play and Improvise! (You will be using the notes C and D)

- Activity 1 : Using your voices, listen and sing back
- Activity 2: Using your instruments, play back
- Activity 3: Question and answer using instruments - start to improvise with a question and answer activity. Listen and play your own answer using 2 notes, C moving to D

3. Improvise! (You will be using the notes C and D)

- Take it in turns to improvise using the skills you have acquired. Use 1 or 2 notes. Practise improvising over the track of the song you are learning. You can clap, sing or play, you decide. Take it in turns to improvise or, play in groups.

Using the notes from your activity, improvise within the given performance option in 'Perform the Song'. You can improvise all together, in groups or as a solo - you decide.

Extension Activities For Improvisation

This resource is an optional extension activity.

F. Compose with the Song: Using your instruments

(Please refer to the **Activity Manual** for more information about composition).

Add a selection of the children's compositions during the playing/instrumental section of this song.

Creating the Compositions

1. Whole-class activity – only if you are using one kind of instrument throughout the class, eg all glockenspiels, all recorders; or if you are an instrumental teacher, all clarinets, all violins, all trumpets etc.

Compose the tune with one person at the whiteboard. Encourage all children to put forward their ideas. After the tune has been composed using the computer, children will learn to play it on their instruments, so keep it simple!

2. Group activity – if you have a mixture of instruments in your class eg some clarinets, some flutes etc. This will be more likely in KS2.

Divide the class into groups so the children can work together to compose a piece, independent of the teacher.

Click 'play' on the composition screen and you will hear the instrumental section. Drag and drop the notes that you want to use in your composition. Note-names are written in the vertical column on the left hand side.

Once you're happy with your piece you can:

- 'Save audio' which will save an audio (.wav) file of the composed music and the backing track together
- 'Save pattern' which saves a data (.xml) file of only the notes you put in the grid for reloading next time
- 'Load pattern' which lets you locate your saved pattern (.xml) file for loading in

The navigation buttons (at bottom left) operate:

- Volume – controls overall volume
- Play – plays or pauses playback
- Rewind to start – takes you back to the beginning
- Loop – plays the backing only

Practising the Composition

The track repeats indefinitely by default until it is stopped or the loop is switched off. In

rehearsal, any number of children can play their composition, one child per repeat, working from whatever notation they choose or by ear.

Performing the Compositions

When performing with the track, children will play their composition during the playing/instrumental section.

When the children are ready to play their compositions as part of the whole song, move to the performance section of the unit.

Which Instruments and Which Notes? (see Activity Manual for support)

Perform and Share

Remember to add some movement.

The structure of this song:

- Introduction
- Verse
- Chorus
- Introduction
- Playing Section
- Introduction
- Verse
- Chorus
- Ending

These are the options on the screen:

- Perform the whole song
- Perform the whole song with your activities of choice

Hands, Feet, Heart

6-week Suggested Pathway: Planning Document

Step	Listen and Appraise	Musical Activities	Performance	Extension Activities
1.	Hands, Feet, Heart by Joanna Mangona	a. Warm-up Games b. Flexible Games (optional) c. Start to learn the song Hands, Feet, Heart	Sing the song	Choose from the suggested ideas
2.	The Click Song sung by Miriam Makeba Hands, Feet, Heart	a. Warm-up Games b. Flexible Games (optional) c. Sing the song Hands, Feet, Heart d. Play instrumental parts	Sing the song and play instrumental parts within the song	Choose from the suggested ideas
3.	The Lion Sleeps Tonight sung by Soweto Gospel Choir Hands, Feet, Heart	a. Warm-up Games b. Flexible Games (optional) c. Sing the song Hands, Feet, Heart d. Play instrumental parts e. Improvise (optional extension activities for improvisation)	Sing the song and improvise using voices and/or instruments within the song	Choose from the suggested ideas
4.	Bring Him Back Home by Hugh Masekela Hands, Feet, Heart	a. Warm-up Games b. Flexible Games (optional) c. Sing the song Hands, Feet, Heart d. Play instrumental parts e. Improvise option (optional extension activities for improvisation) f. Compose	Sing the song and perform composition(s) within the song	Choose from the suggested ideas

5.	You Can Call Me Al by Paul Simon Hands, Feet Heart	a. Warm-up Games b. Flexible Games (optional) c. Sing the song Hands, Feet, Heart d. Play instrumental parts e. Improvise option (optional extension activities for improvisation) f. Play your composition(s) within the song	Choose what you perform today. Start to prepare for the end-of-unit performance	Choose from the suggested ideas
6.	Hlokoloza by Arthur Mofokate Hands, Feet, Heart	a. Warm-up Games b. Flexible Games (optional) c. Sing the song Hands, Feet, Heart d. Choose and play any of the options below, then decide which one to practise for the end-of-unit performance: . Play instrumental parts . Improvise option (optional extension activities for improvisation) . Play your composition(s) within the song Choose and play any of the options below, then decide which one to practise for the end-of-unit performance	Prepare for the end-of-unit performance	Choose from the suggested ideas

Hands, Feet, Heart

Listen and Appraise Step 1

Hands, Feet, Heart by Joanna Mangona

Listening

Play the song, find and move to the pulse. Use the on-screen questions (see below) as a focus. Scroll through the questions when you are listening to the song, talk about them after listening. The answers are below.

- Do you like the song?
- What can you hear?
- What is the style of this music?
- How is the song put together?

Appraising

After listening to the song, answer the on-screen questions, discuss the song and what you can hear in it. Encourage the use of correct musical language when responding.

The detailed answers below will provide you (the teacher) with more than enough information to use flexibly with children of all abilities. You may not use all the information given but it will equip you with the necessary musical knowledge and understanding.

Hands, Feet, Heart by Joanna Mangona

Information about the Song

Hands, Feet, Heart is a song written for children to celebrate and learn about South African Music.

Do You Like the Song?

It doesn't matter if you like or don't like a song or a piece of music. Think about the reasons why you do or don't.

What Can You Hear?

Ideas for listening include:

- The vocal line: how many singers? Male/female? *Male and female vocals.*
- The backing/accompaniment: how many instruments? Which ones? *Keyboards, bass, drums and some electronic sounds.*
- Which instruments plays the solo? *No solo in this song.*
- Is there a hook? Yes: the words are Yes: *"Music is in me" or "In my hands, in my feet, in my heart..".*

- The texture: is it thick, thin or inbetween? Are there many layers of sound, or just one/two? Are there many voices singing/instruments playing, or just one/two? *The texture stays more or less the same all the way through, it is a simple song.*
- The tempo: is it fast, slow or inbetween? *Inbetween.*
- The dynamics: is the music loud, quiet or inbetween? Is it the same throughout or does it vary? *The dynamics change in the chorus when the voices call and respond to each other.*
- The arrangement: which voices/instruments sing/play in which sections? *The voices call and respond to each other in the chorus.*

What is the Style of this Music?

1. Is it Pop/Rock/Blues/Gospel/Ballad/R&B/Rap/Soul? *This is South African music which has its own styles for example; pop, jazz, traditional, choral. This song is Afropop.*

2. What are the style indicators of South African music? *This is a difficult question as there have been many styles through the years.*

- *Traditional South African music generally uses voices only or voices and drums. This is sung in a language such as Zulu or Xhosa.*
- *Choral music is similar but can have a religious meaning.*
- *Singing will consist of call and response, call by one singer and response by lots.*
- *Afropop has changed over the years but generally uses electric guitars that weave in and out of each other plus some traditional instruments such as the penny whistle, keyboards, bass and drums. It has a strong dance or swing beat.*
- *Generally South African music has a strong dance beat.*
- *Often only three chords are used as a basis for songs.*
- *South African jazz uses the above instruments but may also use a sax or trumpet.*
- *South African music is full of energy.*
- *The most up-to-date pop style is called Kwaito and is influenced by Hip Hop.*

3. What are the style indicators in this song, ie how do I know this is South African Afropop?

- *Strong dance beat that is swingy.*
- *Use of call and response.*
- *Three chord basic structure.*
- *Full of energy.*

How is the Song Put Together?

What is the structure/form/shape of the song?

The structure of the song is:

- *Introduction*
- *Verse*
- *Chorus*
- *Introduction*
- *Verse*
- *Chorus*
- *Tag ending*

Hands, Feet, Heart

Step 1 – One-page Lesson Plan

Learning focus (optional)

1. Listen and Appraise (begin to recognise the basic style indicators of South African music)

- **Listen and Appraise - Hands, Feet, Heart by Joanna Mangona:** Play the song. Use your body to find the pulse whilst scrolling through/using the on-screen questions as a focus. The coloured timeline denotes the song sections.
- After listening, talk about the song and answer the questions together using correct musical language.

Notes

2. Musical Activities (embed with increasing depth over time. Refer to the Unit Overview and use the Activity Manual for guidance)

- Warm-up Games (including vocal warm-ups) - Hands, Feet, Heart**
- Flexible Games (an optional extension activity)**
- Learn to Sing the Song - Hands, Feet, Heart:** Start to learn to sing the song.

Notes

3. Perform

- **Performance - Hands, Feet, Heart:** Perform and share what has taken place in today's lesson - sing the song.

Notes

Continuous Assessment opportunities:

Evidence Have you recorded and uploaded?	
Notable outcomes Musical? Social? Unexpected? Exciting?	
General learning focus for next time Discuss with pupils.	

Hands, Feet, Heart

Listen and Appraise Step 2

The Click Song by Miriam Makeba

Listening

Play the song, find and move to the pulse. Use the on-screen questions (see below) as a focus. Scroll through the questions when you are listening to the song, talk about them after listening. The answers are below.

- Do you like the song?
- What can you hear?
- What is the style of this music?
- How is the song put together?

Some extra listening ideas:

- Perhaps watch a clip of the original on YouTube?
- Listen to 'Hands, Feet, Heart' again
- Look for similarities and differences between the songs

Appraising

After listening to the song, answer the on-screen questions, discuss the song and what you can hear in it. Encourage the use of correct musical language when responding.

The detailed answers below will provide you (the teacher) with more than enough information to use flexibly with children of all abilities. You may not use all the information given but it will equip you with the necessary musical knowledge and understanding.

The Click Song by Miriam Makeba

Information about the Song

Miriam Makeba (4 March 1932 – 10 November 2008), nicknamed Mama Africa, was an award winning South African singer and civil rights activist.

In the 1960s she was the first artist from Africa to popularise African music in America and around the world. She recorded and toured with many popular artists such as Harry Belafonte, Paul Simon and her former husband Hugh Masekela.

She actively campaigned against the South African system of apartheid. As a result, the South African government revoked her citizenship and right of return. After the end of apartheid she returned home. She died on 10 November 2008 after performing in a concert in Italy.

The Click Song or Qongqothwane is a traditional song of the Xhosa people of South Africa. It is sung at weddings to bring good luck. In the western world it is mainly known as The Click Song, a nickname given to the song by European colonials who could not pronounce its Xhosa title, which has many click consonants in it. The Xhosa title literally means "knock-knock beetle", which is a popular name for various species of beetles that make a distinctive knocking sound by tapping their tummies on the ground. These beetles are believed by Xhosa people to bring good luck and rain.

The song is known worldwide thanks to the interpretation of South African singer Miriam Makeba (herself a Xhosa).

Do You Like the Song?

It doesn't matter if you like or don't like a song or a piece of music. Think about the reasons why you do or don't.

What Can You Hear?

Ideas for listening include:

- The vocal line: how many singers? Male/female? *Female vocals with some male backing vocals, singing in one of the South African languages: Xhosa.*
- The backing/accompaniment: how many instruments? Which ones? *Drums and guitar.*
- Which instruments plays the solo? *No solos, focus on the voice and the click sounds of the language.*
- Is there a hook? *Yes: the chorus "Qongqothwane" which when pronounced correctly makes a clicking sound.*
- The texture: is it thick, thin or inbetween? Are there many layers of sound, or just one/two? Are there many voices singing/instruments playing, or just one/two? *The texture stays the same throughout, thick.*
- The tempo: is it fast, slow or inbetween? *Quite slow.*
- The dynamics: is the music loud, quiet or inbetween? Is it the same throughout or does it vary? *The dynamics stay the same.*

What is the Style of this Music?

1. Is it Pop/Rock/Blues/Gospel/Ballad/R&B/Rap/Soul? *A traditional South African song.*
2. What are the style indicators of South African music? *This is a difficult question as there have been many styles through the years.*
 - *Traditional South African music generally uses voices only or voices and drums. This is sung in a language such as Zulu or Xhosa.*
 - *Choral music is similar but can have a religious meaning.*
 - *Singing will consist of call and response, call by one singer and response by lots.*

- *Afropop has changed over the years but generally uses electric guitars that weave in and out of each other plus some traditional instruments such as the penny whistle, keyboards, bass and drums. It has a strong dance or swing beat.*
- *Generally South African music has a strong dance beat.*
- *Often only three chords are used as a basis for songs.*
- *South African jazz uses the above instruments but may also use a sax or trumpet.*
- *South African music is full of energy.*
- *The most up-to-date pop style is called Kwaito and is influenced by Hip Hop.*

3. What are the style indicators in this song, ie how do I know this is a traditional South African song.

- *The song is sung in a South African language Xhosa, using lots of clicking sounds.*
- *There are some drums and guitars accompanying the vocals.*

How is the Song Put Together?

What is the structure/form/shape of the song?

The structure of the song is:

- *Verse*
- *Chorus*
- *The song continues to repeat in this way. In the middle the time changes from 4 beats in a bar to 3 beats in a bar.*

Hands, Feet, Heart

Step 2 – One-page Lesson Plan

Learning focus (optional)

1. Listen and Appraise (begin to recognise the basic style indicators of South African music)

- **Listen and Appraise - The Click Song sung by Miriam Makeba:** Play the song. Use your body to find the pulse whilst scrolling through/using the on-screen questions as a focus. After listening, talk about the song and answer the questions together using correct musical language.
- **Listen and Appraise - Hands, Feet, Heart (if you want to):** How are the songs different, how are they similar?

Notes

2. Musical Activities (embed with increasing depth over time. Refer to the Unit Overview and use the Activity Manual for guidance)

- Warm-up Games (including vocal warm-ups) - Hands, Feet, Heart**
- Flexible Games (an optional extension activity)**
- Learn to Sing the Song - Hands, Feet, Heart:** Continue to sing the song.
- Play Your Instruments with the Song:** New Musical Activity.

Notes

3. Perform

- **Performance - Hands, Feet, Heart:** Perform and share what has taken place in today's lesson. Sing and play instrumental parts within the song.

Notes

Continuous Assessment opportunities:

Evidence Have you recorded and uploaded?	
Notable outcomes Musical? Social? Unexpected? Exciting?	
General learning focus for next time Discuss with pupils.	

Hands, Feet, Heart

Listen and Appraise Step 3

Mbube / The Lion Sleeps Tonight sung by The Soweto Gospel Choir

Listening

Play the song, find and move to the pulse. Use the on-screen questions (see below) as a focus. Scroll through the questions when you are listening to the song, talk about them after listening. The answers are below.

- Do you like the song?
- What can you hear?
- What is the style of this music?
- How is the song put together?

Some extra listening ideas:

- Perhaps watch a clip of the original on YouTube?
- Listen to 'Hands, Feet, Heart' again
- Look for similarities and differences between the songs

Appraising

After listening to the song, answer the on-screen questions, discuss the song and what you can hear in it. Encourage the use of correct musical language when responding.

The detailed answers below will provide you (the teacher) with more than enough information to use flexibly with children of all abilities. You may not use all the information given but it will equip you with the necessary musical knowledge and understanding.

Mbube / The Lion Sleeps Tonight sung by The Soweto Gospel Choir

Information about the Song

The Soweto Gospel Choir was formed to celebrate the unique and inspirational power of African Gospel music.

The 52-strong choir draws on the best talent from the many churches in and around Soweto, South Africa.

The choir is dedicated to sharing the joy of faith through music with audiences around the world. The Soweto Gospel Choir was formed in November 2002 and since then has performed with many famous singers and won lots of awards.

The Lion Sleeps Tonight, also known as Wimoweh and originally as Mbube which means lion in Zulu, is a song recorded by Solomon Linda and the Evening Birds for a South African record company in 1939. It was covered internationally by many pop artists. It has been used by Disney in the film The Lion King.

Do You Like the Song?

It doesn't matter if you like or don't like a song or a piece of music. Think about the reasons why you do or don't.

What Can You Hear?

Ideas for listening include:

- The vocal line: how many singers? Male/female? *Lots of male and female singers in a choir.*
- The backing/accompaniment: how many instruments? Which ones? *Drums and a penny whistle.*
- Which instruments plays the solo? *The penny whistle is featured playing over the top of the singing.*
- Is there a hook? Yes: *in the chorus "mbube".*
- The texture: is it thick, thin or inbetween? Are there many layers of sound, or just one/two? Are there many voices singing/instruments playing, or just one/two? *The texture is thick throughout the song. There are many voices creating beautiful vocal harmonies.*
- The tempo: is it fast, slow or inbetween? *The first time the song is sung it is slow and the second time it speeds up.*
- The dynamics: is the music loud, quiet or inbetween? Is it the same throughout or does it vary? *The song is loud throughout.*

What is the Style of this Music?

1. Is it Pop/Rock/Blues/Gospel/Ballad/R&B/Rap/Soul? *South African choral music.*
2. What are the style indicators of South African music? *This is a difficult question as there have been many styles through the years.*
 - *Traditional South African music generally uses voices only or voices and drums. This is sung in a language such as Zulu or Xhosa.*
 - *Choral music is similar but can have a religious meaning.*
 - *Singing will consist of call and response, call by one singer and response by lots.*
 - *Afropop has changed over the years but generally uses electric guitars that weave in and out of each other plus some traditional instruments such as the penny whistle, keyboards, bass and drums. It has a strong dance or swing beat.*
 - *Generally South African music has a strong dance beat.*

- *Often only three chords are used as a basis for songs.*
- *South African jazz uses the above instruments but may also use a sax or trumpet.*
- *South African music is full of energy.*
- *The most up-to-date pop style is called Kwaito and is influenced by Hip Hop.*

3. What are the style indicators in this song, ie how do I know this is South African Choral music.

- *Many male and female voices singing a traditional song but it's not religious.*
- *Drums and penny whistle used.*
- *Singing in the South African language Zulu.*
- *Swing dance beat.*

How is the Song Put Together?

What is the structure/form/shape of the song?

The structure of the song is:

- *Introduction - Penny whistle with male and female voices gradually coming in*
- *Chorus - Female solo vocal with choir backing*
- *Verse 1 - "In the jungle, the mighty jungle....."*
- *Chorus*
- *Intro to faster version with added djembe drums*
- *Chorus*
- *Verse 2 - "Hush my darling.."*
- *Chorus*
- *Slows down to end*

Hands, Feet, Heart

Step 3 – One-page Lesson Plan

Learning focus (optional)

1. Listen and Appraise (begin to recognise the basic style indicators of South African music)

- **Listen and Appraise - The Lion Sleeps Tonight sung by The Soweto Gospel Choir:** Play the song. Use your body to find the pulse whilst scrolling through/using the on-screen questions as a focus. After listening, talk about the song and answer the questions together using correct musical language.
- **Listen and Appraise - Hands, Feet, Heart (if you want to):** How are the songs different, how are they similar?

Notes

2. Musical Activities (embed with increasing depth over time. Refer to the Unit Overview and use the Activity Manual for guidance)

- Warm-up Games (including vocal warm-ups) - Hand, Feet, Heart**
- Flexible Games (an optional extension activity)**
- Learn to Sing the Song - Hands, Feet, Heart:** Continue to sing the song.
- Play Your Instruments with the Song:** Revisit your learning from the last step.
- Improvise with the Song:** New Musical Activity: Clap and Improvise, Sing, Play and Improvise and Improvise! (See also optional Extension Activities for Improvisation).

Notes

3. Perform

- **Performance - Hands, Feet, Heart:** Perform and share what has taken place in today's lesson. Sing the song and improvise using voices and/or instruments within the song.

Notes

Continuous Assessment opportunities:

Evidence Have you recorded and uploaded?	
Notable outcomes Musical? Social? Unexpected? Exciting?	
General learning focus for next time Discuss with pupils.	

Hands, Feet, Heart

Listen and Appraise Step 4

Bring Him Back Home by Hugh Masekela

Listening

Play the song, find and move to the pulse. Use the on-screen questions (see below) as a focus. Scroll through the questions when you are listening to the song, talk about them after listening. The answers are below.

- Do you like the song?
- What can you hear?
- What is the style of this music?
- How is the song put together?

Some extra listening ideas:

- Perhaps watch a clip of the original on YouTube?
- Listen to 'Hands, Feet, Heart' again
- Look for similarities and differences between the songs

Appraising

After listening to the song, answer the on-screen questions, discuss the song and what you can hear in it. Encourage the use of correct musical language when responding.

The detailed answers below will provide you (the teacher) with more than enough information to use flexibly with children of all abilities. You may not use all the information given but it will equip you with the necessary musical knowledge and understanding.

Bring Him Back Home by Hugh Masekela

Information about the Song

Hugh Ramopolo Masekela was born on April 4 1939, in Witbank, South Africa. He began singing and playing piano as a child. At age 14 he took up trumpet, having been given by Archbishop Trevor Huddleston, the anti-apartheid champion. Following the Sharpeville Massacre (March 21, 1960) - where 69 peacefully protesting South Africans were mercilessly mowed down and the government banned gatherings of ten or more people - and the increased brutality of the apartheid state, Hugh finally left the country. Hugh was helped by Trevor Huddleston and international friends like Yehudi Menuhin and John Dankworth, who got him admitted into London's Guildhall School of Music.

While in England, Hugh recorded one of his greatest works, *Tomorrow*, which featured Hugh's next hit *Bring Him Back Home*. This is a freedom song about Nelson Mandela. After touring with Paul Simon's *Graceland* - which included a number of prominent African musicians including Ladysmith Black Mambazo and Miriam Makeba - Masekela was finally able to return home, following the unbanning of political parties and the release of Nelson Mandela in 1990.

Hugh Masekela continues to maintain a very active tour schedule, spreading his musical message of peace, harmony and unity throughout the world.

Do You Like the Song?

It doesn't matter if you like or don't like a song or a piece of music. Think about the reasons why you do or don't.

What Can You Hear?

Ideas for listening include:

- The vocal line: how many singers? Male/female? *Male with some female backing vocals singing in a mixture of English and Zulu.*
- The backing/accompaniment: how many instruments? Which ones? *Keyboards, bass, drums and trumpet/flugel.*
- Which instruments plays the solo? *Trumpet or flugel.*
- Is there a hook? *Yes: in the verse "Bring back Nelson Mandela".*
- The texture: is it thick, thin or inbetween? Are there many layers of sound, or just one/two? Are there many voices singing/instruments playing, or just one/two? *The texture is quite thick throughout but changes as the trumpet/flugel comes in and out.*
- The tempo: is it fast, slow or inbetween? *Inbetween.*
- The dynamics: is the music loud, quiet or inbetween? Is it the same throughout or does it vary? *This is a loud song.*

What is the Style of this Music?

1. Is it Pop/Rock/Blues/Gospel/Ballad/R&B/Rap/Soul? *A South African freedom song.*
2. What are the style indicators of South African music? *This is a difficult question as there have been many styles through the years.*
 - *Traditional South African music generally uses voices only or voices and drums. This is sung in a language such as Zulu or Xhosa.*
 - *Choral music is similar but can have a religious meaning.*
 - *Singing will consist of call and response, call by one singer and response by lots.*
 - *Afropop has changed over the years but generally uses electric guitars that weave in and out of each other plus some traditional instruments such as the*

penny whistle, keyboards, bass and drums. It has a strong dance or swing beat.

- *Generally South African music has a strong dance beat.*
- *Often only three chords are used as a basis for songs.*
- *South African jazz uses the above instruments but may also use a sax or trumpet.*
- *South African music is full of energy.*
- *The most up-to-date pop style is called Kwaito and is influenced by Hip Hop.*

3. What are the style indicators in this song, ie how do I know this is a South African freedom song?

- *The words are about freeing Nelson Mandela.*
- *Uses some Zulu words.*
- *Strong dance beat..*
- *Use of electric guitars.*

How is the Song Put Together?

What is the structure/form/shape of the song?

The structure of the song is:

- *Introduction*
- *Verse 1 - "Bring back Nelson Mandela...."*
- *Verse 2 - "Bring back Nelson Mandela...." I*
- *Instrumental Chorus with some backing vocals: "Mayibuye" means come back home.*
- *Verse 1 again*
- *Verse 2 again*
- *Trumpet/Flugel solo*
- *Verse 1 again*
- *Verse 2 again*
- *Instrumental Chorus with some backing vocals*
- *Instrumental ending*

Hands, Feet, Heart

Step 4 – One-page Lesson Plan

Learning focus (optional)

1. Listen and Appraise (begin to recognise the basic style indicators of South African music)

- **Listen and Appraise - Bring Him Back Home by Hugh Masekela:** Play the song. Use your body to find the pulse whilst scrolling through/using the on-screen questions as a focus. After listening, talk about the song and answer the questions together using correct musical language.
- **Listen and Appraise - Hands, Feet, Heart (if you want to):** How are the songs different, how are they similar?

Notes

2. Musical Activities (embed with increasing depth over time. Refer to the Unit Overview and use the Activity Manual for guidance)

- Warm-up Games (including vocal warm-ups) - Hands, Feet, Heart**
- Flexible Games (an optional extension activity)**
- Learn to Sing the Song - Hands, Feet, Heart:** Sing the song.
- Play Your Instruments with the Song:** Option to revisit your learning from the last step.
- Improvise with the Song:** Revisit Sing, Play and Improvise and Improvise! (See Optional Extension Activities for Improvisation).
- Compose with the Song:** New Musical Activity for this step.

Notes

3. Perform

- **Performance - Hands, Feet, Heart:** Perform and share what has taken place in today's lesson. Sing the song and perform your composition(s) within the song.

Notes

Continuous Assessment opportunities:

Evidence Have you recorded and uploaded?	
Notable outcomes Musical? Social? Unexpected? Exciting?	
General learning focus for next time Discuss with pupils.	

Hands, Feet, Heart

Listen and Appraise Step 5

You Can Call Me Al by Paul Simon

Listening

Play the song, find and move to the pulse. Use the on-screen questions (see below) as a focus. Scroll through the questions when you are listening to the song, talk about them after listening. The answers are below.

- Do you like the song?
- What can you hear?
- What is the style of this music?
- How is the song put together?

Some extra listening ideas:

- Perhaps watch a clip of the original on YouTube?
- Listen to 'Hands, Feet, Heart' again
- Look for similarities and differences between the songs

Appraising

After listening to the song, answer the on-screen questions, discuss the song and what you can hear in it. Encourage the use of correct musical language when responding.

The detailed answers below will provide you (the teacher) with more than enough information to use flexibly with children of all abilities. You may not use all the information given but it will equip you with the necessary musical knowledge and understanding.

You Can Call Me Al by Paul Simon

Information about the Song

Paul Frederic Simon (born October 13, 1941) is an award-winning American singer-songwriter, poet and guitarist.

Simon's international fame and success began as part of the duo Simon and Garfunkel launched in 1964 with musical partner Art Garfunkel. Simon wrote most of the pair's songs, including three that reached No. 1 in the US singles charts: The Sound of Silence, Mrs Robinson and Bridge Over Troubled Water. The duo split up in 1970 at the height of their popularity, and Simon began a successful solo career, recording three highly acclaimed albums over the next five years. In 1986, he released Graceland, an album inspired by South African township music.

Much of the success of the album was because of the song *You Can Call Me Al* whose lyrics describe a man experiencing an identity crisis. The track featured many memorable elements – a catchy synthesizer riff, a penny whistle solo. The song features a bass run performed by Bakithi Kumalo. The solo is palindromic which means that only the first half was recorded, and was then played backwards for the second half. The penny whistle solo was performed by jazz musician Morris Goldberg.

You Can Call Me Al was accompanied with a humorous video featuring actor Chevy Chase, which introduced Simon to a new audience through MTV.

Do You Like the Song?

It doesn't matter if you like or don't like a song or a piece of music. Think about the reasons why you do or don't.

What Can You Hear?

Ideas for listening include:

- The vocal line: how many singers? Male/female? *Male vocal lead and Ladysmith Black Mambazo accompanying, they are a South African choir.*
- The backing/accompaniment: how many instruments? Which ones? *Keyboard and synthesizers with drums and bass. A recognisable synthesizer riff throughout the song. There is also a penny whistle. The bass line is very busy and funky.*
- Which instrument plays the solo? *Penny whistle and there is a bass solo towards the end.*
- Is there a hook? *Yes, in the chorus "You can call me Al" and "If you'll be my bodyguard". The synthesizer riff is also a hook.*
- The texture: is it thick, thin or inbetween? Are there many layers of sound, or just one/two? Are there many voices singing/instruments playing, or just one/two? *The texture is thinner in the introduction using only the synthesizer. In the verses the synthesizer drops out. The bass line is funky and energetic and makes the texture thick continuously.*
- The tempo: is it fast, slow or inbetween? *Inbetween.*
- The dynamics: is the music loud, quiet or inbetween? Is it the same throughout or does it vary? *The dynamics stay the same.*

What is the Style of this Music?

1. Is it Pop/Rock/Blues/Gospel/Ballad/R&B/Rap/Soul? *Afropop.*
2. What are the style indicators of South African music? *This is a difficult question as there have been many styles through the years.*
 - *Traditional South African music generally uses voices only or voices and drums. This is sung in a language such as Zulu or Xhosa.*

- *Choral music is similar but can have a religious meaning.*
- *Singing will consist of call and response, call by one singer and response by lots.*
- *Afropop has changed over the years but generally uses electric guitars that weave in and out of each other plus some traditional instruments such as the penny whistle, keyboards, bass and drums. It has a strong dance or swing beat.*
- *Generally South African music has a strong dance beat.*
- *Often only three chords are used as a basis for songs.*
- *South African jazz uses the above instruments but may also use a sax or trumpet.*
- *South African music is full of energy.*
- *The most up-to-date pop style is called Kwaito and is influenced by Hip Hop.*

3. What are the style indicators in this song, ie how do I know this is Afropop?

- *Dance beat.*
- *Energetic.*
- *Use of traditional instruments ie penny whistle.*
- *Three chord basic structure.*
- *Sax and trumpet horn section.*
- *Use of electric guitars.*

How is the Song Put Together?

What is the structure/form/shape of the song?

The structure of the song is:

- *Introduction*
- *Verse 1*
- *Chorus - "If you'll be my bodyguard...."*
- *Intro*
- *Verse 2*
- *Chorus*
- *Instrumental interlude - penny whistle and funky bassline*
- *Longer intro*
- *Verse 3*
- *Chorus*
- *Verse 4 - "Na na na ..."*
- *Bass solo*
- *Intro*
- *Chorus to outro*

Hands, Feet, Heart

Step 5 – One-page Lesson Plan

Learning focus (optional)

1. Listen and Appraise (begin to recognise the basic style indicators of South African music)

- **Listen and Appraise - You Can Call Me Al by Paul Simon:** Play the song. Use your body to find the pulse whilst scrolling through/using the on-screen questions as a focus. After listening, talk about the song and answer the questions together using correct musical language.
- **Listen and Appraise - Hands, Feet, Heart (if you want to):** How are the songs different, how are they similar?

Notes

2. Musical Activities (embed with increasing depth over time. Refer to the Unit Overview and use the Activity Manual for guidance)

- Warm-up Games (including vocal warm-ups) - Hands, Feet, Heart**
- Flexible Games (an optional extension activity)**
- Learn to Sing the Song - Hands, Feet, Heart:** Sing the song.
- Play Your Instruments with the Song:** Revisit this activity.
- Improvise with the Song:** Option to revisit/continue this activity. (See Optional Extension Activities for Improvisation).
- Compose with the Song:** Option to revisit this activity.

Notes

3. Perform

- **Performance - Hands, Feet, Heart:** Perform and share what has taken place in today's lesson. Choose what you perform today.
-

Notes

Continuous Assessment opportunities:

Evidence Have you recorded and uploaded?	
Notable outcomes Musical? Social? Unexpected? Exciting?	
General learning focus for next time Discuss with pupils.	

Hands, Feet, Heart

Listen and Appraise Step 6

Hlokoloza by Arthur Mofokate

Listening

Play the song, find and move to the pulse. Use the on-screen questions (see below) as a focus. Scroll through the questions when you are listening to the song, talk about them after listening. The answers are below.

- Do you like the song?
- What can you hear?
- What is the style of this music?
- How is the song put together?

Some extra listening ideas:

- Perhaps watch a clip of the original on YouTube?
- Listen to 'Hands, Feet, Heart' again
- Look for similarities and differences between the songs

Appraising

After listening to the song, answer the on-screen questions, discuss the song and what you can hear in it. Encourage the use of correct musical language when responding.

The detailed answers below will provide you (the teacher) with more than enough information to use flexibly with children of all abilities. You may not use all the information given but it will equip you with the necessary musical knowledge and understanding.

Hlokoloza by Arthur Mofokate

Information about the Song

Arthur Mafokate is a South African Kwaito musician and producer. He is considered to be one of the pioneers of Kwaito music. The song Hlokoloza is about a new dance craze in South Africa with the same name.

Do You Like the Song?

It doesn't matter if you like or don't like a song or a piece of music. Think about the reasons why you do or don't.

What Can You Hear?

Ideas for listening include:

- The vocal line: how many singers? Male/female? *Female vocals and male rapping in South African street language.*
- The backing/accompaniment: how many instruments? Which ones? *Electronic beats.*
- Which instruments plays the solo? *No solos.*
- Is there a hook? *Yes, "Hlokoloza" the name of the song which is a dance.*
- The texture: is it thick, thin or inbetween? Are there many layers of sound, or just one/two? Are there many voices singing/instruments playing, or just one/two? *The texture changes mid way when all the backing drops out as we are lead to believe that we are at a boxing match! There are times when the backing reduces and builds again.*
- The tempo: is it fast, slow or inbetween? *Quite fast dance tempo.*
- The dynamics: is the music loud, quiet or inbetween? Is it the same throughout or does it vary? *Where the texture is thick, the dynamics are louder.*

What is the Style of this Music?

1. Is it Pop/Rock/Blues/Gospel/Ballad/R&B/Rap/Soul? *South African Hip Hop style dance music: Kwaito.*

2. What are the style indicators of South African music? *This is a difficult question as there have been many styles through the years.*

- *Traditional South African music generally uses voices only or voices and drums. This is sung in a language such as Zulu or Xhosa.*
- *Choral music is similar but can have a religious meaning.*
- *Singing will consist of call and response, call by one singer and response by lots.*
- *Afropop has changed over the years but generally uses electric guitars that weave in and out of each other plus some traditional instruments such as the penny whistle, keyboards, bass and drums. It has a strong dance or swing beat.*
- *Generally South African music has a strong dance beat.*
- *Often only three chords are used as a basis for songs.*
- *South African jazz uses the above instruments but may also use a sax or trumpet.*
- *South African music is full of energy.*
- *The most up-to-date pop style is called Kwaito and is influenced by Hip Hop.*

3. What are the style indicators in this song, ie how do I know this is Kwaito?

- *A strong dance Hip Hop beat.*
- *South African languages used.*

- *Rapping.*
- *Electronic beats.*

How is the Song Put Together?

What is the structure/form/shape of the song?

The structure of the song is:

- *Introduction that includes talking*
- *Sung verse*
- *Chorus - “Every day we Hlokoloza...”*
- *Rapped verse x2*
- *Chorus*
- *Rapped verse x2*
- *Spoken interlude - “Ladies and gentlemen..”*
- *Chorus - “Hlokoloza..”x2*
- *Instrumental interlude*
- *Sung verse - “Everyday we...”*
- *Chorus with outro - “Hlokoloza..”*

Hands, Feet, Heart

Step 6 – One-page Lesson Plan

Learning focus (optional)

1. Listen and Appraise (begin to recognise the basic style indicators of South African music)

- **Listen and Appraise - Hlokolozza by Arthur Mofokate:** Play the song. Use your body to find the pulse whilst scrolling through/using the on-screen questions as a focus. After listening, talk about the song and answer the questions together using correct musical language.
- **Listen and Appraise - Hands, Feet, Heart (if you want to):** How are the songs different, how are they similar?

Notes

2. Musical Activities (embed with increasing depth over time. Refer to the Unit Overview and use the Activity Manual for guidance)

- Warm-up Games (including vocal warm-ups) - Hands, Feet, Heart**
- Flexible Games (an optional extension activity).**
- Learn to Sing the Song - Hands, Feet, Heart:** Sing the song.
- Play your Instruments with the Song:** Revisit this activity.
- Improvise with the Song:** Option to revisit/continue this activity. (See Optional Extension Activities for Improvisation).
- Compose with the Song:** Option to revisit this activity.

Notes

3. Perform

- **Performance - Hands, Feet, Heart:** Perform and share what has taken place in today's lesson. Choose what you perform today.

Notes

Continuous Assessment opportunities:

Evidence Have you recorded and uploaded?	
Notable outcomes Musical? Social? Unexpected? Exciting?	
General learning focus for next time Discuss with pupils.	