

DAY OH

Traditional Jamaican



ABOUT THIS SONG

This song has traditionally been sung by workers on the docks while loading crates of bananas onto ships.

THEMES/SUBJECTS

Geography/working song/dock

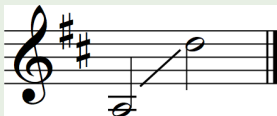
CURRICULUM KEY LINKS

Languages, Literacy & Communication
Humanities

DISCIPLINE-SPECIFIC CONSIDERATIONS

Vocal range

An 11th



Vocal format

Call and response

Musical elements

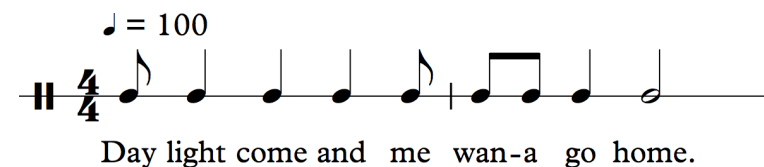
Duration and structure

Musical characteristics

Syncopated rhythms, four-part harmony
response, rondo structure

Warm-up Exercises

- Make sure learners have plenty of space; ask them to imagine that they have a large pencil attached to their heads. They need to 'draw' pictures and shapes of their choice on the ceiling.
- Learners should then place both arms loosely by their sides and keep their knees slightly bent. After a count of four, they should lift up both arms gradually, straight out by their sides and breathe in. After holding this position for four beats, they should lower their arms slowly, hissing out the air without any force.
- Ask learners to think of a big or small sound, and a body movement to go with it. Give opportunities for individuals to perform their sound and ask the rest of the group to imitate what they hear and see.
- Demonstrate the characteristic rhythm of the song:
- Ask learners to clap or say this rhythm.



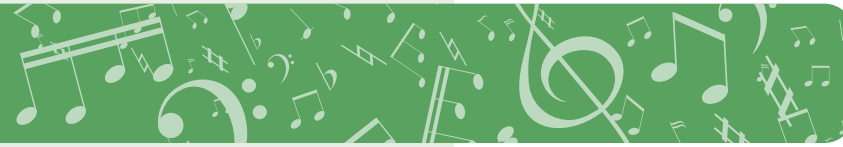
Suggested key links with other Areas, cross-cutting themes &/or local, national and international contexts

- Explore the banana trade which began in Jamaica in 1866.
- Investigate the meaning of Tallyman.
- What were working conditions like? Did workers and producers get a fair price?
- Compare export then with the Fair Trade now.
- How does the export trade then compare with now?

GRADING: INTERMEDIATE

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Teaching and learning

- 1 Listen to the recording of the chorus a few times, and ask learners to identify and focus on the response. Learners should be able to spot the difference in pitch of the last two notes at the end of each phrase.
- 2 Play a recording or sing the call without the response and ask learners to respond by clapping or saying the words.
- 3 Divide the group into two groups – one to sing Part 1 of the response (top part) and the other to sing Part 2 of the response (low part).
- 4 Start with Part 1. Sing or play this part and ask learners to echo it back. Remember to give learners their starting note (D).
- 5 Follow the same steps with Part 2 (starting note lower B). Go over both parts a few times to build learners' confidence.
- 6 Give both groups their starting notes and perform both parts together unaccompanied. Slow the pace to ensure accuracy.
- 7 When co-ordination between both groups is secure, perform the calls yourself or use the recording and direct learners to join in with the response.
- 8 When learners are confident with their part, arrange for them to swap parts. Follow the teaching steps as before.

Integral Skills

- Focus on the syncopated rhythms in the response and sing with clear diction. Try to perform the song unaccompanied.
- Teach the call to all learners or give individuals an opportunity to perform. Through performing the response a number of times, learners will naturally become familiar with the melody of the call. The vocal range of the call is wider and higher than the response, so revisit some of the vocal exercises before attempting the calls.
- The response on the recording and in the score is in four-part harmony. Split the group into four groups and teach the tenor part (as another low harmony part) and the bass (which could be sung an octave higher). These parts could also be suitable for male singers whose voices have changed.

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Statements of what matters:

- *Exploring the expressive arts is essential to developing artistic skills and knowledge and it enables learners to become curious and creative individual*
- *Creating combines skills and knowledge, drawing on the senses, inspiration and imagination*

- Using all or part of the D Major scale (DEF#GABC#D1), learners could compose or improvise their own response to the calls using the same rhythm. This activity could be extended by asking learners to compose their own response with a different rhythm and lyrics.
- Give individuals an opportunity to perform to the rest of the group and appraise each other's composition. Give all learners a score of the response and a tuned instrument. Divide the group into two – one to play Part 1 and the other to play Part 2 of the response. Extend the activity by creating a suitable ensemble of the song to be performed with or without the backing track.
- The Jamaican-American musician Harry Belafonte made this song very popular. Listen to and appraise Belafonte's recording, and then discuss its main characteristics and features.

Assessment for Learning:

- *Responding and reflecting, both as artist and audience, is a fundamental part of learning in the expressive arts*

Questioning

Tool: Whiteboards

- Describe the change in pace and structure of this song.
- How many beats are there in each bar? How many bars are there in each call and response?
- Which call melodies ascend (go up in pitch) and which ones descend (go down in pitch)?

Feedback

Tool: Comments only

Give feedback to groups specifically on their attention to rhythm. You may need to demonstrate the syncopated rhythms in all responses and the long-held note at the end of each phrase.

Self- and peer assessment

Tool: Learner-to-learner dialogue

- Ask learners to take it in turns to be the teacher when discussing the performance and asking questions. You may need to give some suggestions of possible questions, for example:
- Was Part 1 or Part 2 the hardest to learn in the response? Why?
- What do you like singing the most – the response or the call? Why?