SOUALLÉ

Traditional African

ABOUT THIS SONG

This song is a lullaby. The title 'Souallé' is repeated throughout and translates to 'good night'.

THEMES/SUBJECTS

Traditional/lullaby

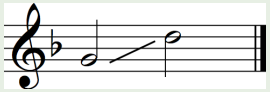
CURRICULUM KEY LINKS

Languages, Literacy & Communication
Humanities
Health & Wellbeing

DISCIPLINE-SPECIFIC CONSIDERATIONS

Vocal range

A 10th



Vocal format

Unison/independent parts

Musical elements

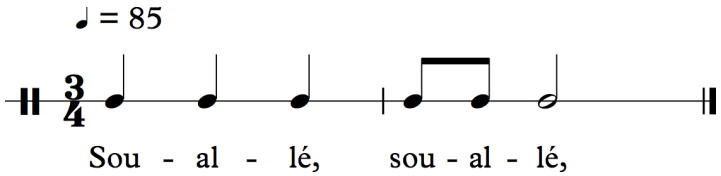
Duration and structure

Musical characteristics

Unison and three-part harmony, simple ABA (ternary) structure, simple two-bar rhythm pattern repeated throughout the song

Warm-up Exercises

- Without touching anybody else, ask learners to lean forward until they find the point where it is very hard to control their balance; they should then move back to their original position. Repeat the exercise and remind learners of good singing posture when standing.
- Ask learners to imagine that they are holding a large glass filled with their favourite drink. They should take a big drink, hold this position, and feel the sensation of openness in the throat. This should happen when singing.
- Using one note (middle C) and the rhythm of bar 1 (three crotchets), sing the word 'Souallé' and ask learners to echo it back. Repeat several times, gradually changing to a higher pitch.
- Demonstrate the characteristic rhythm of the song:



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

- This is a lullaby from Africa. Where is Africa? Can you locate it in a map?
- It means 'Goodnight'. How might you say good night in other languages?
- Discover more about the tradition of singing lullabies. Where did it originate?
- Listen to and learn a selection of lullabies e.g. Nos da Nawr
  Heno, heno Hen blant Bach
  Rock a bye baby
  Hush Little Baby
  Suo Gan

GRADING: INTERMEDIATE

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Teaching and learning

1. Start with the melody (Part 1) in unison. Sing or play the first two phrases a number of times, preferably unaccompanied.
2. When learners are familiar with these two phrases, elicit that the rhythm and melody are more or less the same, but the pitch in the second phrase is a note lower (a 2nd).
3. Return to the beginning of the song before adding the third and fourth phrases. Phrase 3 again uses the same rhythm and melodic pattern as phrases one and two, but is now two notes higher (a 3rd).
4. After becoming familiar with all four phrases, learners will be aware that the first two phrases repeat to give the ABA structure of the song. The main change in the B section is the change in pitch.
5. Perform the melody twice. If learners are confident, try to sing the melody unaccompanied. Encourage learners to sing whole phrases in one breath and to sustain the long notes at the end of each phrase.
6. Introduce the harmony part (Part 2) to everyone, and elicit that the rhythm is exactly the same as Part 1. Part 2 starts on the same note as Part 1, but moves in the opposite direction by moving down to G on the second 'Souallé'. The second phrase is two notes lower than the melody (a 3rd lower).
7. Return to the beginning before adding the third and fourth phrases of Part 2. Point out that there is a leap in the fourth phrase, that is, the third note is sung in unison with Part 1, and then moves down to A (a 3rd lower).
8. When all learners are confident with Part 2, divide learners into two equal groups. Give one group the melody (Part 1) and the other group the harmony (Part 2).
9. Try to perform in two parts with or without the recording. Change parts around so that everyone has an opportunity to sing both parts.

Integral Skills

- Introduce the third part to everyone. The first note is the same as Parts 1 and 2, but Part 3 includes much more movement in pitch. When all learners are confident with Part 3, divide learners into three equal groups and perform with the backing track.
- Try to perform without any accompaniment so that learners listen very carefully to the sound of the three-part harmony.
- Ensure that the long notes at the end of each phrase are held for their full value, and experiment by breathing after every other phrase.
- Try to vary the performance. For example, begin with everyone singing the melody in unison; then repeat first in two-part harmony and then in three-part harmony. After experimenting with different vocal textures, try to vary the dynamics in different sections of the song. For example, try quiet dynamics in the first phrase, a crescendo (gradually getting louder) into the third phrase, finishing with a diminuendo (gradually getting quieter) on the last phrase.

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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•

- Learners could perform the song as a group, one half playing their parts on instruments and the other half singing their vocal line. Learners could appraise this performance before changing over to either sing or play.

- Give learners a copy of the music notation of 'Souallé', with or without the letter names of notes. With a partner, learners could compose one or two variations on the original melody by considering changes in pitch, rhythm, pace, structure and dynamics. This could be performed vocally or on instruments, while other learners appraise and identify the musical elements used in the variations.

Assessment for Learning:

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

Questioning

Tool: Think-pair-share

- Do you prefer to sing this lullaby with or without the accompaniment? Why?
- Listen carefully to the melody and decide which phrase has the highest note.
- How many beats are there in each bar?

Feedback

Tool: Instant feedback

During teaching and learning, give learners instant feedback on how well they control their breathing and phrasing, and how well they respond to your directions.

Self- and peer assessment

Tool: Peer assessment

Ask learners to give comments on each other's work. Here are some possible comments for you to suggest:

- You need to hold/sustain the long notes at the end of each phrase for longer.
- Try to sing with more confidence and make sure that you are completely relaxed.

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