



## VH1 Goes Inside (Out) Trey and Dave Go to Africa

VH1 Music Studio  
Cable in the Classroom

Lesson for Music Classes, Grades 9-12

### Lesson 3

Note to Teachers: The programs viewed in conjunction with these lesson plans may include references, consistent with the eras portrayed, to substance abuse, violent acts, and topics of a sexual and/or political nature. Because this may be considered inappropriate for classroom use in some communities, you are encouraged to review the programs before presenting them to your students, and if necessary, choose those sections that enhance your lesson and are acceptable for use in your classroom.

## Objective

- Students will discuss the ways music is taught and learned around the world.
- Students will gain an understanding of the way in which music is taught and learned aurally in many different cultures.
- Students will learn to sing the chorus of an “Orchestra Baobab” song and the chorus of a Dave Matthews song using the aural teaching and learning techniques.

### National Standards for Music Education

1. Singing, alone and with others, a varied repertoire of music.
4. Composing and arranging music within specified guidelines.
6. Listening to, analyzing, and describing music.
7. Evaluating music and music performances.
9. Understanding music in relation to history and culture.

## Materials

- VHS VCR Player
- Television
- VH1's *VH1 Goes Inside (Out): Trey and Dave Go to Africa*
- Web-based lesson materials
- Overhead projector
- Pencils/pens and paper (students)
- Overhead transparencies of Resources 3.1, 3.2, 3.3, and 3.5 **OR** copies of them for individual student use (included with lesson)
- Resource 3.4 for teacher use (included with lesson)

### Prior Knowledge:

- Students have experience discussing different styles of music and are familiar with basic musical terms.

## Procedures

1. Lead students in a discussion of the methods used to teach, or convey, music from one to another in the United States. The following discussion tips and resources will help guide the conversation.
  - Using Resource 3.1 – Music Transmission in the United States to guide the discussion, ask students to comment on how they think music is typically taught and learned in the United States, and use their answers to fill in the blanks. Focus the discussion on musical transcriptions/notation, books, scores, and other resources that teachers typically use to teach their students music.
  - Ask students why they feel music is taught in this way. Possible answers include: a basis in Western music and notation; ensembles such as bands, orchestras, and choirs need to learn a large number of complex songs in a short amount of time; the American format for teaching all curriculum includes the use of textbooks, and the wealth of the American culture that makes these kinds of resources available for teachers.
  - Some students may mention listening and copying what others are doing, such as in a rock band situation. Encourage discussion on this approach and why it is not very commonly used in the classroom.
2. Lead students in a discussion of teaching music through aural transmission using Resource 3.2 – Aural Transmission.
  - Stress to students that the majority of the world uses aural transmission as the primary means by which to teach and learn music. They do not focus on notation, but instead focus on listening and then repeating or playing/singing along. Since many of the students likely participated in elementary general music

classes, they might remember learning music by rote in the very early years. Ask them if they have always experienced music learning using books, scores, etc., or if they remember a music class in which they learned through this method, and why they think the teaching method changes as students get older.

- Guide students in thinking about how the role of the teacher changes with this process. Often they are not seen as the “authority,” but rather a member of the ensemble who is learning alongside their students as they contribute their knowledge to the collective whole.
3. Explain to students that they are going to learn to sing two musical excerpts from the program using aural transmission. Show Resource 3.3 – Word Sheet on the overhead, or distribute copies to each student. (Resource 3.4 – Aural Transmission Teaching Method is for teacher use only, and is a step-by-step guide to teaching the two musical excerpts using aural transmission.)
    - Students should not be given the written notation. Instead, teach them the vocal parts by singing them to the class and allowing the students to either echo-sing the parts back, or to enter when they feel comfortable with how the entire line goes.
    - Stress to students that this is the way Trey and Dave had to learn the music of “Orchestra Baobab,” and the way in which “Orchestra Baobab” learned Trey’s song.
  4. Show VH1’s *VH1 Goes Inside (Out): Trey and Dave Go to Africa*, Segments 4 and 5.
  5. After watching the program, use Resource 3.5 – Transmission Discussion to lead students in discussing how “Orchestra Baobab” and Dave and Trey taught and learned each other’s music.
    - Ask students to comment on why aural transmission took precedence in teaching styles over the typical ways that music is taught and learned in the United States. Answers may include:
      - a. Aural transmission allowed them to communicate without the need for a common spoken language.
      - b. Not all the musicians may have been familiar with formal Western musical notation, so aural teaching allowed them to communicate by showing and modeling.
      - c. Dave and Trey were guests in “Orchestra Baobab’s” concert, so “Orchestra Baobab” took initial control in the music teaching and learning using the teaching and learning processes with which they were the most familiar.
  6. Have students summarize by discussing the important role, beyond that of teaching tool, that aural transmission of music can play within a society or culture, and how it helped develop musical relationships and friendships between Trey and Dave and the musicians of “Orchestra Baobab.”

#### National Standards for Music Education

1. Singing, alone and with others, a varied repertoire of music.
2. Performing on instruments, alone and with others, a varied repertoire of music.
3. Improvising melodies, variations, and accompaniments.
4. Composing and arranging music within specified guidelines.
5. Reading and notating music.

6. Listening to, analyzing, and describing music.
7. Evaluating music and music performances.
8. Understanding relationships between music, the other arts, and disciplines outside the arts.
9. Understanding music in relation to history and culture.

### **Resource 3.1 – VH1: Trey and Dave Go to Africa**

#### **Music Transmission in the United States**

**“How is music taught and learned in the United States?”**

Reflecting back on your personal experiences in making or learning about music, answer the following question:

**“How do we typically learn music in the United States?”**

- 
- 
- 
- 
- 
- 
- 
- 
- 
- 

#### **Discussion:**

*How do you believe these kinds of teaching and learning styles came about?*

*Why do we teach and learn in this way?*

## Resource 3.2 – VH1: Trey and Dave Go to Africa

### Aural Transmission

#### “How is music taught and learned around the world?”

The majority of non-Western cultures in the world teach and learn music differently than we do in the United States. They often teach and learn in a style frequently referred to as “Aural Transmission.” For example:

*A teacher in the United States wanting their students to learn a new drum part might do the following:*

1. Give the students a copy of the musical score that includes notation of the music they want them to learn.
2. Allow the student time to practice the selection alone or in a small group.
3. Ask the student to play the selection for the teacher.
4. Make comments or give feedback on how well the student played the selection, and verbally give directions on what they can do to improve.

This Western-based style of teaching and learning is very different from Aural Transmission.

*A teacher in a non-Western culture wanting their students to learn a new drum part might do the following:*

1. Play the drum part they want the student to learn. This may happen one-on-one or the student may sit next to the teacher as the teacher plays the drum part within the ensemble.
2. The student listens to the new drum part.
3. When the student begins to feel comfortable with the way the new drum part sounds, they join the teacher in playing.
4. The teacher shows through their own playing any changes the student can make to improve their sound.
5. When the student can comfortably play the part within the ensemble, the teacher moves away from the student or begins to play a different part in the ensemble.

This non-Western style of teaching is an example of Aural Transmission.

## Resource 3.3 – VH1: Trey and Dave Go to Africa

### Word Sheet

#### **Excerpt 1: “Kada For Sa”**

Ka-da for sa ku si ku\_\_ sa\_\_\_\_\_ da\_\_\_\_\_.

Kada for sa!

Melody and Harmony, same words, words are phonetically written

**Excerpt 2: “Bouncin’ Round the Room”**

That time then, once again,  
I’m bouncin’ round the room.

That time then, once again,  
I’m bouncin’ round the room.

Melody and Harmony, same words

**Resource 3.4 – VH1: Trey and Dave Go to Africa**  
(For Teacher Use Only)

**Aural Transmission Teaching Method**

1. Practice both the melody and harmony lines for the excerpts to insure you can sing both accurately while unaccompanied.
2. Sing the entire melody line of the excerpts to the students. This is essential to insure that the students understand the form of the line.
3. Repeat the line over and over and ask students to sing with you when they feel comfortable joining you (whole song emersion), OR break the line into smaller phrases and ask them to repeat the segments after you sing it (echo singing).
4. Practice by singing the complete line with the students until they are confident enough to sing it without you.
5. As the students sing the melody, you now sing the harmony line. (If the students are thrown from their line by your part, try covering your mouth with a piece of paper so they do not see your lips moving.)
6. When you and they can sing opposing lines together, stop and teach them the harmony line using the same techniques used in steps 2-4.
7. Split the class in half, with one half on the melody and the other on the harmony. Then switch parts.
8. Guide students in arranging the melody and harmony parts in each excerpt. For example, have them decide which part should come in first, and how long should it be sung before the other part joins.

### Excerpt 1: "Kada For Sa"

Melody and Harmony, same words, words are phonetically written

**Kada For Sa**      Transcription: Stephen Hopkins, Ph.D

Tenor 2  
Harmony

Tenor 1  
Melody

Ka-da for sa ku si ku sa da Ka-da for sa!  
Ka-da for sa ku si ku sa da Ka-da for sa!

### Excerpt 2: "Bouncin' Round the Room"

Melody and Harmony, same words

## Bouncin' Round the Room

Trans: Stephen Hopkins, Ph.D

Tenor 1  
Melody

Tenor 2  
Harmony

That time then, once a - gain I  
That time then,

T 1

T 2

bounce a - round the room. That time then, once a - gain I  
once a - gain I bounce a - round the room. That time then,

T 1

T 2

bounce a - round the room.  
once a - gain I bounce a - round the room.

## Resource 3.5 – VH1: Trey and Dave Go to Africa

### Transmission Discussion

Prior to watching the video we discussed how music is typically taught in the United States and around the world.

Discussion:

- 1) Dave and Trey were asked to learn the song **“Kada For Sa”** for the evening concert with “Orchestra Baobab.” How did members of “Orchestra Baobab” teach the music to Dave and Trey?
- 2) Was the style of teaching used by “Orchestra Baobab” more similar to the way music is typically taught in the United States, or was it more similar to aural music teaching and learning?
- 3) Dave and Trey then taught “Orchestra Baobab” how to sing and perform **“Bouncin’ Round the Room.”** How did Dave and Trey teach the music to “Orchestra Baobab?”
- 4) Why do you think Dave and Trey chose to teach their music in this way?



*These standards-based materials are provided through a partnership with MENC: The National Association for Music Education. This lesson plan was created by MENC member Ann C. Clements, Ph.D., Assistant Professor, Music Education Department, Pennsylvania State University, University Park, PA*