



MUSIC IN OUR SCHOOLS MONTH® 

Music In Our Schools Month® General Music: 4th Grade 2020–2021

“Jambo Sana, Jambo! Greetings in Many Languages”

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Overview: Using the recordings “Greetings in Many Languages” and “Jambo” by Ella Jenkins, students will engage with and discover greetings in the Kiswahili (Swahili) language as well as other world languages.

Students will suggest, collect, learn, and perform greeting words and phrases like “hello,” “everyone,” and/or “good friends” in the world languages represented in the families within the school, communities in which students live, and beyond.

Students can then use these world greetings to create a culminating individual or class project, performance or display.

Links to Recordings by Ella Jenkins:

<https://folkways.si.edu/ella-jenkins/jambo/childrens/music/track/smithsonian>

<https://folkways.si.edu/ella-jenkins/greetings-in-many-languages-2/childrens/music/track/smithsonian>

Prerequisite Skills

For students to be successful in this unit, they will need knowledge of and experiences with the following:

- Singing in a group and alone.
- Echo singing short tonal responses
- Instrument performance technique on pitched and unpitched instruments.
- Maintaining a consistent steady beat on pitched and unpitched instruments.
- Knowledge of Flipgrid or other digital sound recording application.

Instructional Goals/Objectives

Launching Point 1: Students will connect with the recordings by listening, speaking, and singing a number of greetings used by people in several cultures use throughout the world.

Launching Point 2: Students will suggest, collect, learn, and sing the greeting words and phrases like “hello,” “everyone,” and “good friends” in world languages represented within the families in the school, in the community in which students live, and beyond.

Launching Point 3: Students will arrange songs inspired by the song “Jambo” and the collected world greetings, and create a class performance, project and/or display.

National Core Arts Standards (2014)

***RESPONDING*—Launching Point 1**

Anchor Standard #7—Responding: Select
Choose music appropriate for a specific purpose or context.

MU:Re7.1.4a

Demonstrate and explain how selected music connects to and is influenced by specific interests, experiences, purposes, or contexts.

Essential Question: How do individuals choose music to experience?

Enduring Understanding: Individuals’ selection of musical works is influenced by their interests, experiences, understandings, and purposes.

Anchor Standard #7—Responding: Analyze
Analyze how the structure and context of varied musical works inform the response.

MU:Re7.2.4a

Demonstrate and explain how responses to music are informed by the structure, the use of the elements of music, and context (such as social and cultural).

Essential Question: How does understanding the structure and context of music inform a response?

Enduring Understanding: Response to music is informed by analyzing context (social, cultural, and historical) and how creators and performers manipulate the elements of music.

CONNECTING—Launching Point 2**Anchor Standard #10 Connecting: Connect**

Synthesize and relate knowledge and personal experiences to make music.

MU:Cn10.0.4a

Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music.

Essential Question: How do musicians make meaningful connections to creating, performing, and responding?

Enduring Understanding: Musicians connect their personal interests, experiences, ideas, and knowledge to creating, performing, and responding

CREATING—Launching Point 3**Anchor Standard #2 Creating: Plan and Make**

Select musical ideas for defined purposes and contexts

MU:Cr2.1.4a

Demonstrate selected and organized musical ideas for an improvisation, arrangement, or composition to express intent, and explain connection to purpose and context.

Essential Question: How do musicians make creative decisions?

Enduring Understanding: Musicians' creative choices are influenced by their expertise, context, and expressive intent.

Anchor Standard # 3 Creating: Evaluate and Refine

Evaluate and refine selected musical ideas to great musical work(s) that meet appropriate criteria.

MU:Cr3.1.4a

Evaluate, refine, and document revisions to personal music, applying teacher- provided and collaboratively- developed criteria and feedback to show improvement over time.

Essential Question: How do musicians improve the quality of their creative work?

Enduring Understanding: Musicians evaluate, and refine their work through openness to new ideas, persistence, and the application of appropriate criteria.

Anchor Standard #4 Performing: Present

MU:Pr6.1.4a

Perform music, alone or with others, with expression and technical accuracy, and appropriate interpretation.

Essential Questions: When is a performer ready to present? How do context and the manner in which musical work is presented influence audience response?

Enduring Understanding: Musicians judge performance based on criteria that vary across time, place, and cultures. The context of how a work is presented influences the audience response.

Assessments

Assessment should be embedded throughout each Launching Point. Informal group and individual assessments through class discussion, and speaking and echo singing world languages.

Materials and Resource Links for the Unit

Links to recordings by Ella Jenkins:

<https://folkways.si.edu/ella-jenkins/jambo/childrens/music/track/smithsonian>

<https://folkways.si.edu/ella-jenkins/greetings-in-many-languages-2/childrens/music/track/smithsonian>

<https://youtu.be/VaHDh2nDYsY>

<https://www.youtube.com/watch?v=IJqv4KlrGAK>

Teacher Talk—To the Teacher (Historical and Cultural Information)

Echo songs are a type of call-and-response where a leader sings the first line or phrase and a group responds. With Echo Songs the group echo-sings exactly what the leader sings. The exchange continues back and forth in this manner. Echo songs are the most simple form of call-and-response because singers simply imitate what is being sung.

While the spoken track “Greetings in Many Languages” and the song “Jambo” are not folk songs, they offer a cultural experience through the eyes of the visiting storyteller and musician, Ella Jenkins. Jenkins makes the “new” languages accessible and more familiar to children while providing cultural context of the places from which they are drawn. The song “Jambo” provides the opportunity to explore world language by using the form and rhythm of a given song as a framework to facilitate discussions of other greetings they may hear at home, within the school, the community in which they live, and beyond.

Kiswahili, also known as Swahili, is one of the major languages spoken in Africa. It is the lingua franca of Eastern and Central Africa: More than 50 million people in Eastern and Central Africa speak Kiswahili. A little over 1 million people speak it as their first language. Most others speak Kiswahili either as a fluent second language or as a third or fourth language. First-language speakers are found along the coast of East Africa stretching from southern Somalia to the border between Tanzania and Mozambique, and on the Indian Ocean islands of Unguja and Pemba (Zanzibar), Lamu, and the Comoro Islands, and the northwestern part of Madagascar. However, in Tanzania, where Kiswahili is both the national and official language, most children born in the since 1990 speak it as their first language.

(n.d.). Retrieved June 9, 2020, from <http://www.africa.uga.edu/Kiswahili/doe/kiswahiliabout.html>



Credit: By Kwamikagami—Work by the original uploader, CC BY-SA 3.0, <https://commons.wikimedia.org/w/index.php?curid=38323122>

To provide a fuller view of Swahili greetings, Alwiya Omar explains that the word *jambo* is a short form of a longer phrase:

Hujambo? (How are you?), to which the response is *Sijambo* (I am fine).

“Jambo” by itself is not used in regular greetings, but in songs like the one by Ella Jenkins. Omar suggests additional phrases to provide a more complete cultural picture:

To greet more than one person, one will say:

Hamjambo? (How are you all?), and the response is *Hatujambo* (We are fine).

Swahili speakers also participate in extended greetings. When asking about other people different versions of the Jambo greetings are used. For example:

Hajambo? (Is he/she fine?) and the response is *Hajambo*. (He/she is fine.)

Hawajambo? (Are they fine?) *Hawajambo*. (They are fine.)

Young people have started their own version of jambo greetings:

Mambo? (can be translated as What’s up?) and the response is *Poa!* (Cool!)

There are different uses of the word *habari* in greetings. The common one is:

Habari gani? (What is the news?) and the response is *Nzuri sana*. (Very good.)

Omar also suggests this video for reinforcing Swahili greetings and phrases:

<https://youtu.be/vUrVeRGo5IM>

Cultural and linguistic information generously provided by Alwiya S. Omar, clinical professor, African languages coordinator, African Studies Program, Hamilton Lugar School of Global and International Studies at Indiana University, Bloomington.

Additional Resources:

- KIKO: Kiswahili kwa Komputa (Kiswahili using the computer)
<http://www.africa.uga.edu/Kiswahili/doe/kiswahilisound.html>
- Ward, Cathy. (2017). *The Family Folk Song Project*. GIA Publications, Inc.

Instructional Goals/Objectives

Launching Point 1: Students will connect with the recordings by listening, speaking, and singing various greetings cultures use throughout the world.

Launching Point 2: Students will suggest and/or collect, learn and sing the greeting words and phrases like “Hello,” “Everyone” and/or “Good Friends” in world languages represented within the families in the school, community in which they live, and beyond. .

Launching Point 3: Students will arrange a song inspired by the song Jambo to include the collected world greetings and create a class performance, project and/or display.

Launching Point 1

Objective: Students will connect to the recordings by listening, speaking, and singing various greetings cultures use throughout the world.

Using the recordings “Greetings in Many Languages” and “Jambo” by Ella Jenkins, students will engage with and discover greetings in the Swahili language as well as other world languages.

Essential Questions: How do individuals choose music to experience? How does understanding the structure and context of music inform a response?

Specific Performance Standards

MU:Re7.1.4a

Demonstrate and explain how selected music connects to and is influenced by specific interests, experiences, purposes, or contexts.

MU:Re7.2.4a

Demonstrate and explain how responses to music are informed by the structure, the use of the elements of music, and context (such as social and cultural).

Procedure

1. Teacher uses different voice elements to speak/sing hello, with varied timbre, emotion, and dynamics. Class echoes with similar expressions.
2. Play the Smithsonian recordings of “Greetings in Many Languages” and “Jambo.” Guide students to the languages they hear and specific greetings. What two types of voices were heard (speaking/singing) and what types of greetings (“Hello/Hello, everybody, children,” etc.) and that the recordings had a leader whom the audience echoed, “Jambo” is an echo song.
3. Students speak and sing after the teacher to experience the world greetings.
4. Students brainstorm (popcorn-style) any other world languages they might be familiar with. Students suggest those in the school community or family members who speak the languages suggested by the class.
5. Based on class discussion, sing echo-style additional greetings in the style of the song “Jambo.” Here are some examples:
 - a. Indonesian: Halo ... Halo teman-teman saya.
 - b. Vietnamese: Xin chào ... Xin chào các bạn.
 - c. French: Bonjour ... Bonjour, mes amis.

Assessment

Informal: Speak the greetings, and then sing the greetings inspired by the pitches and rhythm of the song “Jambo.” Students echo. After the teacher sings, students respond by echo-singing in various world languages as a large group, smaller groups, and individually.

Extensions

Students ask native speakers, family members, or community members they know to say greetings in world languages. Greetings could include written language, phonetic pronunciations, or sound recordings to share with class. Flipgrid or similar applications could be used. If no native speaker is directly accessible, students could research a language that is of interest to them or of their family’s heritage.

For those working teaching and learning virtually, share the links of the recording for students to experience at home. Then create and send a survey like a Google Form, and send it electronically to school families asking about greetings in world languages. Google Forms also has an added benefit of a translation function, if needed.

The word “hello” and the phrase “hello, everybody” can also be learned in American Sign Language and applied to the song “Jambo.”

Launching Point 2

Objective: Students will experience, learn and sing the greeting words and phrases like “hello,” “everyone,” and “good friends” in world languages represented within the families in the school, in the community in which they live, and beyond.

Essential Question: How do musicians make meaningful connections to creating, performing, and responding?

Specific Performance Standards

MU:Cn10.0.4a

Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music.

Procedure

1. Review the form of the song Jambo, reinforcing the echo song form.
2. Share the gathered world greetings with class, briefly discuss global locations and cultures for understanding
3. Sing for the class the collected greetings in the spirit of the song Jambo, adjusting rhythm and melody to suit the syllables as needed
4. Plan an aural composition creating a variant of the song Jambo. Class assembles a class list of world languages to sing in song as additional verses.
5. Teacher and class sing the new composition of Jambo back and forth, maintaining the echo form, in large and small groups, and individuals as desired, keeping the macrobeat while singing.
6. Plan, as a class, what to sing as a coda ending. Perform composition again, keeping the beat with alternating hands.

Assessment

Informal: After the teacher sings, students respond by echo-singing in various world languages in a large group, smaller groups, and individually while keeping the macrobeat or alternating beat.

Extension

Working in pairs, students take turns singing and echoing their choice of greetings in the style of Jambo. Also encourage students to vocally improvise the greetings rhythmically and melodically. Later, invite solo attempts with student leaders singing and the class echoing. Add steady beat or movement.

For those teaching and learning virtually, have students ask family members or search the Internet for greetings in world languages and submit those digitally. Compile greetings into a graphic, word wall, or other display containing the various greetings. Post in the classroom, hallway, or share digitally with class.

Students working from home could use Flipgrid or similar applications to record themselves singing both the leader and echo parts of the languages they choose. Students then submit files to the teacher.

Launching Point 3

Objective: Students will arrange a new version of song “Jambo” to include the collected world greetings and create a class performance

Essential Questions: How do musicians make creative decisions? When is creative work ready to share? How do musicians improve the quality of their creative work? When is a performer ready to present? How do context and the manner in which musical work is presented influence audience response?

Specific Performance Standards

MU:Cr2.1.4a

Demonstrate selected and organized musical ideas for an improvisation, arrangement, or composition to express intent, and explain connection to purpose and context.

MU:Cr3.1.4a

Evaluate, refine, and document revisions to personal music, applying teacher- provided and collaboratively- developed criteria and feedback to show improvement over time.

MU:Pr6.1.4a

Perform music, alone or with others, with expression and technical accuracy, and appropriate interpretation.

Procedure

1. Review class composition of Jambo with the associated languages, reinforcing the macrobeat and alternating beat movements.
2. Transfer beat movements to a barred instrument, creating a bordun on the macrobeat, for example, each note below corresponds to a beat:

Phrase 1 **B F# B F#**

Phrase 2 **A F# B F#**

Phrase 3 **A F# B F#**

3. Small groups create a simple movement for each world language (a new movement per verse) as it is sung
4. Discuss the parts of “Jambo” and identify where it may be appropriate to add unpitched instruments in the song.
5. Invite students to choose an instrument and practice performing the response musically while singing the echo portion of the song with appropriate dynamics. Ask the class to evaluate their performances and refine as necessary
6. Adding movement and instruments, sing the song again as a culminating class performance

Assessment

If you have more than one fourth grade class, have the students watch (or record and watch) the other classrooms' performances. Students discuss what was different in each class's performance and as a group and evaluate the performance using a rubric, such as:

	3 points	2 points	1 point
Pitch	Singing lightly, in tune, with excellent tone quality.	Singing somewhat lightly, mostly in tune.	Hardly singing in tune and/or using speaking voices.
Beat	The beat was steady and even.	The beat was somewhat steady and even.	The beat was not steady and even.
Expression	The song was performed musically and showed both artfulness and feeling.	The song was performed somewhat musically and showed some artfulness or feeling.	The song was not performed musically and did not show artfulness or feeling.

Extensions

Research the instruments representing the given cultures and have students play these, if possible, to further enhance the cultural connections. If distance learning, or in the absence of instruments, use virtual or found sounds to accompany singing.

If teaching and learning virtually, encourage students to create a presentation, slide show, movie, or recording about one of the greetings and the culture. Share digitally.

Create a hand-clapping game or other movement alone or with partners to add to the performance.

Final class compositions could be performed with an audience as the echo part, at a concert, community night, school assembly, PTO meeting, or informance. At a distance, final class submissions could be made into a movie to share with students and families.

Appendix

Greetings in Many Languages by Ella Jenkins

In Spanish: Buenos dias ... Buenos dias.
In French: Bonjour ... Bonjour.
In German: Guten Tag ... Guten Tag.
In Navajo: Yatahey ... Yatahey.
In Hindi: Namaste ... Namaste. (Na-ma-stay)
In Japanese: Ohaio gozaimas ...Ohaio gozaimas.
In Mandarin: Nee how ma ... Nee how ma.
In Hawaiian: Aloha ... Aloha.
In Polish: Jen dobre ... Jen dobre.
In Indonesian: Salamaat ... Salamaat.
In Arabic: Ehelan ... Ehelan wehsebelan ... Wehsehelan.
In Greek: Takanyas ... Tekanyas.
In Swahili: Jambo sana ... Jambo sana.

Jenkins, E. (1989). [Liner notes]. In *Travellin' with Ella Jenkins: A Bilingual Journey* [CD]. Washington DC: Smithsonian/Folkways Records.

“Jambo” by Ella Jenkins

(3X)

Jambo (*Response*: Jambo).

Jambo sana, jambo (Jambo, sana jambo).

Hello (Hello).

Hello everybody, hello (Hello, everybody, hello).

Hello (Hello).

Hello, children, hello (Hello, children, hello).

Jambo (Jambo).

Jambo, watoto, * jambo (Jambo, watoto, jambo).

Hello (Hello).

Hello, my good friends, hello (Hello my good friends, hello).

(2X)

Jambo (Jambo).

Jambo sana, jambo (Jambo sana, jambo).

Coda: Repeat until the end.

Jambo sana, jambo (Jambo sana jambo)

* *Watoto* is the Swahili word for *children*.

Jenkins, E. (1996). [Liner notes]. In *Jambo: And Other Call and Response Songs and Chants* [CD]. Washington DC: Smithsonian/Folkways Records.

Note: With students, singing the song a step higher than the recording is needed to put the voice in the key of B (aeolian) minor. This also makes it possible to put a workable bordun on B, F#, and A on a barred instrument in this manner:

B F# B F#

A F# B F#

A F# B F#