

7-2006

Redefining Multicultural Education and Its Applications in the General Music Classroom

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REDEFINING MULTICULTURAL EDUCATION AND ITS APPLICATIONS IN THE
GENERAL MUSIC CLASSROOM

Emily C. Hardwick



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Columbus State University

Redefining Multicultural Education and its Applications in the General Music Classroom

Emily C. Hardwick

July 2006

6/11/06

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Introduction

“Understanding music in relation to history and culture” is the ninth standard for music education developed by the National Association for Music Educators (MENC) in 1994 (Mark, 1996, p. 50). This principle is very broad and it is up to individual teachers to make sure they include history and multiculturalism in their curriculum. The term multicultural education is extensive and because many teachers do not understand what all it entails, some students do not get a comprehensive multicultural education.

In the general music class for example, teaching students a Japanese folk song is a typical multicultural lesson. I do not believe this would be an adequate multicultural lesson unless the students learned about Japanese culture and how it relates to our own culture in the post-industrial world we live in.

The purpose of education is to produce citizens that can function in our society. Due to our rapidly changing international society and the globalization occurring, we should have different goals for our students, and multiculturalism should be included in those goals. This restructuring of our society is why I chose this topic. It is almost impossible to live without contact with someone from another culture. Many of our future graduates will become professionals who work with people from many different cultures and many of them will have to travel internationally as part of their jobs. Interaction with other cultures is inevitable in this day and age and we should prepare our students for this in every school subject, including music.

The purpose of this project is practical and I wanted the use of this project to be practical too. I intend to implement the research and lessons plans in my own classroom, and hopefully other music educators will as well. Multicultural music is so broad. There are countless numbers of cultures from all times periods that students should know about and it seems

impossible to integrate them into a music class, but it is not impossible. The research that attributed to this project and the lesson plans provided prove that multicultural music is necessary and easily applied to music education.

The Evolution of Multicultural Education

The concept of multicultural education has many connotations including bilingual education, or teaching those from other cultures and cultural pluralism, or learning about one's own culture and the cultures of others present in the classroom. The United States of America began as nation of nations. We were built by people from many different countries and our culture is the product of the melting of those cultures (Mark, 1996). Although America has been a multicultural nation from its beginning, it was not until the second half of the twentieth century that American leaders recognized the importance of multicultural education (Mark, 1996).

In the 1960's, the definition of multicultural education was teaching the culturally different student. Culturally different students were not only those of a different ethnic background, but also included exceptional students, non-white students, students with limited English capabilities, and students of low socio-economic status (Brown & Kysilka, 2002). Educators sought the best ways to teach these culturally different students. Today, if the culturally different students were defined in this manner, they would also include students of certain sexual orientation, students belonging to gangs, students belonging to certain interest groups (jocks, nerds, preps, Goths, etc.), students with different political and religious beliefs, and students from differing households (single parent, foster homes, etc.) (J. Finney, personal communication, June 23, 2006). Many teachers learn and implement the best strategies for teaching their specific students without even realizing this is a form of multicultural education.

The reason for the push towards multicultural education during this time was because of the civil rights movement (Campbell, 2002). This was a time of recognition of minority groups in the United States. These minority groups were previously considered part of the “melting pot” of American society, a trend that grouped everyone together. Now these groups were beginning to reclaim their own unique identities (Anderson & Campbell, 1996).

In the 1970’s, more approaches to multicultural education were emerging. Cultural pluralism is not teaching to the various cultures, but teaching about them. According to Robert J. Havinhurst in his article “The American Indian: From Assimilation to Cultural Pluralism,” (1974), culture pluralism consists of four meanings:

1. Mutual appreciation and understanding of the various cultures in the society.
2. Cooperation of the various groups in the civic and economic institutions of the society.
3. Peaceful coexistence of diverse life styles, folkways, manners, language patterns, religious beliefs, and family structures.
4. Autonomy for each subcultural group to work out its own social futures, as long as it does not interfere with the same right for the other groups (Baptiste Jr., 1979, p. 17).

This approach to multicultural education celebrates diversity among students and in society (Brown & Kysilka, 2002). In 1977, the Association of Supervision and Curriculum Development (ASCD) established the Multicultural Education Commission which further defines the role of cultural pluralism in education. The goals for multicultural education, as stated in this document are:

- A. Recognizing and prizing diversity.
- B. Developing greater understanding of other cultural patterns.
- C. Respecting individuals of all cultures.

D. Developing positive and productive interaction among people and among experiences of diverse cultural groups (ASCD, 1977, p. 3).

Furthermore, the ASCD states that

Multicultural education goes beyond an understanding and acceptance of different cultures. It recognizes the right of different cultures to exist, as separate and distinct entities, and acknowledges their contribution to the societal entity. It evolves from fundamental understandings of the interaction of divergent cultures within the culture of the United States. If multicultural education is to achieve its goals, the concepts that constitute its foundations must pervade the educational experiences of all students (1977, p. 3).

In addition to this commission by the ASCD, several pieces of legislature have been implemented which reinforces our need for multicultural education. Title IX of the Education Amendments Act of 1972 (P.L. 92-318) requires educational institutions to include multicultural instruction. It states,

In recognition of the heterogeneous composition of the Nation and of the fact that in a multiethnic society a greater understanding of the contributions of one's own heritage and those of one's fellow citizens can contribute to a more harmonious, patriotic, and committed populace, and in recognition of the principle that all persons in the educational institutions of the Nation should have an opportunity to learn about the differing and unique contributions to the national heritage made by each ethnic group, it is the purpose of this title to provide assistance designed to afford students opportunities to learn about the nature of their own cultural heritage, and to study the contributions of the cultural heritage of other ethnic groups of the Nation (Mark, 1996, p. 189).

These were the multicultural education issues and motives in the 1970's. Much more

recently, in 1994, another piece of legislature, the Goals 2000: Educate America Act, included multicultural education. One of the objectives of Goal 3 is that “All students will be knowledgeable about the diverse cultural heritage of this Nation and about the world community (Mark, 1996, p. 189). This act not only included the heritage of the people living in America, but, unlike previous legislation, included the education of cultures around the world. Now, due to our post-industrial society, this addition is important.

The ASCD realized this and admitted that “a single national culture is no longer acceptable” and that the “realignment of political and economic power among various interest groups in our country and among world nations emphasizes the need for increased understanding” (1977, p. 1). Due to globalization, or the growing economic interdependence of countries world-wide, multicultural education needs to be reformed. We no longer need to only educate our students to get an industrial or technical job, but because of the increasing global work force, we need to prepare our students to interact socially with cultures all over the world (J. Finney, personal communication, June 30, 2006). How we, as educators, accomplish this needs to be addressed.

The multicultural education reform begins with the responsibility of teacher training programs in higher learning institutions. This process includes incorporating multicultural education into the philosophy of education, as well as designing and incorporating multicultural curriculum (Baker, 1983). A multicultural philosophy separate from an educational philosophy is not needed. The philosophy statement of educators should be “a whole educational philosophy that integrates the goals of multicultural education throughout” (Baker, 1983, p. 66). Also, a separate curriculum does not have to be developed from the regular curriculum already established. Concepts already taught can be supplemented with multicultural themes as long as

the teacher has a wide knowledge base of the subject and plans their lessons accordingly (Baker, 1983).

Why the Inclusion of Multicultural Music

Robert L. Garretson, in his book, *Music in Childhood Education*, states that Music is an integral part of all cultures and the hopes, fears, aspirations, and beliefs of various ethnic groups are often expressed through their folk music. Complete understanding of these peoples cannot be achieved unless all aspects of their cultures, including music, are included in the units of study taught in the schools (Baker, 1983, p. 174).

By studying the music of different cultures we can understand more about them in ways that history textbooks cannot teach. Music has been used as “a viable vehicle for communicating life experiences” (Morlin, 2003, p. 27). In addition to this, different cultures offer musical experiences that cannot be found anywhere else, including instruments that produce unique sounds (Carolin, 2006) and different ways of organizing sound (Dunbar-Hall, 2005). By studying multicultural music, we gain greater appreciation and acceptance of these unfamiliar sounds, as well as new ways to compose music in the classroom (Anderson & Campbell, 1996).

Multicultural Music Education- Advocacy Efforts

The subject of music is an easy one in which to incorporate multicultural education. Even though music is an avenue to study various cultures, it has not been the tradition to study these cultures in the music classroom (Anderson & Campbell, 1996).

Much of the music studied in school at all levels was European art music. The emphasis on this type of music indicated to students that this music was superior, and many students could

not relate it to their own lives (Anderson & Campbell, 1996). In 1945, the United Nations Educational, Scientific and Cultural Organization (UNESCO) was founded to promote intellectual and moral solidarity of mankind (“The Organization’s History, n.d.). This organization appointed an International Music Council (IMC), which developed into the International Society for Music Education (ISME) in 1953. MENC worked with ISME and it became the first organization to promote multicultural music education (Mark, 1996).

In 1957, an important event for the future of music education occurred: the Tanglewood Symposium. This meeting was sponsored by MENC and other organizations and deliberated around a central theme: “Music in American Society” (Choksy, Abramson, Gillespie, Woods, & York, 2001). The members of the Tanglewood Symposium made eight declarations for the betterment of music education. The second one was:

Music of all periods, styles, forms, and cultures belongs to the curriculum. The musical repertory should be expanded to involve music of our time in its rich variety, including currently popular teenage music and avant-garde music, American folk music, and the music of other cultures (Choksy et al., 2001, p. 17).

One of the steps taken to realize the aims of the Tanglewood Symposium was the 1969 Goals and Objectives Project, also known as the GO Project (Choksy et al., 2001). This project produced 35 goals and objectives, eight of which MENC identified as priorities. The first one, which is one of the eight was:

Lead in efforts to develop programs of music instruction challenging to all students, whatever their sociocultural condition, and directed toward the needs of citizens in a pluralistic society (Mark, 1996, p. 46).

The GO project was influential to music educators across the nation. It was an impetus for

change in many aspects of music education (Mark, 1996).

One of the first major symposiums after Tanglewood was the 1984 Wesleyan Symposium on the Application of Social Anthropology to the Teaching and Learning of Music (Mark, 1996). Like the Ann Arbor Symposium a few years earlier, this symposium was research based and included psychologists as well as music educators. It focused on the inclusion of the meaning of music among world cultures and strategies for teaching it (Campbell, 2002).

A more recent meeting of music educators for multicultural music education was the 1990 MENC National In-Service Conference, which took place in Washington, D.C.. This three-day meeting included presentations on music from many cultures: African-American, American Indian, Asian-American, and Hispanic (Anderson, 1991). Many presenters advocated that due to our global world, music educators must present the relationships between different cultures and their music. Edwin Schupman, a Creek Indian and a member of the Little River Dance and Drum Ensemble who performed at the conference stated his belief that “the potential of a music educator has not yet been realized in terms of broadening the multicultural horizons of their students, of promoting human understanding, and tolerance for racial and cultural issues” and that “more music educators ought to consider and seriously assume [this role], not only for your students’ musical enrichment, but for their human enrichment” (Anderson, 1991, p. 2). After all, human enrichment is the goal of education, even in the music classroom.

The Washington, D.C. conference prescribed this resolution for the future of multicultural music education:

Whereas Americans are increasingly exposed to other world cultures through travel and the media, demographic data document the increasing multicultural nature of the United States, American schools now contain large percentages of students from various cultural

backgrounds, organizations such as MENC, the Society for Ethnomusicology, and the Smithsonian Institution, have placed increasing emphasis on the importance of learning and teaching a broad array of musical traditions, be it resolved that we will seek to ensure that multicultural approaches to teaching music will be incorporated into every elementary and secondary school music curriculum, multicultural approaches to teaching music will be incorporated into all phases of teacher education on music, music teachers will seek to assist students in understanding that there are many different but equally valid forms of musical expression, instruction will include not only the study of other musics but the relationship of those musics to their respected cultures; further that meaning of music within each culture to be sought for its own value, MENC will encourage national and regional accrediting groups to require broad, multicultural perspectives for all educational programs, particularly those in music (Anderson, 1991, pp. 5-6).

Although this effort was possibly the most concise multicultural music advocacy endeavor so far, multicultural music still had more developing to do.

The National Standards for Arts Education were constructed in 1994. All of the standards for music education include some form of multicultural music:

- Sing from memory a *varied repertoire* of songs representing genres and styles *from diverse cultures*.
- Demonstrate perceptual skills by moving and by answering questions about and describing aural examples of music of *various styles representing diverse cultures*.
- Identify the sounds of a variety of instruments, including many orchestra and band instruments, and instruments from *various cultures*.
- Identify by genre or style aural examples of music from *various historical periods and*

cultures.

- Describe in simple terms how musical elements are used in music examples from *various world cultures.*

- Identify and describe the roles of musicians in *various music settings and cultures.*

- Perform music representing *diverse groups and cultures.*

- Analyze the uses of musical elements in aural examples representing *diverse genres and cultures.*

- Describe distinguishing characteristics representative of music genres and styles for a *variety of cultures.*

- Compare, in *several cultures of the world*, functions music serves, roles of musicians, and conditions under which music is typically performed (Anderson & Campbell, 1996, p. 4).

With the construction of these standards, music educators had a motivation to include multicultural music in their curriculum.

Current Trends in Multicultural Music Education

Multicultural music is included in the music curriculum of many schools across the nation, and the amount of multicultural music is increasing. We are moving in the right direction, but we still have a long way to go (Campbell, 2002). Teachers must do their part to ensure that their students get a comprehensive multicultural music education. In order to accomplish this, teacher training programs in music need to be reformed, current teachers need to do their part to learn about multicultural music, and multicultural lessons need to include all cultures and all aspects of the culture.

Music teacher education should focus more on multicultural education than it does.

According to William Anderson, the music education curriculum should be revised, “including the addition of multicultural components in courses such as music history and literature, music theory, performance studies, methodology, clinical and field experiences, historical, psychological, and philosophical studies, and research in music education” (Anderson, 1992, p. 2). When teachers are exposed to multicultural music, they are more likely to be comfortable teaching it in their own classroom.

Current teachers who have already completed their training need this new information too. They must do their own research and learn about multicultural music. There are many resources for teachers to learn about multicultural music and to teach it (See Appendix B: Resources).

Many teachers, no matter which subject, tend to teach the cultures that are represented in the classroom. This has been the trend since multicultural education has been addressed (Brown & Kysilka, 2002). Because our students are exposed to other cultures, whether through travel, work, the media, or other means, all world cultures need to be taught in the classroom. A relevant example of this is Middle Eastern culture. Patricia Shehan Campbell and Amy Beegle state that “While a renewal of patriotic spirit is felt throughout the United States, a parallel interest in international affairs, particularly in the Middle East, has emerged” (2003, p. 22). The media does not always do an efficient job of portraying the distinguishing cultures of people from countries such as Afghanistan, Iran, Iraq, Israel, Syria, and Turkey, but the music teacher can answer questions raised by the media (Campbell & Beegle, 2003).

When many music teachers teach a multicultural lesson, it includes a folk song from another country. Only teaching the text, rhythm, and melody of a song does not help students understand aspects of the culture from which the song came. Peter Dunbar-Hall explains that

“the use of music from wide-ranging sources without acknowledging the cultural implications of music has resulted in a superficial application of multiculturalism” (2005, p. 34). Teachers must go beyond the surface and show the students where the culture originated on a map or globe, a must for every music classroom, and teach ideals of the culture that are portrayed in the song. A PowerPoint presentation including pictures and facts of the people of that culture as well as maps, translations of text, definitions of foreign terms, and the score itself is a great idea for a multicultural lesson that also integrates another growing field, technology in the classroom (Miller, 2004).

Another reason that multicultural music education is incomplete is that educators are possibly uncomfortable with popular music. Educators agree that we should include music from all cultures and historical periods, but what about music from today’s culture? Steven N. Kelly and Kimberly Van Weelden realize that popular music is a form of multicultural music when they state that “acknowledging a variety of cultural perspectives means acknowledging a multimusical scope that includes pop, jazz, hip-hop, country-western, classical, gospel, reggae, blues, folk, and possibly other music in the classroom” (2004, p. 36). Some music educators have included popular music because of the enthusiasm and motivation it brings to their students. Many more have avoided this for several reasons including lack of quality, lack of time in the classroom, and inappropriate lyrics for schoolchildren (Pembroke, 1991).

Popular music is shunned by music teachers for another reason too: their lack of knowledge about what is popular (Ponick, 2000). This is a valid consideration, but teachers must initiate the research necessary in order to find out about popular music. Some strategies include asking your students and listening to Top 40 radio shows (deVries, 2004).

Popular music is an asset to the general music curriculum. The spiral curriculum,

introduced by the Manhattanville Music Curriculum Project in the 1960's, states that teachers should begin new concepts at the level that the students are (Pembroke, 1991). In this case, the music the students listen to at home or in the car is what is familiar, and a good starting point to learn more complex ideas about music.

Strategies for a Complete Multicultural Music Curriculum

Time is always a consideration when planning a music curriculum. Many teachers may claim that there is not enough time to implement multicultural music, especially if every culture needs to be addressed in the classroom. Music educators use standards and methodologies around which they base their curriculum. These musical concepts can be taught which incorporating multicultural music (Anderson & Campbell, 1996). Susan W. Mills states that “multicultural lessons should focus on the elements of music, within the cultural contexts... for the experience to hold meaning for students” (2003, p. 11). For example, when teaching about triple meter, a common listening example is the first movement from Beethoven's Third Symphony, Eroica. Another great listening example is the Korean song “Arirang” (Anderson, 1992). By introducing triple meter, a teacher could also introduce Korean music and culture.

Another way to teach music concepts through multicultural music is an instrumental approach. For example, many general music classes include units on recorder. The native American flute is an ideal substitute and lends itself well to concepts learned on the recorder, including improvisation (Winslow & Winslow, 2006).

Most general music curriculum incorporates performance. This is a great opportunity to include multicultural music. Singing songs in native languages, playing instruments from different cultures, and moving in traditional folk dances are very easily featured in performance,

as long as they are as authentic as possible (Anderson & Campbell, 1996). While learning routines for performance, students also learn about other cultures and can share this new knowledge with their audience.

In addition to the students' performances, live performances by groups from different cultures offer another outlet for incorporating multicultural music. These could be performers brought into the school, or field trips to see these performers. Many professional musicians from different cultures do a great job of portraying the unique aspects of their music, as well as their culture (Seeger, 1992).

Listening activities are components of the general music curriculum. They are also necessary when teaching about music from other cultures. Guided listening help students identify with aspects of multicultural music, helping them understand the foreign culture (Anderson & Campbell, 1996).

When incorporating multicultural music, it is vital to teach specifics that are unique to that culture. Peter Dunbar-Hall gives suggestion for teachers that will aid in keeping these lessons authentic:

- Use the music terminology of a culture as its practitioners use it.
- Read descriptions of music by its creator and performers.
- Adopt teaching methods that correspond to the music being studied.
- Become aware of and teach from the aesthetic positions of each music being studied.
- Consciously identify received teaching methods as derived from Western thinking and seek out other methods when appropriate (2005, pp. 36-37).

Also, have consideration for the song topics because they reveal aspects of life which are relevant to that culture (Dunbar-Hall, 2005). Examples of multicultural lesson plans are included

in Appendix A.

Conclusion

Due to our globalized society, multicultural music education must not only include folk songs of all cultures and songs of cultures that no longer exist, but also current popular music from all cultures. It is necessary to educate our students about these people, thereby preparing them to function in this world. It is also necessary to celebrate our students' own musical traditions while exposing them to others. Thanks to the National Standards, teachers have an incentive to teach multicultural music, but this music must be authentic and the lessons must be complete, reflecting the culture being studied.

In my classroom, I plan to teach this way. I will teach multicultural lessons and I will ensure my students are getting a comprehensive multicultural education. I wanted this project to be about a topic I cared about and thought was important for my students. One can see how multicultural education affects everyone and is important in our students' education.

I also wanted this project to be a resource for myself and for other music educators. There are three lesson plans for each grade, kindergarten through fifth, in Appendix A. I will be able to use these lesson plans, as well as the resources in Appendix B in my classroom, and I hope others will be able to use them with their students.

Lesson Plan #1 for Kindergarten

National Standards:

2. Performing on instruments, alone and with others, using a variety of sounds.
6. Listening to, analyzing, and describing music.
8. Understanding relationships between music, the arts, and other disciplines.
9. Understanding music in relation to history and culture.

Goals and Objectives:

Students will be able to:
- identify the drum beats and
- describe the style of the music.

Materials:

Maple

Flute

Trumpet

Saxophone

Drum

Recorder

Violin

Appendix A: Lesson Plans

Lesson Plan #1 for kindergarten

National Standards:

2. Performing on instruments, alone and with others, a varied repertoire of music.
6. Listening to, analyzing, and describing music.
8. Understanding relationships between music, the other arts, and disciplines outside the arts.
9. Understanding music in relation to history and culture.

Goals and Objectives:

Students will listen to “Owl Dance” and identify and describe changes in the sound and style of the drum beats. Students will perform the “Owl Dance” and respond to changes in the sound and style of the drum. Students will learn about the Yakima culture.

Materials:

Map or globe

Recording of “Owl Dance”

Drum

Procedure:

Teach students about the culture of the Yakima tribe of Native American, including the use of drums and dance. Show where the Yakima lived on the map or globe (Great Basin and Plateau regions).

Listen to “Owl Dance” and encourage students to identify when the changes in the drum beat happens (head to rim and back). Ask them why this would happen (cue for dancers).

Ask students to describe these changes and to recreate them on a drum (more listenings may be required).

Teach students dance steps to the “Owl Dance.”

Perform “Owl Dance” with the recording.

Recap- ask students about what they learned.

Assessment:

Did students successfully identify the changes in the drum beat? Did students successfully recreate and describe these changes? Were students able to answer questions about Yakima culture at the end of the lesson?

The “Owl Dance” is performed at ceremonies to encourage social interaction between the tribe's young men and women. The name comes from the tradition of it being performed late at night.

Instructions for the “Owl Dance”

Everyone has a partner (does not necessarily have to be boy/girl). Face your partner in a circle formation. When the drum begins the partner on the inside of the circle raises the left knee and sets it down while the partner on the outside of the circle does the same with the right knee. When the knee is raised, the hands are across the chest and when the knee is down, hands are extended. When the drum beat changes, partners circle each other and when the drum beat changes again, they resume the first movement (Anderson & Campbell, 1996, p. 31).

Lesson Plan #2 for kindergarten

National Standards:

1. Singing, alone and with others, a varied repertoire of music.
6. Listening to, analyzing, and describing music.
9. Understanding music in relation to history and culture.

Goals and Objectives:

Students will learn “Hazara Lullaby,” a lullaby from Afghanistan. They will also learn aspects of Middle Eastern culture.

Materials:

Map or globe
“Hazara Lullaby”
Stuffed animals (optional)

Procedure:

Teach students about Middle Eastern culture, including the Hazara, the largest Shia Muslim group in Afghanistan.

Sing the “Hazara Lullaby” to the class and have them compare this to other lullabies that they know.

Show Afghanistan on the map or globe.

Teach students the words and translation to “Hazara Lullaby.”

Have students sing familiar lullabies and “Hazara Lullaby” while rocking pretend babies or stuffed animals. How does this one feel different?

Recap- ask students about what they learned.

Assessment:

Did students successfully learn and sing “Hazara Lullaby?” Were students able to keep the steady rocking beat? Were students able to answer questions about Hazara culture at the end of the lesson?

Translation of “Hazara Lullaby”

Lulu, lulu, father lulu. Lulu, lulu, son, lulu. Lulu, mother’s life, lulu (Campbell & Beegle, 2003, p. 25).

Hazara Lullaby

Afghanistan

The musical score is written on two staves in a single system. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 12/8 time signature. It contains the first two measures of the melody, with lyrics underneath. The second measure of the first staff has a 14/8 time signature. The second staff begins with a treble clef, a key signature of one flat, and a 3/8 time signature. It contains the next two measures of the melody, with lyrics underneath. The piece ends with a double bar line.

Lu lu lu - lu a - ta lu - lu - Lu - lu lu - lu ba - cha lu - lu -

3
Lu - lu ja - ni ma - dar lu - lu - - - -

Lesson Plan # 3 for kindergarten

National Standards:

2. Performing on instruments, alone and with others, a varied repertoire of music.
6. Listening to, analyzing, and describing music.
9. Understanding music in relation to history and culture.

Goals and Objectives:

Students will listen to traditional Japanese melodies played on the koto. Students will keep the steady beat using body percussion and classroom instruments.

Materials:

Recordings of koto music. Some examples with sound files can be found at www.koto.sapp.org.
Picture of the koto
Map or globe
Classroom instruments

Procedure:

Discuss the koto (show picture) and Japanese culture.

Show Japan on the map or globe.

Play the recordings of koto music and discuss the sound. What other instrument does it sound like, if any?

During the recordings, ask students to keep a steady beat with body percussion. Play examples with differing tempos.

Have students come up with other ways to show the beat in movement.

Have students show the beat using classroom instrument.

Recap- Ask students questions about Japanese culture and the koto.

Assessment:

Did students successfully learn characteristics of Japanese music and culture? Were they able to successfully keep the steady beat at different tempos? Can the students successfully describe the sound and look of the koto?

Lesson Plan #4 for grade 1

National Standards:

1. Singing, alone and with others, a varied repertoire of music.
2. Performing on instruments, alone and with others, a varied repertoire of music.
4. Composing and arranging music within specified guidelines.
9. Understanding music in relation to history and culture.

Goals and Objectives:

Students will learn and perform “The Riddle Song,” a traditional Appalachian folk song. They will also learn aspects of Appalachian culture.

Materials:

Map or globe

Orff instruments

Whiteboard and markers

Procedure:

Teach students about Appalachian culture, including use of riddles. Folklore was a big part of Appalachian culture, including legends, storytelling, rhymes, and riddles. Subjects of riddles include nature, animals, and people. Why do you think that is?

Tell well-known riddles to the class, for example: “What is white and black and read all over?”

Show the Appalachian Mountains on the map or globe.

Teach students the words to “The Riddle Song” (Anderson & Campbell, 1996, p. 88).

Perform “The Riddle Song” with Orff instrument ostinatos.

Ask students to think of other riddles that they have heard or made up and fit those words into the melody of “The Riddle Song.” Write the new lyrics on the board.

Recap- ask students about what they learned.

Assessment:

Did students successfully learn and perform “The Riddle Song” with the Orff ostinato? Were students able to fit new riddles into the melody of “The Riddle Song?” Were students able to answer questions about Appalachian culture at the end of the lesson?

The Riddle Song

Appalachian



I gave my love a cher-ry that has no stone. I gave my love a chick-en that has no - bone. I



gave my love a ri - ng that has no end. I gave my love a ba - by with no cry - in'.

How



can there be a chee - ry that has no stone? How can there be a chick-en that has no - bone? How



can there be a ri - ng tha has no end? How can there be a ba-by with no cry - in'? A



chee-ry when it's bloom - ing, it has no stone. A chick-en when it's pipp - ing it has no - bone. A



ring when it's roll - ing, it has no end. A ba-by when it's sleep - ing has no cry - in'.

Lesson Plan #5 for grade 1

National Standards:

6. Listening to, analyzing, and describing music.
9. Understanding music in relation to history and culture.

Goals and Objectives:

Students will learn about Medieval culture and music, specifically chant. They will listen and follow listening maps. They will hear the progression of chant from simple to more complex and relate it to popular music.

Materials:

Recordings of chant: “Can vei la lauzeta mover” by Ventadorn, (Palisca, 2001, p. 41) “Alleluia Justus ut palma,” organum, author unknown, “Jubilemus, exultemus,” Aquitanian polyphony, author unknown, and “Sederunt,” organum quadruplum by Pérotin
Recording of “Fantasy” by Mariah Carey
Examples of Medieval sheet music

Procedure:

Teach students about Medieval culture and music.

Show what the music looked like. How did the monk know what rhythms to sing?

Play recordings in order and have students follow along with listening map. Explain the evolution of chant from simple to more complex.

Play recording of “Fantasy” to show how we still use these elements (melisma, polyphony) in music today.

Recap- ask students questions about Medieval culture and music.

Assessment:

Did students successfully follow along with the chant by their listening maps? Were students able to answer questions about Medieval culture and music at the end of the lesson?

Can vei la lauzeta mover

Ventadorn

8 Can vei la lau - ze - ta mo - - - ver - De joi sas a - las con - tral rai. Que s'o -

7
8 blid' es - lais - sa cha - zer - Per la dous-sor - - c'al cor li vai -

13
8 Ai! tans grans en - vey - a m'en - - ve De cui qu'eu vey - a jau - zi - on, Me-

19
8 ra - vil - has - - - ai, car des-se - Lo cor de de - zi - rer - no - m fon -

Lesson Plan #6 for grade 1

National Standards:

1. Singing, alone and with others, a varied repertoire of music.
2. Performing on instruments, alone and with others, a varied repertoire of music.
9. Understanding music in relation to history and culture.

Goals and Objectives:

Students will learn and perform “Kookaburra” from Australia with Orff instrument drones. They will learn aspects of Australian culture.

Materials:

Map or globe
Orff instruments

Procedure:

Teach students about Australian culture. Show Australia on the map or globe.
Teach students “Kookaburra.” Add drones on the Orff instruments.
Perform “Kookaburra” with Orff accompaniment.
Recap- Ask students questions about Australian culture.

Assessment:

Did students successfully learn and perform “Kookaburra” with the Orff instrument accompaniment? Were students able to answer questions about Australian culture at the end of the lesson?

Kookaburra

Australia



Kook - a - bur - ra sits on an old gum tree - mer-ry, mer-ry king of the bush is he -



Laugh, kook - a - bur - ra, laugh, kook - a - bur - ra, gay your life must be.

Lesson Plan #7 for grade 2

National Standards:

1. Singing, alone and with others, a varied repertoire of music.
2. Performing on instruments, alone and with others, a varied repertoire of music.
8. Understanding relationships between music, the other arts, and disciplines outside the arts.
9. Understanding music in relation to history and culture.

Goals and Objectives:

Students will learn and perform “Ho’opuka e ka Lā” from the Hawaiian Islands. They will also learn aspects of Hawaiian culture.

Materials:

Map or globe

Hawaiian pahu drum, or available hand drum

“Ho’opuka e ka Lā”

Procedure:

Teach students about Hawaiian culture, including the use of chant and hula dance. Show Hawaii on the map or globe.

Teach students the words and translation of “Ho’opuka e ka Lā.”

Teach students dance steps to the kaholo.

Perform “Ho’opuka e ka Lā” with drum ostinato.

Recap- ask students about what they learned.

Assessment:

Did students successfully learn and perform “Ho’opuka e ka Lā” with the dance steps of the kaholo and the drum ostinato? Were students able to answer questions about Hawaiian culture at the end of the lesson?

Ho'opuka e ka La

Traditional Hawaiian chant

Ho-'o-pu-ka e ka la ma ka hi - ki - na

Ho-'o-pu-ka e ka la ma ka hi - ki - na

5

Ho-'o-pu-ka a ka la ma ka hi - ki - na

Ho-'o-pu-ka a ka la ma ka hi - ki - na

9

E o - la mau a pau lo - a la E o - la mau

E o - la mau a pau lo - a la

14

a pau lo - a la E - a la e - a la e - a

E o - la mau a pau lo - a la

19

E - a la e - a la e - a E - a la e - a la e - a

E - a la e - a la e - a E - a la e - a la e - a

The music of Hawaii goes hand-in-hand with Hawaiian dance. It is usually in the form of call and response and is accompanied by a simple drum ostinato. Hawaiian chant is often used to accompany Hawaiian dancers on and off the stage at a performance and honors significant people, places or things. An example of a significant person would be a king or queen. They had a monarchy from the late 1700's until the mid 1900's when it became the 50th state of America. This chant, "Ho'opuka e ka Lā," honors nature and peacefulness and is accompanied by the kaholo, a type of hula, the native dance of Hawaii.

Translation of "Ho'opuka e ka Lā"

Ho'opuka e ka la ma ka hikina

E ola mau a pau loa la.

Ea la ea la ea.

Just as the sun consistently appears in the East

May all things live forever.

Ea la ea la ea

Pronunciation of "Ho'opuka e ka Lā"

Ho'opuka e ka la ma ka hikina

HO-oh-POO-kuh AYE kuh LUH MUH KUH hee-KEE-nuh

E ola mau a pau loa la.

AYE OH-luh MOW UH POW LOW-uh LUH

Ea la ea la ea.

AYE-uh LUH AYE-uh LUH Aye-uh

Instructions for the kaholo

Begin with feet together. Step right with the right foot, then step right with the left foot, bringing the feet together again. Repeat in the same direction (right) three more times, for a total of four.

Repeat the process four times going toward the left. When the feet move to the right, the right arm is straight out to the side and the left arm is straight out but with a bent elbow, making a 90 degree angle. The palm of the left hand is facing inward. The arms reverse when going to the left. Dancers stay in a single file line until they reach the desired formation, generally rows (Anderson & Campbell, 1996, pp. 401-403).

Lesson Plan #8 for grade 2

National Standards:

1. Singing, alone and with others, a varied repertoire of music.
4. Composing and arranging music within specified guidelines.
8. Understanding relationships between music, the other arts, and disciplines outside the arts.
9. Understanding music in relation to history and culture.

Goals and Objectives:

Students will learn “Billy Boy,” an English folk song. They will also learn aspects of British culture. Students will learn about antecedent/consequent phrases and make up new lyrics to “Billy Boy.”

Materials:

Map or globe
“Billy Boy”

Procedure:

Teach students about British culture. Show England on the map or globe.

Teach students “Billy Boy.”

Ask students how old Billy’s wife is.

Add motions to “Billy Boy.”

Divide the class in half or divide the class by boys and girls. Have one group sing the questions and one group sing the answers. Explain that in music phrases can be questions and answers too.

Have students make up new words (questions and answers) to “Billy Boy” and perform their version.

Recap- ask students questions about England and British culture.

Assessment:

Did students successfully learn and perform “Billy Boy?” Were students able to answer questions about England and British culture at the end of the lesson?

Billy Boy

England

Oh, - where have you been, Bil-ly Boy, Bil-ly Boy? Oh, - where have you
6 been, charm-ing Bil-ly? I have been to seek a wife, she's the joy - of my
12 life, she's a young thing and can - not leave her moth-er.

Verse 2:

Did she bid you to come in, Billy Boy, Billy Boy?
Did she bid you to come in, charming Billy?
Yes, she bid me to come in, there's a dimple on her chin,
She's a young thing and cannot leave her mother.

Verse 3:

Did she give you a chair, Billy Boy, Billy Boy?
Did she give you a chair, charming Billy?
Tes, she gave me a chair, but there was no bottom there,
She's a young thing and cannot leave her mother.

Verse 4:

Can she make a cherry pie, Billy Boy, Billy Boy?
Can she make a cherry pie, charming Billy?
She can make a cherry pie, quick as a cat can wink her eye,
She's a young thing and cannot leave her mother.

Verse 5:

Can she cook and can she spin, Billy Boy, Billy Boy?
Can she cook and can she spin, charming Billy?
She can cook and she can spin, she can do most anything,
She's a young thing and cannot leave her mother.

Verse 6:

How old is she, Billy Boy, Billy Boy?
How old is she, charming Billy?
Three times six and four times seven, twenty-eight and eleven,
She's a young thing and cannot leave her mother.

Lesson Plan #9 for grade 2

National Standards:

1. Singing, alone and with others, a varied repertoire of music.
2. Performing on instruments, alone and with others, a varied repertoire of music.
6. Listening to, analyzing, and describing music.
8. Understanding relationships between music, the other arts, and disciplines outside the arts.
9. Understanding music in relation to history and culture.

Goals and Objectives:

Students will learn “Goodbye, Old Paint,” an American Cowboy song. Students will learn about the American Cowboy culture. Student will play “Goodbye, Old Paint” on Orff instruments. Students will follow “Hoedown” by Aaron Copeland with a listening map.

Materials:

Map or globe
“Goodbye, Old Paint”
Orff instruments
Recording of “Hoe-down” from “Rodeo” by Aaron Copeland
Listening map of “Hoe-down”

Procedure:

Teach students about American Cowboy culture and show Wyoming and Montana on the map or globe.

Teach students solfege to “Goodbye, Old Paint.” Add words.

Play the melody on Orff instruments.

Perform “Goodbye, Old Paint” with half the class singing and the other half playing.

Listen to “Hoe-down” while following along with the listening map. Discuss the form.

Recap- ask students questions about what they learned about American Cowboy culture.

Assessment:

Did students successfully learn and perform “Goodbye, Old Paint” both singing and playing?

Did students follow “Hoe-down” with the listening map? Were students able to answer questions about American Cowboy culture at the end of the lesson?

Goodbye Old Paint

American Cowboy Song

Refrain:



Good - bye, Old Paint, I'm a - leav - in' Chey - enne, Good - bye, Old

Verse 1:



Paint, I'm a - leav - in' Chey - enne. I'm a - leav - in' Chey - enne, I'm off for Mon -

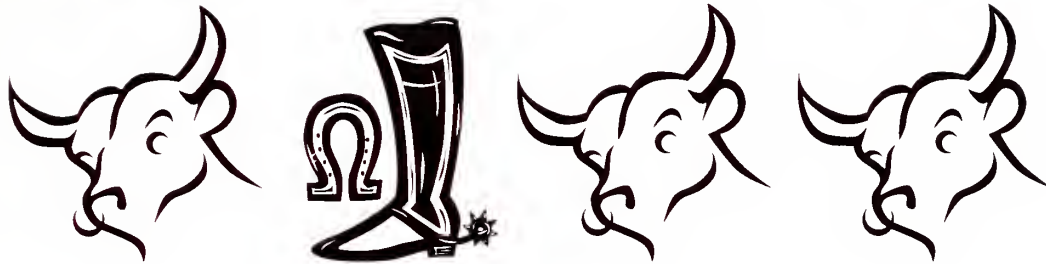


tan' - Good - bye, Old Paint, I'm a - leav - in' Chey - enne.

Verse 2:

Old Paint's a good pony,
He paces when he can,
Good morning young lady,
My horses won't stand.

“Hoedown” by Aaron Copeland Listening Map



Lesson Plan #10 for grade 3

(This lesson may take more than one class period and should be done around the time of the Chinese New Year, mid January to mid February.)

National Standards:

1. Singing, alone and with others, a varied repertoire of music.
2. Performing on instruments, alone and with others, a varied repertoire of music.
8. Understanding relationships between music, the other arts, and disciplines outside the arts.
9. Understanding music in relation to history and culture.

Goals and Objectives:

Students will learn “Gung Hay Fat Choy,” a traditional Chinese New Year song. Students will learn about the Chinese culture and their New Year celebrations and make Chinese paper lanterns.

Materials:

Map or globe

“Gung Hay Fat Choy” (Stewart, 2006)

Construction paper, scissors, and glue or tape or staples

Procedure:

Teach students about Chinese culture, including the way the Chinese celebrate New Year. Show China on the map or globe.

Teach students “Gung Hay Fat Choy” using motions. Example: pretending to sweep and broom, mimicking firecrackers with fingers, etc.

Discuss elements in the song that are celebrated in Chinese New Year.

Make Chinese paper lanterns and adorn them with Chinese animal symbols.

Have a parade with the lanterns while singing “Gung Hay Fat Choy.”

Recap- ask students about what they learned about Chinese New Year.

Assessment:

Did students successfully learn and perform “Gung Hay Fat Choy?” Did students make paper lanterns? Were students able to answer questions about Chinese New Year at the end of the lesson?

Chinese Paper Lanterns:

Fold a piece of construction paper the long way (hotdog vs. hamburger). Make cuts from the fold to the edge but do not cut all the way through the edge- leave about an inch from the cut to the edge. Then unfold the paper and roll it so the ends meet and the cuts are vertical. Glue, tape, or staple the ends together. From a strip of construction paper, make a handle at the top of the lantern. After the parade, these can be hung in your classroom or hallway!

Gung Hay Fat Choy

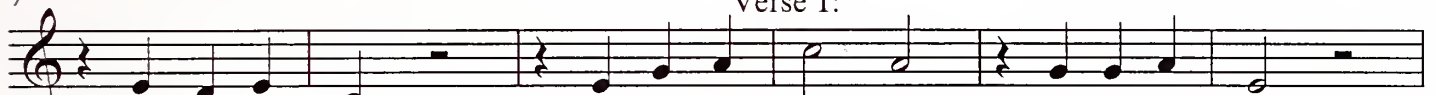
Chinese New Year

Chorus:



Gung hay fat choy Gung hay fat choy Sing Hap-py New Year

Verse 1:

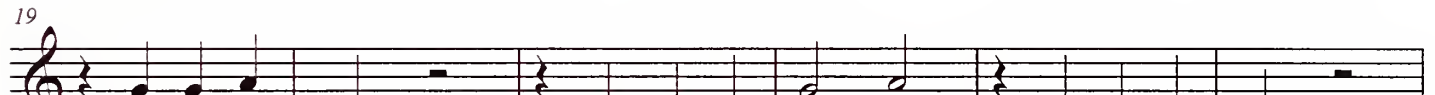


Gung hay fat choy The new year tells us ex - act - ly when -

Verse 2:



to cel - e - brate with fam - i - ly and friends. Clean up the house and



get out the broom. Sweep out the old year, bring in the new.

Verse 3:



Bring out the ap - ples the oran-ges too. Their col - ors bring us

Verse 4:



joy and good luck too. The dra-gon dan - ces the lan-terns light.



The fi - re crack - ers light up the night.

Lesson Plan #11 for grade 3

National Standards:

3. Improvising melodies, variations, and accompaniments.
6. Listening to, analyzing, and describing music.
9. Understanding music in relation to history and culture.

Goals and Objectives:

Students will learn about jazz, including different types of jazz and jazz terms. Students will also improvise in a call and response way.

Materials:

Recordings of “Black and Tan Fantasie” by Duke Ellington and “Mack the Knife” by Ella Fitzgerald and/or other jazz recordings
Whiteboard and markers

Procedure:

Teach students about the evolution of jazz and play examples of jazz for them.

Ask them to describe what they are hearing (instruments, voice, melodies, rhythms, any other musical devices).

Teach about different jazz artists including Ellington and Fitzgerald.

Have students stand in a circle and repeat a series of body percussion after you perform it. This should only be a few beats long. Incorporate jazz rhythms. Use your whole body (hands, feet, etc).

Choose students to be the leader and make it up.

While this is going on, ask a few students to make up something to do continuously while the others are playing the game. Ask them to make sure it will fit in with what the others are doing.

Recap- Ask students to define the jazz terms learned in the beginning of class and answer questions about jazz and the musicians.

Assessment:

Did students successfully learn about jazz music and musicians? Did students correctly follow the leader and make up rhythms on their own using body percussion? Were students able to answer questions about jazz and jazz musicians at the end of the lesson?

Lesson Plan #12 for grade 3

National Standards:

1. Singing, alone and with others, a varied repertoire of music.
9. Understanding music in relation to history and culture.

Goals and Objectives:

Students will learn “Loch Lomond” and aspects of Scottish culture. Students will recognize the sound of Scottish bagpipes.

Materials:

Map or globe

Recording of “Scotland the Brave”

“Loch Lomond” (Chivalry Music, 2004)

Procedure:

Teach students about Scottish culture, including Scottish music. Show Scotland on the map or globe.

Have students listen to “Scotland the Brave” and ask if they can identify the instruments.

Teach “Loch Lomond” and discuss the dialect used in the text (ye instead of you).

Recap- Ask students to questions about Scotland and Scottish culture, including the use of bagpipes.

Assessment:

Did students successfully learn about Scottish culture and music? Did students correctly identify bagpipes? Did students learn “Loch Lomond?”

Loch Lomond

Scotland

Verse 1:



By - yon bon-nie banks and by yon bon-nie braes, where the sun shines bright on Loch



Lo - mond, where me and my true love were ev - er want to gae, on the



Chorus:

bon-nie bon-nie banks of Loch Lo - mond. Oh ye'll take the high road and



I'll take the low road and I'll be in Scot-land a - fore ye, but me and my true love will



nev - er meet a - gain, on the bon-nie bon-nie banks of Loch Lo - mond.

Verse 2:

'Twas then that we parted in yon shady glen,
On the steep, steep side of Ben Lomond,
Where in purple hue the Highland hills we view,
And the moon coming out in the gloaming.

Verse 3:

The wee birdie sang and the wild flowers spring,
And in sunshine the waters are sleeping,
But the broken heart it kens nae second spring again,
Tho' the waeful may cease frae their greeting.

Lesson Plan #13 for grade 4

National Standards:

2. Performing on instruments, alone and with others, a varied repertoire of music.
5. Reading and notating music.
6. Listening to, analyzing, and describing music.
9. Understanding music in relation to history and culture.

Goals and Objectives:

Students will learn syncopated rhythms in “1 2 3 4 Sumpin’ New” and “Dance of the Adolescents” from “Rite of Spring.” Students will perform these rhythms using body percussion and classroom instruments.

Materials:

Recordings of “1 2 3 4 Sumpin’ New” by Coolio and “Dance of the Adolescents” from “Rite of Spring” by Stravinsky and player. **Only play the first two verses of “1 2 3 4 Sumpin’ New” due to inappropriate lyrics in the rest of the song**

Classroom instruments

Whiteboard and markers

Procedure:

Play both selections for the class, then compare and contrast musical elements of each. Also, introduce Igor Stravinsky and the “Rite of Spring”, as well as Coolio and “1 2 3 4 Sumpin’ New.” Include the meaning behind both compositions and the use of dance (lyrics in “1 2 3 4 Sumpin’ New” and ballet in “Rite of Spring).

Define and/or review terms such as meter, beat, syncopation, and accent.

Write the syncopated rhythms of each piece on the board and have students count and clap them. “Dance of the Adolescents has two separate rhythms that make up the entire syncopated rhythm. Once the students learn both rhythms separately, divide the class in half and have each part perform the different rhythms so the entire rhythm is heard.

When students can clap rhythms proficiently, add classroom instruments.

Play an excerpt of “Dance of the Adolescents” again and ask students to raise their hands when they hear the rhythm.

Recap- Ask students to define the terms learned in the beginning of class and answer questions related to Stravinsky and “Rite of Spring.”

Assessment:

Did students successfully learn terms including syncopation? Did students correctly perform syncopated rhythms? Did students correctly recognize syncopated rhythms in music? Were students able to answer questions about Stravinsky and “Rite of Spring” at the end of the lesson?

Lesson Plan #14 for grade 4

National Standards:

2. Performing on instruments, alone and with others, a varied repertoire of music.
9. Understanding music in relation to history and culture.

Goals and Objectives:

Students will learn syncopated rhythms found in African clave music. Students will learn characteristics of African music and culture and how these have been filtered to other cultures.

Materials:

Map or globe
Claves and other classroom instruments
Whiteboard and markers
Recordings of “I Just Can’t Wait to be King” from the Lion King soundtrack and “Oye Como Va” by Santana

Procedure:

Teach students about African culture and music. Why did African use claves and other drums?
What were they communicating?

Show (or ask students to show you) Africa on the map or globe.

Present claves and their role in African music.

Teach rhythms written on the board. Use traditional clave rhythms that use syncopation.

Have students clap these rhythms and play them on claves and/or other classroom instruments.

Explain how these rhythms migrated to other parts of the world through slavery and are still used today. Play other recordings with these rhythms (“I Just Can’t Wait to be King” and “Oye Como Va”).

Recap- ask students about what they learned about African culture and music.

Assessment:

Did students successfully learn and perform syncopated African clave rhythms? Were students able to answer questions about African music and its spread to other genres at the end of the lesson?

Examples of rhythms to use:



Lesson Plan # 15 for grade 4

National Standards:

1. Singing, alone and with others, a varied repertoire of music.
9. Understanding music in relation to history and culture.

Goals and Objectives:

Students will learn “Der Guggushreit” and aspects of Austrian Alpine culture. Students will sing in simple harmony.

Materials:

Map or globe

“Der Guggushreit” (Anderson & Campbell, 1996, p. 193)

Copies of lyrics and translation

Recording of “Alpine Symphony” by Strauss

Procedure:

Teach about Austrian Alpine culture, including yodeling, and show Austria on the map. Why do you think yodeling originated here?

Teach the words to “Der Guggushreit” and focus on correct pronunciation of German. Ask the students why it is called “The Cuckoo’s Song.”

Teach the melody of “Der Guggushreit.”

Perform just the melody line of “Der Guggushreit.”

Teach the harmony line and perform.

Divide the class in half and perform both parts. Be sure to play both parts on the piano as they are learning.

Play the recording of “Alpine Symphony” (or just the first few minutes) and teach about Strauss.

Ask them to listen for the familiar cuckoo’s song. What instrument is mimicking the cuckoo?

Recap- Ask students questions about Austrian Alpine culture, the technique of yodeling, and the song “Der Guggushreit.”

Assessment:

Did students successfully learn “Der Guggushreit?” Were they able to sing in harmony? Did students recognize the cuckoo in “Alpine Symphony? Were they able to successfully answer questions about Austrian Alpine culture?

Translation of “Der Guggushreit”

When the cuckoo calls early springtime falls. Oh di lay le oh, Hoh di lay lee oh.

All the snow will go, meadows green will grow. Oh di lay le oh, Hoh di lay lee loh.

Oh di lay lee oh, Hoh di lay lee lay lee oh. Oh di lay lee oh, Hoh di loh.

Der Guggushreit (The Cuckoo's Song)

Austrian



Wenn-der gug-gu schreit, aft is lang-is-zeit. Oh di lay le oh, Hoh di lay lee lay lee oh. Wird der



schnee ver-gehn, wern-die wies-lan grun. Oh di lay lee oh, Hoh di loh. Oh di lay lee oh, Hoh di



lay lee lay lee oh. Oh di lay lee oh, Hoh di loh. Oh di loh.

Lesson Plan # 16 for grade 5

National Standards:

6. Listening to, analyzing, and describing music.
9. Understanding music in relation to history and culture.

Goals and Objectives:

Students will learn the style of the blues as well as social conditions that inspire blues singers/songwriters. Students will analyze and compare blues recording from throughout the years.

Materials:

Recordings of “Crossroads” by Robert Johnson, “Heartbreak Hotel” by Elvis, “There Must be a Better World Somewhere” by B. B. King, and “Give Me One Reason” by Tracy Chapman

Copies of lyrics

Comparison worksheets (see example) and pencils

Procedure:

Discuss the blues in terms of origins, themes found in the lyrics and musical elements.

Play the recording of “Crossroads” and discuss. Complete comparison worksheet.

Play other recordings and complete the worksheet while discussing the differences.

Recap- Ask students questions about the blues and these particular blues singers.

Assessment:

Did students successfully learn certain characteristics of the blues? Were they able to successfully compare the recordings and participate in discussion?

	“Crossroads” by Robert Johnson	“Heartbreak Hotel” by Elvis	“There Must be a Better World Somewhere” by B. B. King	“Give Me One Reason” by Tracy Chapman
Time Period	<i>1930’s</i>			
Themes in Lyrics	<i>Making a pact with the devil</i>			
Instrumentation	<i>Guitar, male voice</i>			
Blues Elements	<i>Repeated lines 1, 2, and 4, with line 3 being different, bent notes</i>			
My Reaction	<i>I liked this song because the singer’s voice was very passionate and the words told an interesting story.</i>			

Lesson Plan # 17 for grade 5

National Standards:

1. Singing, alone and with others, a varied repertoire of music.
8. Understanding relationships between music, the other arts, and disciplines outside the arts.
9. Understanding music in relation to history and culture.

Goals and Objectives:

Students will learn “A la Limon” and play the game associated with it. Students will learn about Puerto Rican culture.

Materials:

Map or globe

“A la Limon”

Copies of lyrics and translation

Classroom instruments

Procedure:

Teach about Puerto Rican culture and show it on the map. Ask students what language they speak in Puerto Rico.

Teach the words to “A la Limon” and focus on correct pronunciation of Spanish. Ask the students what they think the song represents about Puerto Rican culture. Do we have a saying in English about lemons in terms of bad things that happen?

Teach the melody of “A la Limon.”

Ask students to out dynamics with the song.

Teach the singing game that goes with the song.

Perform the game with classroom instruments and appropriate movement for the dynamics.

Recap- Ask students questions about Puerto Rican culture and the song “A la Limon.”

Assessment:

Did students successfully learn the singing game “A la Limon?” Were they able to successfully answer questions about Puerto Rican culture?

A la Limon

Peurto Rico



A la li-mon a la li-mon que se rom-pio la fuen-te, a la li-mon a la li-mon man-

7



dad-la com-po - ner. Hu - rri, hu- rri, hu - rri, la rei-na va pas - sar. Hu - rri, hu- rri, hu -

14



rri, la rei-na va pas - sar. A la li-mon a la li-mon no te - ne- mos di - ne - ro. A

21



la li-mon a la li-mon pues man-dad-lo ha - cer. Hu - rri, hu- rri, hu - rri, la rei-na va pas -

28



sar. Hu - rri, hu- rri, hu - rri, la rei-na va pas - sar. A la li-mon a la li-mon de

35



que se hace el din-ero. A la li-mon a la li-mon de cas-car-on de huevo. Hu - rri, hu- rri, hu -

42



rri, la rei-na va pas - sar. Hu - rri, hu- rri, hu - rri, la rei-na va pas - sar.

“A la Limon” Translation:

In the matter of a lemon, in the matter of a lemon, the fountain is broken,
In the matter of a lemon, in the matter of a lemon, have it fixed,
Hurry, hurry, hurry, the queen is passing by,
Hurry, hurry, hurry, the queen is passing by.

In the matter of a lemon, in the matter of a lemon, we do not have money,
In the matter of a lemon, in the matter of a lemon, then make some,
Hurry, hurry, hurry, the queen is passing by,
Hurry, hurry, hurry, the queen is passing by.

In the matter of a lemon, in the matter of a lemon, what is money made of,
In the matter of a lemon, in the matter of a lemon, of eggshell,
Hurry, hurry, hurry, the queen is passing by,
Hurry, hurry, hurry, the queen is passing by.

Singing Game:

Have students form a circle. Students may take turns being in the middle and keeping the beat on a classroom instrument. Students in the circle should walk around the circle to the beat. Have their hands follow the dynamics, moving up and down (Anderson & Campbell, 1996, p. 159).

Lesson Plan # 18 for grade 5

National Standards:

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.
9. Understanding music in relation to history and culture.

Goals and Objectives:

Students will learn “Leaving Erin” with autoharp accompaniment. Students will learn about triplets. Students will improvise Irish jig rhythms and learn about Irish culture.

Materials:

Map or globe

“Leaving Erin” (Anderson & Campbell, 1996, pp. 188-189)

Autoharp

Hand drum

Procedure:

Teach about Irish culture and show Ireland on the map.

Explain about triplets.

Teach “Leaving Erin.” Explain Irish immigrants to America and the culture they brought with them.

Sing “Leaving Erin.” Divide the class into two groups- one sings the son’s verses (1 and 4) and the other sings the father’s verses (2 and 3). Add autoharp accompaniment.

Have students improvise vocally jig rhythms and melodies while one student keeps a steady beat on a hand drum. Encourage students to use triplets in their improvisations.

Recap- Ask students questions about Irish culture and the song “Leaving Erin.”

Assessment:

Did students successfully learn “Leaving Erin?” Did they improvise jig rhythms and melodies using triplets? Were they able to successfully answer questions about Irish culture?

Leaving Erin

Ireland

Em 3 Bm Em G 3 Bm

Oh. - fath - er dear O oft - times heard you talk of Er - in's Isle. Her

5 G Bm D F#

val - leys gre - en her loft - ty - scenes, her moun - tains rude and wild. You

9 G Bm D F#

said - it was a pleas - ant - place where in a prince might dwell. Why

13 Em 3 Bm Em 3 Bm

have - you then for - sak - en her, the rea - son to - me tell.

Verse 2:

Oh son, I loved my native land with energy and pride,
Until a blight came o'er my crops- my sheep, my cattle died.
My rent and taxes were too high, I could not them redeem,
And that's the cruel reason why I left old Skibbereen.

Verse 3:

And you were only two years old and feeble was your frame,
I could not leave you with my friends, you bore your father's name,
I wrapped you in my woolen coat, and in the night unseen,
I heaved a sigh, and bade goodbye to dear old Skibbereen.

Verse 4:

Oh father dear, the day may come when in answer to the call,
Each Irishman with feeling stern, will rally one and all,
I'll be the man to lead the van beneath the flag so green,
When loud and high we'll raise the cry: "Remember Skibbereen!"

Books

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Appendix B: Resources

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Multimedia Resources:

- Afghanistan: A Journey to an Unknown Musical World* (sound recording- World Network)
- Apollo's Axes: Musical Instruments from Around the World- www.apollosaxes.com

ARC Music- www.arcmusic.co.uk

Authentic Israeli Folk Songs and Dances (sound recording- Legacy)

Blues Foundation- www.blues.org

Center for Popular American Music- www.popmusic.mtsu.edu

Classical Music of Iran: Dastgah Systems (sound recording- Smithsonian Folkways)

Country Music Association- www.cmaworld.com

Gospel Music Association- www.gospelmusic.org

International Association of Jazz Educators- www.iaje.org

International Association for the Study of Popular Music- www.iaspm.net

International Bluegrass Music Association- www.ibma.org

JVC/Smithsonian Folkways Video Anthology of World Music and Dance-
www.worldvideoanthology.com

Lark in the Morning: A World of Music- www.larkininthemorning.com

Legend by Bob Marley (sound recording- Universal)

Masters of Turkish Music, Vols. I, II, & III (sound recording- Rounder Records)

Music of the World of Islam Series from Morocco to Indonesia (sound recording- Tangent)

The Music of Upper and Lower Egypt (sound recording- Rykodisc)

Music Resources for Multicultural Perspectives (sound recording- MENC)

Musicians United for Songs in the Classroom, Inc.- www.wpe.com/~musici

Rock and Roll Hall of Fame- www.rockhall.com

Sounds of the World: Music of East Asia: Chinese, Korean, and Japanese Traditions in the United States (sound recording- MENC)

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