

I. Forward/Background

A. Description of the Problem

K-12 public school music education is a subject often oriented around performance obligations and expectations, but music education has the potential to provide so much more to students. It can be a window into different styles of music, careers in music, opportunities to learn about other people and culture groups, a place to find a new hobby, and a class to explore material and experiences unique to a music class. Music education occurs in public and private schools in many forms, such as bands, orchestras, choirs, general music classrooms, guitar ensembles, recorder groups, mariachi bands, percussion ensembles, steel drum groups, and many other kinds of ensembles. Though these music classes may all differ by nature, they are all governed by national and state standards. Because of the wealth of opportunities music classes can provide, coupled with standards and expectations of what students must learn in a music classroom, the curriculum could serve as an excellent opportunity to explore multiculturalism and musical diversity. Exploring another country or group of people's music provides a look at culture through a unique point of view. Exploring the music of a culture can reveal insights about that culture's celebrations, sorrows, values, cultural customs, history, and much more. Music is a tool that can be used as common ground between cultures that may otherwise have little else in common; if one seeks to understand a culture by making musical connections to one's own knowledge, music can serve as a catalyst for learning about and beginning to understand an unfamiliar culture.

When approaching a piece of music from another culture featured in a classroom music text, a teacher could choose to focus a variety of musical concepts and characteristics such as the notation, how the music is written on the page as instructions for performance;

translations, the songs lyrics in the native language and in English; and performance practices/instructions provided by the publisher to accompany the music. Two commonly adopted K-8 music classroom texts are Silver Burdett's *Making Music* (2002) and McGraw Hill's *Spotlight on Music* (2008). These texts include folk and traditional songs embedded in lessons teaching different musical concepts in alignment with national music education standards. *Roots & Branches* (1994) is a collection of folk and traditional songs from a variety of cultures, presented alongside personal testimony by culture bearers. In comparing *Roots & Branches*, Silver Burdett's *Making Music*, and McGraw Hill's *Spotlight on Music*, not all discrepancies imply inauthenticity, but differences in notation, translation, and instructions beg the question "why?" Why are there distinct differences in the way these pieces are presented? These differences could represent an inaccurate translation or practice, but they could also represent differences in learning and teaching within a culture.

When analyzing the available literature and resources in the Music Education field, an idea of the current status in multicultural music education becomes apparent. For example, in *Making Music* and *Spotlight on Music*, folk and traditional songs are often accompanied by a paragraph on "Cultural Connections" or "History and Culture." While these resources are providing examples of multicultural music, folk songs, and traditional music, educators should examine the sources of these examples. Many classroom resources provide multicultural learning opportunities that may not be wholly authentic, which compounds the complexity of multicultural music education. Not only is multicultural music education an issue of available and trustworthy resources, it becomes one of how teachers define and evaluating the authenticity of their repertoire and resources.

The current classroom resources available to North Carolina music teachers may not be aligned with the North Carolina Essential Standards related to Cultural Relevancy, as the resources do not always provide appropriate supplementary information for students to understand the music as it applies to the culture of origin. When a student only studies the notes and words on the page, is it possible that she may not be receiving a truly authentic experience? Without authentic experiences, can students learn about and fully understand the music and customs of other cultures?

Based on study of classroom resources and methods, one might find discrepancies among resources regarding notation, translations, performance practices, and other cultural considerations related to the music. In order to explore these potential differences, this section will look at a number of folk songs published in three different texts: *Roots & Branches*, *Silver Burdett*, and *McGraw Hill*. Upon comparison, the reasons for any differences and discrepancies will be explored, leading to a discussion of "authenticity" of multicultural music.

Differences in the way music is notated, translated, and isolated for instruction do not imply that there is a "right" or "wrong" version of a piece; however, this fact compounds and further complicates the question of "what is an authentic piece of multicultural music?" A different interpretation of a song can be "right" in terms of how it was learned and by whom; what is arguably more important than what is "right" is what is "authentic." Therefore, the "problem" may not actually be the music, but the surrounding information. When a teacher approaches multicultural music, is the goal to teach the music or to teach about the music? This fundamental question leaves a great deal to the teacher, including gathering information

to teach about the culture, language, existence and meaning of a song within a culture and significance to a group of people.

Folk music is inherently difficult to notate and publish "accurately," as accuracy depends on the experience of the source; however, the context must be consulted in order to understand the music. The idea of learning the music versus learning about the music presents significant challenges, such as understanding a song's translation as well as its meaning within the culture of origin. It can occur that an English translation is technically accurate, but culturally, the words mean something different in context.

One could argue that the true "problem" here is that right and wrong do not necessarily have a place in multicultural music education; the emphasis falls on authenticity or inauthenticity, which questions the "why" and "how" rather than the "what" of a piece. Perhaps, teachers need to look at the transmission and context of music, something that some argue is not happening often enough and is not being covered thoroughly (Mills "Tracing the Footsteps" 1, 6). The absence of contextual information is especially apparent in common classroom texts such as *Making Music* and *Spotlight on Music*. A quick glance at a page of these texts a disproportionately small paragraph regarding the culture of origin or facts about a group of people.

The following charts highlight differences in transcription/notation, translation, musical context, cultural context, and teaching instructions of one song appearing in *Roots & Branches*, *Making Music*, and *Spotlight on Music*. By analyzing the same folk song as published in three different resources, one can identify the similarities as well as the differences and discrepancies in the resources.

Wahl, “Multicultural Music Education Resources”

Figure 1: Einini

Source	<i>Roots & Branches</i>	<i>McGraw Hill</i>	<i>Silver Burdett</i>
Transcription/Notation	Standard Western Notation (SWN), D Major, $\frac{3}{4}$ time, phonetic and Gaelic text	SWN, D Major, $\frac{3}{4}$ time, 3 bar intro, 2 part harmony, phonetic and Gaelic text	SWN, D Major, $\frac{3}{4}$ time, Gaelic text, 3 bar intro and outro, chord symbols
Translation	By Gerard Leonard	-	-
Musical Context	Lullaby	Lullaby	Lullaby; “singing tips,” “reading music tips,” “knowing the score”
Cultural Context	Sung at home, explanation of what title means (adding “in” to the end of a word changes the meaning)	Ireland, “History and Culture”	“Spotlight on: Gaelic Language,” “Cultural Connection: Gaelic Culture,” photo of “Skellig and Puffin Islands, off the coast of Ireland”
Teaching Instructions	Gaelic pronunciation tips; “extensions” including classroom activities and kinesthetic additions	Pronunciation box, national standard alignment, lesson procedure	Math and language arts connections, technology references, movement, recorder part, lesson procedure

Figure 2: Bonjour Mes Amis

	<i>Roots & Branches</i>	<i>McGraw Hill</i>	<i>Silver Burdett</i>
Transcription/Notation	SWN, C Major, 4/4 time, French and phonetic text, 6 verses	SWN, F major, 4/4 time, French, phonetic, and English text, 1 verse	SWN, F Major, 4/4 time, French and English Text, 4 verses
Translation	Jeanie McLerie and Ken Keppeler	Unclear who translated text to English	By Pat Barnett
Musical Context	Song for teaching basic French phrases	Cajun folk song	Conversation activity, Cajun folk song
Cultural Context	Background on Cajun music by two professionals/performers	Pronunciation, “history and culture”	“Cultural connection” - Cajun people and their history
Teaching Instructions	Pronunciation and style extensions, instrument explanations, clapping rhythmic patterns, dance instructions	Alignment to national standards, social studies “curriculum link”	Lesson procedure, science and language arts connections, listening, technology extension

B. Research Question

When a teacher employs multicultural music, is the goal to teach the music or to teach about the music? Outlined below is an exploration of existing classroom resources, academic literature in the field, and a case study based on research performed in South Africa to examine the question of teaching the music and teaching about the music when approaching multicultural repertoire.

C. My Experience

Steely Pan Steel Band

Appendix A: The Steely Pan Steel Band official website provides a description of the ensemble experience for prospective students. That description is provided in Appendix A.

In my time as an apprentice in the Steely Pan Steel Band ensemble, I attended bi weekly rehearsals and one school gig. During my time in the group, I learned traditional music, panorama pieces (competitive steel band repertoire), and classical and contemporary music arranged for steel band. As I learned about the construction and layout of the pan I played, a tenor, I was surprised at the kinesthetic nature of playing the steel drums. Many of the performers in the group were classically trained musicians, but when playing the steel drums, they would often memorize their music and look in the pan to learn it, and over time, they would memorize how it felt to play the pan, no longer needing to read the music or watch the mallets in the pan. This method of learning greatly differs from that of a classical western instrument, where performers often read and perform their music on sight or memorize a piece as a soloist.

Traditional Irish Music Study Abroad

Appendix B: The Traditional Irish Music Study Abroad official website provides a description of the experience for prospective students. That description is provided in Appendix B.

When I traveled to Ireland with the Hayes School of Music’s Traditional Irish Music program, I was enrolled in a course focused on the music, creative expression, and culture. To become familiarized with the material, we read a text about traditional Irish music to become familiarized with the material and learned and practiced a few traditional tunes on the penny whistle, a traditional Irish instrument. Because the group traveling abroad was a mix of musicians and non-musicians, we were given sheet music in standard western notation with the Irish tunes, but not all members of the group used it, as some did not read music. Additionally, instructors informed us that in Irish culture, musicians do not learn from notated music; rather they listen to performers to pick up new tunes and are taught by rote from their teachers. Once we arrived in Ireland, our instructional experience was through rote learning, as is traditional in the culture. I studied penny whistle and Uilleann pipes and performed in a small class concert at the end of the 2-week experience.

South Africa

Appendix C: The South African Study Abroad brochure provides a description of the experience for prospective students. That description is provided in Appendix C.

My travel and research in South Africa included Zulu language lessons, cultural experiences such as visiting the Apartheid Museum and authentic South African music observations including rehearsing with “traditional South African musicians,” and hearing

"lectures and presentations by leading musicians and directors of South African music." My work as a research assistant for Dr. Suzi Mills helped me learn the fundamentals of music education research and provided me with connections in South Africa, developed during her Fulbright Scholarship in 2010. The assistantship enabled me to pursue information, resources, and interviews with musicians, directors, and teachers on topics related to multicultural music education.

D. Literature/Resources Consulted

It is important to note that the language regarding multiculturalism and the study of other cultures is dynamic, constantly changing and evolving. Language used to describe different cultures historically may not necessarily remain acceptable. Therefore, for direct quotations, the original language of the author will be used in this document; however, when discussing ideas, concepts, findings, and conclusions, language considered appropriate among scholars in the field at the time of this writing will be used.

Roots and Branches is a collection of personal testimonies by culture bearers from a number of countries and cultures. Each section provides a personal story that includes a tie to music, followed by examples of songs and singing games. These resources include notation, native/original language words, translations, pronunciations, and guides to participation.

McGraw Hill's *Spotlight on Music* is a K-8 textbook series commonly used in general music classrooms and is a state adopted music textbook in the state of North Carolina. It features music lessons designed around national and state music standards with folk songs from many cultures as well as music related to different occasions and celebrations.

Silver *Making Music* is a K-8 textbook series commonly used in general music classrooms and is a state adopted music textbook in the state of North Carolina. It features music lessons designed around national and state music standards with folk songs from many cultures as well as music related to different occasions and celebrations.

Teaching Music Globally presents a manageable course schedule that covers multiculturalism, but is also a text that explains why multicultural music, authenticity, context, and a general knowledge of globalization and the issues facing our global society are of the utmost importance to our students, and why music is an appropriate and fitting context to approach those issues. The text details, step by step, how to introduce your students to the music of other cultures all the way to creating their own multicultural music. From proper listening skills to cross- curricular integration, *Teaching Music Globally* is a comprehensive and applicable resource for all music educators.

The *World Playground* text provides students a comprehensive look at a culture while providing an example of its music. This book is heavy on context, but maybe a little weak on musical instruction. While it does provide lessons, they are not all focused on music performance. The lessons include vocabulary, accompaniment, movement, instrument construction, analyzing the text's meaning, history and writing, planning a festival, improvisation, and other types of artistic creation.

"Challenging Exclusionary Paradigms" presents a point of view on music education as excluding certain groups. One section focuses on the absence of African American music in Appalachian folk songs, while another discusses urban school settings. Overall, this article calls for teachers and teacher educators to focus on culturally responsive teaching and a "social justice perspective" when educating their students, and an overarching goal of

making cultural diversity in the music classroom the expectation.

“Reggae for Standards Based Music Learning” gives teachers an overview of reggae music, along with many resources and examples for inclusion in a music education classroom. It gives a comprehensive look at popular examples, their message, activities that can be done with them (including references to other texts), as well as cultural context. This article would be useful in planning a reggae lesson and finding the resources to support it.

The article “Bringing the Family Tradition in Bluegrass Music to the Music Classroom” provides a history of Appalachian music through the lives of famous families and musicians. The bridge between that cultural context and teaching resources points out, however, that Appalachian music is not, historically, learned the same way as western classical music. While this folk music style has inherent differences from other types of music typical to a music education classroom, this article provides many resources to inform students about the context, facilitate activities to foster better understanding, and opportunities for students to interact with Appalachian folk music.

“Research to Resources” discusses approaches to teaching, the application of content to the Standards, and the traditional performance practice of a culture. The authors make a point about the applicability of the Appalachian folk music content to the music standards regarding “cultural and historical understanding.” In their conclusion, the authors point out that combining “folklore... with traditional music is a viable and effective method” for teaching this type of repertoire.

Global Voices in Song is a resource for teaching and learning world music and the accompanying cultural context. The electronic resources provide a breakdown of all aspects of a lesson that can be utilized to tailor the teaching to the group. For instruction about

where the music comes from, Global Voices offers a sort of "sights and sounds" look at the culture from which the music originates. Additionally, the accompanying handbook offers teachers additional resources for preparing instruction: "Before You Begin," with elaboration on how to use the information, "For Your Instruction," on the application of these materials to the classroom including things like performance practice, "For Your Information," providing more cultural context, "For Your Investigation," referring a teacher to outside/additional resources, and "For Your Use," containing text, translations, and background on the songs."

"Tracing the Footsteps" article explores the approaches to folkloric and traditional music in the classroom. The idea of approaching folklore holistically, rather than isolating the music, is an overarching theme in this article. This article also raises questions regarding notation and interpretation of music as presented in western notation and in music texts. To combat issues arising from different interpretations and their notations, the authors suggest student discussion of interpretation, transmission, and context of each folk song studied and sung in class.

Music in Childhood is a widely adopted text for music teacher education in undergraduate and graduate programs. While the text only contains one chapter dedicated exclusively to multicultural music, it is a comprehensive resource regarding child development and how that relates to music instruction. *Music in Childhood* is widely cited by scholars in the field.

Music! Its Role and Importance in Our Lives is a music appreciation series where students would have opportunities to read about and listen to music. The text utilizes technology well, with an accompanying web page featuring resources for students including

online student activities, vocabulary flashcards, quizzes, and web links with additional resources.

Bryan Burton's recurring column in *General Music Today* "Multicultural Resources" provides references, resources, and ideas to teachers looking to incorporate multiculturalism in their classroom. He reviews different books and texts, CDs, DVDs, and other resources and discusses their merit and application in the classroom at different age and grade levels.

In her article "Challenges of Performing Diverse Cultural Music," Mary Goetze describes issues in performance of multicultural music and limitations on its performance within Western music. The author provides a list of suggestions for authentic multicultural music pedagogy as well as performance practices, allowing groups to perform the music of other cultures with integrity. These suggestions include the involvement of culture bearers in instruction, learning about the music and the culture from which it originates, honoring the transmission process, adjusting style and technique to be appropriate for the music and culture, and other ways to perform in a way that honors the culture the music comes from.

E. Key Terms

(A short version of these terms is provided for reference in Appendix D)

Cultural Context

When teaching music, there are many important considerations surrounding the culture from which the music originates. In some examples, the music may have cultural information embedded in it (R&B 4). As a general rule, music is not separate from its cultural and context (FtF). Many of the resources consulted and reviewed in the Literature review discuss the importance of cultural context and background, including *Roots and*

Branches, "Research to Resources," *Global Voices in Song*, "Tracing the Footsteps of a Folklorist," *Teaching Music Globally*, *World Playground*, "Multicultural Resources" column articles, and "Reggae for Standards Based Music Learning." As stated in *Teaching Music Globally*, "music does not exist in a vacuum" (TMG 217), reinforcing the idea that culture can be embedded in music and the two should be of equal importance when teaching (FtF).

Culturally Responsive Teaching

When approaching classroom context and curriculum, there are many different ways teachers can and do make an effort to connect the material to the lives of their students. "Although called by many different names, including culturally relevant, sensitive, centered, congruent, reflective, mediated, contextualized, synchronized, and responsive, the idea about why it is important to make classroom instruction more consistent with the cultural orientations of ethnically diverse students and how this can be done are virtually identical" (CRT 31) One aspect of culturally responsive teaching in terms of multicultural music is that CRT is a comprehensive approach to teaching the classroom participants, which lends well to the idea that information should also be taught comprehensively, taking into account more than just the exact content. CRT also includes the idea that information should be taught in a collaborative and cross-curricular manner; for example, teaching related content in language arts and music.

Cultural Relevance

Cultural relevance is closely related to cultural context, but makes stronger connections to music in relation to lifestyle ("Bringing"). According to "Tracing the

Footsteps of a Folklorist," "folklore itself includes the transmission of the music" (FtF). With that in mind, it is important to teach the music of many cultures and lifestyles, as it contributes to the preservation of that culture group: "Music education can serve as a means to protect and maintain the musical culture of a people, rather than diminishing or devaluing it" ("Challenging" 381). As stated in *Teaching Music Globally*, approaching music with the mindset that "West is best," is exclusive and at times may not be as relevant to all students (TMG xvi).

Authenticity

The most important idea related to authenticity is that "the real way to sing or play a song/game is the way that the person remembers it" (FtF). There are many available resources that consult culture bearers and native speakers for their information. For example, *Roots and Branches* includes personal stories and information from culture bearers, "Research to Resources" discusses students consulting their relatives about their culture and music, and *Global Voices in Song* provides pronunciation tracks spoken by a native speaker. As stated by Cranton, "Authenticity is... easier to define in terms of what [it is] not than what [it is.] We can fairly easily say that someone who lies to students or who pretends to know things he or she does not know or who deliberately dons a teaching persona is not authentic. But do the opposite behaviors guarantee authentic teaching?" (Cranton, Back Cover). This brings back the idea that the "authentic" or "real" way to perform a culture's music is how a person from that culture remembers or knows it.

Transmission

There are a variety of classroom resources for multicultural music, as well as approaches to teaching the musics of other cultures. For example, "Research to Resources" states "folklore in combination with traditional music is a viable and effective method for teaching traditional and world music repertoire." *Music in Childhood* discusses the Aural/Oral Transmission process, while "Tracing the Footsteps of a Folklorist" introduces the "folkloric approach." Transmission has the potential to be highly effective in terms of communicating context and relevance, but also provides the teacher with a variety of different ways to teach the music of another culture.

Cultural Immersion

Cultural immersion is the experience of being in a place/culture and living in a way that aligns with how a member of that culture may live. It is the transformation of a person's point of view from "how I would feel in your place" as an outsider to "how do you feel in your place" as a member of the community, something not often achieved through lectures, readings, discussions, or tests outside of the culture.

When considering commonly adopted textbooks and resources often consulted by music educators, discrepancies surface regarding teaching the music and teaching about the music. Based on personal experience, there are a variety of experiential ways to learn about and understand authentic multicultural music. In the case that personal experience for learning is not an option, there are a variety of resources with information from teachers, scholars, and culture bearers that can provide authentic music of other cultures.

II. Literature Review

The literature reviewed for the study included 18 books, articles, and textbooks on topics of culturally responsive teaching, authenticity, cultural relevance, cultural context, transmission, lens of western music, and practicality/ease of use. These resources were chosen because they include literature frequently cited in scholarly publications, commonly adopted classroom textbooks, popular collegiate instructional resources, and are relevant to the focus of this study.

Culturally Responsive Teaching

Geneva Gay's *Culturally Responsive Teaching: Theory, Research, and Practice* (2010) included many aspects of Culturally Responsive Teaching, including definitions, teaching methods, effects and outcomes, and examples of CRT in real school situations (Gay). Gay stated that culturally responsive teaching is "Comprehensive, empowering, transformative, and emancipatory" (Gay 32-37). She also discussed the roles of a teacher, as a "cultural broker, mediator, and orchestrator of social contexts" (Gay 44-45). One example of effective CRT could be collaborative teaching between language arts, music, art, and social studies teachers to teach the concept of protest.

Authenticity

Patricia Cranton's *New Directions for Adult & Continuing Education* (Volume 111: Authenticity in Teaching) served as a comprehensive resource in terms of defining authenticity in teaching, providing a perspective outside that of music education. One notable passage stated, "Authenticity is... easier to define in terms of what [it is] not than what [it is.] We can fairly easily say that someone who lies to students or who pretends to know things he or she does not know or who deliberately dons a teaching persona is not

authentic. But do the opposite behaviors guarantee authentic teaching?" (Cranton Back Cover).

In "Tracing the Footsteps of a Folklorist" Mills stated, "The real way to sing or play a song/game is the way that the person remembers it" (Mills 5), which provided yet another perspective on the idea of authenticity. This reinforces the fact that "authentic" does not imply a hard and fast definition, but a version that is true to the culture of focus. Additionally, Mills pointed out that a song is "not fixed just because [it is] published in a book somewhere" (Mills 5), again reinforcing that authenticity is a characteristic of the material, not a strict interpretation of the material.

Roots & Branches utilized personal stories and information provided by culture bearers to give an introduction to each of their lessons. By getting the information directly from a member of that culture, *Roots & Branches* provided an authentic look at the life of a person from the culture of focus alongside a musical example.

Mills and Runner's "Research to Resources" focused extensively on "authentic songs, singing games, and tales from early twentieth century southern Appalachia" (Mills & Runner 1). By looking at a scope wider than music and focusing on creative arts and their relation to the culture and society, Mills and Runner provided a broader view of what authentic Appalachian culture entails. For example, students would learn music and memorize it, rather than looking at written notation (Mills & Runner 2). This broad focus on arts in Appalachian culture can be used as a model for how to approach study of other cultures, not just focusing on music, but taking a wider perspective.

Global Voices in Song used song translations recorded by a native speaker to provide an authentic and culturally representative pronunciation of the text of the music being taught.

By using a native speaker of the language in the culture of study, students are provided with a representation of what the language sounds like within that culture.

Cultural Relevance

In the article "Bringing the Family Tradition in Bluegrass Music to the Music Classroom," Mills provided a history of Appalachian music through the lives of famous families and musicians (Mills 12-13). The bridge between that cultural context and teaching resources points out, however, that Appalachian music is not, historically, learned the same way as western classical music. While this folk music style has inherent differences from other types of music typical to a music education classroom, this article included many resources to inform students about the context, facilitate activities to foster better understanding, and opportunities for students to interact with Appalachian folk music.

Mills presented an interesting point of view on music education as excluding certain populations in her article "Challenging Exclusionary Paradigms." In one section, Mills focused on the absence of African American music in Appalachian folk songs (Mills 3), while in another she discussed urban school settings (Mills 6). Overall, the author called for teachers and teacher educators to focus on culturally responsive teaching and a "social justice perspective" when educating their students, and working towards the goal of making cultural diversity in the music classroom the expectation.

Like Mills, Campbell's concerns with cultural dominance were presented in *Teaching Music Globally* (2004) with her discussion of potential drawbacks of a Western approach to all music (Campbell xvi). In the introduction, she stated that the "west is best" opinion could lead to the idea that "west is only" (Campbell xvi). Campbell went on to say that this could inhibit music learning as "global and cross-curricular" (Campbell xvi), something that is

essential when designing curriculum that is relevant in terms of a culture. If music is to be culturally relevant, it cannot all be approached with a Western lens, as that could effect and diminish the "global" qualities of the music, which is a primary benefit of teaching culturally relevant music.

Cultural Context

Putumayo's *World Playground* text provided students with a comprehensive look at a culture aligned with an example of that culture's music. The book contained rich context, but may be weak on musical instruction. While Putumayo provided classroom lessons, they were not all focused on music performance. The lessons included vocabulary, accompaniment, movement, instrument construction, analyzing the text's meaning, history and writing, planning a festival, improvisation, and other types of artistic creation. This resource included numerous strategies for students creating and actively engaging with the culture within the classroom, but many of the lessons did not focus on music and some did not reference music at all. For example, one lesson's product was a mobile (World Playground 30). Some teachers might rely more on the contextual information, rather than the lessons from this text, focusing on those that actively engage students in music making and movement.

Bryan Burton's recurring column in *General Music Today*, "Multicultural Resources" provided references, resources, and ideas to teachers looking to incorporate multiculturalism in their classroom, attributing his multicultural interests and focus to the 1990 MENC Preconference "Teaching with a Multicultural Perspective" (Burton 2). In this column, he reviewed different books and texts, CDs, DVDs, and other resources and discussed their merit and application in the classroom at different age and grade levels. Burton provided teachers an excellent resource through "Multicultural Resources," especially teachers looking

to expand their curriculum and incorporate new and different ideas and materials in their classroom.

"Reggae for Standards Based Music Learning" (Mills, 2009) is an article in which the author provided teachers an overview of reggae music, along with many resources and examples for inclusion in a music education classroom. Mills gave a comprehensive look at popular examples of reggae, their message, activities that can be done with them (including references to other texts), as well as cultural context. This article would be useful in planning a reggae lesson and finding the resources to support it.

Global Voices in Song (GVS) is a comprehensive resource for teaching and learning several genres of world music and their accompanying cultural contexts. GVS electronic resources provided a breakdown of all aspects of a lesson that can be utilized to tailor the teaching to the group. For example, if students understand the pronunciation of the song or the playing of the game, but seem confused about where the music comes from, the producers offered a sort of "sights and sounds" look at the culture from which the music originates. Additionally, in the accompanying handbook, the authors offered teachers additional resources for preparing instruction: "Before You Begin," with elaboration on how to use the information, "For Your Instruction," on the application of these materials to the classroom including things like performance practice, "For Your Information," providing more cultural context, "For Your Investigation," referring a teacher to outside/additional resources, and "For Your Use," containing text, translations, and background on the songs."

Campbell's *Teaching Music Globally* is resource for both lesson plans for teachers seeking a manageable course schedule that covers multiculturalism, and a text that explains why multicultural music, authenticity, context, and a general knowledge of globalization and

the issues facing our global society are of the utmost importance to our students, and why music is an appropriate and fitting context to approach those issues. Campbell detailed, step by step, how to introduce your students to the music of other cultures, all the way to creating their own multicultural music. The author stated that "music does not exist in a vacuum" (Campbell 217), an idea that underlines the importance of cultural context is to the music of that culture.

In *Roots & Branches*, authors discussed children's songs and music of other cultures as "shorthand" that contains "core material of the culture" from which the music originates (Roots & Branches 4). This unique idea reinforced the connectedness of music and its context within a culture. It also presented the cyclical idea that cultural context enhances a culture's music, and a culture's music contributes to the larger picture of the culture from which it originates, or its context (Roots & Branches 4).

In "Tracing the Footsteps of a Folklorist" Mills suggested that music is not separated from its context and cultural considerations, because "sharing a song is as important as the history and story of the song (Mills 2)." In addition to this statement that music and context are inherently related, she posed the question of the text versus context. This is an example highlights the importance of the context of music is, as the lyrics of a song taken out of context may appear to mean something very different from what is originally intended based on the cultural context of the song.

Transmission

Music in Childhood included focus on student learning in music by combining knowledge of research on child development with an approach to teaching music by separately approaching the different elements of musical experiences (i.e. singing, listening,

moving, playing, creating). Additionally, the text focused on pertinent issues for teachers in the field, including curriculum design, technology, multiculturalism, teaching exceptional children, and integrated curriculum. The text was written for music education students and teachers; and combined text, photos, tables and diagrams, and notation examples to provide a well-rounded approach to each topic. Additional resources included sample lesson plans and models to develop one's own lessons in the future. Focusing on students in grades K-6, this text integrated current in order to provide the most accurate and applicable information to teachers.

In "Research to Resources" the authors addressed transmission in the sense that it stated, "folklore in combination with traditional music is a viable and effective method for teaching traditional and world music repertoire (Mills & Runner 3)." Rather than addressing an appropriate or authentic way to teach and transmit information, justification focused on the emphasis and importance of teaching multicultural music, as it provided an avenue to teach about a culture in a well rounded and more comprehensive way than simply exploring one aspect of another culture.

Mills pointed out that "folklore itself includes the transmission of the music" (Mills 1) in her article "Tracing the Footsteps of a Folklorist." It is always important to consider how the music is taught and learned in a culture, whether it is inherent in the exchange of information/practices of the culture or if teaching the music in that culture requires a certain approach. This suggests that rather than beginning with a song and then looking wider at the folklore and culture, one may choose to start with the culture and its folklore and explore the music through that wider lens.

Lens of Western Music

In Goetze's article "Challenges of Performing Diverse Cultural Music," the author explored approaches to teaching, learning about, and performing multicultural music in a way that is respectful of and authentic to the culture of origin. Goetze cited Kazadi Wa Mukuna in the beginning of the article, saying,

Errors that continue to be committed are those of transcribing music from different cultures into the Western system in order to teach it to Westerners. This practice is one of the most frequent mistakes, perhaps made unwillingly for the sake of convenience or simply from ignorance. If a multicultural perspective in music is to be successful, new methods music be designed with these dilemmas in mind" (Goetze 2).

She also discussed the limitations Western music put on multicultural music; for example, standard western notation can't express music from cultures using scales that differ from a 13 note chromatic range. Indian and Turkish music use quartertones, which cannot be notated on the western staff (Goetze 3). While Goetze expounded on the difficulties of teaching non-western music, she noted that she is by no means discouraging the performance of diverse culture's music by western ensembles: "I am not suggesting that it is inappropriate to arrange, compose, or perform published works based on diverse material. Such fusions and adaptations are an inevitable and exciting aspect of the global arts scene. However, I am asserting that, because this music is notated and approached in the same way as western music, the experience that we provide our students is more of a western art musical experience than one from a diverse culture" (Goetze 3-4). By understanding the ethnocentrism that underlies Western music performance as it applies to multicultural music (Goetze 3), teachers can make an effort to break free from the constraints western music puts on multicultural music, in order to provide quality multicultural experiences to students.

Practicality/Ease of Use

When approaching *Music! Its Role and Importance in Our Lives*, the Glencoe series for 9-12 students, some may expect it to be a general music approach appropriate for older students. The contents, however, suggested more of a Music Appreciation series than an interactive music resource. Students would have the opportunity to read about and listen to music, but the text did not contain opportunities for any kind of participatory activity, i.e. singing, dancing, movement, etc. The text did utilize technology well, with an accompanying web page with many resources for students including online student activities, vocabulary flashcards, quizzes, and web links with additional resources. In addition to music appreciation, the text also explored careers in the music industry, something fairly unique to a K-12 classroom music text. In a classroom where a teachers hopes to fully engage students in multicultural music, *Music!* Left the possibilities open to a resourceful and knowledgeable educator, but left out the strategies needed for lesson planning.

While Silver Burdett had an excellent indexing system for their series *Making Music* (one book with many indexes covering the entire series at all levels), only a few sections stood out as useful for multicultural teaching. The Classified Index, organized by subject or theme, contained an extensive section on "Folk, traditional and regional selections" where all multicultural pieces across every grade could be found, organized by country or culture. Also, the index contained a "Bridges to Asia" section, which is categorized by language and referred teachers to outside resources.

McGraw Hill's *Spotlight on Music* used the same information regarding "including multicultural music in your teaching" and "outside resource referral" in all of their K-8 textbooks, so while each book contained those sections, the material was also the same for all

cultures. Additionally, the series referred teachers to the *Global Voices* DVD and the World Instruments CD on top of the lesson plans.

Global Voices in Song is a resource for teaching and learning world music and the accompanying cultural context. The electronic resources provided a breakdown of all aspects of a lesson that can be utilized to tailor the teaching to the group. For instruction about where the music comes from, Global Voices offers a sort of "sights and sounds" look at the culture from which the music originates. Additionally, the accompanying handbook offers teachers additional resources for preparing instruction: "Before You Begin," with elaboration on how to use the information, "For Your Instruction," on the application of these materials to the classroom including things like performance practice, "For Your Information," providing more cultural context, "For Your Investigation," referring a teacher to outside/additional resources, and "For Your Use," containing text, translations, and background on the songs." These features allowed teachers to easily navigate to the songs they are focusing on and the resources they need (i.e. pronunciation, performance practice, context, etc.) for a given lesson.

Roots and Branches is a collection of personal testimonies by culture bearers from a number of countries and cultures. Each section provided a personal story that included a tie to music, followed by examples of songs and singing games. These resources included notation, native/original language words, translations, pronunciations, and guides to participation. The songs were organized by country/culture, with an introduction to the culture, followed by a collection of songs and lessons from or related to that culture. For quick reference to a particular song, there was a table of contents of folk songs in the front of the text.

When analyzing the literature review, a disparity between teaching music and teaching about that music emerges. This aligns with the research question: When a teacher employs multicultural music, is the goal to teach the music or to teach about the music? The findings of Gay, Cranton, Mills, Runner, Campbell, and Goetze together identify issues to consider and actions to take when considering multicultural music in terms of instruction, transmission, authenticity, relevance, and context.

III. Methodology & Personal Statement

The South African experience described above included interviews of several South African musicians. As the principle investigator, I sought information from South African musicians about their teaching experiences. The four interviews took place in schools, rehearsal halls, on university campuses, and on buses. The participants were selected based on their various roles in music and education in South Africa including university and schoolteachers, choral ensemble directors, and students. The interviews and notes were coded for emergent themes in participants' answers to the same seven interview questions, which can be found in Appendix E. The methodology is based on the process I learned while taking an Independent Study Honors Course in Spring 2013 with Dr. Mills, "Multicultural Music Education Resources." From the integration of the Irish, Steel Band, and South African experiences and the review of multicultural music resources, the following findings are presented here.

IV. Findings

When approaching music of another culture, one must adopt a broader perspective on the arts and culture, as many groups' traditional music is difficult to separate from dance, history, and the cultural context. At the Center for Sports, Arts, Culture, and Recreation in Johannesburg, South Africa two representatives from the organization suggested taking a "broader perspective on culture" when approaching the arts, and Johannesburg music teacher George Mxadana said that it is "difficult to understand [the music] without all [of the] pieces," referring to music, dance, and history. With his choir, his students went further in providing the complete picture of the music and where it comes from by wearing traditional clothing from different South African tribes and cultures in performance because the attire often goes well with and amplifies the traditional dances that accompany the music.

Another aspect of music in culture that played an important role in South African music is the embeddedness of music in daily life. In school, many students sang hymns and participated in a daily morning prayer session, according to Dr. Pewa. He went on to say that many weddings involve singing, and most social gatherings involve the arts. Additionally, he discussed the incorporation of the arts in communities, and communication through music. The representatives from the Center for Sports, Arts, Culture, and Recreation emphasized the presence of indigenous music in the daily lives of South Africans.

Music and culture further intersect in collegiate ensembles, such as the UniJoh Chorale at University of Johannesburg Soweto Campus. The Chorale's director, Kholisa Bulu, discussed themed programs, citing the example of a mother's day program featuring music related to and reminding of the choir members' mothers. The choir incorporated contemporary issues facing society, such as HIV/AIDS in South Africa. The choir has

performed music inspiring HIV/AIDS awareness as well as performing traditional and freedom songs with lyrics changed to reflect the HIV/AIDS theme at events such as candle light ceremonies.

The interpretation of South African traditional music is very important, but also quite dynamic. The interpretation of the music can be envisioned as a two-fold, with one side representing the meaning of the song and the other the translation of the text. The choral director Bhekani Buthelezi at University of Zululand advocated for the meaning of the song as a dynamic and personal decision; "let it mean what it means to you and let it mean what it means to me," he said. The students at Birdswood Secondary School in Richards Bay, Kwa Zulu-Natal found interpretation to be the most enjoyable for them as well as the most important. While they may not have agreed on the meaning of a song, students, teachers, and scholars agreed that understanding the meaning of a song is a key part of learning the music as well as understanding it. University of Johannesburg Kingsway Campus choral director Sidumo Jacobs said, "if you don't have a sense of ownership on the product, it won't be authentic. Extend it, get some information about it, and perform it."

Birdswood Secondary School students said their teacher Sizwe Zwane teaches them the meaning of the song, and other teachers said the students have an understanding of the music and can explain what it is about and what it means. Mxadana stated, "When you do a Xhosa song, you need to understand the Xhosa people." University of Johannesburg Soweto Campus Chorale director Bulo believed that when you understand a song, you are more involved with a song. As an audience member, "Even if I don't understand the language, I should see that this is a sad song," emphasizing the importance of understanding and singing with emotion to match the meaning. This mirrors the statement that American teachers and

ensembles “need to do more than sing a song or play a composition based on a non-Western melody or text” (Goetze 2).

When it comes to translation, the instruction is very different depending on the location and educational environment. In Johannesburg, for example, in the UniJoh choir, students come from many cultural backgrounds. Director Bulo said, “I’m from an outer province, I don’t know the languages here but [my students] help me and then if it’s my language we help each other.” Other approaches to translations included the teacher writing out the meaning and explaining it to students, like at Birdswood Secondary School.

Mxadana said, “Most of the time I do the translations but if I do a song [...] say in a Venda song then if I ask one of the Venda people of the tribe to explain because they will be most in touch with the song.” At the University of Zululand, Buthelezi utilized outside sources to “come tell the story” of the culture of the song they’re singing.

Cultural context was closely related to the meaning of the music, and many South African teachers advocated “singing with understanding,” something Bulo emphasized with his choir. Qhuzulini Sithole at the Center for Sports, Arts, Culture, and Recreation stated that cultural context involves singing, dancing, and learning the historical context of the music. The context of the music influences performance practice, style, and meaning, as supported by many South African choral directors. Bulo agreed somewhat, saying that history and context influence everything, and when teaching a song, “[he] should find out about [the composer], how did [he] come up with writing the song, the mood when [he] wrote the song,” and other information that effects the song and therefore how it should be performed. Buthelezi utilized a “research team” within the choir to learn about and teach about unfamiliar repertoire. Goetze identified an issue with multicultural music pieces, saying,

"many existing publications provide only a translation and pronunciation guide, with minimal or no background information about either the music or the culture." University of Johannesburg Kingsway Campus choir director, Jacobs insisted that music in isolation is inauthentic.

Choreography is a widely recognized aspect of South African traditional music, often accompanying performances whether rehearsed and formal or spontaneous and casual. Choral directors and musicians may have had different opinions on the movement style and choreography itself, but there is a consensus on the purpose and role of the movement. Bulolo who is the University of Johannesburg Soweto Chorale director said, "each choir comes with its choreography," but it is used to enhance the message of the music and should be used when culturally appropriate, but not always. Additionally, choreography is not prescribed and each choir has its own movement style. The Birdwood Secondary School students agreed that the movement depends on the culture and should be performed if typical of that culture. University of Zululand choir director Bhekani Buthelezi further offered that choreography can change from choir to choir and is not embedded within a song; however, he emphasized the importance of movement in intensifying the meaning of the music, saying, the African ear would "hear" the missing choreography if a song typically performed with movement is done without. Jacobs, University of Johannesburg Kingsway campus choir director, expressed the importance of movement along with music, saying the dance brings African "flare, flirt, [and] flamboyance" to the music. For Mxadana, the dance was a factor in the message of the music, but his ensembles took it further by wearing the traditional attire of the culture of the song they're performing. For example, "Shaman people, they dance such a unique way and if you're not wearing the Shaman attire, you may not be able to bring

the beauty of the song.” A clear example of performance style and musical meaning working hand in hand came from Mxadana: “In the Zulu there are songs that are sung by the girls, songs that are sung by men, and songs that are sung by women. Now women also are divided into various sectors as well. Those that are married and those that are not married. Now when we are singing a song of unmarried women you can see in the attire, even the movements, but if you sing a song of a married woman it has to be done in such a way that she’s clothed that way. Even the movements with that sort of dignity that this is a married woman.”

One aspect of providing an authentic experience for classroom students is examining how a culture traditionally teaches, learns, performs, and shares its music. For example, it is not always appropriate to have a South African conductor separate from his ensemble. At the University of Johannesburg Soweto (UJS) campus Chorale, the director started the group, but then sang with them. He also involved students in the translation of songs as well as teaching meaning. This strategy may be due to the multicultural nature of Johannesburg, a very large city, where students often served as culture bearers in their own classroom, bringing the history and context to their classmates and director. Goetze identified many issues of transmission of multicultural music in American classrooms: “written notation is not the only way to transmit and learn diverse music. [...] Western notation can’t express all music.” Additionally, she argued against transcribing multicultural music into Western notation as a method of teaching multicultural music to Westerners. The University of Zululand (UZ) choral director approached transmission and instruction in terms of what is most culturally appropriate. He taught competition songs and western music, for example opera, with a musical score, but also utilized dual notation, both standard western notation and tonic sol fa.

Tonic sol fa is a music notation system commonly taught and used in South African music ensembles. It is similar to western notation in that it uses symbols to represent rhythm and pitch simultaneously along with text. It differs from western notation though in that the symbols themselves look entirely different. When teaching traditional songs though, he taught by rote and often determined harmonies based on what students have learned outside of the classroom, listening to different harmonies and selecting what he liked best for the choir. UJS Chorale director Bulo utilized a similar strategy when teaching traditional songs: "Most of the time we just take a piece of music if it's not formal like written down notes, we just take it 'sopranos sing the line' then I fit in the different melodies."

As with translation and movement, different directors approach instruction in different ways and have diverse opinions on what is most culturally authentic as well as what is most effective for instruction. Similarly, directors and teachers approach teaching music and meaning in different ways. Some of these differences may be attributed to differences of opinion, while others may depend on the location of the school as well as its student population. The director at Birdswood Secondary School, Zwane, approached music by teaching the meaning and translation before singing. Another director, Mxadana agreed with Zwane's approach, explaining the music first because the students need the background information. He said "When you start singing the song people should have a background of what the song is all about and also for that tribal group as well." Still a third director, Buthelezi from UZ, taught the music first, then the meaning. He argued, "No matter how much you explain context and meaning, if the singing isn't there, you can't communicate it." UJS Chorale director Kholisa Bulo spent much time on the task of achieving vocal technique, but he also felt that his students should "sing with understanding."

Teaching the music and teaching about the music became interwoven themes that emerged repeatedly in the interviews. These findings are the basis for the concluding section of this thesis. The findings parallel appropriate pedagogies for teaching multicultural music, but cannot be generalized to the teaching of music for all cultures.

V. Conclusions

When approaching multicultural music, scholars and informants agreed that teachers should approach the arts from a broader perspective and then focus in on music. It is important to make connections to music in life in the American school's community as well as in the culture of study. Additionally, it can be beneficial to program and perform music that focuses on and connects to culturally relevant events and issues.

When teaching a multicultural song, teachers may need to plan carefully in order to allow room for interpretation among the students. Creating an open forum for discussion on the meaning of a song as well as the transcriber's interpretation of the song is essential to allow students to develop their own opinion and interpretation. It can be very useful to use a model as a comparison and reference point. The most authentically complete resources reflect what informants knew as well: that when determining the meaning, the teacher, students, and class should be included and culture bearers should be consulted whenever possible. Model performance and recordings are great resources for determining meaning. When approaching interpretation and meaning, teachers must remember to take a broader perspective on the music, considering what the song is about, where it comes from, and why it was written. It may not necessarily matter when a teacher teaches the contextual information to the students, but it is imperative that the contextual information is taught. For example, if the text of a song is about death or loss, that is influential to the mood and style of the music and should be communicated to students, but it does not necessarily have to be done before singing. Also, the translation of should be taught and discussed, but teachers may and should decide when to do so.

Choreography and movement style are cultural elements of the music, and if it is appropriate in the culture of study, it is necessary in the performance, in order to provide a multiculturally sound educational experience for the students. Choreography and movement are not always prescribed, though they are an opportunity for a choir to show their interpretation intensifying and reinforcing the song's meaning and message. In as much as possibly, the performance style (i.e. vocal technique, singing style, movement, attire) should match the song's style and meaning just as the movement does. For example, if a teacher has a video recording of a song being performed, the choreography from that video could be used as it appears or in a simplified form. In addition to choreography, scarves, fabric, or accessories could be used as an alternative to traditional attire.

The transmission of multicultural music is just as important as the content and context of the music itself. Teachers should always consider what is appropriate and customary in the culture. For example, teachers should consider participating with their ensembles or allowing students to teach in order to lessen the divide between the conductor and the ensemble. Another way to teach in a way that is authentic and appropriate for the focus culture is to teach aurally (by rote) rather than with western notation. Generally, teachers should teach with the resources that express the music best.

When approaching multicultural music, teachers must bear in mind not only their instructional strategies, their students' performance, but also the representation of the culture they are providing within the ensemble and to the audience. Folk and traditional music often lies at the heart of a culture and represents much more than words and notes on a page. By understanding the music of another culture, teachers and students can represent that culture with integrity. In order to do so, teachers must teach students the music and teach about the

music. Teaching the music without teaching about where it comes from, what it means in that culture, and practicing that music in a way that is culturally appropriate is an inauthentic representation of that music and the culture from which it originates. It is of equal importance to teach the music and teach about the music, and when approaching multicultural music, the music and its context should never be separated.

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Appendix A

From the Steely Pan Steel Band Website (<http://steelband.appstate.edu/>):

"The ensemble performs a variety of music from traditional soca/calypsos, to classical, to rock and roll, and even performs traditional Appalachian Mountain music. One of the goals is to demonstrate to audiences the variety of music that can be performed on the pans. Not just "Yellow Bird", and other Caribbean tunes. If schools are interested, music is sent in advance, so music teachers or choral directors can prepare their students to perform with the steel band. The steel band performs a wonderful four part Caribbean round that has been used with entire schools, as well as "Jamaican Farewell" and an African song call "Siyhamba", that has worked well with middle-school choruses. If a specific song is requested we're more than happy to work with schools to put together a performance with the students.

During their concerts they like to break away from the steel drums and perform at least one selection with African or Middle Eastern hand instruments. Dr. Meister talks about the instruments and their origins, and members of the ensemble demonstrate the individual sounds of the instruments. During each concert the band demonstrates an oral history of the steel band by performing on tamboo bamboos and early steel instruments. As a builder/tuner of steel drums, Dr. Meister, talks about the origin of steel drums and how they are made and tuned."

Appendix B

From the Ireland Study Abroad Website (<http://music.appstate.edu/academics/special-programs/international-programs>):

“The program will be an introduction to Irish Traditional Music and its creative process as well as the study of cultural aspects of Ireland and how it relates to the different styles of Irish Traditional Music. Part of the program will be in residence at the University College Cork where students will attend daily lectures and master classes. All participants will study the Irish whistle and take private one hour lessons on their major instruments, voice or dance (whistle, Irish flute, uilleann pipes, bodhrán, fiddle, piano, button accordion, guitar, concertina, Sean-Nós singing, set dancing and step dancing (old style). The students will visit several pubs to observe and hear the variety of styles of Irish music. Participants do not have to be music majors. It is not necessary to read music since Irish Traditional Music is mainly taught by ear. There will be weekend excursions to popular geographical and historical sites. The program will spend time in Dublin, Cork, Cobh and Blarney.”

Appendix C

From the South Africa Study Abroad Program Brochure:

“Learn South African traditional music and about the powerful role of music in the reconstruction of South Africa with students and musicians at the University of Johannesburg and the University of Zululand. Two weeks steeped in musical rehearsals, performances, presentations and lectures with traditional and contemporary South African performance ensembles. The program features travel throughout South Africa’s varied landscapes to experience city and coastal life in Johannesburg and Durban, see African natural beauty in safari, mountain, and urban settings. Experiencing interactive music and cultural events, ASU students will: learn South African traditional music such as Freedom Songs and Isacathimiya (tiptoe) music, explore the role of music in the struggle for South African social justice, offer service in selected communities to foster friendship and opportunities for South African youth and musicians.”

Appendix D

Cultural Context

Music and the culture from which it originates as equally important when teaching

Culturally Responsive Teaching

Teaching content comprehensively, taking into account "cultural orientation" and ethnic diversity as well as cross-curricular connections.

Cultural Relevance

Cultural relevance includes adapting the teaching style as well as the classroom content to the life/lifestyle of one's students.

Authenticity

Authenticity in terms of music can be defined as the "real" way to sing or play music; however, that "real" way is also dependent on the way a person remembers it. Therefore, authenticity is not always concrete from person to person and culture to culture.

Transmission

The transmission of multicultural music should be carried out in a way that teaches the content and context of the music while staying true to the original culture.

Cultural Immersion

Cultural immersion is the experience of being in a place/culture and living in a way that aligns with the manner in which a member of that culture may live.

Appendix E

1. Where do you choose your songs and repertoire from? (Learn it, get it, etc)
2. How do you do the SATB? (Self, arranger, get arrangement)
3. Translations – who? Choose students to get them involved or choose specific students for different languages?
4. Languages
 - a. Number
 - b. Which
 - c. Why
5. Learning a song
 - a. Language, meaning, context
 - b. Before, during, after teaching of music
6. Choreography
 - a. History, meaning, origin, purpose
 - b. How do you teach it, who teaches it (you, student, etc)
 - c. Does it go hand-in-hand with the music
 - d. Consistent for a song group to group
 - e. If song is sung without it, do it still mean the same thing
7. When approaching the music, what's the most important to you to convey to the students? (Musicality, diction, language, meaning, context/history, etc.)

Appendix F

Sample Lesson Plans

- 1st Grade: Bonjour, Mes Amis
- 4th Grade: Einini
- 10th Grade: Swilohini

Bonjour, Mes Amis (1st Grade)

Stage 1- Desired Results	
Content Standard(s): NC – 1.CR.1: Understand global, interdisciplinary, and 21 st century connections with music. 1.ML.3.1 Use improvisation to create two-phrase melodies using three pitches. 1.ML.1.2 Use accurate pitch to imitate three-pitch melodic patterns.	
Understanding(s)/ goals: Students will understand that: <ul style="list-style-type: none"> • Music can serve more roles than just performance (i.e. learning a language, singing games, communicating history & culture, etc.) 	
Essential Question(s): <ul style="list-style-type: none"> • What are some songs that you know that include directions in the text or teach you how to do something? • How can music teach you about history, culture, language, etc.? Can you think of a song that’s an example? 	
Student objectives (outcomes): Students will be able to: <ul style="list-style-type: none"> • Identify parts of the music that help teach French phrases • Sing the French phrases in a call and response or conversational style 	
Stage 2- Assessment Evidence	
Performance Task(s): <ul style="list-style-type: none"> • Students will perform “Bonjour Mes Amis” as a group and in groups to demonstrate call and response understanding • The students will write new words to the melody of “Bonjour Mes Amis” that give an example of a conversation they might have on a daily basis • Improvise with hand percussion to demonstrate kinesthetic understanding of a conversation or call and response style 	
Other Evidence: <ul style="list-style-type: none"> • Students will make a preliminary list as a group of songs that have directions, teach, or help them remember a concept (i.e. the alphabet) • Students will answer a worksheet matching the French phrases to their English meaning and matching the call to the response 	
Stage 3- Learning Plan	
Learning Activities: <ul style="list-style-type: none"> • The teacher will introduce “Bonjour Mes Amis” as a song that teaches basic French phrases by playing a recording • The students will generate a list of songs that are used to teach different concepts or ideas in their life (i.e. the alphabet) • The students will discuss how the list they generated and other musical examples can help teach about history, culture, language, etc. • The students will sing “Bonjour Mes Amis” as a group • The teacher will divide the class into two groups, alternating between call and response • In small groups, the students will write new words to the melody of “Bonjour Mes Amis” depicting a conversation they might have in their daily life, to be performed for the class • The students will sing and then improvise on percussion instruments in a call and response style • The students will complete a follow up worksheet, matching the French phrases to their English translations and matching the “call” phrase to the “response” phrase 	

Einini (4th Grade)

Stage 1- Desired Results
<p>Content Standard(s): NC – 4.ML.1.1 Apply expressive qualities when singing or playing a varied repertoire of music representing genres and styles from diverse cultures. 4.MR.1.3 Illustrate perceptual skills by moving to, answering questions about, and describing aural examples of music of various styles and cultures.</p>
<p>Understanding(s)/ goals: Students will understand that:</p> <ul style="list-style-type: none"> • The song “Einini” is a Gaelic lullaby • “Einini” translated to English draws similarities to American lullabies
<p>Essential Question(s):</p> <ul style="list-style-type: none"> • What are similar songs from your family/culture/history that you have heard or learned • How are those songs similar and different to “Einini” • What parts of Gaelic culture seem different from mainstream American culture <ul style="list-style-type: none"> ○ How are those differences reflected in the music
<p>Student objectives (outcomes): Students will be able to:</p> <ul style="list-style-type: none"> • Discuss similarities and differences between a Gaelic lullaby and an American one • Perform the song in a way that reflects the meaning/context (i.e. lullaby – getting ready to sleep, should sound soft and tranquil)
Stage 2- Assessment Evidence
<p>Performance Task(s):</p> <ul style="list-style-type: none"> • Students will sing “Einini” and show their understanding through the style with which they perform • As a group, the class will create a chart, picture, or other visual work representative of similarities and differences between Gaelic and American culture
<p>Other Evidence:</p> <ul style="list-style-type: none"> • Thumbs up/thumbs down answers to questions: Have students heard of Gaelic culture? Do students know what a lullaby is? Etc. • Students will write a reflection of one similarity and one difference between Gaelic and American culture and how it is reflected in “Einini”
Stage 3- Learning Plan
<p>Learning Activities: This is the core of your lesson plan and includes a listing describing briefly (usually in bullet or numbered form so easy to follow) what:</p> <ul style="list-style-type: none"> • Teacher will ask questions about Gaelic culture, lullabies, etc. to be answered by a thumbs up/thumbs down according to familiarity • Students will listen to “Einini” • Students will discuss examples of music in their lives that sound similar • Students will look at the transcription of “Einini” in the text (<i>Spotlight on Music</i> or <i>Making Music</i>) and discuss other similarities and differences between other lullabies (i.e. language) • Teacher will read from <i>Roots & Branches</i> the background information from the Gaelic cultural informant consulted in the text • Students will sing “Einini” and teacher will lead singing game from <i>Roots & Branches</i> • As a group, the class will create a visual representation of similarities and differences between Gaelic and American cultures, lead by the teacher • Students will write a 2 paragraph essay, reflecting on one similarity and one difference between Gaelic and American culture and how that is reflected in the music of “Einini”

Swilohini (10th Grade)

Stage 1- Desired Results
<p>Content Standard(s): NC – B.ML.1.3 Recognize expressive elements (such as dynamics, timbre, blending, and phrasing) when singing or playing a varied repertoire of music. B.MR.1.1 Illustrate perceptual skills by moving to, answering questions about, and describing aural examples of music of various styles and cultures. B.CR.1.1 Use music to explore concepts in world history and relate them to significant events, ideas, and movements from a global context. B.CR.1.2 Understand the relationships between music and concepts from other areas.</p>
<p>Understanding(s)/ goals: Students will understand that:</p> <ul style="list-style-type: none"> • Movement and other aspects of performance can influence and enhance the meaning of a song
<p>Essential Question(s):</p> <ul style="list-style-type: none"> • What (appropriate) non-verbal cues and actions do you know that have an understood meaning • How can non-verbal communication enhance verbal communication
<p>Student objectives (outcomes): Students will be able to:</p> <ul style="list-style-type: none"> • Demonstrate understanding of the music and its meaning by performing it with and without words • Sing "Swilohini" with taught and self generated choreography that enhances the meaning of the text
Stage 2- Assessment Evidence
<p>Performance Task(s):</p> <ul style="list-style-type: none"> • Students will perform the music by humming and using facial expressions and non-verbal communication to communicate the meaning of the music • Students will create their own choreography to "Swilohini" • Students will choreograph, as individuals or in groups, movement to another piece from the group's repertoire and explain how it enhances the meaning of the text
<p>Other Evidence:</p> <ul style="list-style-type: none"> • As a group, the class will generate a list of non-verbals that hold an understood meaning in society • Students will take notes on each others presentations of the alternate "Swilohini" movement and the self selected piece's movement • Students will write a reflection on their own experience choreographing and selecting movement for "Swilohini" and the self selected piece. They will also reflect on two other group's choreography for the self selected piece and how they think it amplified and reinforced the meaning
Stage 3- Learning Plan
<p>Learning Activities: This is the core of your lesson plan and includes a listing describing briefly (usually in bullet or numbered form so easy to follow) what:</p> <ul style="list-style-type: none"> • The teacher will ask students for non-verbal communication signs (that are school appropriate) and what they mean (i.e. waving, smiling, etc.) • The students will generate a list of common non-verbals and their meaning and how those gestures can be used without verbal communication as well as how they can enhance verbal communication • The teacher will play a video of "Swilohini" being performed with movement • The teacher will ask the students what they think the song is about based on style, tone, movement, etc. (i.e. anger, happiness, etc.)

Wahl, “Multicultural Music Education Resources”

- The teacher will provide the students with a translation
- The students will learn “Swilohini” through call and response by section (SATB)
- The students create their own movement to “Swilohini” and perform the song by humming, using their original movement, facial expression, and non-verbals to communicate the meaning of the text
- The students will select and perform another piece from the choir’s repertoire and, as individuals or in small groups, create choreography and movement to enhance the meaning of the song
- During performances of individuals and small groups with self generated movement for “Swilohini” and a self selected piece, students will take notes on each others’ interpretations and how the movement effected and influenced the meaning of the song
- Students will write a reflection on their own experience selecting movement for “Swilohini” and the self selected piece and reflect on how two other groups’ choreography enhanced/amplified/reinforced the meaning of the songs