WORLD MUSIC CURRICULUM FOR MIDDLE SCHOOL STUDENTS

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Abstract

This paper consists of a literature review and seven individual unit outlines for a world music curriculum serving middle school students. The literature review discusses the positive benefits found when providing students with an education in world music and cultures. By recognizing and building upon various cultural experiences that students may have each day, a multicultural music education seeks to enhance what is “given” towards improving the student’s understanding and awareness of the cultures from which they come and through which they will navigate in the future (Elliott, 2010). The literature review also provides contextual information regarding the music and cultures of: Japan, East Africa, West Africa, Ireland, Mexico, South India, and Eastern North America. The contextual information was gathered primarily from the Oxford Global Music Series textbooks. The suggested unit outlines: one, address the National Standards of Music Education; two, provide essential questions to be considered; three, create desired student understandings; four, outline key knowledge and student skills to be acquired; five, detail, student performance tasks, student evidence, and; six, provide an assessment blueprint.

Keywords: world music, culture, ethnomusicology, curriculum, middle school
World Music Curriculum for Middle School Students

“Music education is important because music is a part of experiences, a part of the senses, and a part of the arts” (Eisner, 1987). My need to develop a world music curriculum comes through fourteen years of teaching in my school district. World music is written into the curriculum, however there is no clear definition of what is required or how it should be taught in the general music classroom. By recognizing and building upon various cultural experiences that students may experience each day, a multicultural music education seeks to enhance what is “given” towards improving the student’s understanding and awareness of the cultures from which they come and through which they will navigate in the future (Elliott, 2010). This project synthesizes findings from research regarding the potential benefits of a world music curriculum within the music classroom. It also presents a recommended curriculum plan to facilitate such a curriculum within a middle school general music setting.

The principal focus of this project is the design of a world music curriculum for sixth grade general music classrooms. This curriculum is built upon research and a review of scholarly literature. Research findings from ethno-musicological studies are used to help build and design curriculum lessons. The literature review seeks to answer two questions: one, “What world music curriculum can be created from a review of literature?” and, two “What teaching strategies can be implemented with the curriculum to create engaged music learning?”
**Review of Literature**

Music is an everyday experience, even if only through the act of listening. In this time of global awareness music is an aural pathway for understanding the world around us and in which we live (Campbell, 2005, p. 30). As students discover the music of other cultures through singing, playing, and dancing they are learning through sight, sound, and touch (the playing of native instruments) about how people of other cultures “do” music. There are multiple aspects to the pedagogy of listening, and not one of them is passive (Campbell, 2005, p. 30). These different aspects require a teacher's own expertise in analytical listening and sufficient skills as a conductor, performer, arranger, and enthusiastic communicator:

“Deep listening also demands the students' focused involvement in the music as teachers guide them into a more thorough understanding of music's constituent components and meanings. Students who learn to listen well are then led by their ears into a refined musicianship that is the basis of their growth as performers, composers, and analytical thinkers” (Campbell, 2005, p. 30).

In teaching students to become listeners of world music, students are given the opportunity to discover their own ideas and opinions of what they are listening to as well as developing an awareness of the music that they are experiencing. Deep listening is acquired through listening activities such as: *attentive listening* (teacher-directed focusing on musical structures), *engaged listening* (listeners actively participate in some form of the music making process), *enactive listening* (listening with the intent to perform a musical work) (Campbell, 2005, p. 31-32).
It is also important for students to have a contextual knowledge of the music that they are experiencing. Throughout the world, music’s purpose is more than merely entertainment, although that may be what many young children perceive its role to be. In many world cultures, music plays a significant daily role in ceremonial, social, and work activities. Having an understanding of the purpose and role music plays within a society allows students to not only understand more clearly what they are experiencing, but also students are more capable of understanding the culture as well. In his discussion of *The Contextual Dimension of Musical Experience*, Reimer (2003) makes the case for the following understanding as he discusses the significance of cultural context as it relates to the human experience of music:

“In the global culture now existing and sure to develop further in the future, the recognition that all people's needs for meaning, for significance, for sharing of experiences of feeling, are met universally through music, and are enhanced by instruction in music, adds a dimension of universality to music education that can only strengthen it politically, psychologically, and ethically” (p.170-171).

The way in which a teacher approaches teaching music is often the way in which they were taught unless they make a conscious effort to go beyond the ideas they inherited. The meaning and value of the musical expressions, and the time, place, and function of the musical events within their culture are also direct reflections on one’s teaching styles and abilities (Campbell 2004). The same statement can be made of how students learn and perceive music. Through offering student’s the appropriate cultural context for the music that they are experiencing students are being provided with the ability to broaden their personal views and understandings of the world or culture at large. Campbell states that “Knowledge of music’s context helps to
further humanize it, personalize it, and associate it with students’ interests, and to provide for them an understanding of its cultural, historical, and social meanings” (2004, p.217).

Another aspect of teaching World Music is to provide students the opportunity to be involved in participating in the music making process and experience outside of engaged listening activities. Opportunities within the classroom to participate in the music making experience of World Music could be: enactive listening activities as described (or similar) in the Campbell (2004) text *Teaching Music Globally*, composition activities on classroom instruments that allow for improvisation as well as written composition, singing folk and indigenous songs of the world, learning and performing folk dances of other cultures, and finally combining the aforementioned activities to simulate a special event or celebration within a designated culture. Some reading, discussion, and paper work may be necessary within a classroom setting to help assimilate the context of the music and other cultural information that it is through experiences and participation in engaging learning activities that the “real” learning takes place. In a discussion on children learning about music through play Lew and Campbell (2005) state:

“Children learn how things (and people) look, sound, feel, and taste through playful experiences, and the more that young children can sense and explore, the more they come to know. They learn of their world through the playful songs they sing, and they learn music through opportunities to explore and discover just what music is, how is made, and how they may wish to use it in their lives. Children use play as a vehicle for cultural learning” (p. 58).

If younger children experience and learn about the world (music) around them in this manner than this philosophy can still be true in relation to middle school students who may range in age from 10-14 years old.
“Research has proven that through playing (experiencing) music all areas of the brain are activated at once especially the visual, auditory, and motor cortices. Through regular practice these areas of the brain are strengthened and allows for growth of those areas in other settings” (Collins, 2014). In providing students with many facets of learning the music of the world they will not only be knowledgeable of new music and cultures, but will be provided the opportunity to discover more about the world and themselves while also helping facilitate learning in other subject areas as well as nurturing skills that can be used outside of music. A World Music education not only provides students with cognitive development but can also help to build self-esteem, and it can teach practice and learning techniques that can be applied in other subjects.

Project Summary
Providing students with the opportunity to gain a music education through a look into the music of cultures from around the world allows those students to: one, create music through composition and improvisation; two, singing, and playing; three, evaluate and analyze musical performances and experiences; four, cultivate an understanding of cultures in and outside of one’s personal experiences; five, connect to the aesthetic qualities that music evokes when listening or performing; and six, cultivate a sense of community throughout the world among one’s peers through musical experience. The goal of a multicultural music education is to encourage the development of insight into one’s self to one’s own culture.

Professionally, the review of scholarly contextual literature provides a foundation to support the world music curriculum. The design of such a curriculum provides colleagues within my school district, and others who read this capstone, with a template of unit design from which they can build their own findings on to provide meaningful and engaging activities for their students. In the implementation of world music curriculum or even individual lessons teachers
must be careful in making sure that enough time and preparation is given in the planning of activities. Koops (2010) states that teaching music without attention to its cultural context is a problem in several respects: it risks misrepresenting the musical practice being studied, it fails to take advantage of the potential benefits of culturally infused music teaching, and it promotes a conceptions of music as isolated sonic events rather than meaningful human practices (p. 23).

Providing students with as authentic music learning experience as possible should be the primary goal for teachers when incorporating a world music curriculum into their teaching practices.

**Contextual Introduction**

The following cultural information is provided as a resource that will support the contextual foundation used to design the suggested unit plans. The exploration of culture and music from the following countries is discussed: Japan, East Africa, West Africa, Mexico, Ireland, South India, and Eastern North America. Information has been gathered primarily from texts from the *Global Music Series* published by Oxford University Press. The provided information may be taught as a complete course in world music or each unit may be taught individually. It is suggested that when teaching as a complete course in world music that the music of East and West Africa is taught prior to the unit on Eastern North America as students are asked to compare and differentiate between musical context and practices of these three regions.

**Music of Japan**

Intertextuality is at the heart of the Japanese performing arts, as familiar themes and musical material, sounds, and structures are maintained but transformed in fresh ways, serving to keep cultural memory alive (Wade, 2005, p.xvi). In an effort to come to an understanding of Japan’s rich and significant music history the following contextual information is provided: one, the
history of music education; two, discussion on the forms of dramatic performances; and three, descriptions of several traditional Japanese instruments.

**Music Education.** The culture of Japan is largely homogenous and gains its cultural diversity from outside its islands (Wade, 2005, p.7). It is through this external reliance on cultural diversity that the growth of music and music education has emerged within Japan. Japanese contact with European peoples and culture began in the 16th century when nations and mercantile companies sent traders to the islands (Wade, 2005, p. 8).

Japan’s first experience with Western music was the music that was used for worship such as hymns due to the spread of Christianity. Due to the fact that the music was associated with the Christian faith Japanese leaders were fearful of infringement of the foreign ideas that may threaten political control and therefore Japanese leaders banned Christianity in 1588. During the Tokugawa period (1600-1868) Japan’s government was one of isolation. The city of Edo (now Tokyo) was the center of politics and economy while the city of Kyoto served as the center of cultural and spiritual life (Wade, 2005, p.9). In 1853 U.S. Naval forces entered Tokyo Bay and because Japan’s government and forces had weakened the U.S. was able to establish an existence on the island.

The political economy for Japan began to globalize during the Meiji Period (1868-1912) and it was during this time that the education system of Japan began to see changes. Universal education was instituted on the basis that in order to modernize a federally mandated school system was the most effective tool for communication with the population (Wade, 2005, p.10-11). The new classless system of education’s national policy specified that music would be included within the primary school curriculum. The role model for this education system was that of the public schools in the state of Massachusetts in the U.S.
Interestingly though previously banned, by 1883 during the Meiji period school songbooks contained mainly foreign selections and after 1890 fusing the East with the West was abandoned entirely for the music of the West. European hymns of the protestant tradition provided clear melodies, solid harmony, and a predictable structure that offered an appealing form of song for school children. Including the introduction of hymns the Europeans presented to Japan the western concept of vocal tone, part-singing, the use of solfege in sight-reading, and the portable organ (Wade, 2005, p.14).

Scholars theorize that the institution of music education into Japan’s primary school curriculum had an ulterior motive in that bands associated with foreign armies appeared to Japanese observers as a significant element in military and foreign affairs (Wade, 2005, p.12). Military bands introduced to Japan: standard band and orchestral instruments, the piano, martial arts songs, western singing styles, the public concert, as well as inspiring composition. Music education was also regarded in Japan as valuable for spiritual health, physical health, and character formation (Wade, 2005, p.12).

Shuji Izawa, a Japanese teacher who had experienced studying music in Massachusetts was significant in that he suggested a plan to the Japanese Minister of Education in October of 1879 that European music be the foundation of music education within the schools in Japan. The music of the Gagaku, Bugaku, and Nō was inappropriate of education of school age children and European music was a solution to the pragmatic and psychological dilemma. European music could be constructed as the same for all Japanese, its cultural status was highly regarded, and careers as European musicians offered prestige in the modernizing world (Wade, 2005, p.14). Luther Whiting Mason took with him from the United States to Japan a variety of orchestral instruments as well as pianos. The piano quickly became the instrument of choice. At first the
piano was only imported and therefore an instrument associated only with the wealthy, however in the early twentieth century Japanese companies such as Yamaha began making pianos more affordable and available across the social statuses. Piano became the instrument most parent’s chose for their children to study for their child’s personal development and upward mobility (Wade, 2005, p.15).

**Dramatic Performance.** As mentioned earlier the music of the Gagaku, Bugaku, and Nō were considered inappropriate for school age children, however these forms of musical dramas hold great importance in looking deeper into the traditional music of Japan and its importance to the culture. Gagaku and Bugaku was the music of the imperial court and of Buddhist and Shinto shrine ceremonies. Nō was a form of drama of the elite and especially of the Samurai class (Wade, 2005, p.14).

Gagaku once known as bugaku was a form of orchestral dance music that came to Japan from China and Korea sometime between the seventh and ninth centuries. Gagaku in literal translation means “proper” music, however it is often translated as meaning “imperial court music” (Wade, 2005, p.21). While gagaku has been changed over the centuries it still remains to be one of the world’s oldest continuous orchestral traditions (Mehl, 2013). Gagaku ensembles are made up of a variety of instruments and are considered to be the largest ensemble of Japanese traditional music. The Nō drama was stylistically set by the early fifteenth century and was molded by the combining of previously existing dance, music, and theatrical entertainment forms (Wade, 2005, p.79). In the Nō drama the actors are also the musicians and dancers as well as actors. They performers sing, speak, dance and create movement within their performances. Three drums and a flute create the instrumental ensemble of the Nō drama.
Japan’s Traditional Instruments. The koto was considered the instrument of the elite and upper middle class citizens while the shamisen accompanied theatrical entertainment for adults. The koto is a zither instrument that is about six feet long and ten inches wide with a slightly arched curve and it is carved from half a tree trunk (Wade, 2005, p.29). Thirteen strings are stretched parallel along the entire body of the instrument and are tuned by positioning a small bridge underneath the string. The highest pitched string is closest to the player and the bridges can be moved to easily adjust the pitch the string plays. The koto’s strings were once comprised of silk, however due to the delicate nature of silk strings they have been replaced with strings of synthetic material. The koto can now be found having twenty, twenty-one, and twenty-five strings.

The shamisen is a long-necked lute that is fabricated in three sections. The bottom section turns into a spike that enters the resonator box at one end and extends out the other side; this is what makes the shamisen placed in the spiked-lute category (Wade, 2005, p.43). The top section of shamisen ends in the pegbox where three pegs are inserted laterally; the strings run from the pegs along the fretted neck, across the resonator and attach to the spike at the bottom section of the instrument. The biwa is another notable chordophone, there are four strings of varying thickness that are made of silk thread wound together that stretch from the base of the resonating chamber to the pegs on the bent end of the neck (Wade, 2005, p.29). The Biwa in appearance resembles the Chinese Pipa.

The syakuhati is a long vertical flute made from one piece of bamboo. The syakuhati can be made in varying lengths and therefore depending on the size of the instrument can play a variety of pitches. Associated with the Zen practice of Buddhism the syakuhati takes years to accomplish skilled playing and is typically an instrument that is played by only men. The Shō,
another Japanese aerophone, consists of seventeen bamboo pipes resting in a wind chamber. Two pipes do not create sound, but are present to create the symmetrical shape and signifying bird’s wings. The fifteen pipes are each fitted with a small metal reed inside that vibrates with the player’s breath when the small hole in the side of the pipe is stopped (Wade, 2005, p.25).

Taiko is a term that loosely means, “drum,” however the form of ensemble that it is in depends on the shape and construct of the drum. In a gagaku ensemble the taiko is a double-headed frame drum. Its two heads made of oxhide are tacked onto a wooden frame, the rounded ends of the two drumsticks are padded with leather, and the sound of the taiko is strong and resonant (Wade, 2005, p.30). In a Nō ensemble the taiko is a smaller drum that is barrel-shaped. It is suspended by ropes on a stand lower to the ground and played with a heavy wooden stick in each hand. The taiko drummer uses large dramatic choreographed movements to accompany the dance scenes within a Nō performance. Kumi daiko (any collection of drums and other percussion instruments) has come to be the basis of a new tradition that originated in the United States with Seiichi Tanaka, the American founder of the San Francisco Taiko Dojo in 1968 (Wade, 2005, p.58). Tanaka, with an understanding that kumi daiko was a form of local drumming that he learned from his teachers in Japan was able to bring his experiences to America and form it into his own interpretation of choreographed movements that produce compelling percussive rhythms (Wade, 2005, p.58).

Music of East Africa

When exploring the music of East Africa it is important to understand that people singing, dancing, and making music is a part of everyday experiences. A brief review of the music of East Africa is important in order to contextualize the lives of individuals and communities by exploring the contexts in which music is made significant and how it is integrated into the
everyday experiences of East Africans (Barz, 2004, p. xiii). A look into the region of East Africa geographically, modern music preferences, traditional music practices, instrumentation, and the social benefits of choral singing is discussed in the following paragraphs.

**The Region.** Known as the “cradle of humanity” East Africa is the home of the Great Rift Valley and is comprised of the countries of: Burundi, Comoros Islands, Djibouti, Eritrea, Ethiopia, Rwanda, Seychelles, Somalia, Kenya, Tanzania, and Uganda (Barz, 2004, p.1). Throughout this region of sub-Saharan Africa many peoples and languages reside. Among some of the many languages spoken are Bantu, Nilotic, and Cushitic. For centuries trade routes flooded the coastlines of East Africa connecting across the Indian Ocean and to the Far East. Goods such as gold, spices, ivory, and slaves were exported from Africa to other areas of the world. Inland the source of economy was mostly hunting, fishing, herding, and farming. Trade routes afforded much cultural influence on the coastline of East Africa. Prior to Germany and Great Britain beginning their colonial rule of East Africa in the 1800’s East Africa had been under the rule of Omani Arab control (Barz, 2004, p.2). Tanzania, Kenya, and Kenya regained their independence in the early 1960’s. Today East Africa continues to participate in the global economy and in the large cities the use of cell phones and the Internet have added to expanding the geographic borders of Africa.

Modern pop music is heard across the airwaves while traditional music and modern blend together to form a unique tapestry of music-making styles and traditions throughout Kenya, Tanzania, and Uganda. Fusing Arab and Indian melodies with Swahili poetry, *taarab* (*Tarrabu* in Swahili) is frequently performed along the coasts from the southern tip of Somalia down to the coast of Mozambique (Barz, 2004, p.2). *Tarrab* is often performed for weddings, rites of passage ceremonies, and even used for political issues and campaigns. In small social clubs, dance halls,
and larger hall venues a wide variety of music ranging from Central African Lingala dance music, Western pop song covers, and earlier local variations are heard throughout the urban communities. Traditional music is however most prominent within the rural communities. As music has for many centuries in East Africa the activities associated with music making are drumming, singing and dancing. Drumming, singing, and dancing continue to remain the primary source for unifying the community, mediating conflict, educating values and history, as well as celebrating ethnicity and culture.

**Ngoma.** *Ngoma* is a Bantu derived term that loosely means “traditional music performance.” In Kenya, *ngoma* could mean playing music that is dominated by drumming, while in Tanzania it means anything that is danceable. In Uganda *ngoma* means “music” and is a source of entertainment. The blending of drumming with dancing is at the heart of *ngoma’s* meaning as a performance of traditional music in East Africa.

The concept of music for most East Africans does not exist in the way that Westerners would be most familiar. In many studies of East Africa, the line between what is music and what is not music is often blurred, especially as “musical” elements in everyday life are heard and experienced (Barz, 2004, p.5). Music is not commonly transcribed, notated, or analyzed in East Africa. However, music is purposely woven into the fabric of everyday life and reflected on from the time one wakes up until one falls asleep (Barz, 2004, p.13). For example: the *igembe* is a hoe used for farming tasks in Sukumaland. The *igembe* is featured in several dances and in music making relating to aspects of Sukuma agriculture and labor such as in the popular *Bugóbogóbo* dance music. *Bugóbogóbo* facilitates work and labor is made easier when *Bugóbogóbo* is performed. Performing *Bugóbogóbo* helps to create a desire to work, provides energy in being able to work longer hours, calms listeners and focuses skills, creates joy in the worker, and lastly
songs at the work site contain important life testimonies (Barz, 2004, p. 19-20). Bugóbogóbo in everyday Sukuma life helps to fulfill spiritual, communal, and entertainment roles along with sharing of cultural traditions.

**Instrumentation.** Instrumentation throughout East Africa is important in the function of *ngoma* and yet can vary from culture to culture. The *filulu* is a musical instrument that is found among the Sukuma people who live in the northwest area of Tanzania. The *filulu* is a flute made from the naturally hollowed end of a dried calabash, which is then stopped by two end pieces that have holes drilled into them, the instrument is completed by drilling in a mouthpiece opening. Each *filulu* is unique as they are typically constructed by their owner and can create a variety of pitches and tonalities due to their uniqueness. It is said that the *filulu* evokes the sounds of birds found in Sukumaland (Barz, 2004, p.13).

Travel into the Busoga region of Eastern Uganda and one may be greeted by the sounds of the *embaire*. The *embaire* is a large wooden xylophone with 21 keys per instrument, but can be found with having up to 25 keys, the new keys are added to the lower register of the instrument. The *embaire* keys are made from ensambiya wood and played by beating the ends of the keys with sticks from a heavier wood called enzo (Micklem, Cooke, and Stone, 1999). The lowest sounding keys of the *embaire* are played with the instrumentalist’s clenched fists versus a stick adding percussive accents and effects to the overall performance (Barz, 2004, p.31). The *embaire* keys are laid on felled banana stems that will lie across a hole in the ground that is approximately six feet long and half a meter deep. The hole in the ground that the *embaire* keys lay over helps to create resonance for the instrument when it is played. *Embaire* performances are opportunities for communal negotiations and discussions where topics such as poor crop conditions and famine may be deliberated. The songs composed for the *embaire* educate, advise,
and make meaning out of new situations for the community members. The music of the *embaire* becomes the physical embodiment of meaning for many of the villagers of Busoga (Barz, 2004, p.33).

The *endingidi* is a one-string tubefiddle from Uganda. This instrument is a one-stringed chordophone that is tuned to whatever other instruments it is accompanying. The endingidi’s string is traditionally made of sisal and sisal fiber is also used for the hair on the *endingidi* bow that is used to play the instrument. The resonator box is made from a hollowed piece of wood from the settaala tree. The skin from a monitor lizard, young goat, or cow is placed over the resonator box (Barz, 2004, p.82). The string is attached to a tuning peg that is at the end of the carved wooden handle of the instrument. There is also a bridge made from soft papyrus or the stem of corn plants that helps to resonate more sound. The *endingidi* was once an instrument used to be played before local kings would gather good musicians for entertainment at their courts (Barz, 2004, p.83). It can take a villager anywhere from five to six months to make an *endingidi* and all are still made by hand.

Drumming is also an important aspect of music making, or *ngoma*, in East Africa. In traditional *kiganda* music of Buganda certain drums are often recommended for specific events. For example, traditional wrestling matches requires drumming on a drum called the *engalabi*, a tall, single-headed drum with a monitor lizard-skin head; this drum is struck with the bare hand (Barz, 2004, p.104). The *engalabi* is a very important instrument for occasions such as funeral rites for the Baganda people.

**Social Cohesion.** Throughout East Africa traditional music performances will often occur as a part of highly competitive events that may include song duels, choir competitions, drumming and dance contests, sports, religious rituals, and games. Competitive music making is
a community shaping custom that is very significant for the people and communities in East Africa. The Bulabo (“little flowers”) festival in Sukumaland, Tanzania is a two-week long competition of music and dance sponsored by the Roman Catholic diocese (Barz, 2004, p.41). The music and dance competitions that occur during the Bulabo festival display, remember, and reinforce community and Catholic social values. The festival begins at the church compound where a processional will lead the community into the center of Kisesa stadium. The processional begins with the sounding of drumming patterns after a three and one half hour long mass. The procession will stop several times for prayers to be proclaimed and a choir to initiate a song. Each time the processional begins again women in red and white matching outfits scatter flower petals along the pathway upon which church officials, priests, and sisters will follow (Barz, 2004, p.43). The processional to the stadium and the consecration of the stadium signifies that Bulabo has officially begun.

Choir competitions in Tanzania’s largest city Dar es Salaam last all day and are held at local area churches. The primary goals of these competitions are to compete (and hopefully win) and to sing the praises of God. Each goal is interdependent and provides fellowship opportunities between choirs, guidance and encouragement from experienced judges, and exposure to new choral repertoire (Barz, 2004, p.52). The choirs that participate in these contests rehearse for month’s prior in order to perform at their best at the competition.

The traditional music of East Africa communicates and marks significant moments within the life cycle. It is used to punctuate communal rituals, to highlight social behavior and to help aid political and economical education (Barz, 2004, p.123). Traditional music is an identity for East African societies, it is also important to help facilitate self-identity, as well as the everyday religious and spiritual life.
Music of West Africa

For the people of West Africa musical elements, principles, instruments, practices, and values are often held in common (Stone, 2005, p.xiii). In an effort to pull together the important aspects of music for all West Africans the practices of the Kpelle people of Liberia is focused on. The Kpelle share overarching themes among other cultural groups within the region such as: one, music is tightly bound bundle that links sound to dance; two, performers in a broad range of musical events relate to one another in a part-counterpart arrangement; three, the most valued form of performance is that in which short melodic and rhythmic patterns or motifs are interlocked in a hocket arrangement (Stone, 2005, p.xiii). In the following paragraphs readers are provided a brief synopsis on the geographical nature of West Africa, the Kpelle people, Kpelle instrumentation, performance practices, and the fundamental ideas of musical practice.

**The region.** West Africa is a term used to designate a geographic region that is comprised of nineteen countries that lie on the western coast of Africa along the Atlantic Ocean. Many languages, people, and religions are found throughout this region. In studying the music and culture of such a vast area the focus of this research will focus on the country of Liberia. As it is with many regions in Africa one can relate the studies of one particular area to be somewhat symbolic or representative of similarities within another region. Liberia’s landscape ranges from sandy coastal beaches to rolling hills, plateau’s, and even a rich rainforest. Liberia is the only black state in Africa that was never subjected to colonial rule and it is Africa’s oldest republic (Holsoe, 2016). The present-day residents of Liberia migrated from the 1500s to the 1800s from the grassland area down to the kingdom of Mali region (Stone, 2005, p.12). Liberia is made up of approximately sixteen ethnic regions that
all speak their own languages as well as the languages of trade and commerce that includes English, Mandingo, and French.

**The Kpelle.** The Kpelle people are an ethnic group that resides in Liberia and Guinea. For the Kpelle people music is woven into all aspects of their daily lives. The family unit is strong for the Kpelle; often-young people will marry and choose to live either near the mother or father’s family. Even when great distances may separate family the origination of the family remains home. For many Kpelle people, music performance is as much a part of a normal life as walking, talking, or eating (Stone, 2005, p.4). Music and dance are closely woven together for the Kpelle people and because of this it is often difficult to separate song from movement of even the playing of the drum from speech. Drama is another art form that is held in high regards to the Kpelle people. To find a single word in West African languages to describe music is difficult, however one will encounter terminology that describes such acts as singing and dancing that are related to music. The isolation of music as sound is foreign in the conceptualization of most West Africans (Stone, 2005, p.15).

**West African Instruments.** The classification of instruments among specifically the Kpelle people is more simplified than that of the western music traditions or of the world classification system developed by Sachs and Hornbostel. The Kpelle have two rather than four instrument categories. All instruments for the Kpelle can be classified as either blown (*fee*) or struck (*yale*). *Fee*, or blown instruments can be considered aerophones and includes all instruments that create sound by the vibration of air. The second category, *yale*, would be considered all other instruments such as idiophones, membranophones, and chordophones. The *yale* classification system works in the Kpelle music traditions because
all stringed instruments are plucked, rather than bowed, and the finger, in their view strikes the string (Stone, 2005, p.19-20). West African cultures other than the Kpelle place emphasis on the male or female characteristics of instruments and label them into categories related to social titles such as chief, father, mother, or child.

The fêli is a single-headed goblet drum with the head attached to a network of strings and sounds pitches that are considered mid-range to high pitches. Attached to the body of the drum are metal rattles that shake as the fêli is being played adding contrasting timbre to the tone of the drum. Often found supporting the rhythms of the fêli is a two-headed cylindrical drum, lower in tone, that is played with sticks called the gbung-gbung (Stone, 2005, p.51). The konîng is a triangular-framed zither instrument that has metal rattles attached to the corners of the frame of the instrument. The rattles along with the metallic strings give the konîng a complex array of tone colors. Among the Kpelle people the konîng was once used as entertainment among the courts of the village. The founder or chief of the village would take a konîng player with him when he traveled to sing his praises (Stone, 2005, p.52). The gbong-kpala, musical bow, though simple in construction is a complex instrument in playing technique. The gbong-kpala resembles a hunting bow in looks with only one string attached to a curved branch. In some areas of Africa there may be a gourd attached to the bow to act as a resonator, or the earth could be used. In the Kpelle tradition the mouth is used as a resonator. The gbong-kpala player encircles his mouth around the upper end of the bowstring and the cavity of the player’s mouth allows the bow’s sound to resonate (Stone, 2005, p.54-55). The player can change the shape of his mouth to create overtones, which in turn makes the gbong-kpala sound as if it is playing two fundamental pitches instead of one. The musical bow player communicates not only
aesthetically pleasing sounds but sounds that have verbal meanings, often based on proverbs (Stone, 2005, p.55).

**Performance.** The passing of history lessons and customs is most often achieved through oral traditions throughout Africa. *Woi-meni-pele* is a genre of Kpelle performance that focuses on the superhuman hero Woi (Stone, 2005, p.25). Stories such as this are told through the musical talents of the epic pourer, an epic pourer is an expert soloist who is continually creating a performance of the epic where the facets are prominent (Stone, 2005, p.34). Facets are smaller sections of music that when combined create the whole performance or composition. In some traditions the pourer may sing long sections, as a solo while the chorus is silent, then the choir will enter and sing a long section as a response to what the soloist sang. This particular form of conversation like singing is called *call and response*. *Call and response* is a form of music performance where a leader, either singer or drummer, leads a group as the soloist and the group responds back. *Faceting* and *call and response* are important components of an epic performance. In the Kpelle tradition the relationship between the epic pourer and the chorus is more unified and the soloist has a closer relationship with the chorus in the performance process. The Kpelle people also believe that once an epic is performed it is never finished being performed, however continues on once a new performance begins.

Learning drumming techniques in West Africa begins as a young child and one may continue to grow as a musician well into adulthood. Drumming patterns are learned through a series of mnemonic syllables that serve as memory aids (Stone, 2005, p.47). Using the syllables along with different vowels also represents qualities of pitch or timbre of a drum stroke. African rhythms are difficult to transcribe in western notation and
instead TUBS (Time Unit Box System) is used. In the TUBS system each box represents an equal duration of time and the pattern is represented by simply showing the pattern in a timeline representing a specific number of beats. The timeline is used as one of multiple reference points when synching other instrumentation such as drums, bells, and voices together creating polyrhythms full of rich and vibrant tone colors. Each part molds together with another in a very unique way and it is held in high importance as to how the individual parts are molded together. Each part is a distinctive rhythmic pattern that fits in one, and only one, precise way with the other parts (Stone, 2005, p.84).

**Fundamental Ideas.** For the people of West Africa music is a form of linking sound to dance, instrument playing, singing, and even speech in narration (Stone, 2005, p.96). All West Africans participate and are expected to be minimally proficient of some form of music making whether it be in singing, instrument playing, or dancing, but most importantly in singing and dancing. The Kpelle people believe that instruments have voices as do humans therefore their instrument is an extension of their human voice. The most valued form of performance is hocket, or the combining of facets and performers value the faceting of sound into small components that are recombined (Stone, 2005, p.97). West African musicians create rhythms that are unbalanced, but that interlock with other performers in a very precise way, creating layered polyrhythms. Tone color is also an important characteristic of music in West Africa and an assortment of timbre is admired in music making. Soloists are expected to be able to improvise against polyrhythms and demonstrate an ability to be creative on the spot. For the people of West Africa music performance is a part of everyday life that is built upon multilayers of richly varied rhythms and timbres. Similarities to these fundamental ideas are plentiful in the everyday
life of the Kpelle and help to reinforce the importance of such music-making attributes in many West African cultures (Stone, 2005, p.98).

**Music of Ireland**

The history of Ireland, its instruments, forms of music, and musical practices provide insight into Irish traditional music. The traditional music of Ireland is heard not just in Ireland but also throughout North America, Europe, Australia, and even Asia. This next section is focusing on a brief summary of context and music; because singing, instrumental music, and dance are closely interwoven with the rich history of Ireland (Hast & Scott, 2004, p.xiii).

**History.** Since the twelfth century the harp has appeared on coins in Ireland that symbolizes music as an important aspect of Irish cultural identity. The Gaelic chieftains were descendants of the Celts who arrived to Ireland between 500-300 BCE and even though Ireland had already had a strong civilization by 2500 BCE early historical records have been passed down through generations from the Celts (Hast & Scott, 2004, p.20). The harping and tradition and the Gaelic chieftains slowly disintegrated as King Henry II of England arrived in Ireland in 1171 and began the long British conquest of the island. Poets (bards) and harpers were considered important members of the Gaelic Kings and chiefs courts and were not only used for entertainment but through their poetry praised the achievements of their benefactors, recount lineages, mourned the death of warriors and were the oral keepers of the laws (Hast & Scott, 2004, p.22-23).

British missionaries brought Christianity to Ireland by the fifth century. The most famous of missionaries in the history of Ireland is St. Patrick. Though St. Patrick was first brought to Ireland as a slave in the early fifth century after he escaped slavery he finally returned to spread
the gospel throughout the country. Christianity spread throughout Ireland and monasteries became places of not just worship but also of learning, writing and music. Sacred music is believed to have developed alongside the indigenous music of Ireland (Hast & Scott, 2004, p.22). According to research provided by Hast and Scott the Statute of Kilkenny was enacted in 1366 to protect against “…degenerate English who wore Irish costume and spoke Irish, against intermarriage and fosterage with their Irish enemies” (2004, p.23). Legislation against Irish culture continued to be repressive and became even more severe during the reign of Queen Elizabeth during the late sixteenth and seventeenth centuries. By 1603 the playing of Irish music was completely banned and eventually this event led to the decline and breakdown of the Gaelic order. British rule in Ireland is irrefutably linked to the repression of the Catholic faith in Ireland. Political divisions among Protestants of English origin and Irish Catholics fueled the struggle of power over the island of Ireland between the British and Irish. In 1532 when King Henry VIII separated from the Catholic Church the catholic presence in Ireland was regulated over the next three years and excluded Catholics in Ireland from public life, voting, and land ownership (Hast & Scott, 2004, p.27). The Great Famine forced many Irish to seek life elsewhere and for many people it made emigration to other countries necessary in order to survive. Between the year 1855 and WWI the population of Ireland lessened by more than fifty percent of the 8.5 million that had lived there in 1845. Once the famine had ended a growing political campaign advocating self-government evolved into the nationalist movement beginning in the year 1890. Nationalism for Ireland not only focused on growth in education, land, industry and government, but also on those things which makes a country unique such as language, religion, music, and art. The Anglo-Irish War lasted for two years (1919-1921), Ireland had finally gained its independence from Great Britain, however the country was divided into two,
the north and south. Northern Ireland would remain under the control of British government while the Irish Free State, what is now known as Ireland, was given it’s independence although the state still owed allegiance to the British crown (Hast & Scott, 2004, p.39). In Northern Ireland religious and cultural differences divided the nation and resulted in more than twenty-five years of violence and bloodshed. Even though in 1998 the Peace Accord provided relief and understanding of differences there unfortunately remains to be periodic uprisings of sectarian violence even today. Within the Irish Free State (Ireland) the Irish language was adapted as the national language and the practice of Catholicism were powerful forces in the forming of a new nation. Due to the Irish being adapted as the national language vocal music education was encouraged, as was traditional dance. Although the government support for Irish traditional music increased in 1935 the Irish Folklore commission passed the Dance Halls Act that prohibited informal house and crossroads dances (Hast & Scott, 2004, p.41). It wasn’t until the 1950’s and 1960’s that the traditional Irish musicians began to find new contexts and support for their music.

**Instruments.** The primary instruments associated with the Irish culture include harps, fiddles, whistles, flutes, and bagpipes. During the late nineteenth century the accordion and concertina were introduced to Ireland and have since become central to the music tradition (Hast & Scott, 2004, p.77-78). The combination of traditional and recently embraced instruments in performance of Irish traditional music reflects the conservative nature and modern-day flare of Ireland’s music practices. The *uilleann pipes* belongs to the bagpipe family and is a reed instrument. Developed in the middle of the eighteenth century the *uilleann pipes* consist of a bag made from animal hide that act as a reservoir for air, bellows, the chanter that is a fingered melody pipe, and the drone pipes. The word *uilleann* literally means “elbow” in Irish, and refers
to the bellows that are held under the right arm and which are pumped by the elbow to produce the air supply to the bag (Hast & Scott, 2004, p.74). The harp has had a strong presence in the Irish culture for many centuries and the earliest existing Irish harp dates back to at least the fourteenth century. Harps range in size and are constructed of up to forty-five strings (nylon and wire), on average thirty-four strings, and the body is most often made from cherry, walnut or maple wood, while the sound board is made of spruce. On a modern harp there are also levers or foot pedals that allows the player to play semitones. The harping tradition had nearly become extinct however since the 1970’s has been revived and begun to thrive with the implementation of harp festivals and even a harp orchestra in the city of Belfast founded by Janet Harbison (Hast & Scott, 2004, p.75). The Irish fiddle is identical to the European violin and came to Ireland from Scotland in the seventeenth century even though there is evidence of similar instruments existing prior to this time. Styles of playing the fiddle vary among different regions (Donegal, Sligo, Clare, and Sliabh Luachra) and are associated with ornamentation techniques on the main melody. Each fiddler has a personal style that over time is nurtured and developed through musical experiences and influences within their life. The concertina came to Ireland around the late 1800’s. It belongs to the free reed and accordion families of instruments. The concertina is a hexagonal, button operated, bellows type “squeeze box” played with the fingers from both hands (Hast & Scott, 2004, p.77). Due to having a similar range as the violin the concertina became a popular instrument among amateur musicians of the upper class. The tin whistle dates back to the nineteenth century and was originally produced in England. The modern tin whistle is a cylindrical brass tube with a plastic mouthpiece, and six finger holes. The tin whistle is the most accessible instrument of Ireland due to its cheap construction, affordability and portability. The Bodhrán is a circular framed drum covered on one side with a stretched animal skin and
reinforced with cross pieces of wood, cord, or wire (Hast & Scott, 2004, p.81). The Bodhrán is played by one hand doing the beating either with the player’s fingertips or a double-sided beater. The opposite hand is used to either hold the crosspieces or to press and even slap the skin from the inside. A Bodhrán’s original functions prior to the twentieth century was as a skin tray used for separating chaff, baking, serving and storing food, and even storing tools. It was developed as a musical instrument in rural Ireland, however was restricted to ritual occasions (Hast & Scott, 2004, p.81). By the middle of the nineteenth century it is believed that the bodhrán began to be used in other forms of traditional music outside of rituals. It was not utilized during stage performances or on recordings until the 1960’s. Playing styles of the bodhrán incorporates rhythmic elements from step dancing, jazz, and other extra-Irish traditions (Hast & Scott, 2004, p.82).

**The Music.** The Irish use the term “traditional” to give description to several categories of music and dance: songs in Irish Gaelic, songs in English, instrumental slow airs, and dance music (Hast & Scott, 2004, p.15). Melodies, performance styles, and instrumentation is what gives traditional Irish music its title. As in many cultures of the world, Irish music continues to evolve as new elements and instrumentation are introduced. The three themes that are prevailing in traditional Irish music throughout the years is: the importance of people and place when considering performance style and context, balance of individuality and consideration of community, and lastly the connection of past history with modern experiences.

The dance music repertoire is vast for Ireland and consists of jigs, reels, hornpipes, marches, polkas, and waltzes. Though this music can be played and experienced without dancing occurring when played it is clear when heard it is indeed dance music. Irish dance tunes consist of one single melodic line and the majority of tunes are in binary form (Hast & Scott, 2004,
Common practice is that once a musician has played a dance tune one time through they will often repeat it a few more times before moving onto a new selection. In order to make the melody their own musicians will add ornamentations to the basic melodic structure. Irish ornaments include: cuts, which involves separating two notes of the same pitch by inserting a higher pitch on a grace note in between them; triplets which is when a musician places three notes in the place of one; a cran; and rolls that can be added in either long or short forms (Hast & Scott, 2004, p.64). Other variations on the melody can include changing or adding pitch throughout the melody or altering the key the song is played in as well. The jig, reel, and the hornpipe are the three primary traditional Irish dances. Since about the seventeenth century the jig has been a part of the Irish dance tradition. There are four variations of a jig and they are: the double jig, single jig, slip jig, and slide each variant is defined by their rhythms in compound meters where the beat consists of a subdivision of three pulses (Hast & Scott, 2004, p.66). The reel is the most popular form of dance tunes in Irish repertoire. Reels are in duple time and most commonly composed using the 4/4 time signature, however felt in cut time with an accent on the first and third quarter notes of each measure. The hornpipe is in duple meter like the reel but is often felt at a slower tempo and there is a strong use of dotted rhythms. The performance of an Irish dance tune was at one time considered traditionally to be a solo or unison, however due to the changes occurring over time to instrumental music it is now viewed as a more ensemble-friendly style.

A common avenue for experiencing traditional Irish music is a session. A session in Ireland refers to an informal gathering where people play, sing, and even dance traditional and non-traditional Irish music. Sessions most often take place in a local pub; however can occur in homes as well. At a session traditional music is played and can include vocal music,
instrumental, as well as dance music. Sessions are unlike a concert performance where the musicians are performing to please the audience and are more about the sharing of culture where one will observe or partake in music, dancing, singing, story-telling, poetry and entertaining conversation.

The choice of a Gaelic term for singing from the rugged Connemara countryside is highly significant, because Connemara is considered the heartland of sean-nós (literally “old-style”) singing, the bedrock of Irish traditional song (Hast & Scott, 2004, p.84). Sean-nós singing features Gaelic lyrics with highly ornamented and drawn out modal melodies that are typically sung acapella by a soloist. Vocal music and sean-nós songs especially, melodically tend to be more modal versus harmonic. Rhythmically most Irish folk songs are in free rhythm and if instrumental accompaniment is used it helps to regulate the tempo for the singers.

Traditional Irish music has become marketable and found itself a following of new listeners as well as creating context for new blended styles of music. The Irish music tradition is steeped in history and yet has been flexible, incorporating a variety of techniques and styling’s found throughout the world. While change and innovation play a central role in the maintenance of the tradition today, Irish musicians continue to be profoundly influenced by the past (Hast & Scott, 2004, p.35).

**Music of Mexico**

When one thinks of the music of Mexico the sounds that come to mind are those of the Mariachi, which leads to the stereotype that all music from Mexico is similar in sound. It is not that Mariachi isn’t representative of Mexico and it’s culture, however there are contemporary practices that also deserve focus and recognition. The music of the people is more than just the stereotypical sounds outsiders associate with the culture. A glance into Mexico’s music history
and song traditions provides readers with a new insight into the many musical traditions that exist in this vibrant and lively country.

**Indigenous Identity.** Shortly after the Mexican revolution (1910-1921) and during the administration of President Lázaro Cárdenas in the 1930’s an increased interest in indigenous communities among the Mexican people emerged (Madrid, 2013, p.4). At this time a political project was implemented called *indigenismo* that sought to make the indigenous cultures the source that could bring together a unified identity for Mexico. The *indigenismo* project however proved to be difficult for musicians because most indigenous musical practices in Mexico are heavily influenced by European and African music’s. The music of practices, character, social role, and repertoire of rural Mexico laid the foundation of what would become representative of the indigenous music of Mexico through the *indigenismo* project. *Mestizaje* (racial and cultural mixing) is another idea that grew in popularity alongside the *indigenismo* movement. *Mestizaje* celebrates the mixing of European and indigenous cultures as the root of Mexican identity (Madrid, 2013, p.5). The identity and authenticity of Mexico establishes its roots within its pre-Colombian heritage. Due to the results of *indigenismo* and *mestizaje* as cultural politics reduced the idea of blackness in Mexico to sporadic and isolated moments in the country’s history (Madrid, 2013, p.5). The history of Mexico, its people, and its culture is one of transnational crossings, contacts, and transculturation since the 16th century and the complexities of Mexico’s indigeneity offers an opportunity to understand a variety of traditional and popular music forms that play an important role in the growth of contemporary music in Mexico as well as among Mexican Americans (Madrid, 2013, p.6).

**Song Traditions.** The *son jarocho* is a song genre that belongs to a larger Mexican musical genre called *sones*. *Sones*, translated to English means “sounds,” “tunes”, or “songs,” are
mestizo dance music that blend Spanish, African, and indigenous music traditions (Madrid, 2013, p.12). *Sones* were developed in Mexico during the eighteenth century and represent the oldest selections of music in the country. There are more than seven regional forms of *sones* with each being stylistically distinct, but sharing common elements. Elements that regional *sones* share are: they all combine a type of plucked string-based instrumental ensemble with *zapateado* dance style, *copla* that is an improvisatory singing style, and predominately ternary rhythmic patterns (Madrid, 2013, p.12). The *son jarocho* is participatory in nature, allowing community members to dance and sing in celebrations called *fandangos*. Often a fandango will include musicians from various bands joining together in a sort of “jam session.” The *son jarocho*s origins are from towns along the Papaloapán River and the Los Tuxtlas area of central and southeastern Veracruz state. The *son jarocho* features a unique musical structure, improvisatory style, performance practice, and singing tradition (Madrid, 2013, p.14). The ensemble that performs son jarocho consists of an *arapa jarocho* (harp), *requinto jarocho* (four-stringed guitar-like instrument) and *jarana* (a guitar shaped fretted instrument in five courses). Percussive instruments that may be found accompanying the melodic instruments in a *son jarocho* ensemble include: the *quijada de burro* (donkey jaw), *pandero* (tambourine), *tarima* (large thumb piano), *cajón* (wooden box), *marimbol* or *marímbula* (large bass thumb piano). Traditional *sones* are simple in harmonic structure and more complex in the rhythmic and improvisational components such as the *requinto* solos and the lyrics. A traditional *son jarocho* ensemble in performance outfit would be: men in a white guayabera, white pants, jarocho hat, and a red bandana around their neck; women wear a long skirted white dress and an apron (Madrid, 2013, p.29). Most likely one of the most famous *son jarocho* songs is “*La Bamba.”* Through the music of the 1950’s recording artist Ritchie Valens the hit song “*La Bamba*” introduced the *son jarocho* style
to the world. By dressing up *La Bamba* with some added rock ‘n’ roll elements the song quickly rose to the top of the charts in the United States and Ritchie Valens had ignited interest into the son jarocho style in America and reignited it in Mexico.

The bolero is a type of urban romantic song popular throughout Latin America. It is believed to have its origins in eastern Cuba in the late nineteenth century and spread throughout the Caribbean and Mexico quickly. One of the basic features of a bolero is the use of a syncopated group of five notes called *cinquillo cubano* (Cuban quintuplet) that is often played by a gourd scraper and provides through using a timeline the rhythmic foundation of the genre (Madrid, 2013). The *clave* is another timeline-based instrumentation that is characteristically heard in a bolero, especially earlier versions. The bolero is made up of two basic sections (A and B) and can be organized in a variety of ways such as: ABA, ABAB, AABB, and more. The primary theme of boleros focus on topics romantic in nature such as forbidden love, deception, betrayal and sadness of a lost love. Lyrics are typically gender neutral, however often based from the male perspective (Madrid, 2013, p.41). Boleros are dramatic musically and lyrically.

A genre evolving from the romanticism of the bolero is the *balada*. The balada, a new genre of love song borrows musical features from newest fads of the United States and Europe, but retains the romanticism of the bolero (Madrid, 2013, p.57). The balada is split into two sub-categories the first appealing to those of the upper class and the second appealing to those of the middle class. Focusing on the style experienced by the middle class the balada uses large orchestral arrangements featuring: back-up vocalists, electric guitar, electric bass, and a drum set with the orchestra. The balada genre is characterized by a romantic sentimentality that is accentuated by an extremely dramatic attitude of the singer (Madrid, 2013, p.57). The major difference between a bolero and a balada is that balada melodies are more repetitive than those of
the bolero. The repetitive nature of the balada allows the music to be catchy and to be remembered by the listener.

Interest in the Norteña throughout Mexico and beyond occurred during the 1990’s even though it has been a form of music heard among northern communities in Mexico prior to this time. The Onda Grupera (bands craze) helped to bring this music tradition to the forefront in mainstream Mexican media in the 1990’s. Norteña music came to northern Mexico in the late nineteenth century with the Germans, Czechs, and Poles who settled within the country after building railroads (Madrid, 2013, p.78). Standard instrumentation in a norteña ensemble includes: the button accordion, the tololoche (bass), bajo sexto (double-stringed bass guitar), and the redova (wooden tablet played with a mallet and later replaced by the drum set). Larger ensembles may include clarinets, saxophones, and other forms of percussion. The accordion is what gives the norteña its characteristic timbre. In instrumental pieces the accordion will carry the melody, however in other forms of norteña it would play solos at the beginning and in the middle of the song; during the rest of the song the instrument provides a fast, arpeggiated harmonic background to the singer (Madrid, 2013, p.80). The bajo sexto reinforces the accordion harmonies while the tololoche often played in pizzicato style provides the bass line harmonies. The redova or a drum set provides percussive elements to the musical stylings of a norteña.

The Corrido is a form of norteña that is especially vocal music in nature. Corridos are descriptive ballads that are written to celebrate people, local heroes, or even historical occasions (Madrid, 2013, p.83). During the Mexican revolution the corrido became popular because it was a way to inform those who may have lived in remote villages about political events and other possible news. Corridos quickly became the musical vehicle of rural people celebrating the deeds of people who, like them, were increasingly separated from the Mexican mainstream
(Madrid, 2013, p.83). The lyrics of a *corrido* are not to be considered true stories because composers will often embellish the stories to convey the ideas that they would like to express. *Corrido* lyrics are additionally given more emphasis over having musical variety; frequently new lyrics will be set to older melodies. *Corridos* are sung in a *polca* (oom-pah-oom-pah) or *vals/ranchera* style (oom-pah-pah) to simple melodic lines over a simplified harmonic structure (Madrid, 2013, p.84). Additionally, *corridos* mostly feature male characters and because of the strong presence of the male role the *corrido* genre plays an important role in the defining of the standards of masculinity for the men who live in rural Mexico.

*Norteña* music is representative of the people of the Mexican northeast and although somewhat similar in style *Banda* music is the identity marker of the people of the Mexican northwest. Banda traditions date back to military bands in villages throughout nineteenth century Mexico, however it was after the revolution (1910) that the *banda* style began to take shape (Madrid, 2013, p.92). The *banda* ensemble consists of three clarinets, two trumpets, two trombones, two *charchetas* (sax horns), *bajo de pecho* (upright-bell tuba), *tarola* (snare drum), and a *tambora* (double-headed drum). *Banda* music repertoire includes *sones, valses, polcas*, and marches. Traditional *banda* was originally strictly instrumental music, but during the 1960’s vocalists began to be used among many popular bands at that time. Vocalists became a standard among traditional *banda* bands by the 1980’s with the rising popularity of *technobanda*. *Banda* music’s characteristic style is loud, energetic, virtuosic and full of rhythmic drive (Madrid, 2013, p.93).

*Nueva Canción* or *Canto Nuevo* is a musical style that combines traditional folk music idioms with popular rock music. *Nueva Canción* was inspired by the Cuban revolution and attempted to reevaluate local folk musics from all over Latin America within the political leftist
context of the times after 1968. Neglected rural folk songs and rhythms were given new life and value within this emerging genre. Lyrics are often progressive and political in nature. The nueva canción movement evolved into Canto Nuevo during the 1980’s with peñas gradually reducing folk singers in their programs and increasing songwriters/singers (cantautores). The songwriters/singers of Canto Nuevo favor a more modern guitar style, complex harmonies, unconventional melodic turns, and original and highly sophisticated lyrics (Madrid, 2013, p.115).

**Music of Eastern North America**

With more than five hundred nations to account for each Native American nation is unique and holds distinctive cultural practices. It would be an extravagant undertaking to attempt to cover cultural and musical commonalities among such a large group of indigenous peoples. This section on Eastern North America helps to shed light on some of the many social and musical practices of the indigenous people who are native to the Northeastern region of North America.

**The people.** The Native American cultures of North America have long been mythologized by writers of history, anthropology, film, and much more (Diamond, 2008, p.1). Our perception of the “Indian” (a term associated with the indigenous people of North America, used by European settlers) culture has been misconstrued through various forms of media and it is within this unit that clarification for my students can be made based on information gathered by ethnomusicologists.

With more than 550 indigenous Native American groups within North America the First Nations, Inuit, and Métis are three groups of indigenous peoples within the eastern regions of Canada as recognized by the Canadian constitution of 1892. Approximately one hundred First Nation groups, four Inuit groups, and Métis people maintain about fifty percent of aboriginal languages and culture within Canada (Diamond, 2008, p.4). Of the cultures that will be referred
to the First Nations, Inuit, and Métis are known by multiple names and in respect of those
cultures the names for which the people have for themselves will be used: Inuit, Innu,
Haudenosaunee, Wabenaki, and Mi’kmaq. Understanding the names of the groups of people
helps to solidify the concept of location, language, and culture that allows us to understand the
music of these indigenous people.

**Music Knowledge.** Within many Native American cultures music knowledge may come
to a person or group of people as a gift. A human may receive a gift via a dream, spirit source, or
another human. Gifts imply a relationship and the songs and dances of Native Americans reflect
the relationship of humans and animals. Song and dance performances are also an important part
of such transactions and are used in treaty making, sharing of traditions, and sharing of
knowledge (Diamond, 2008, p.10). Oral performances of narratives (stories and legends) teach
the importance of renewing relationships with creation, the seasons, gifts of the earth, and other
humans. Legends also may encourage listeners to use their minds and to make ethical decisions,
they teach us that accidental and unexpected incidents are important teachings (Diamond, 2008,
p.13). Another important point to understand is that stories and legends are often not separated
from song and dance traditions. Traditional knowledge in the belief systems of Native
Americans is comparable and echoes some of the same aspects and principles as those of the
Inuit. They also have particular relevance for the study of Native American song. These
components indicate important factors such as: the importance of place, environment, and
properties of natural sounds and materials for sound production; the significance of oral
transmission; centrality of participation and experience; the relationship of all knowledge,
including awareness of the authority speaker, and his or her connections to other beings
(Diamond, 2008, p.21).
**Native American Music Practices.** Oddly enough within most Native American languages there is not a word for “music.” It is not that music does not exist but that it is more so viewed as the processes and relationships that singing and drumming embody within cultural contexts. Oral transmission of narratives and songs is the very reason that Native American cultures have survived and helps to keep them alive in memory and in practice (Diamond, 2008, p.31).

The Inuit make their home throughout the regions of Alaska, northern Canada, and Greenland. The Inuit use songs, dances, games, and legends as forms of traditional knowledge that mediate their encounters with the land that they occupy and the people that have come to it (Diamond, 2008, p.35). The largest Inuit populations are divided into four different regions: Nunavit, Nunavik (within Quebec), Nunatsiavut (within Newfoundland and Labrador), and the Inuvialuit Settlement. All groups of Inuit people have their own distinctive history, beliefs, and customs.

The songs and dances of the Indigenous people pre-European contact were regionally distinguished. Drum dance songs are among one of the most prominent forms of music making among the Native American peoples. Drum dance songs are often narrative and help in preserving traditions within the community and culture. They also articulate intense emotions, social tensions, and traditionally were used to mediate disagreements. Nunavut songs are composed and practiced carefully in private prior to being performed in public. Ownership of a song is respected by naming the composer, if known, and songs can remain the same or be added onto when new experiences merit a new verse. Song topics are of hunting, community, and travels.
Drum dances traditionally would once take place in a dance space called a *qaggi* however, today will take place within a school gym or community center. In many communities men will be found playing the drum while women sing along in an accompanying chorus. In the western Canadian arctic a group of drummers will accompany several dancers and dances often mimic birds, animals, paddling, or other social activities. Drum dances enable Inuit to remember vast lands, specific places, and the events and emotions that may give meaning to those places.

Women and children are notably regarded as those who create games and songs that bring joy to the indoor spaces such as the home. Juggling games are among the most popular form of indoor song. The changing meters of the song counterpoint the steady rhythm of the juggling (Diamond, 2008, p.46). To sing the changing patterns and juggle in a consistent duple pattern can be quite challenging. Juggling songs may vary from community to community though one can find commonalities in text, melodic and rhythmic motives. Juggling song text varies and can be made up of odds and ends of stories, legends, thoughts, etc. There is often no narrative connection from one line of lyrics to the next.

**The Inuit.** In Nunavik and Nunavut communities games that have received the most attention are women’s vocal games referred to as “throat singing.” The Inuit of Nunavik call the game katajjaq. In Nunavut “throat singing” is known as *pirkusirtuk* (Diamond, 2008, p.49). Two women facing each other at close proximity perform the game; they share a series of short motifs in a tight canon. One woman imitates her partner one beat later. The motifs include; throaty, breathy, voiced, unvoiced, pitched, and non-pitched sounds. After a short time the lead singer will change the pattern and her partner must follow. One singer interviewed says that she can last up to seven minutes throat singing, however the song typically ends much earlier than that from the performers laughing, losing breath, or feeling light-headed due to the rapid intake of
oxygen (Diamond, 2008, p.51-52). The ability to last a long time, create a variety of sounds and speed up the tempo is what makes a throat singer good.

At the beginning relationships between the First Peoples and European settlers were positive and like a partnership, however as struggles for land increased these alliances became strained. Many of the First Nations were forced off of their native homelands to make way for European settlers and this proved to have life-altering results. Even now in the early twenty-first century, there are still many issues that have not been resolved about the rights of the First Nations of New England and Canada (Diamond, 2008, p.62). However, song traditions have helped to preserve, define, sustain and even develop many of the existing First Nations cultures.

The Innu. For the Innu people songs, dreams, and drumming are important aspects of hunting practices and have helped to maintain traditions. Nikamuna is a form of song only received through dreams and among some of the Innu it is also the method by which a hunter is permitted the opportunity to use the teueikan (Diamond, 2008, p.64). Hunters believe to see animals on the membrane of the drum, and it is believed that when playing the teueikan the hunter will be able to recall the dream. If the hunt is successful when the hunter returns the teueikan may again be used in a makusham (feast and dance). In most Native American cultures and that of the First Nations they will also often honor gifts of the environment such as: sources of food, the waters, the earth, and air in song and dance ceremonies.

Christianity was introduced to Native Americans around the sixteenth century. A part of Christian missionary work was translating prayers and hymns into the various indigenous languages. Many used symbols vocables to notate music, however the Cherokee leader Sequoyah created a notational language that was adapted and widely used in hymnbooks and printed sources that resembles Gregorian chant. Tunes to the hymns often had to be changed to fit word
rhythms and the vocal mannerisms of the indigenous languages (Diamond, 2008, p.75). The hymn “Shuk tshi naskumitin” is a favorite among the Innu and though has been modified overtime it remains still in use today and as recognizable as it had been in the mid-nineteenth century.

**The Wabenaki.** For the Wabenaki Confederacy (an alliance of First Nations) there were many reasons for meeting such as: Christian celebrations, social events, courtship opportunities and political meetings. These meetings were often referred to as “mawiomi” or “gatherings” (Diamond, 2008, p.85). Today a mawiomi may refer to a meeting of the Grand Council or a powwow. Song and dance was no stranger to a mawiomi and many were exchanged as gifts or as a treaty among nations. The Snake Dance, a social dance, is a tradition that has been maintained by the Mi’kmaq and other Wabenaki. The Snake Dance has a call-and-response pattern and is also a form of stomp dancing. “In the Snake Dance, dancers move in a line that weaves around, coiling and uncoiling just like snakes do” (http://www.native-dance.ca).

Social song and dance repertoires reflect relationships between communities and also nature. The Pine Needle Dance is associated with women. Originally it was performed with pine tips (representing dancers) bounced on a board pointing upward on a slab of wood, by shaking the wood an imitation of human dancing was created (Diamond, 2008, p.88). However, the dance is now performed with humans doing the dancing. Pine tips are placed on the drum and when they vibrate and move around the direction in which the pine tips move indicates the direction that the dancers move (Diamond, 2008, p.89).

Use of instrumentation in the Wabenaki and Mi’kmaq traditions is unclear. It is unknown as to whether drumming was a part of the Mi’kmaq tradition,
“however descriptions are plentiful of songs being accompanied by striking a sheet of birch bark sometimes placed over a hollowed excavation in the ground. A split ash stick called the *ji’kmaqn* (seen in Figure 3) is another sound producer used to accompany song” (Diamond, 2008, p.89).

An important fact to note is that within Native American cultures the term “drum” not only refers to the physical instrument itself, but also to the players associated with the instrument.

**The Haudenosaunee.** The Haudenosaunee are associated with the regions of southern Ontario, Quebec, and New York State. A popular community activity that can host up to 500 people or more is a “Sing” which occurs twice a year. *Sings* occur in longhouses (church and/or community meeting place). *Sings* begin with an elder delivering the Thanksgiving Address. After the address is completed a group of singers will take their places on benches in the center of the room, half on one side and half on the other. Sadie Buck describes the center of a *Sing* as the voices meet and go up to the Creator (Diamond, 2008, p.97).

Forms of songs heard at a *Sing* are *eskanye* or Women’s Shuffle dance songs. Instrumentation heard to accompany the singing of *eskanye* is most often a small water drum. “The water drum is made from a hallowed log and carefully tuned by drawing the wet tanned skin tight with a cloth-wrapped ring” (Diamond, 2008, p.97). In order to keep the membrane wet the drum will be turned over periodically while playing (this will slightly lower the pitch). One will also observe cow-horn rattles, gourd shakers, and even the turtle shell rattle accompany the singing. Singing continues until it is time for dinner, which will be followed by an evening of social dances. The dancing begins with the Standing Quiver Dance followed by the Moccasin Dance. Other dances may include: Alligator Dance from the Seminole Nation, the Round Dance
brought from Oklahoma, Rabbit Dance, Smoke Dance, and Turtle Dance, just to name a few of the many.

**MUSIC IN SOUTH INDIA**

Known by South Indians as their classical art music tradition, Karnātak music dives deep into the ocean of melody and rhythm (Viswanathan & Allen, 2004, p.xvii). A discussion on: one, what Karnātak music is; two, the culture of South India and those who participate in Karnātak music-making; three, forms of song and singing; four, melodic and rhythmic elements of Karnātak music; five, performance outlets; and six, the impact traditional music has had on modern music is discussed in the following paragraphs. It is important to understand that though Karnātak music is not the only form of music experienced and celebrated in South India, it is representational of the cultural practices of the region and therefore given primary focus within this discussion.

**Karnātak music.** South India is home to an extensive artistic music environment. Karnātak music, the classical art music tradition, is one of the great performance traditions found throughout the world today. Not to be confused with the Western world’s idea of “classical music” and even though the practice of Karnātak music resembles that of the European classical traditions, there are differences. One important difference is that music within the Karnātak tradition contains extensive improvisation, its compositions are learned by rote, and memorized by ear, and South Indian musicians do not play from written scores (Viswanathan & Allen, 2004, p.16). Terming the Karnātak music of South India as “classical” expresses that the music is beautiful, systemic, sacred, and time-honored. Today the recognition of Karnātak music as “classical” is not the result of musical processes, but also of crucial social and historical processes as well. While the discussion of contextual information will focus primarily on the
Karnātak music traditions it is important to recognize that it is one of many music traditions in South India. Folk, tribal, Christian, and Muslim music traditions are also a part of the music traditions experienced throughout South India (Viswanathan & Allen, 2004, p. 17).

**Culture.** South India’s diversity in culture is a result of the geographical location in relationship to much of the early world’s history. Trade routes during the eighteenth and nineteenth centuries opened India up to influence and control from countries in Europe such as Great Britain. Indigenous languages of the south belong to the Dravidian language group which includes Tamil, Telugu, Malayām, and Kannada. These Dravidian languages are distinct from the Indo-Aryan group to which most North Indian and many European languages belong (Viswanathan & Allen, 2004, p.13). Sanskrit, though not a spoken language today is an ancient Indo-Aryan language. Ancient epic stories, poetry, and dramatic literature are written in the Sanskrit language and many South Indian music compositions are written in Sanskrit. English (the language of former colonial power) remains as an important linguistic tool in order to connect communication between the various cultures and language traditions.

**Song and Singing.** Singing is a relationship of human expression combining words and music to songs. Singing is an activity that is familiar to many cultures throughout the world and is a common way in which people organize sound and communicate musically (Viswanathan & Allen, 2004, p.4). Within the South Indian Karnātak music tradition songs consist of a composed central core to which improvisations are built off of. South Indian vocal and instrumental music is usually based on song (music set to text). The first form of song tradition found in South India is the tradition of bhajan. Bhajan is a Hindu form of devotional song and the name itself means to worship or praise. Evolving from bhajan with a structurally more complex form of composition is the Karnātak Kriti. Like bhajans, the texts of kriti are devotional, but while
*bhajans* are almost always performed in an explicitly devotional context, *kritis* are performed in a wider variety of situations (Viswanathan & Allen, 2004, p. 15). The ensemble that accompanies the *krti* consists of a solo-vocalist; a violinist; a rhythm accompanist, most likely a *mridaṅgam* player; and lastly a *tambūra* player.

“The *mridaṅgam* is a double-headed drum made from a hollowed-out piece of jackwood about sixty centimeters long. The heads of the drum are made of several layers of goat, cow, and water buffaloes hide. The right head contains a semi permanent round black spot in its center made of white rice and powdered black *kittān* stone. This spot enables it to be tuned precisely to the tonic pitch of the main artist. The left head is not as precisely tuned, a ball of rava wheat is applied to this head at the beginning of a performance; this helps to articulate a low booming sound (Viswanathan & Allen, 2004, p.31-32).”

The *tambūra* is a chordophone instrument and a part of the lute family. Made of jackwood the *tambūra*’s neck and round bowl are hollowed out and connect in one complete piece. The drone, or buzzing sound, heard when the *tambūra* is being played is created by placing a small piece of string under each playing wire at a precise nodal point along the curved bridge. This practice helps to bring out the overtones or partials above the fundamental note (Viswanathan & Allen, 2004, p.32).

**Tāla and Rāga.** The *rāga* and the *tāla* are the two fundamental elements that combine and create *Karnātak* music. The *tāla* is a rhythmic metrical cycle to which most *Karnātak* compositions are set. A *tāla* contains a number of beats (*aksaras*) grouped into larger units (*aṅgas*). The tempo of a *tāla* stays consistent throughout a *Karnātak* composition unlike in a Hindustani composition where the speed of the *tāla* may change.
The Karnātak and Hindustani music systems do not use functional harmony like the music of the western world does. In Karnātak music though there is no concept of a chord there is the idea of a tonal center. Similar to the European use of solfège and do as the tonal center the Karnātak solfège syllable is sa. The rāga is the Indian equivalent to the European scale and can be summarized as a collection of notes or pitches (Viswanathan & Allen, 2004, p. 42). The concept of rāga is an in depth topic, but important in understanding the melodic structure of Indian music. Musicians recognize a melody or tune as belonging to a specific rāga. Karnātak musicians use the concept of scale as a kind of shorthand for ragas, a way to briefly summarize their melodic shape and content (Viswanathan & Allen, 2004, p.42). The Karnātak rāga has between five and seven constituent melodic steps known as svaras. The svaras are the closest South Indian relative to the European note or pitch. Rāgas have both ascending and descending directions that may or may not use the same svaras. Prior to the seventeenth century South Indian 46agas were grouped into nonmusical categories like seasons, time of day, etc., however the mēlakarta system, created in 1620, has since been adapted and groups 46agas by scale type. As mentioned earlier each of the seven svaras has a solfège syllable name, however unlike in European solfège the svara names is used to refer to the flat, natural, or sharped values of a particular svara (Viswanathan & Allen, 2004, p. 43). Ornamentation of a pitch in Karnātak music plays an important role as a part of svara and is called gamaka (meaning graces or gracefulness).

**Performance.** In South India a typical concert contains seven to ten kritis and the kriti that is to be given the primary focus of the performance is performed slightly over halfway through the concert. The primary kriti performance can last from twenty minutes to and hour in length, making the entire concert possibly up to three hours long. Karnātak musicians come to
the stage having a knowledge of the repertoire to be performed, a set of process to which the repertoire is interpreted in performance, and ears ready to listen. Though musicians enjoy playing with other musicians they are familiar with it is possible for the performers to be strangers and the performance goes well as long as each musician is familiar with the standards and processes of interpretation and improvisation (Viswanathan & Allen, 2004, p.60).

Every state that makes up South India has its own form of dance drama that combines music, dance, and acting. Kathakali is one of the most well known and mostly because of the dramatic costumes and makeup worn by the performers. Kathakali performers are traditionally men and the performance itself grew out a martial are environment (Viswanathan & Allen, 2004, p.105). Kathakali is unique in that the role of acting is separate from the singing and speaking of lines. Vocalists communicate the text, which allows the actors freedom in concentrating on the vigorous tāndava dancing and mimetic portrayal. A Kathakali music ensemble includes vocalists and percussionists who stand throughout the performance. There are no melodic instruments within a Kathakali performance. The percussion instruments that are traditionally used are: cēñnilam (a metal gong), ilattālam (a pair of small cymbals), maddalam (a double-headed drum), cenda (a double-headed cylindrical drum held vertically and played with two curved sticks), idakka (accompaniment drum) (Viswanathan & Allen, 2004, p.108). A Kathakali’s songs are called Slōkams and Padam. Slōkams are the narrative sections of the play written in third person and sung in Sanskrit. Padams are the first-person dialogue and makes up the majority of the sung music within the play. Padams are in a mixture of the Malayālam and Sanskrit languages.

Modern Music. By the early 1950’s traditional Karnātak music that had once played an integral role in film in South India was replaced for the more modern and accessible folk music traditions. The cinema directors began to incorporate music from the multitude of regional folk
music traditions as well as incorporate sounds heard from overseas. Film music’s movement away from a classical music sensibility alienated Karnātak music performers and connoisseurs, and today cinema music and Karnātak music proceed on separate parallel tracks (Viswanathan & Allen, 2004, p. 115). Beyond the film industry Indian and non-Indian artists have worked to make many attempts at mixing the music of North India with that of South India. This movement was largely influenced by one of the most renowned sitar players Ravi Shankar. Shankar has worked with artists such as: George Harrison, John Coltrane, Eric Dolphy, and John Handy.

Karnātak music has developed and grown through social and historical circumstances. No matter how fixed it may seem at a glance, like so many other traditions, Karnātak music is always evolving in response to musicians’ creativity and to the many changes in the society of South India (Viswanathan & Allen, 2004, p.101).
Appendix Introduction

This Appendix presents unit plans covering the music of: Japan, East Africa, West Africa, Ireland, Mexico, South India, and Eastern North America. Each unit plan provides: connection to the National Core Standards of Music, essential questions, expected student understandings, skill and knowledge sets, performance tasks, and suggested forms of assessment. The unit plans are suggested to provide a foundation in forming individual lesson plans that will provide students with the information they need in order to attain the expected student understandings.
Appendix

MUSIC OF JAPAN
UNIT COVER PAGE

Unit Title: The Music of Japan
Grade Level: 6

Subject/Topic Areas: Instruments, Songs, Drumming, Theatre, and culture of Japan

Key Words: Biwa, Bugaku, Gagaku, Iemoto, Kabuki, Koto, Nō, Ryu, Samuri, Syamisen, Taiko, Syakuhati, Japaneseness, Shō

Designed by: Robin Edman

Time Frame: Five 45-50 minute classes

Department: Music

Brief Summary of Unit (including curricular context and unit goals):
This unit will be taught in a sixth grade general music class in the middle school setting. The unit will introduce and teach students about the culture, music, and theatre practices of the people of Japan. The main focus of this unit is to experience the culture, music, and theatre practices of Japan through listening, composition, and performance. Students will improvise and create rhythms, as well as movement activities to Gagaku and Kabuki forms of theatre using available classroom instruments.

Supplemental Examples:
   Japanese Koto "Tegoto" by Michio Miyagi

2. https://youtu.be/77kHG9-gEJ0
   Kodo 'O Daiko' HD japanese drummers Taiko tambours géants Japon. An example of Taiko drumming.

   Gagaku Theatre. Description: Gagaku, characterized by long, slow songs and dance-like movements, is the oldest of the Japanese traditional performing arts. It is performed at banquets and ceremonies in the Imperial Palace and in theatres throughout the country, and encompasses three distinct arts.

   Kabuki Theatre. Description: Kabuki is a Japanese traditional theatre form, which originated in the Edo period at the beginning of the seventeenth century and was particularly popular among townspeople.

5. https://youtu.be/lu5Vn1vQ5i4
Established Goals:
The National Core Music Standards (2014) addressed in this unit (with unit-specific items in parentheses)
1. Listening, analyzing, and describing music (of Japan) National Core Music Standard Responding MU: Re7.2.6a and MU: Re7.2.6b
2. Distinguish between a variety of folk instruments (of Japan) through visual and aural examples, National Core Music Standard Responding-Evaluate MU: Re9.1.6a
3. Evaluate and sing folk melodies (of Japan), National Core Music Standard Responding-Evaluate MU: Re9.1.6a
4. Improvising rhythms (of Japan), National Core Music Standard Creating MU: Cr1.1.6a
5. Interpret Taiko rhythms (of Japan) and perform on instruments (classroom drums) a varied repertoire of selected music (of Japan), National Core Music Standard Performing MU:Pr4.1.6a, MU:Pr4.3.6a
6. Improvise and perform dance steps to selected music (of Japan) National Core Music Standard Performing MU:Pr4.1.6a, MU:Pr4.3.6a

What understandings are desired?

Students will understand:

People make music meaningful and useful in their lives.

Culture is a significant influence on musical ideas, beliefs, and practices.

What essential questions will be considered?

1. How do the forms of instrumentation that are commonly used in the folk music of Japan compare with the instruments used in the classical music of Europe?
2. How has the introduction of European music studies and practices affected how students learn music in Japan?
3. What are the distinguishing differences between Gagaku, Kabuki, and Nō genres of theatre?

What key knowledge and skills will students acquire as a result of this unit?

Students will know:

- Key terms- Biwa, Bugaku, Gagaku, Iemoto, Kabuki, Koto, Nō, Ryu, Samuri, Syamisen, Taiko, Syakuhati, Japaneseness, Shō
- Forms of Instrumentation used in the music of Japan
- Cultural ideals and musical practices of Japan

Students will be able to:

- Describe the musical qualities of the music of Japan
- Improvise rhythmic accompaniment to folk melodies of Japan
- Sing folk melodies of Japan
- Improvise and perform movement to various examples of theatrical music of Japan
- Create and Perform Taiko rhythms in the style of Taiko rhythms of Japan
Stage 2 Determine Acceptable Evidence

What evidence will show that students understand?
Performance Tasks:
• Graph drumming pattern and melodic contour of Gagaku, Kabuki, and Nō music examples from Japan
• Sing traditional lyrics and folk melodies of Japan
• Demonstrate ability to improvise and perform traditional dance steps of Japan
• Demonstrate rhythmic interpretation of beat pattern through replication
• Create and perform original Taiko drumming patterns

What evidence needs to be collected in light of Stage 1 Desired Results?
• Observations – Spoken responses to listening and discussion questions
• Written responses to listening and discussion questions
• Student Performance rubric
• Composition of original Taiko drumming pattern

Student Self-Assessment and Reflection:
1. Self-assess ability to maintain a steady beat
2. Self-assess ability to sing traditional lyrics and folk melodies of Japan
3. Self-assess ability to create movement to traditional Japanese theatrical performances
4. Self-assess composition of original Taiko drumming pattern using rubric
Assessment Task Blueprint

What understandings or goals will be assessed through these tasks?

- Use and description of Japanese Taiko rhythmic patterns and folk melodies
- Understanding and implementation of cultural context of Music of Japan

What criteria are implied in the standards and understandings regardless of the task specifics? What qualities must student work demonstrate to signify that standards were met?

- Understanding of cultural context and musical qualities of Music of Japan
- Understanding of key terms, use of prior musical knowledge in written and verbal responses regarding related standards

Through what authentic performance tasks will students demonstrate understanding?

- Verbal responses to listening and discussion questions
- Written responses to listening and discussion questions
- Performance of songs, dances and rhythms of Music of Japan
- Composition of original Taiko drumming pattern

What student products and performances will provide evidence of desired understandings?

- Improvised rhythmic patterns and melodic interpretations of music of Japan
- Composition and Performance of original Taiko drumming pattern

By what criteria will student products and performances be evaluated?

- Ability for Accurate performance of Improvised, Imitative, and created music examples regarding:
  - Melody, Rhythm, Tone, Pronunciation, Dance steps
Unit Title: The Music of South India    Grade Level: 6

Subject/Topic Areas: Instrumentation, Singing, Rhythm, Melody, Culture

Key Words: Gamaka, Tāla, Rāga, Mridangam, Guru, Karnāṭak, Kriti, Kathakali, Sanskrit, Tambūra, Vīnā

Designed by: Robin Edman    Time Frame: Four 45-50 minute classes

Department: Music

Brief Summary of Unit (including curricular context and unit goals):
This unit will be taught in a sixth grade general music class in the middle school setting. The unit will introduce and teach students about the culture, music, instrumentation and the traditional music practices of the people of South India. The main focus of this unit is to experience the culture and music of the people of South India through listening, reflection, and performance. Students will improvise and perform rhythms and melodies using available classroom instruments.
Supplemental Examples:

1. [https://youtu.be/AI9RJbljBLw](https://youtu.be/AI9RJbljBLw)
   Rohan Krishnamurthy, a senior at Kalamazoo College explains the different sounds produced on the mridangam, a classical Indian drum. Video by Mark Bugnaski /copyright Kalamazoo Gazette / Mlive

2. [https://youtu.be/s5a3pthL_tU](https://youtu.be/s5a3pthL_tU)
   Sudha Ragunathan | Raga Abheri | Music of India performing at the Darbar Festival which presents the best of classical music to the audience.

3. [https://youtu.be/1-el512icvo?list=PLMck2F9gaQ5uE5VcgYeWOmePa24iSnNhw](https://youtu.be/1-el512icvo?list=PLMck2F9gaQ5uE5VcgYeWOmePa24iSnNhw)
   Kathakali adaptation of Juilius Caesar by Dr.Sadanam Harikumar.

4. [https://youtu.be/tRAPPUEFa4k](https://youtu.be/tRAPPUEFa4k)

5. [https://youtu.be/0-ggsgFh5TI](https://youtu.be/0-ggsgFh5TI)
   **Tukur Tukur - Dilwale | Shah Rukh Khan | Kajol | Varun | Kriti | Official New Song Video 2015.** The party season officially begins with Tukur Tukur! Watch Shah Rukh Khan, Kajol, Varun Dhawan and Kriti Sanon have fun and dance their hearts out in this the brand new song from Dilwale. Pritam’s music and Arijit Singh, Kanika Kapoor, Neha Kakkar, Siddharth Mahadevan and Nakash Aziz’s vocals give incredible energy to this song, and Amitabh Bhattacharya’s lyrics are at his quirkiest! This is definitely the party starter of the season!
Established Goals:
The National Core Music Standards (2014) addressed in this unit (with unit-specific items in parentheses)
1. Listening, analyzing, and describing music (of South India), National Core Music Standard
   Responding Analyze MU: Re7.2.6a and MU: Re7.2.6b
2. Distinguish between a variety of folk instruments (of South India) through visual and aural
   examples, National Core Music Standard Responding-Evaluate MU: Re9.1.6a
3. Perform a raga melodic pattern. National Core Music Standard Performing MU: Pr4.1.6a, MU: Pr4.3.6a,
   MU: Pr5.1.6a, and MU: Pr6.1.6a
4. Improvising rhythms (of South India) National Core Music Standard Creating MU: Cr1.1.6a
5. Create and perform a tala rhythm pattern using a combination of spoken tāla beat patterns. National Core
   Music Standard Creating MU: Cr2.1.6a and MU: Cn10.06a

What understandings are desired? What essential questions will be considered?

Students will understand:
People make music meaningful and useful in their lives.
Culture is a significant influence on musical ideas, beliefs, and practices.

What essential questions will be considered?
1. How does understanding the structure and context of Kānātak music inform performance?
2. How does understanding the structure and context of Kānātak music inform audience response?

What key knowledge and skills will students acquire as a result of this unit?

Students will know:
• Key terms- Gamaka, Tāla, Rāga, Mridangam, Guru, Kānātak, Kriti, Kathakali, Sanskrit, Tambūra, Viṇā
• Classification of Instrumentation used in the music of South India in the following categories:
  Aerophone, Chordophone, Idiophone, Membranophone
• Cultural and historical context of Kānātak music traditions

Students will be able to:
• Describe the musical qualities of the music of South India
• Improvise rhythms of South India
• Analyze and sing folk tunes of South India
• Evaluate and sing simple raga melodies of South India
• Create and share tala rhythms of South India
What evidence will show that students understand?

Performance Tasks:
- Sing traditional lyrics and folk melodies of South India
- Written analysis of folk music from South India
- Demonstrate ability to improvise and perform rhythms from South India
- Create and share tala rhythms of South India

What evidence needs to be collected in light of Stage 1 Desired Results?
- Observations – Spoken responses to listening and discussion questions
- Written responses to listening and discussion questions
- Student Performance Rubric
- Composition of simple tala rhythm pattern

Student Self-Assessment and Reflection:
1. Self-assess ability to maintain a steady beat
2. Self-assess ability to sing traditional folk melodies and raga of South India
3. Self-assess composition of simple tala rhythm pattern
Stage 2 Determine Acceptable Evidence (continued)

Assessment Task Blueprint

What understandings or goals will be assessed through these tasks?

| Use and description of the *Tala and Raga* | Understanding and implementation of cultural context regarding the composition of traditional music of South India |

What criteria are implied in the standards and understandings regardless of the task specifics? What qualities must student work demonstrate to signify that standards were met?

| Understanding of cultural context and musical qualities of Music of South India | Understanding of key terms, use of prior musical knowledge in written and verbal responses regarding related standards |

Through what authentic performance tasks will students demonstrate understanding?

- Teacher will take an informal assessment of verbal responses to listening and discussion questions
- Teacher will take an informal assessment of written responses to listening and discussion questions
- Through the use of a rubric assessment the performance of songs and rhythms of Music of Mexico will be assessed by student and teacher
- Through the use of a rubric assessment the composition of a *tala* rhythm pattern will be assessed

What student products and performances will provide evidence of desired understandings?

| Improvised rhythmic patterns and melodic interpretations of music of South India | Compose and present simple rhythm *tala* |

By what criteria will student products and performances be evaluated?

Ability for Accurate performance of Improvised, Imitative, and created music examples regarding:

- Melody, Rhythm, Context, and Tone
**Unit Title:** The Music of Mexico  
**Grade Level:** 6

**Subject/Topic Areas:** Culture, Instrumentation, Song traditions

**Key Words:** Son Jarocho, Décima, Fandango, Bolero, Balada, Norteña, Corrido, Banda, Canta Nuevo, Mariachi, Requinto, Jarana, Requinto jarocho

**Designed by:** Robin Edman  
**Time Frame:** Four 45-50 minute classes

**Department:** Music

**Brief Summary of Unit (including curricular context and unit goals):**
This unit will be taught in a sixth grade general music class in the middle school setting. The unit will introduce and teach students about the culture, music, instrumentation and the indigenous popular music preferences of the people of Mexico. The main focus of this unit is to experience the culture, music, and popular music styles of the Mexican people through listening, reflection, and performance. Students will improvise and perform rhythms and melodies using available classroom instruments.

**Supplemental Examples:**

1. [https://youtu.be/hihtYUKw4ag](https://youtu.be/hihtYUKw4ag)
   Lola Beltrán "Cucurrucucu Paloma" by de Tomás Méndez. Though there are other versions of this popular and classic ranchera song Lola Beltrán’s rendition is said to be the most powerful and faithful to the spirit of this song.

   Ritchie Valens “La Bamba.” Most famous song of the son jarocho genre.

3. [https://youtu.be/FMu3ywj_8qF](https://youtu.be/FMu3ywj_8qF)
   Interpretation of a folk dance that originates from Veracruz, Mexico. Done by Compañía Nacional de Danza Folklórica, based in Mexico City, Mexico. Recorded in Vigo, Galicia, Spain, on 27/07/2015.

4. [https://youtu.be/MvEUcwvHiSI](https://youtu.be/MvEUcwvHiSI)
   Ballet Folklórico de México de Amalia Hernández.

   An explanation of norteña music, the accordion and how it has evolved from Mexico to the southwestern area of the United States.
Established Goals:
The National Core Music Standards (2014) addressed in this unit (with unit-specific items in parentheses)
1. Listening, analyzing, and describing music (of Mexico), National Core Music Standard Responding-Analyze MU: Re7.2.6a and MU: Re7.2.6b
2. Distinguish between a variety of folk instruments (of Mexico) through visual and aural examples, National Core Music Standard Responding-Evaluate MU: Re9.1.6a
3. Evaluate and sing folk melodies (of Mexico), National Core Music Standard Responding-Evaluate MU: Re9.1.6a
4. Improvising rhythms (of Mexico) National Core Music Standard Creating-Imagine MU: Cr1.1.6a
6. Compose lyrics in the style of a Corrido. National Core Music Standard Connecting MU: Cn10.0.6a

What understandings are desired? What essential questions will be considered?

Students will understand:
People make music meaningful and useful in their lives.
Culture is a significant influence on musical ideas, beliefs, and practices.

1. What are the key similarities and differences among the various song forms of Mexico?
2. How do the people of Mexico make meaningful connections to creating and performing?

What key knowledge and skills will students acquire as a result of this unit?

Students will know:
- Key terms- Son Jarocho, Décima, Fandango, Bolero, Balada, Norteña, Corrido, Banda, Canta Nuevo, Mariachi, Requinto, Jarana, Requinto jarocho
- Classification of Instrumentation used in the music of Mexico in the following categories: Aerophone, Chordophone, Idiophone, Membranophone
- Historical context of various song traditions (Son jarocho, Bolero, Balada, Norteña, Corrido, Banda, Canta nuevo).

Students will be able to:
- Describe the musical qualities of the music of Mexico
- Improvise rhythms of Mexico
- Analyze and sing folk tunes of Mexico
- Create and share lyrics in the style of a Corrido
Stage 2 Determine Acceptable Evidence

What evidence will show that students understand?

Performance Tasks:
- Sing traditional lyrics and folk melodies of Mexico
- Written analysis of folk music from Mexico
- Demonstrate ability to improvise and perform rhythms from Mexico
- Create and perform original lyrics in the style of a *Corrido*

What evidence needs to be collected in light of Stage 1 Desired Results?

- Observations – Spoken responses to listening and discussion questions
- Written responses to listening and discussion questions
- Student Performance rubric
- Composition of original *Corrido*

Student Self-Assessment and Reflection:

1. Self-assess ability to maintain a steady beat
2. Self-assess ability to sing traditional folk melodies of Mexico
3. Self-assess composition of original lyrics in the style of a *Corrido*
Stage 2 Determine Acceptable Evidence (continued)

Assessment Task Blueprint

What understandings or goals will be assessed through these tasks?

- Use and description of the Corrido
- Understanding and implementation of cultural context regarding the composition of traditional music of Mexico

What criteria are implied in the standards and understandings regardless of the task specifics? What qualities must student work demonstrate to signify that standards were met?

- Understanding of cultural context and musical qualities of Music of Mexico
- Understanding of key terms, use of prior musical knowledge in written and verbal responses regarding related standards

Through what authentic performance tasks will students demonstrate understanding?

- Teacher will take an informal assessment of verbal responses to listening and discussion questions
- Teacher will take an informal assessment of written responses to listening and discussion questions
- Through the use of a rubric assessment the performance of songs and rhythms of Music of Mexico will be assessed by student and teacher
- Through the use of a rubric assessment the composition of original lyrics in the style of a Corrido will be assessed

What student products and performances will provide evidence of desired understandings?

- Improvised rhythmic patterns and melodic interpretations of music of Mexico
- Compose and present original lyrics in the style of a Corrido

By what criteria will student products and performances be evaluated?

- Ability for Accurate performance of Improvised, Imitative, and created music examples regarding:
  - Melody, Rhythm, Context, and Tone
Unit Title: The Music of Ireland  
Grade Level: 6

Subject/Topic Areas: Culture, Instrumentation, Singing traditions, Instrumental and dance traditions

Key Words: Bodhrán, Céilí, Ceol, Concertina, Craic, hornpipe, jig, lilting, reel, Sean-nós, tin whistle, Uilleann pipes

Designed by: Robin Edman  
Time Frame: Five 45-50 minute classes

Department: Music

Brief Summary of Unit (including curricular context and unit goals):
This unit will be taught in a sixth grade general music class in the middle school setting. The unit will introduce and teach students about the culture, music, instrumentation and social music practices of Ireland. The main focus of this unit is to experience the culture, music, and social practices of the Irish people through listening, reflection, and performance. Students will improvise and create rhythms and perform melodies using available classroom instruments.

Supplemental Examples:
1. [https://youtu.be/xqoSD1825yc](https://youtu.be/xqoSD1825yc)
   The musicians are Emmet O'Halloran & Seán McManus on button accordion, Ciarán McManus on fiddle, Gary Fitzpatrick & Liam McManus on flute, Emma Fitzpatrick on bodhrán. The dancers are Peggy McAney, Ciarán & Liam McManus. Part of a live session streamed on LiveTrad.com on Friday December 7th 2012 at The Fiddlestone Bar in Belleek, Co. Fermanagh, and part of the John Joe Gordon Music Festival.

2. [https://youtu.be/P40YOU8ggJk](https://youtu.be/P40YOU8ggJk)
   Slow Air "Táimse im' Chodladh" played on Uilleann Pipes followed by "King of the Pipers" Jig. Performed Live at the Island Arts Centre, Lisburn 2014. Recorded and filmed by Samuel Dalfarth.

3. [https://youtu.be/wxgVVXa5144](https://youtu.be/wxgVVXa5144)
   Fergus Russell sings “Raglan Road.” Dublin born and bred, Fergus Russell has been singing traditional songs for the best part of four decades. A stalwart of the Dublin based Góilín Singers Club he is well known within the wider singing community as a collector and reviver of Irish traditional songs that have lain dormant and unsung since the time of the great famine.

4. [https://youtu.be/iwgNmXjOCaRc](https://youtu.be/iwgNmXjOCaRc)
   Neil Byrne and Ryan Kelly from Celtic Thunder sing “Raglan Road”

5. [https://youtu.be/svn9hcp1fNA](https://youtu.be/svn9hcp1fNA)
   Riverdance performance, Final number, at Radio City Music Hall in New York City, New
Established Goals:
The National Core Music Standards (2014) addressed in this unit (with unit-specific items in parentheses)
1. Listening, analyzing, and describing music (of Ireland), National Core Music Standard MU: Re7.2.6a and MU: Re7.2.6b
2. Distinguish between a variety of folk instruments (of Ireland) through visual and aural examples, National Core Music Standard Responding MU: Re9.1.6a
3. Evaluate and sing folk melodies (of Ireland), National Core Music Standard Responding MU: Re9.1.6a
4. Improvising rhythms (of Ireland), National Core Music Standard Creating MU: Cr1.1.6a
5. Play folk melodies on recorders, National Core Music Standard Performing MU: Pr4.1.6a, MU: Pr4.3.6a
6. Compose a drumming or step dance pattern to accompany an Irish folk tune, National Core Music Standard MU: Cn10.0.6a

What understandings are desired? What essential questions will be considered?

**Students will understand:**
People make music meaningful and useful in their lives.
Culture is a significant influence on musical ideas, beliefs, and practices.

1. What is the relationship between dancing and instrumental music in creating musical experiences for the people of Ireland?

2. What significance does a “session” have on preserving the traditional music of Ireland?

3. How does the old (sean-nós) style of singing influence newer forms of music?

What key knowledge and skills will students acquire as a result of this unit?

**Students will know:**
- Key terms- Bodhrán, Céili, Ceol, Concertina, Craic, hornpipe, jig, lilting, reel, Sean-nós, tin whistle, Uilleann pipes
- Forms of Instrumentation used in the music of Ireland
- Historical context of Ireland
- Cultural ideals and musical practices of Ireland

**Students will be able to:**
- Describe the musical qualities of the music of Ireland
- Improvise rhythms of Ireland
- Analyze and sing folk tunes of Ireland
- Perform Irish folk melodies on recorder
- Create and perform a Bodhrán or step dancing rhythmic composition
What evidence will show that students understand?

**Performance Tasks:**
- Sing traditional lyrics and folk melodies of Ireland
- Demonstrate playing of folk melodies of Ireland on recorders
- Demonstrate ability to improvise and perform rhythms
- Demonstrate rhythmic interpretation of beat and step patterns through replication on drums and varying classroom instruments
- Create and perform original bodhrán or step dancing rhythm examples

What evidence needs to be collected in light of Stage 1 Desired Results?

- Observations – Spoken responses to listening and discussion questions
- Written responses to listening and discussion questions
- Student Performance rubric
- Composition of original bodhrán or step dancing rhythm pattern

Student Self-Assessment and Reflection:

1. Self-assess ability to maintain a steady beat
2. Self-assess ability to sing traditional folk melodies of Ireland
3. Self-assess ability to play folk melodies of Ireland on recorder
4. Self-assess composition of original bodhrán or step dancing rhythm pattern
Assessment Task Blueprint

What understandings or goals will be assessed through these tasks?

- Use and description of singing and rhythm playing abilities of Irish folk music
- Understanding and implementation of cultural context of Music of Ireland

What criteria are implied in the standards and understandings regardless of the task specifics? What qualities must student work demonstrate to signify that standards were met?

- Understanding of cultural context and musical qualities of Music of Ireland
- Understanding of key terms, use of prior musical knowledge in written and verbal responses regarding related standards

Through what authentic performance tasks will students demonstrate understanding?

- Verbal responses to listening and discussion questions
- Written responses to listening and discussion questions
- Performance of songs and rhythms of Music of Ireland
- Composition of original bodhrán or step dancing rhythm pattern

What student products and performances will provide evidence of desired understandings?

- Improvised rhythmic patterns and melodic interpretations of music of Ireland
- Compose and perform an original Bodhrán or step dance rhythm pattern using available classroom instruments.

By what criteria will student products and performances be evaluated?

- Ability for Accurate performance of Improvised, Imitative, and created music examples regarding:
  - Melody, Rhythm, and Tone
Unit Title: The Music of East Africa  
Grade Level: 6

Subject/Topic Areas: Traditional Music, Instrumentation, Choral Music, and Social Cohesion

Key Words: ngoma, mbunifu, msanifu, mwalimu, kaswida, embaire, akadinda, filulu,

Designed by: Robin Edman  
Time Frame: Five 45-50 minute classes

Department: Music

Brief Summary of Unit (including curricular context and unit goals):
This unit will be taught in a sixth grade general music class in the middle school setting. The unit will introduce and teach students about the culture, music, and social practices of the people of East Africa (Kenya, Tanzania, and Uganda). The main focus of this unit is to experience the culture, music, and social practices of the countries of East Africa through listening, composition, and performance. Students will improvise and create rhythms and melodies using available classroom instruments.

Supplemental Examples:
1. [https://youtu.be/9NvRmXlcrog](https://youtu.be/9NvRmXlcrog)
   Embaire xylophone from Busoga in eastern/central Uganda. Song title unknown. Performance by Mzee Kasata's Youth Embaire Group, recorded in Nakisenyi village by Wade Patterson, Glendon Jones, Chris Zimmerman and Okello Kelo Sam in early 1995.

2. [https://youtu.be/rFEx0jY5emc](https://youtu.be/rFEx0jY5emc)
   Baba Yetu—Gospel Choir in Dar es Salaam, Tanzania

   Akadinda (small xylophone) and ndingidi (tube fiddle) from Buganda, Uganda. Performed by members of the Tebifaanana Abifuna Cultural Group and recorded by Wade Patterson, Chris Zimmerman, Glendon Jones and Okello Kelo Sam outside of Kampala, Uganda in late 1994.

4. [https://youtu.be/XuHaEW4jgbg](https://youtu.be/XuHaEW4jgbg)
Established Goals:
The National Core Music Standards (2014) addressed in this unit (with unit-specific items in parentheses)
1. Listening, analyzing, and describing music (of East Africa), National Core Music Standard
   Responding MU: Re7.2.6a and MU: Re7.2.6b
2. Distinguish between a variety of folk instruments (of East Africa) through visual and aural examples,
   National Core Music Standard Responding MU: Re9.1.6a
3. Evaluate and sing folk melodies (of East Africa), National Core Music Standard Responding MU:
   Re9.1.6a
4. Improvising rhythms (of East Africa), National Core Music Standard Creating MU: Cr1.1.6a
5. Improvise embaire rhythms (of Uganda) and perform on instruments (classroom xylophones) a varied
   repertoire of selected music (of East Africa), National Core Music Standard Creating MU: Cr1.1.6a and
   Performing MU:Pr4.1.6a, MU:Pr4.3.6a

What understandings are desired? What essential questions will be considered?

Students will understand:

People make music meaningful and useful in their lives.

Culture is a significant influence on musical ideas, beliefs, and practices.

1. How is the East African peoples social relationship with choral singing similar to the social relationship
   Americans have with Pop music?

2. How does traditional culture and music interconnect within the commercialization of popular
culture in East Africa?

What key knowledge and skills will students acquire as a result of this unit?

Students will know:

- Key terms- ngoma, mbunifu, mсанifu, mwalimu, kaswida, embaire, akadinda, filulu,
- Forms of Instrumentation used in the music of East Africa
- Cultural ideals and musical practices of East Africa

Students will be able to:

- Describe the musical qualities of the music of East Africa
- Improvise rhythmic accompaniment to folk melodies of various cultures within East Africa
- Sing folk melodies of East Africa
- Create and perform original embaire rhythms of Uganda
What evidence will show that students understand?

**Performance Tasks:**
- Graph rhythmic pattern and melodic contour of embaire music example
- Sing traditional lyrics and folk melodies of East Africa
- Demonstrate harmonic singing to folk melodies of East Africa
- Demonstrate ability to improvise and perform embaire rhythms and melodies
- Demonstrate rhythmic interpretation of beat pattern through replication on drums
- Create and perform original embaire music examples

What evidence needs to be collected in light of Stage 1 Desired Results?

- Observations – Spoken responses to listening and discussion questions
- Written responses to listening and discussion questions
- Student Performance rubric
- Composition of original embaire melody

**Student Self-Assessment and Reflection:**

1. Self-assess ability to maintain a steady beat
2. Self-assess ability to sing traditional lyrics and folk melodies of East Africa
3. Self-assess ability to sing harmony to traditional folk melodies of East Africa
4. Self-assess composition of original embaire melody
Stage 2 Determine Acceptable Evidence (continued)

Assessment Task Blueprint

What understandings or goals will be assessed through these tasks?

- Use and description of Basoga embaire rhythmic patterns and melodies
- Understanding and implementation of cultural context of Music of East Africa

What criteria are implied in the standards and understandings regardless of the task specifics? What qualities must student work demonstrate to signify that standards were met?

- Understanding of cultural context and musical qualities of Music of East Africa
- Understanding of key terms, use of prior musical knowledge in written and verbal responses regarding related standards

Through what authentic performance tasks will students demonstrate understanding?

- Verbal responses to listening and discussion questions
- Written responses to listening and discussion questions
- Performance of songs and rhythms of Music of East Africa
- Composition of original embaire music example

What student products and performances will provide evidence of desired understandings?

- Improvised rhythmic patterns and melodic interpretations of music of East Africa
- Performance of original embaire song that demonstrates understanding of musical attributes of the Basoga people of Uganda in East Africa

By what criteria will student products and performances be evaluated?

- Ability for Accurate performance of Improvised, Imitative, and created music examples regarding:
  - Melody, Rhythm, Tone,
### Brief Summary of Unit (including curricular context and unit goals):
This unit will be taught in a sixth grade general music class in the middle school setting. The unit will introduce and teach students about the culture, music, and social practices of the Kpelle people of Liberia in order to better understand the many other cultures found in West Africa. The main focus of this unit is to experience the culture, music, and social practices of the Kpelle people through listening, composition, and performance. Students will improvise and create rhythms and melodies using available classroom instruments.

### Supplemental Examples:
1. [https://youtu.be/K0J8d2AGkSw](https://youtu.be/K0J8d2AGkSw)
   - Short introduction video on the Kpelle people and language from a missionary

2. [https://youtu.be/VT2J1Ot9N5c](https://youtu.be/VT2J1Ot9N5c)
   - Featuring Babatunde performing an interpretation of a Fanga drumming pattern from Liberia

   - Life has a rhythm, it's constantly moving. The word for rhythm (used by the Malinke tribes) is FOLI. In this film you not only hear and feel rhythm but you see it. It's an extraordinary blend of image and sound that feeds the senses and reminds us all how essential it is.

4. [https://youtu.be/CKVe_eElEbel](https://youtu.be/CKVe_eElEbel)
   - St. Peter’s Lutheran Church Kpelle Choir in Monrovia, Liberia

5. [https://youtu.be/x_eOpNnEOWY](https://youtu.be/x_eOpNnEOWY)
   - Example of modern pop music in Liberia, "Spoil You With love" Joseph Dean Ft. K-Zee and Marvalous MC
Established Goals:
The National Core Music Standards (2014) addressed in this unit (with unit-specific items in parentheses)
1. Listening, analyzing, and describing music (of West Africa), National Core Music Standard 
   Responding MU: Re7.2.6a and MU: Re7.2.6b 
2. Distinguish between a variety of folk instruments (of West Africa) through visual and aural 
   examples, National Core Music Standard Responding MU: Re9.1.6a 
3. Evaluate and sing folk melodies (of West Africa), National Core Music Standard Responding-Evaluate 
   MU: Re9.1.6a 
4. Improvising rhythms (of West Africa), National Core Music Standard Creating-Imagine MU: Cr1.1.6a 
5. Improvise polyrhythms and perform on instruments a varied repertoire of selected music (of West 
   Africa), National Core Music Standard Creating MU: Cr1.1.6a and Performing MU:Pr4.1.6a, 
   MU:Pr4.3.6a 
6. Compose a song using polyrhythms and perform on classroom instruments applying appropriate West 
   African technique and styling, National Core Music Standard Creating MU: Cr2.1.6a and MU: 
   Cn10.06a 

What understandings are desired? 

Students will understand: 
People make music meaningful and useful in their lives.
Culture is a significant influence on musical ideas, beliefs, and practices.

What essential questions will be considered? 

1. How does singing, dancing, instrument playing, and speaking interrelate in creating musical 
   experiences for the Kpelle people?
2. What are the comparisons of the concept of faceting as it relates to music and other areas 
   to which it is found in the lives of the Kpelle people?
3. Why and how does the Kpelle classification system differ from other known instrument 
   classification systems?

What key knowledge and skills will students acquire as a result of this unit? 

Students will know: 

• Key terms- fêli, gbung-gbung, hocket, Woi-menì-pele, facet, konìng, gbong-kpala, timbre, call and 
  response, opachua, wakulela, kushaura, kutsihira, chante-fable, epic pourer, polyrhythm, fee, yale, 
  TUBS (time unit box system) 
• Forms of Instrumentation used in the music of West Africa 
• Instrument classification used by the Kpelle people of Liberia 
• Cultural ideals and musical practices of West Africa

Students will be able to: 

• Describe the musical qualities of the music of West Africa 
• Improvise polyrhythms of West Africa 
• Sing in the Call and Response style of West Africa 
• Create and perform polyrhythmic composition
What evidence will show that students understand?

**Performance Tasks:**
- Sing traditional lyrics and folk melodies of West Africa
- Demonstrate call and response singing to folk melodies of West Africa
- Demonstrate ability to improvise and perform polyrhythms
- Demonstrate rhythmic interpretation of beat pattern through replication on drums and varying classroom instruments
- Create and perform original polyrhythmic music examples

What evidence needs to be collected in light of Stage 1 Desired Results?

- Observations – Spoken responses to listening and discussion questions
- Written responses to listening and discussion questions
- Student Performance rubric
- Composition of original polyrhythmic music

**Student Self-Assessment and Reflection:**

1. Self-assess ability to maintain a steady beat
2. Self-assess ability to sing traditional call and response melodies of West Africa
3. Self-assess composition of original polyrhythmic music
Assessment Task Blueprint

What understandings or goals will be assessed through these tasks?

- Use and description of call and response singing and rhythm playing abilities
- Understanding and implementation of cultural context of Music of West Africa

What criteria are implied in the standards and understandings regardless of the task specifics? What qualities must student work demonstrate to signify that standards were met?

- Understanding of cultural context and musical qualities of Music of West Africa
- Understanding of key terms, use of prior musical knowledge in written and verbal responses regarding related standards

Through what authentic performance tasks will students demonstrate understanding?

- Verbal responses to listening and discussion questions
- Written responses to listening and discussion questions
- Performance of songs and rhythms of Music of West Africa
- Composition of original polyrhythmic music example

What student products and performances will provide evidence of desired understandings?

- Improvised rhythmic patterns and melodic interpretations of music of West Africa
- Performance of original polyrhythmic music that demonstrates understanding of musical attributes of the Kpelle people of Liberia in West Africa

By what criteria will student products and performances be evaluated?

- Ability for Accurate performance of Improvised, Imitative, and created music examples regarding:
  - Melody, Rhythm, and Tone
**Unit Title:** Native American Music of Eastern North America  
**Grade Level:** 6

**Subject/Topic Areas:** Songs, Drumming, Dance, and culture of Eastern North America Native Americans

**Key Words:** First Nations, Inuit, Innu, Haudensaunee, Métis, Wabenaki, Mi’kmaq, qaggi, throat singing, Nikamuna, teueikan, mawiem, jikmaqn, longhouses, eskanye

**Designed by:** Robin Edman  
**Time Frame:** Five 45-50 minute classes

**Department:** Music

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**Brief Summary of Unit (including curricular context and unit goals):**

This unit will be taught in a sixth grade general music class in the middle school setting. The unit will introduce and teach students about the culture, music, and dance practices of the Native Americans of eastern North America. The main focus of this unit is to experience the music and dance practices of the eastern North America Native Americans through listening, composition, and performance. Students will improvise and create rhythms, as well as short songs to sing, using available classroom instruments.

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**Supplemental Examples:**

1. [https://youtu.be/qnGM0BlA95I](https://youtu.be/qnGM0BlA95I)  
Throat Singing. Kathy and Janet's application for the 2008 Arctic Winter Games.

2. [https://youtu.be/MNf1FLW7D0U](https://youtu.be/MNf1FLW7D0U)  
Honor Song of the Mi’kmaq (Sing-a-Long).

3. [https://youtu.be/jLS3kNw2WR1](https://youtu.be/jLS3kNw2WR1)  
Illukitaaruti (Juggling song) from Baffin Land. Provided to YouTube by Smithsonian Folkways Recordings.

4. [https://youtu.be/_i9gM4yQOhk](https://youtu.be/_i9gM4yQOhk)  
Iroquois Alligator Dance. The traditional Iroquois social song & couples dance, Alligator Dance was sung by lead singer-and water drum player Jordan Smith of the Bear Clan and performed by Iroquois Indians @The 170th Tuscarora Nation Annual Picnic in Tuscarora Nation Reservation, New York, USA
Stage 1 – Identify Desired Results

Established Goals:
The National Core Music Standards (2014) addressed in this unit (with unit-specific items in parentheses)

1. Listening, analyzing, and describing music (of Eastern North American Native Americans), National Core Music Standard MU: Re7.2.6a and MU: Re7.2.6b
2. Interpret rhythms and perform a varied repertoire of selected music (of Eastern North American Native Americans), National Core Music Standard Creating MU: Cr1.1.6a and Performing MU:Pr4.1.6a, MU:Pr4.3.6a
3. Evaluate and sing melodies (of Eastern North American Native Americans), National Core Music Standard Responding MU: Re9.1.6a
4. Improvising melodies and rhythms (of Eastern North American Native Americans), National Core Music Standard Creating MU: Cr1.1.6a
5. Perform dance steps to selected music (of Eastern North American Native Americans), National Core Music Standard Connecting MU:Cn10.0.6a
6. Create rhythmic accompaniment along with an original melody and perform Thanksgiving Chant, National Core Music Standard Creating MU: Cr2.1.6a and MU: Cn10.06a

What understandings are desired? 
Students will understand:
People make music meaningful and useful in their lives.
Culture is a significant influence on musical ideas, beliefs, and practices.

What essential questions will be considered?
1. What is the significance of the relationship between Native American dance and music?
2. How do the distinguishing similarities and differences between Native American music with that of the Music of East and West Africa relate to one another?

What key knowledge and skills will students acquire as a result of this unit?

Students will know:
• Key terms- First Nations, Inuit, Innu, Haudensaunee, Métis, Wabenaki, Mi’kmaq, qaggi, throat singing, Nikamuna, teueikan, makusham, mawiomi, ji’kmaqn, longhouses, eskanye
• Forms of Instrumentation used in Native American Music of Eastern North America
• Cultural ideals and practices of Native American Music of Eastern North America

Students will be able to:
• Describe the musical qualities of Native American Music of Eastern North America
• Improvise rhythmic accompaniment to Native American Music of Eastern North America
• Improvise and sing melodies of Native American Music of Eastern North America
• Perform various dances of Native American Music of Eastern North America
• Create and Perform an original melody and rhythm in the style of Native American Music of Eastern North America
Stage 2 Determine Acceptable Evidence

What evidence will show that students understand?

Performance Tasks:
- Graph drumming pattern and melodic contour of Native American Music of Eastern North America
- Sing traditional vocable lyrics and melodies of Native American Music of Eastern North America
- Demonstrate ability to perform traditional dance steps of Native American Music of Eastern North America
- Demonstrate rhythmic interpretation of beat pattern through juggling
- Create and perform original chant

What evidence needs to be collected in light of Stage 1 Desired Results?
- Observations – Spoken responses to listening and discussion questions
- Written responses to listening and discussion questions
- Student Performance rubric
- Composition of Original Thanksgiving Chant

Student Self-Assessment and Reflection:
1. Self-assess ability to maintain a steady beat
2. Self-assess ability to sing Native American melodies and vocables
3. Self-assess ability to dance to Native American song
4. Self-assess composition of Original Thanksgiving Chant using rubric
### Assessment Task Blueprint

**What understandings or goals will be assessed through these tasks?**

<table>
<thead>
<tr>
<th>Use and description of Native American rhythmic patterns and vocables</th>
<th>Understanding and implementation of cultural context of Music of Native Americans of Eastern North America</th>
</tr>
</thead>
</table>

*What criteria are implied in the standards and understandings regardless of the task specifics? What qualities must student work demonstrate to signify that standards were met?*

<table>
<thead>
<tr>
<th>Understanding of cultural context and musical qualities of Music of Native Americans of Eastern North America</th>
<th>Understanding of key terms, use of prior musical knowledge in written and verbal responses regarding related standards</th>
</tr>
</thead>
</table>

**Through what authentic performance tasks will students demonstrate understanding?**

- Verbal responses to listening and discussion questions
- Written responses to listening and discussion questions
- Performance of songs, dances and rhythms of Music of Native Americans of Eastern North America
- Composition of Original *Thanksgiving Chant*

**What student products and performances will provide evidence of desired understandings?**

<table>
<thead>
<tr>
<th>Improvised rhythmic patterns and melodic interpretations of music of Eastern North American Native Americans</th>
<th>Performance of singing original <em>Thanksgiving chant</em> on chosen accompaniment instrument that demonstrates understanding of musical attributes of Native American music of Eastern North America</th>
</tr>
</thead>
</table>

**By what criteria will student products and performances be evaluated?**

- Ability for Accurate performance of Improvised, Imitative, and created music examples regarding:
  - Melody, Rhythm, Tone, Pronunciation, Dance steps
References


http://www.native-dance.ca


