

Four Corners of the World

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Music is our oldest form of expression; older than language and [other] art. It begins with the voice and with our overwhelming need to reach out to others.

–Yehudi Menuhin, *The Music of Man*

INTRODUCTION

My kindergarten class consists of students from Central America, especially from Mexico, Honduras and El Salvador. Owing to the fact that they have mostly lower socio-economic backgrounds, many do not have the opportunity to be exposed to the stimulating multi-cultural experience our city can provide. The majority of these children have not been to nursery school or pre-school. For many of these children the greatest source of exposure to the larger world has been through television (mostly cartoons and adult soap operas or *novelas*). Yet in their kindergarten year, an amazing transformation takes place: exposed to new people, both peers and adults, they can blossom, finding meaning in areas of life as if they have seen them only for the first time. The study of music, with its rhythms and sounds, its commonalities and differences, can be one of the most exciting areas for this growth. Being immigrants, many of these children are already conscious of the differences they have from the larger American culture. By showing these children that there are many cultures around the world, they can be inspired with the idea of the richness of the world around them.

By integrating a musical introduction with the physical classroom concept of Four Corners, the children will be fully engaged, exploring the world at large, the classroom at hand and the world of music. By using music effectively in the Four Corners Curriculum as a classroom tool, music can offer the kindergarten students a pathway to learning about the world around them that can serve them effectively for their entire academic career as well as their life. It is my overall goal to provide them this opportunity.

Houston is an ethnic melting pot. Children need to know how special living in Houston is. I want to help the students appreciate the diversity that surrounds them here in Texas. All of these differences that make us unique can be shared by all when we learn to accept all people for who they are. It is important to teach students the cultural tolerance they will need for the future in our quickly globalizing society. I believe that the best way to teach this tolerance, especially to people of a young age, is to expose them to four major cultures that have strongly influenced our country, socially and culturally. I envision this as “The Four Corners of the World.”

One way to experience these cultures is through music. This is why a musical introduction is fundamental to this unit. Not only is music the expression of cultural identity, the love of music is shared worldwide. The diversity in music defines individual

people and cultures. Primarily this project will help them appreciate the musical diversity that surrounds them. This diversity can be a means to show that eventually people everywhere are “singing the same songs”: songs of love, of conflict, of sorrow, of happiness, and of hope. The term “Ethnic music” is wrongly used as an umbrella to cover all non-Western music. All music, including Western music, is ethnic in that it is a part of the culture from which it emanates (May, 12). The purpose of this unit will be to develop the common ground the students require in order to compare and appreciate the differences and commonalities of a sampling of the musical instruments typical to each of the cultures studied.

OVERVIEW OF THE UNIT

Human life is based on symbols. They serve as the basis for language, which enables us to pass cultural knowledge from one generation to the next... They are also crucial in the arts, which occupy a central place in our enjoyment of life and in maintaining emotional stability.

–John E. Kaemmer, *Music in Human Life*

The teacher will physically designate the four corners of the classroom to be “The Four Corners of the World.” The four corners are: Africa (West), Latin America, Asia (India), and Europe (Irish Celtic). It is a challenge to present in appropriate terms all this information about how these different cultures have evolved and influenced our world today to very young students.

Alan Merriam and a series of other scholars have suggested that from ancient times music served or had some primary functions according to societies’ special needs (Stokes). An important and frequent use is for religious rituals and ceremonials. It is a way to communicate with the divine and/or to appease the spiritual world or just to celebrate a religious holiday. Work and welfare relates to music made to help basic tasks such as paddling a canoe to get farther faster or to grind corn more effectively.

Another function is for social gatherings and dancing. Songs commemorating past deeds of members help build pride and group identity (Carlin, 31). Also, here is included music’s use as the expression of love. Another function is as a part of storytelling. Throughout the world, songs are an important part of folktales that are passed from generation to generation of storytellers. For some societies songs are created to preserve important texts such as the creation of the earth or tribal historical events, or simply telling current events (Carlin, 32).

A fourth use is for war. This was a very important theme for ancient peoples, just as it is today. Mostly these songs were somewhat religious since they ask their supreme being for help against their contenders and for success in the battle. Other times these songs took the form of cheers to rally the warriors before the battle (Stokes, 75).

Music for signaling has been very important since ancient times. Drum signaling was prominent in Africa as well as in some Central American Indian tribes (Nettl, 59). There was also horn signaling and among some Mexican tribes signal whistling (Stokes, 78). Another function of music is as means of entertainment, which presupposes complexity in musical style and culture. These were often found in royal courts or at special market days for amusement (Stokes, 85). One can see that the role of music is much more than a mere functionality for both so-called simple societies and complex societies, Western or non-western, subsistence or technological, and is as prevalent today as it was in ancient times (Carlin, 32).

CLASSIFICATION OF MUSICAL INSTRUMENTS

This project will focus on musical instruments because it is easier for young students to learn and to relate to music directly.

In 1914, pioneer musicologists Erich von Hornbostel and Curt Sachs created a simple division of both Western and non-Western musical instruments of the world into four main categories (Carlin, 33-40).

Membranophones are those instruments that employ a vibrating membrane stretched over the instrument to create sound. They can be struck or rubbed. The membrane could be of animal skin or some type of vegetable matter or bark. This category includes most types of drums. These types are frame, cylinder, hourglass and kettledrums (Randel, 242).

Idiophones are instruments that make a sound on their own. They can be struck together, rubbed or shaken. Clappers, castanets or rhythm sticks can be struck together. Gongs, xylophones, and rasps can be struck with a mallet, stick or the hand. Gourd rattles and maracas can be shaken.

Chordophones are instruments that have vibrating strings. They can be plucked or bowed. They are subdivided into zithers (musical bows, raft zithers or box zithers), lutes, and harps. The musical bow is a curved branch with a string stretched over the ends of the branch. When it is struck with a stick it produces the sound. The raft or box zither is an instrument with strings stretched over a resonating wooden box. Lutes can be plucked (guitar and mandolin) or bowed (violin). The lute is like a pear shaped guitar with extra strings. The mandolin is round. The harp is an upright open triangular wooden frame with suspended strings that are plucked.

Aerophones are instruments that use vibrating air to create sound. There are four types. Free Aerophones are exemplified by the ancient bull-roarer, whistles, flutes and reeds such clarinets, oboe and harmonica. The bull-roarer consists of a rectangular piece of wood or metal with a small hole at the end. A string is attached to the rectangular piece of wood and it is swung in a circle to make a noise similar to a bull roaring.

One modern category added in recent decades: electrophones, like the synthesizer, where sound is created by electronic means.

Another important aspect of this project is to be able to integrate as many other subjects of the kindergarten to second grade curriculum as possible into this unit. The goal is to expand student's knowledge to higher level thinking with geography skills of higher grades. In Language Arts we will read about the countries, recite their representative poetry genres, interview invited guests, and have performances of music and dance. For Social Studies, we will look into the elements of the culture and means of artistic expressions. World Geography will show us the continents and country location through maps and the globe. In Mathematics, we will learn basic approximation and estimation skills, measuring distances from Houston to subject countries, and learn about counting by studying the rhythms of music. Students will study the Roman numerals and learn of their uses. For Science studies, we will talk about the science of sound as well as the flora and fauna of countries being studied.

The educational system in Texas is guided by a set of objectives for every grade level that cover all areas of the curriculum to ensure similar standards throughout the state. This set of guidelines is called the Texas Essential Knowledge and Skills (TEKS) objectives. Aligned with these objectives, this project will have three complete lesson plans, which will be covered in about three weeks. The lessons will incorporate a special section on enrichment to enable lessons to be used with gifted and talented students.

This brief introduction to music and its functions will help the students understand some of the elements all music of the world has in common, while at the same time its importance as a way of expressing and accenting our own culture. In order to help the students gain knowledge of our cultural diversity I will explain the main elements of those basic four cultures depicted in the "Four Corners of the World." Each corner will also include other aspects of culture such different costumes, main foods, predominant language, musical styles and main musical instruments. It will also include famous performers in those cultures.

Thus, each of the Four Corners of the World in the classroom will include a display board with pictures of the region, main cities, landmarks and pictures of places of geographical importance, as well as books illustrating different aspects of the region. Representations of other objects of art, such as jewelry, ceramics, and basketry, along with well-known artists, will also be included in each corner. The students will have the opportunity to create their own art or animals made of origami paper, aided by a list of simple directions to follow. Other representations of the culture, such as clothing, will be displayed for the students to see and to touch. To also illustrate musical notation, there will be books of native songs along with a listening station to hear samples of native music. The students will have the opportunity to view music ensembles and dancing of each culture through the VCR and other media such as the Internet. There will also be a calligraphy station, where students can write simple things such as their names in the

main languages of the Four Corners of the World and other cultures around the globe. The students will also be introduced to roman numerals and the Greek alphabet to enrich their spectrum.

THE CENTER OF THE WORLD

A fifth location in this curriculum is important. This is the special place the students will have in the center of the classroom. Here is where they come together to share what they have learned through the different corners and to completely assimilate the idea that together, by helping each other, they can accomplish many goals in life: from teamwork to academic projects to the highly trained tasks of demanding jobs in the adult world. The students will learn and execute two class projects. One will be for each student to make his or her favorite kind of drum. The class will then work together, under the direction of the teacher, to create a unique rhythm incorporating all of the different drums. The second project will be for the class to combine their talents and knowledge to learn and perform, as a group, a *cumbia* dance to the grade level.

Enrichment

For enrichment at the end of the three weeks, each student will complete a collage of pictures representing the Four Corners of the World. This will be done with pictures and cutouts from newspapers and magazines. Here, the students will have the opportunity to recognize some landmarks associated with the countries already studied. There will also be a fashion show displaying the costumes and attires of the particular culture, with the students as the fashion models. Finally, the students will create, together, a poem about what they have learned in this unit and putting it into music (in collaboration with very talented music teachers). This will also be performed for all the students in their grade level. The grand finale for everyone will include a presentation of a belly dancing performance executed by three of the elementary school teachers.

THE AFRICAN CULTURE CORNER

Background

First I will bring up the students' previous knowledge of the African culture then I will move into specific aspects of history. Originally, West Africans migrated in a state of bondage into the Western Hemisphere. They brought little with them but the music of their lost homelands. Little by little, their music was dramatically transformed by their homesickness and the harshness of their slavery.

With emancipation the struggles of African Americans did not end, and neither did the evolution of the music which they created. They adapted and blended African, European and Native American musical elements to new forms and genres such as gospel, jazz, swing, and reggae. Music is enjoyed and not analyzed; therefore it sometimes

appears to westerners not to have any rules. But Africans share many common musical elements, especially percussion instruments and improvising musical storytellers. They also share a general approach to music: the music performance is communal, not individual. Music plays a role in all parts of life (from agriculture to war). Another element in common is the preference for polyrhythms over monorhythms. Polyrhythm is when, instead of playing a single rhythm on several drums, the player has several rhythms going on at the same time (Carlin, 86).

Musical Instruments

A broad range of percussion instruments is used in Africa. Log drums made from open logs are used for signaling. There are also skin drums, rattles made of basketry, bells and clappers. A group plays the xylophone, which is considered typical African. There are smaller types of instruments called thumb pianos also called *mbiras* or *sansas*. Mbiras are played in ensembles or to accompany singers. Flutes and horns are also found. They come from antelope, ivory or wood. Other instruments include guitar, harp, panpipes, and musical bows. A musical bow is a curved branch that has a string stretched and tied to both ends of the branch. When it is struck with a stick it emits a sound. The modern wave of African immigrants to America brings a stronger African influence with their music that is distinctive from traditional African American musical genres. Presenting both styles of African influenced music in a recognizably distinctive way will be an important function of the African Culture Corner.

THE LATIN AMERICAN CULTURE CORNER

The majority of [Latin America's] folk music, however, remains almost a hidden art to the rest of the world. It is a rarely heard expression because it belongs to a people with whom most outsiders have never become acquainted. These songs of everyday life will almost always remain (and perhaps even die) as a sincere humble, simple, and paradoxically complex music, much like the people who create and perform them.

—DJ Olsen, *Musics of Many Cultures*

People in America, especially the southern parts, have begun to admire the beauty of the entire spectrum of Latin American music. The purpose of the Latin American Cultural Corner will be to demonstrate the diversity of the Latin American Cultures by incorporating the musical heritage of a sampling of the Latin American Cultures.

Background

Latin American culture, like all of the Americas, is a blend of indigenous cultures and European and African influences over the last 500 years (Olsen, 376). This blend has had geographical and demographic components. Musically though, it is very difficult to categorize any distinctions. From the Iberian Peninsula came the *conquistadors*, bringing

the music popular in their time and their guitars. Missionaries, on the other hand, brought a more refined religious music and poetry. Some areas of South America preserved these types of song or *villancicos* (Christmas songs), also called *alabaos* in regions of Brazil. Other Iberian type songs are the *arrullos* or lullabies (Olsen, 388) and the *romances* (ballads) with a more common term, the *corridos* in Mexico, Venezuela, Colombia and Chile, usually telling current events (Olsen, 391).

The Amerindian influence on music of Latin America mostly came as the Amerindian traditional elements survived the crushing assimilation of the Spanish conquest. Dale Olsen believes that remnants of musical instruments and iconography showed that the pre-Inca peoples had outstanding musical skills and the Inca capital had the first music school in the Americas (Olsen, 393). These traditions have permeated the music of Bolivia, Peru, Ecuador, north of Chile and Argentina, and south of Colombia. The blend of Spanish and indigenous musical elements produced a type of folk music of this Andean region. Important characteristics of Andean music are the rhythmic patterns of the *huayno*. The huayno is a two-step type of Indian dance that is also a form of narrative song used to transmit past and current events and now it has become an informal type of dance music (Olsen, 395).

The African slaves came to America just a few years after the European discovery. They occupied mostly the littoral regions of Central and South America bordering the Atlantic and Pacific coasts. They were allowed to dance, make music and keep many of their traditional ways, unlike in North America (Olsen, 397). One of the more influential African characteristics in Latin American music is the use of call and response technique, where a chorus of mostly women follows a solo or leader. Probably the most important African derived influence is percussion, the variety and techniques of which will be discussed later.

Next we will look into *mariachi* music and its origins. This music has become one of the main symbols of Mexican identity, especially for those who have immigrated into the United States. By studying this music, which most immigrant children have been exposed to at least to some degree, the children will see that even the familiar has roots in the folk traditions, in many cases. This will help the Mexican American students, as well as others, see the dynamic continuum that is music and comprehend more fully the intent of the overall Four Corners vision. The Mexican musical identity was profoundly influenced by the Mexican Revolution of the early twentieth century (Lornell, 139). Mariachi emerged as not only a musical expression, but as a way of life. The mariachi ensemble usually includes guitars, violins, and trumpets. The ensemble plays polkas, cumbias and slow and romantic boleros. Radio and cinema helped Mexican music, ranchera and mariachis to attain the place as national symbols (Lornell, 132). Also the increasing interest by the Mexican American community to preserve and revive their roots and the growth of the Chicano movement caught the attention of scholars (Lornell, 147). From then until now, other musical forms have emerged, such as the *boleros rancheros* (Lornell, 135). But the mariachi is seen as an archetype of Mexican folk music. At their

peak of influence, the mariachi became not only an artistic movement, but a political one as well, with the music serving large roles in Mexican cinema, radio and even the subject of presidential decrees of protection (Lornell, 139). Mariachi is firmly entrenched today as the music most people in the United States think of when they think of Mexican music. Up and coming in popularity today is the *conjunto*, characterized by the playing of accordions. Conjunto and mariachis continue with their strong roots of being the music of the working people. Due to the extremely dynamic nature of the Latin influence in the United States' cultural life, the music contributed by Mexico is dynamic as well (Lornell, 153). Daniel Sheehy observes, "In the course of time, the people who make music, the audiences for whom it is made, and the contexts in which it is played have a powerful effect on the music itself" (Lornell, 131).

There are other countries that have contributed to make Latin music popular here. Cuba and Puerto Rico with its *salsa*, Colombia with *cumbias* and Argentina with *tangos* have enriched Latin American music with their vivacious rhythms.

Musical Instruments

The richness of Latin American music is reflected in the variety of Latin American musical instruments. Presented here is a representative list of musical instruments in use today. Spanish and Portuguese derived instrumental music emphasizes string instruments of the lute or guitar family, such as the *vihuela* and *guitaron*, a very large guitar (Lornell, 142). In the guitar/lute family as well, and identified by size and string count, folk music in Colombia, Venezuela and Argentina use *the cuatro*, *cinco* and *seis*. Smaller types of guitar are the *triple* and *requinto*, used mainly in Colombia and Venezuela. La *bandola* and *bandurria*, a Spanish derived instrument, are from the Andean region as well as the folk harps. The best known instrument after the guitar is the Andean Charango, a ten stringed, armadillo shell guitar-like instrument, mostly found in Bolivia and Peru and with the size of a ukulele (Olsen, 408).

African derived instruments include drums of all shapes. *Conuno*, a drum in the form of a cone, is found in Western Colombia. *Nanda*, is a drum in the shape of a goblet, is found in the Amazonia of Brazil. The *mina* is a drum with a cylindrical shape found in Venezuela. Most drums are single headed and are played upright on the floor instead of handheld. Other instruments include stamping tubes, which are long pieces of stout bamboo that are held perpendicular and when struck to the ground emit low and resonant sounds. In Western Colombia they also use bamboo rattles (Olsen, 400). There are musical bows, xylophones or *marimbas*, also found in the Pacific coast of Colombia and Ecuador and also in indigenous Amazonian areas. A musical bow is an arched branch with a string stretched and tied to both ends of the branch; when struck with a stick, it produces a sound. Amerindian derived instruments include panpipes, vertical fiddle flutes, trumpets and the drums. The most important Amerindian instrument is the seven holes notched flute or *quena* (Olsen, 412).

THE ASIA CORNER (INDIA)

Background

Starting in the 1960s in the west, there was a renewed interest in the melodic sounds of India. For religious events and worshipping, classical Hindu music is predominant. Hindu classical music is music that was written for primarily upper caste audiences and was incorporated into religious and governmental ceremonies. This same music was played in the Hindu royal courts centuries before but is now played in concert halls where mostly the elite still attend. In the north, where the Moslem conquest was more successful, the Hindustani style is predominant, but has grown to be considered the more popular music. In the south of India, the Karnatak style of music developed and still has a strong following (May, 83). But there were also a smaller and more spontaneous popular venues for gatherings of folk music, called the *mahfils* (Broughton, 208) of which many elements that were adopted by western musicians during the 1960s (Farrell). Generally this music was not as readily accepted by western societies and is as limited as was classical Hindu music. The sweet polyrhythmic melodies of the sitar are also part of the music (Farrell, 12).

Other elements increasingly incorporated in jazz, pop, and rock, utilize the *tabla* and the *dholak*, which are traditional Indian percussion instruments. There was also in the 1980s an increasing interest in *qawwali*, a form of devotional song from South Asia. The most famous proponent of this style is Nusrat Fateh Ali Khan. This is important because it shows a close connection between *qawwali* and the classical music of the north of India. Its presence in India dates back a few centuries ago when Amir Khusrau, a musician and poet, supposedly invented it (Broughton, 210). The ensemble usually includes a male lead singer with a chorus of several men, a *tabla* and/or a *dholak*, a harmonium and clapping of hands. In more recent times there was a more popular and modern kind of music: Indipop, and after that came *bhangra* or *jazz-ghazals*. Other regional sounds included the Punjabi *bhangra* that in a way was the music of the second generation of youth who live in the United States. But this music did not cross over into general western popularity mainly because of the language barrier and also the context of the social experiences on the song were not familiar to those in the general western population (Farrell, 15).

Musical Instruments

In the north of India there are other bowed instruments such as the *sarangi* and the *sarinda*. Other string instruments include the *sitar*, the *surbahar*, and the *sarod*, which is smaller than the sitar. The *sitar* is remotely related to the guitar, with a very long, wide neck. It is played from the sitting position and is the most well known of traditional Indian musical instruments (Nettl, 33). Ravi Shankar introduced the world to the sitar when he exploded on to the pop music scene in the 1960s, gaining the popularity of a major rock star for a time (Titon, 255). The *sarod* is plucked string instrument with no

frets. The *santoor* is similar to a zither but with a trapezoid shape. Another major genre, the Indian film song, uses in its music clarinets, cellos and violins. The violin has become an integral part of Indian folk and popular music. The vocal quality in particular is high-pitched, sweet and young sounding. They also included percussion instruments such as the *tabla* and the *dholak*. The *tabla* is a set of two *drums* played with the palms and fingertips (Farrell). The principal drum of South Indian classical music is the *mridangam* or double-headed, barrel-shaped drum. It is played with hand and fingers and it lies horizontally between the knee and ankle of the player.

In conclusion, Indian music not only exists in its own cultural context but also is influencing world music, and is a dynamic and innovative force. By introducing kindergarten students to such a rich music, it is certain that their horizons will be broadened and their appreciation of the world's diversity will be increased.

THE EUROPEAN CORNER (CELTIC IRISH)

Background

The Celtic world of today is represented by Scotland, England, Wales and Ireland, along with Brittany and the North of Spain. Celtic music is made up primarily of folk music traditions. Ireland is generally considered the most readily available of the Celtic music traditions to United States audiences and shall serve as the source music to represent the European corner. Ireland is an island nation, roughly the size of West Virginia. Its verdant pastures and meadows have earned it the name, "The Emerald Isle" (Shields). With some 40 percent of its population living in agrarian areas, it is one of the least urbanized of the Western European countries. The cultural roots of Ireland are Celtic, whose roots are still visible after over 1500 years of Christianity. The near millennial time spent by the Irish in their eight hundred year struggle against England, and the suffering in the nineteenth century, along with the massive emigrations to the United States, have deeply affected the Irish music we hear today (*Curriculum*). During the English rule, music was a major outlet and social function. The two major venues of musical expression were the crossroad dances and the *céili*. The crossroads dances were professional and semi-professional in nature, while the *céili* were more informal gatherings of family and friends for partying in general, with music, singing, dancing and tale telling. Many Irish songs are laments, and much of Irish instrumental music is for dance. Even though many of the instruments played in Irish music are imported from other lands, the music is distinctively and famously Irish. There are five forms of dance commonly recognized: the march, the reel, the hornpipe, jig and the polka.

Musical Instruments

Various instruments are used in Irish music, most notably the fiddle, the squeeze box (a kind of accordion), bagpipes, fiddles, drums, guitar and the *bombard*, along with flute and other wind instruments include the harp, *uilleann* pipes and the *bodhran* (frame drum made of goatskin).

CONCLUSION

In doing this project I wish to convey to all kindergarten students that studying and understanding one's own heritage in its context as part of greater world of different cultures is a tremendous source of pride and serves as validation of the own student's identity. The purpose of the Four Corners Curriculum is to accomplish just that. The physical activity of visiting a different corner of the world, combined with ideas about clothing, history, geography, all underscored by listening and making music, is a way to deepen and enrich the learning for the largest number of students possible. By undertaking a broad survey of world culture via music, many academic topics can be introduced in an age appropriate and in an engaging way. This can become a pivotal point for many, sparking an interest in learning music for life as an art they will perform. Exposing those not inclined towards music to the richness of meaning that music offers to us all is a way to light a spark that can potentially transform lives. For those musically inclined, a broad survey such as this will give even more motivation and insight into their existing interests. Most importantly, I seek to transmit to my students whether musically inclined or not that the act of learning, of pursuing interests, of making and doing are skills they can apply in all areas of school, nurturing a love of learning for life.

LESSON PLANS

As mentioned before, an important aspect of this unit is to be able to integrate as many subjects as possible of the kindergarten to second grade curriculum as possible. Therefore some of the TEKS objectives for social studies that will be included are geography and culture.

- SS TEKS 113.3.b.K.4 Geography. The student understands the relative location of places.
- SS TEKS 113.3.b.K.5 Geography. The student understands the purpose of maps and globes.
- SS TEKS 113.3.b.K.6 Geography. The student understands various physical and human characteristics of the environment.
- SS TEKS 113.3.b.K.14 Culture. The student understands the similarities and differences that exist among families.
- SS TEKS 113.3.b.K.15 Culture. The student understands the importance of beliefs, customs, language, and traditions.

Lesson Plan One: Asian Corner (India)

This will be a social studies lesson where geography and culture are included. The students will be able to learn geographic directions: north, south, east and west. Utilizing smaller size globes the students will find India's location and if it is east or west. Then the plan will introduce them to other aspects of Indian culture such as music, main religion, along with artwork and typical clothing.

Prior Knowledge

Students will brainstorm for times when they have seen anybody wearing a *sari* or traditional dress of Indian women. Also they will be asked about the globe and map and what they are for.

Materials Needed

Students will need crayons, magazines, scissors and glue. The teacher will provide material for making a few saris for students in class. A large world map and six small globes will be used with small maps of Asia and India. A tape player and some tapes of Indian music will be necessary.

The Lesson

As a focus the teacher will be wearing a yellow sari to attract the attention of all students. After explaining the traditional dress of India, the teacher will instruct students about the geographical location of this country in the world map. Since the students already understand about water and land in the globe, they will learn about the Indian Ocean that surrounds India in the south as well as north, east and west. Comparing to the location of Houston, the students will learn about short and long distances in the globe. As independent practice, students will color the map of India with the water in the south colored blue. After cutting the colored country out, students will glue it in the larger map of Asia. Then the teacher will explain other aspects of culture, such as works of architecture like the Taj-Mahal. The teacher will explain why women have a dot painted in their foreheads and will teach students how to wear a sari. Some of the students will be able to wear a sari during class and have a dot painted if they wish. The last activity will be to listen to a tape of Hindu music, after which students will have an opportunity to discuss the melodies and the instruments they heard.

Enrichment

The students will have an opportunity to ask questions to an invited guest; an arrangement will be made for an Indian immigrant who is versed in traditional music from the culture and who will sing a popular folk song.

Lesson Plan Two: The Latin American Corner

In this lesson students will learn of other cultures and countries that comprise this corner. This will encourage the understanding of their own roots and will foster pride and acceptance.

Prior Knowledge

When students hear an accordion or watch mariachis on television, what is the first thing they think of? Students are familiar with some of the music and the Mexican flag.

Materials Needed

Markers, trifold board, pictures of musical instruments, tape. 8 x 10 pictures of the Latin American countries. Tapes and a tape player or CD player.

The Lesson

In this lesson they will learn about other countries in Latin America that have common language, roots, costumes, religion and music. Students will learn about the geographic location of these counties in the map, along with the main musical instruments that they use. The teacher will provide books with pictures of these instruments. Teacher and students will create a list, and the students will match the pictures of the instruments to the words in the blackboard. Finally, the teacher will provide some tape recordings of music with the main instruments for the students to recognize the instruments they hear in the music.

Lesson Plan Three: Cumbia Dance *La pollera Colorada*

In this lesson the students will learn the steps necessary to learn a Latin American dance, the *cumbia*. They will also learn what region or country it comes from and characteristics of this type of dance.

Prior Knowledge

Ask students if they have danced any type of folkloric dance before. Where? What?

The Lesson

Students will learn to move their bodies according to the music they hear. First the teacher will teach a few movements designed to relax the shoulders and to balance the feet. Then the students will learn to follow the rhythm with simple footwork. After students have practiced the footwork, the teacher will work with combining students as pairs so that they may be able to move together forward and backwards with their

classmates. After the initial steps have been learned all pairs will learn to turn around together to keep the movement flowing and the sequence of the song. Finally teacher and students will study the costumes appropriate for the song and work on the details of the wardrobe. Finally all students will have a presentation of the dance for all their grade level.

ANNOTATED BIBLIOGRAPHY

Teachers Resources

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In-depth description of a wide variety of western and non-western acoustic musical instruments. Also included is an explanation on playing techniques or special developments in the history of an instrument.

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An engaging and thorough guide to world music. Very practical.

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This book analyzes the cultural elements that emerge in popular and folk music.

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An anthropological perspective to understand the place of music in human life.

Kaufman Shelemay, Kay. *Ethnomusicology: History, Definition and Scope*. New York: Garland Publishing, 1992.

Complete history of ethnomusicology. Very technical but gives excellent in-depth insights.

Lornell, Kip and Anne K. Rasmussen, eds. *Musics of Multicultural America, A study of Twelve Musical Communities*. New York: Scribner Books, 1997.

A good review of the emergence of an important part of authentic Mexican music and its evolution in the United States.

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A series of essays especially on a renowned Native America flautist.

- Mathieson, Kenny. *Celtic Music*. San Francisco: Backbeat Books, 2001.
This guidebook covers Celtic and Celtic influenced music, regions, instruments and musicians.
- Menuhin, Yehudi and Curtis W. Davis. *The Music of Man*. New York: Methuchen Inc., 1979.
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- Myers, Helen. *Ethnomusicology: Historical and Regional Studies*. New York: W.W. Norton, 1992.
This book puts special emphasis on the historical aspects of different regions in the world.
- Nettl, Bruno. *The Western Impact on World Music*. Chicago: Schirmer Books, 1985.
A study of the different elements in the music of the west and how it is impacting the world.
- . *Music in Primitive Culture*. Cambridge: Harvard University Press, 1956.
This book introduces music of primitive people to students, teachers and laymen. It is not intended for Ethnomusicologists or anthropologists.
- Nettl, Bruno et al. *Excursions in World Music*. New Jersey: Prentice Hall, 1997.
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- Nettl, Bruno and Phillip V. Bohlman, eds. *Comparative Musicology and Anthropology of Music*. Chicago: University of Chicago Press, 1991
- Randel, Don. *The New Harvard Dictionary of Music*. Cambridge: Belknap, 1976.
Discusses the scope of modern music scholarship. Includes non-western as well as western music styles, including popular music and musical instruments. A useful review for students, performers, scholars and teachers.
- Sawyer, David. *Vibrations. Making Unorthodox Musical Instruments*. New York: Cambridge University Press, 1977.
This book shows how to assemble simple musical instruments with easy directions.
- Stokes, Martin. *Ethnicity, Identity and Music*. Oxford: Berg, 1994.
This book explores diverse regions and how they hold own identity in a changing world.

Slobin, Mark. *Subcultural Sounds: Micromusics of the West*. Hanover, N.H.: University Press of New England, 1993.

This book talks about how many different ethnic elements are common in the music of the west.

Titton, Jeff Todd. *Worlds of Music*. New York: Scribner Books, 1984.

This book is an introduction to the music of people of the world.

Musical Instruments of the World. Paddington Press, Ltd. 1976.

Illustrated encyclopedia of instruments giving good introduction of Hornbostel and Sachs system of classifying musical instruments by family groups.

Student Resources

Aubin, Neva. *Music in Early Childhood*. Morrison, N.J.: Silver Burdett, 1981.

This book talks about the senses and how they relate to all the elements of music in the young child.

Burnett, Millie. *Melody, Movement and Language*. Allison Park, Pa.: Music Innovations, 1983.

Guide to help young children learn basic tools for a creative musical experience.

Leonhard, Charles. *Discovering Music Together*. Chicago: Follet, 1989.

This book is a wonderful guide to ethnic music and art around the world geared to young learners.

Val Marsh, Mary. *The Spectrum of Music*. New York: McMillan, 1978.

A collection of songs compiled around different components of music, structure and perspectives.

Waters, Lorrain. *The Magic of Music*. Boston: Ginn, 1980.

This is a picture book of music for the young child. It contains different kinds of musical instruments and the purpose of each.

Filmography and Discography

Arpa Alfredo Rolando Ortiz. Alfredo Rolando Ortiz Recordings, 1980.

Two cassettes of harp music.

The Bagpipes and Drums of Scotland. LaserLight, 1989.

A good review of the Scottish part of Celtic music.

Colombia Viva. Casa Editorial El Tiempo S.A., 2000.

This video introduces the nation and culture of Colombia, introducing its music and folk traditions.

Duelo de Sonoras 12 Exitos Bailables. Luna Music, 1992.

A review of South American music.

Soledad, Maria. *No Te Puedo Olvidar*. 2001.

Tejano style music and Rancheras. Compact disk.

Share The Music: Video Experiences from Instrument Sounds to Musical Expression.

McMillan, 1996.

This video explores musical elements such as tempo, dynamics and articulation to sounds of percussion.

Los Vencedores. *Esquinas del Frente*. Discos MM, 1998.

Tejano style, rancheras and Latin American music.

Worlds of Music. Schirmer Books, 1996.

Three cassettes of music from America, Africa and Asia.