

The Application of Ethnomusicology to the Elementary Classroom

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INTRODUCTION

The theme of this curriculum unit, *The Application of Ethnomusicology to the Elementary Classroom*, is based on the essential question: How do culture and ancestry affect music? As a teacher, I have been continually frustrated by the challenge of progressing my students' understanding and awareness of their own ethnic identity and ancestry. One of my highest priorities is for my students to gain confidence and love for who they are, first so they can better conceptualize their own role in the world, and also so they can value and appreciate people of other cultures. Such an undertaking is intimidating; however, I've found that utilizing ethnomusicology is attainable and can be an engaging tool to forward student progress. My second-graders and I feel the emotion that music conveys, the joy and pain enlightening our lives. We are motivated by this aesthetic enthusiasm and we desire to learn about the origins, traditions, and producers of music, so that we can become more knowledgeable regarding our community's cultures.

Ethnomusicology, "the comparative study of the musics of the world and the study of music as an aspect of culture," (Nettl, 15) may appear daunting to teachers and students, seeming abstract, academic and foreign. Nevertheless, with an open mind and willingness to learn, the classroom teacher will find the experience both personally enlightening as well as constructive and positive for students. We, as teachers, need not consider ourselves skilled musicians or anthropologists in order to benefit from the study of ethnomusicology. This unit outlines some essential content and basic instructional design with the intent that the classroom teacher can easily implement.

OVERVIEW OF UNIT

This unit is originally constructed for second grade, but can easily be adapted for all grades elementary school and upwards. In addition to learning about the relationship between culture and music, students will attain higher-level thinking skills through the development of research and simplified data analysis. This unit culminates in a festival in which students present their research findings of different types of ethnic music and performing arts, with a special focus on those that are bountiful in the Houston area at a celebration of music, artistry, culture, and new knowledge. A keynote performance can be incorporated in addition to the inclusion of student performances for families, peers, and other members of the school and city community. Students will understand the ways in which these different types of music arrived and thrived in Houston. Such an individually relevant project will form life-long connections between the students and their families as well as renew excitement in the community and school.

We will turn inward and look into the mirror as ethnomusicologists. Our classroom community is a microcosm of our larger Houston community, ethnically and ideologically diverse. Yet with all the time we spend together physically, we are still alienated from one another emotionally and culturally. What better way than by sharing our music to learn about each other and create interconnectedness within our communities: individual, classroom, school, family, and city? Music breaks down the barriers between many forms of communication. We can utilize its power to provoke knowledge, understanding, and motivation.

An excellent education must include the values of students and families. In fact, it is the only viable way of influencing cyclical reform, such that the students will be empowered to live progressively towards a better society. This project is a study and celebration of one another's cultures through music and the brilliant outcomes when these traditions influence one another. Through it, we are studying each other and ourselves because we are representative of so much of the ethnic diversity in the United States, and more specifically, Houston.

My teaching philosophy is comprised of a unity of ideals and is best summed up by words I once heard: "Happy brains learn more!" Kids love to learn – as long as we appeal to their intrinsic individuality and interests. Learning about themselves and others through music fits their natural motivation to learn with comfort and drive. It is fun and progressive; it creates a desire for more. This unit was organized with a student focus to appeal to the young child, and researched methodologies are utilized throughout. The unit should be presented with great concern for the students' individual developmental readiness and appropriateness. One of my highest priorities as an educator is to fully expose my students to their own ethnic history and culture so they can be proud and confident of all aspects of their identity. Additionally, I strive to create an environment that motivates youngsters to learn about other cultures and traditions. Such effective learning can be accomplished through various means. All children have different backgrounds, different interests, and different skills and challenges. It is our job as their teachers to create a haven, an ideal learning environment, in which they will synthesize information. Therefore, the teacher needs a wealth of content knowledge and instructional techniques in order to expose the child to a variety of opportunities for understanding.

Once again, ethnomusicology is "the comparative study of the musics of the world and the study of music as an aspect of culture" (Nettl, 15). In their book, *Excursions in World Music*, Bruno Nettl and his colleagues describe music as a "cultural phenomenon," an abstractness that isn't simply "enjoyed" as it *usually* is in the Western genre, but rather taken to another level as a more integral part of society, one that is weaved into religion, human interaction, and the supernatural (3). Our society must listen to music for more profound meaning. Therefore, it is essential for our students not only to understand the role that music plays in our lives, but the extended role that it plays in the lives of the "other." Moreover, our students have the added complication of understanding their

musical ancestry, quite possibly within one of these non-western cultures that utilize music on a level beyond the enjoyment, but within the context of our American culture. We risk the exploitation of music and culture if we present it solely in context of its role in our society. With that, the definition of ethnomusicology with regard to this curriculum unit is inclusive of the idea that in order to understand music, we must understand all aspects of the society from which such music originated. Afterwards we may complicate it by analyzing the fate and evolution of particular genres as they exist within the modernization of the American society.

Demographics of Students

My class is one of eight second grade classrooms at Durkee Elementary School, a large elementary school of over 1,100 students, in the Houston Independent School District. My particular classroom is demographically unique in a multitude of ways. First, it is multi-age; my students range in age from seven to eleven. The older students are in the second grade as the result of retention and/or complications caused by the frequency in which many families relocate in and out of our community. In addition, our classroom is highly diverse ethnically. Of the twenty students in my class, roughly one-third of the students are African-American, one-third Latino, and one-third white. The community is overwhelmingly Latino, however many of these students are in the bilingual program, which constitutes 50% of our school. The rest of the Latino students, such as those that I teach, are in English, or “monolingual,” classes, though many are still bilingual.

Most of my students’ families are socioeconomically disadvantaged, and the school qualifies for and participates in the federal Title 1 program. Furthermore, our school is underperforming according to high national standards. However, Durkee Elementary is a Recognized school as determined by the Texas Education Agency. Unfortunately, art and music have been nearly eradicated as an ancillary part of the curriculum. Although there is a music teacher, most students get little or no exposure to active learning of the performing or visual arts and there is no opportunity for guided individual development of such apparent talents.

ETHNIC MUSIC AND PERFORMING ARTS

Mass immigration to the United States over the past two centuries has proven to be enriching for the development of music. Although cultures have undoubtedly assimilated to some extent, music, although constantly evolving, was never fully sacrificed in the effort to gain societal acceptance. Ethnically similar people bond together in the United States and celebrate their culture through music and its surrounding traditions. Ethnic music has acculturated with traditional western forms, subsequently forming new styles of music. There remains a constant and discernable strand as a result of ethnic groups’ dedication to preserving their authentic styles.

Studying ethnomusicology in the elementary classroom is a great undertaking. The concept itself must be simplified and mastered in order for children to fully understand specific content. Therefore, I have divided a portion of the subject into three major content groups: Latin American music, African American music, and Bluegrass music. Surely there are numerous cultures and worthwhile genres of music that are omitted by my division. However, I have chosen to focus on those cultures that are most represented by the children in my classroom. This section can, and should, be modified to the needs and interests of all parties. Finally, it is important to note that the information from this section was researched from a variety of sources, including the Internet, academic texts, children's books and encyclopedias. These sources and texts were picked with great scrutiny with the intent that the children would be able to find similar information from their age-appropriate literature and resources. Following are descriptions of the three chosen musical classifications.

Latin American Music

Latin America covers Mexico, the Caribbean, Central America, and South America. The people of Latin America have been highly affected by the forces of slavery, imperialism, and oppression of the indigenous. Latin America's ethnic groups are mainly descendants of the following: the pre-Columbus indigenous peoples, Africans brought to the region as slaves, European imperialists including the Spanish, Portuguese, French, Dutch, Italian, and British, as well as people who immigrated from Asia. Most of the people who currently live in Latin America are descendants or mixtures of these groups (Anderson and Campbell, 125-26).

Most Latin American music derives somewhat from the empires that once existed in the region, the Mayans, Toltecs, Incas, and Aztecs. Latin American music rapidly evolved towards its current form with the violent Spanish and Portuguese colonization during the sixteenth century. Quickly thereafter it was subjected to the persuasion of the African slaves. The result was the creation of genres that we know today, some of which are the tango, rumba, bossa nova, and samba (Barber, 28-29).

European imperialism brought with it string instruments and melodic structures that were new to the native people. The fusion of cultures, music, and instrumentation resulted in another new type of music commonly referred to as mestizo, a unique blend of vocal and rhythmic style (Bergamini, 42). *Mestizo* literally means "people of mixed Spanish and indigenous cultural heritage" (Nettl, 227). Dancers in intricate costumes perform to mestizo music to tell stories, which vary by region and country. At times, such entertainment was used by Christian missionaries to magnetize the indigenous people towards their religion (233).

An additional major Mexican musical genre is mariachi. The word *mariachi* is controversial in definition, however today it is agreed upon to mean a group of musicians who make up a mariachi band or an individual musician who plays in this genre. The

traditional mariachi group was made up of a harp, two violins, and a guitarra (a small guitar). As mariachi music progressed, the harp was replaced by the guitarrón, or “big guitar.” The guitarrón is a large, six string bass (Villarino, 45). During the 1930s and 1940s, mariachi groups added trumpets; such orchestration, along with the growing mass media, resulted in the popularity of mariachi (46). Mariachi music progressed more with post-World War II Mexican immigration to the United States. Mexican Americans embraced mariachi as a symbol of their Mexican nationalism, and although mariachi did not progress similarly in Mexico, it took new form in the United States. Mariachi bands were soon given a stage in restaurants and became a center of entertainment (Lornell and Rasmussen, 146-50).

Numerous other influential forms of music originated or exist in Latin America. Briefly, some of these genres include the Argentinean tango, a contrast of rhythm that represents conflict between people and groups (Bergamini, 56), and the samba, highly influenced by the African slaves in Brazil and celebrated as a dance and music of liberation (50). The Caribbean has also produced unique styles of music that may be of interest to students, since the music of Latin America is interdependent on those of the mainland, the islands, and those of the slaves and colonists.

African American Music

The African American experience has had a tremendous influence on music in America, not only because of African ancestry but also because of the conditions of slavery and racism in America and the ensuing oppression that has been apparent since their forced arrival to the western hemisphere in 1619 (Vigna, 7). African American music, or Black music, from early American history to the contemporary has included work songs, chants, rhythm and blues, soul, funk, reggae, hip-hop, blues, religious music, gospel, and jazz (Titon, 145). All of these genres are to some extent fusions of African and European influence.

A central component of African American music is improvisation, or spontaneous creation within the parameters of the given music and genre. Whether it is religious music in the church, blues, jazz, or rap, improvisation is likely an element (Anderson and Campbell, 42). Another attribute of African American music is its link to everyday life. Musicologists James A. Standifer and Linda Miller Walker state the following:

The musical behavior of African Americans is similar to that of their African ancestors; it is an extension of the activity of their daily lives. It may also, however, be similar to that of their European ancestors. This is especially true of their behavior in concert audiences. The tradition of this behavior is ostensibly passive, more reflective than immediate, and more interpretive than creative. (Anderson and Campbell, 42-43)

As time progresses, the general validity of this statement decreases. That is, music was very much an activity in the daily lives of African Americans during times when there was significantly less freedom, most notably slavery and the period thereafter until the civil rights movement in the 1960s. However, more recently the use of African Americans music on a large scale has been similar to that of American pop music, being more separated from the audience, perhaps correlating with their increased success in the fight for freedom.

Attributes of African American music can be traced back to West Africa, especially in the tonal languages, pitch inflections, gestures, storytelling, communication of emotions, polyrhythmic layering, syncopation, and use of instruments to imitate the human voice (Anderson and Campbell, 45). The slaves modified their music to fit within the new parameters of the European American music that they heard, subsequently affecting the scales and accuracy of pitches that were utilized (45). Work songs, fashioned during slavery in an effort to distract slaves from their horrid work and living conditions, were a fusion of African and early American cultures and music. Shortly after emancipation, the work song continued as a tradition when African Americans did heavy labor; however this genre dwindled away during the industrial revolution.

Out of the work songs and chants evolved the more modern African American music genres of jazz and the blues. It is important to remedy the myth that “jazz is the music of the African American...this belief falsely implies that only African Americans can play jazz...and that African Americans are successful in no other kind of music” (Tanner, 13). Given that the blues and jazz are a fusion of European American and African American music and culture, it is essential to acknowledge the foolishness of such perceived limitations.

The blues style began during slavery; however it wasn't organized into its current form and given a name until after the Civil War, when slaves were given the freedom to perform their music (Tanner, 27). Most blues songs are twelve measures long and have three parts, AAB, each represented by a letter. The first two parts are usually melodically similar while the third part was different. Variations on this form are infinite. The name *blues* derives from the blue notes, or tonalities, which are highly characteristic of this genre, and they may be the result of the inadequacies of the western diatonic scale, indicating their musical ancestry in West Africa (28). Blues lyrics also follow the AAB form, that is, the first two sections of lyrics are the same, whereas the third section is different.

Jazz is a constantly evolving genre that shares common elements with the blues. Derived from ragtime, Dixieland, boogie-woogie, and swing, jazz was created in its core by African Americans. Many musicologists agree that jazz officially started in New Orleans during the end of the nineteenth century (Vigna, 14). The first jazz musicians did not read musical notation, rather they played mostly improvised melodies and themes simultaneously with their fellow band members. Jazz soon spread to the large cities,

especially Chicago and Manhattan. Harlem, a section of New York that was central to African American culture, became a haven for jazz and the development of its art form (22). Jazz quickly became one of the most popular forms of music in America and many other countries. White musicians began to play jazz as well, and although the musicians were segregated in the beginning of the twentieth century, jazz played a role in the advent of integration and the furthering of the Civil Rights movement.

Bluegrass Music

Bluegrass has been called the “jazz of country music” because of its musical complexity and technical virtuosity. Others have called it “modern folk music” because of its form, vocal and lyrical styles, and mountain traditions. The genre was named in the 1950s with the advent of the popular band, Bill Monroe and the Blue Grass Boys (Rosenberg, 3).

The creators of *O Brother, Where Art Thou?* define bluegrass music as a country sound that came from the Depression:

It was fertilized by blues, gospel, string-band hoedowns, Appalachian balladry, work songs and vaudeville hokum. Its practitioners were small-time entertainers who lived itinerant lives as they traveled from one schoolhouse show to the next, from one radio “barn dance” to the next, from one makeshift recording studio to another. (Oermann)

Bluegrass stemmed from times of struggle, yet it still grasped the joy of the time and was an artistic release for the musicians and audience.

Bluegrass differs from other forms of country music because of its acoustic nature and unique instrumentation of the fiddle, banjo, guitar, and bass. It is similar to folk music in that its initial followers were blue-collar workers in the southeastern United States and Appalachia. Eventually, bluegrass did appeal to the middle-class and it currently has a large following, especially with the popularity of the recent movie, *O Brother, Where Art Thou?* In his book, *Bluegrass: A History*, Neil Rosenberg states the following about bluegrass music:

The most successful bluegrass performers are virtuoso instrumentalists as well as singers, taking solo breaks between verses of songs and providing harmonic and rhythmic background behind other singers, often in antiphonal relationship to the vocal. Instrumental pieces feature alternating solos, as in jazz – a clear stylistic departure from the old-time southeastern string band music from which bluegrass developed. (7)

The complexities of bluegrass interestingly borrow from three other major genres in the United States: jazz, country, and folk. It is stylistically, instrumentally, and culturally different from jazz; however, the highly-skilled virtuosity of the musicians makes it

comparable. Bluegrass started as a country music, but as country modernized, bluegrass stayed acoustic with the exception of the utilization of microphones.

MAKING MUSIC ESSENTIAL

Music has a profound effect on the academic performance of children. Unfortunately, many under-resourced schools alleviate their small budgets by removing musical instruction from the daily curriculum, thus depriving them of an adequate education. Subsequently, many low-income children, disproportionately Black and Latino, are stripped from this personal and academic development, not only restricting their academics, but also alienating them from the joy and music of their own culture.

Many students in under-resourced schools, such as Durkee Elementary, are growing up with less material and emotional resources than their wealthier peers. Students will not learn anything until their brain is emotionally prepared to learn. Music is a practical way to enrich the learning environment to meet the needs of students' emotional requirements. Singing songs throughout the day brings joy to students and reminds them that they are in a supportive and safe place to learn.

Multiple Intelligences theorist Howard Gardner proposes that music is one of eight intelligences that all humans possess. He offers validity to researchers that attempt to find causal relationships between music and other cognitive processes. His stance is that music is of an expanse so great it requires an intelligence domain of its own. That said, it is essential that music be fostered in each human, as our goal is to conceptualize on the highest possible level. Gardner states, "analogies can probably be found between any two intelligences, and that, in fact, one of the great pleasures in any intellectual realm inheres in an exploration of its relationship to other spheres of intelligence" (Gardner, 126). Such a statement is justification for the need for music as a developed skill in every human, for its absence prohibits all possibilities of connections between music and other intelligences. Literally, music is one of the pathways to gaining knowledge and synthesizing.

TEACHING STRATEGIES

The effectiveness of delivering information and concepts in this unit is dependent on the instruction and learning context. Before children are able to utilize these new instructional methods in the context of ethnomusicology, it is imperative that they master the techniques through instruction, modeling, and guided practice. Interviewing and research skills are attained with practice, and this will most likely be their first attempt at such endeavors. The teacher must supervise carefully, both for information gathering and management purposes. Parents and guardians will be necessary resources in the successful completion of this unit, and similarly to science fair projects, the young ethnomusicologists should be encouraged to work at home with their families.

Differentiated Instruction

Differentiated Instruction is a methodology in which teachers focus on the needs of individual children. More specifically, the teacher in the differentiated classroom initiates teaching from the level of the child and brings them to an expectation, as opposed to beginning instruction according to regional or national standards. Differentiated Instruction examines the learning styles, interests, and needs of the individual, and guides instruction towards those needs while instilling a competition with oneself. This usually means that students are grouped and engaged in a range of learning opportunities, as opposed to a majority of traditional direct instruction (Tomlinson, 2-3).

Research Materials for Young Children

Students should be expected to utilize, and have access to, a well-stocked library, the Internet, encyclopedias, CDs, television, and people willing to be interviewed (with no need for specialized knowledge in music). Part of this unit will entail teaching the students how to utilize each of these resources. Most schools have a librarian on staff who specializes in teaching children how to utilize its resources. A great idea would be to introduce the children to the resources while studying a subject of interest to them, such as their favorite animal or sport, then moving onto the more in-depth research of this curriculum unit. Technological advancements demand that students be computer literate. Such skills are necessary in their academic lives. If they have limited computer experience then now is the time to expand upon their fluency.

Extensive instruction must be given to students about appropriate Internet use, including how to use it and navigate themselves. The teacher will have to locate websites that are applicable to the students' research and instruct them on how to access these sites. Every effort must be made to initiate instruction with a data projector or large screen monitor for modeling purposes. Chat rooms, though beneficial when used correctly and with the utmost of discrimination, should be avoided. Historically, young children have been exploited and even put in danger by participating in chat rooms. Their risks make them entirely inappropriate for school.

The Interview Process

Interviewing is a skill that will aid the children in obtaining information necessary for the successful completion of their presentations. A major facet of the interviewing process is formal interaction, a skill that promotes maturity and academic advancement. In addition, interviewing challenges kids to think critically about a subject, probe individuals about their knowledge, and continue with follow-up questioning techniques. Students will need to transcribe their interviews, either word-for-word, or by summarizing. Both techniques are extremely important second grade skills that will challenge them to push the limits of their literacy skills. Students will be given direct instruction on all aspects of the

interview process, including selection of interviewees, preparation, questioning, follow-up questions, appropriate dress and demeanor, transcription, and summarization.

Conducting Research

The first step in conducting research is engaging oneself in the curiosity of a subject. Ultimately, the student will inquire about a topic in ethnomusicology; however he or she may learn about research using nearly any content. Students should come up with a single question. For example: *Why did some scientists change their minds about how the dinosaurs became extinct?* or *Why do elementary schools need principals?* Ethnomusicology research questions for the young child may include questions such as, *Why do mariachi bands sing in Spanish?* or *Were slaves punished when they sang work songs and why?* Teachers should approve research questions and guide students through the process of forming questions and ideas.

Data collection occurs through a variety of means and resources. In addition to the interview process, data collection requires encyclopedias, the Internet, reference books, picture books, and teacher-led instruction. Students need to be taught how to take notes neatly and judge the importance of information in context of their objectives. They must be taught to use the table of contents and indices in order to find information.

Students will be taught how to organize information and facts about the subject they are studying. Graphic organizers will be utilized to aid in their collection and organization of knowledge as it pertains to their assignment. There will be whole-class graphic organizers, as well as individual and small group models and graphs. Classification of information into subtopics will be pertinent to their progression as researchers, and should begin using concrete manipulatives in order to understand the concept and rationale for classifying.

Students will learn to critically view their findings and synthesize the information in order to make their own discoveries about their research topic. Children need to be taught to look at their data and compare different findings. This is how students can best be instructed on the higher level thinking processes according to Bloom's Taxonomy. Using existing information to create original thought is the ultimate learning objective. Through an ethnomusicology study, students can simultaneously enjoy themselves, learn about themselves, and become free thinkers. At times, new discoveries prompt children to ask more questions, resulting in the need to restart the process of collecting and organizing data.

The students will exhibit their findings through a variety of means, including a written report, oral presentation, and visual, audio, and kinesthetic aids. Students will follow the guidelines of a rubric and gain advice from their peers. The museum festival will be the appropriate forum for students to display their work while their peers, teachers, families, and community members gain new knowledge.

Essential Vocabulary

Young students grow to understand many social concepts through their observations and experiences. However, some children lack travel experiences and cross-cultural interactions. Therefore, when teaching social concepts dealing with culture and ethnicity, some students may form relevant connections immediately upon learning words such as *culture* or *immigrate*. Other children may need reteaching using stories, books, movies, and other ways of vicariously understanding. The following terms require extended instruction and deep understanding on the application level. They are written here in language directed towards young children. I used the Merriam-Webster Online Dictionary located on the web (<http://www.m-w.com>).

Culture refers to the specific actions or traits of a group of similar people. Many things may make people similar, or of the same culture. Similarities in race, ethnicity, religion, citizenship, language, and beliefs often group people into a culture. People in the same culture may have similar clothing or food; they may listen to similar music and celebrate the same holidays. *Ethnicity* describes a person's background. All people have an ethnicity, and some people may even have more than one ethnicity. Ethnicity may be classified by language, racial background, or national origin. An *ancestor* is a person from whom one descends. Ancestors are relatives who usually lived a long time before us. Someday we will be ancestors to other people.

Immigration is when someone comes to live in a new country. Some people immigrate to new countries because they want to; others are forced to. For example, the Pilgrims came to the New World because they wanted to practice their religion freely. The African slaves did not come because they wanted to, rather they were violently kidnapped and forced to immigrate. *Assimilation* is when a person acts differently in order to fit into a new culture. Many new immigrants in the United States assimilate by learning to speak English. Some people assimilate more than others. For example, they may wear new clothing in the American style or stop eating the food of their old country and begin eating American food. Some people want to assimilate as much as they can, while others try to preserve the culture from which they came.

Imperialism is when a country gains control of a new area. Imperialism sometimes occurs violently with war. Usually, imperialism is very bad for the people who live in the controlled area. For example, as a result of English imperialism in America, hundreds of thousands of Native Americans were either killed or forced to find a new home. *Oppression* is the unfair use of power. Martin Luther King brought people together to fight against oppression and discrimination. *Slavery* is when someone is forced by a more powerful person to work without any compensation. In the U.S., slavery was an awful time when Africans were forced to work for white landowners. They were treated horribly and unfairly and did not get paid for their work. Eventually, the Black slaves were freed. However, African Americans still face discrimination today.

MUSEUM PRESENTATIONS OF CULTURE AND MUSIC

The curriculum unit will culminate in a museum-type festival in which students will demonstrate what they've learned throughout their studies as ethnomusicologists for their peers, family, and community members. Students will be given the opportunity to perform music of interest during the festival. This may include bluegrass, African American music, Latin American music, and any other genres that teach about culture and ethnicity, especially those that convey a strong social message. Students will perform in both English and the languages of the music when possible. They should describe the nature of the music, as well as its meaning, traditions, and ethnic traits before each selection, and not only understand, but also make reference to the connections between the music and the culture of those that originally created it.

In addition to a musical performance, students will present their research findings. Individual students or small groups will be given a tri-fold presentation board, such as those used for science fairs. They will be responsible for organizing information clearly and concisely while engaging their creativity and artistry. Their reports will accompany their presentations and will refer to pictures, diagrams, and models on their presentation boards. Obviously, the expectations for these projects will differ according to developmental appropriateness and readiness. Nevertheless, students will need instruction and guided individual supervision. Hopefully, the students' families will be enthusiastic about the projects. If not, the teacher will need to give extra time to those students that do not receive assistance at home. Students must be given substantial time to rehearse their presentations, and will learn to use and accept constructive criticism. There will be a final dress rehearsal in which they will perform for the entire class and teacher. The students will learn not only to present, but also to be a supportive and appropriate audience, respecting their peers that are presenting and performing.

It would be ideal to have a professional performance as well as student performance at the museum. All attempts should be made for these performers to be local and experienced in working with children. Oftentimes, professional musicians are pleased to offer a workshop to the students before the performance as well as answer questions following the performance. Money can be raised either through public funds, fundraisers, grants, or a minimal admission fee. The very lucky teacher may find a parent who is a musician and willing to perform free of charge! Don't be afraid to ask.

Given that a large portion of the curriculum unit will focus on the individual students learning about their identity, it is of great importance that students research their ancestry and understand how, when, and why their family immigrated to the United States. Students will construct family trees based on their individual ancestry and discuss the role that each generation played in the culture of their family, as well as the regional proximity of their ancestors to their current residence in Houston. An entire "forest" of family trees may be displayed at the museum.

LESSON PLANS

The following lesson plans are included to help the classroom teacher introduce major concepts of ethnomusicology. They do not constitute the entire unit of teacher preparation nor do they fully examine the depth of knowledge that is possible for such a subject. The classroom teacher must assess the needs and interests of students, as well as prior knowledge, in order to successfully teach ethnomusicology as a study of self-identity. Additionally, the teacher must review and familiarize him/herself with the resources that are available, including books, music, video, the Internet, and knowledgeable people.

Lesson One: Introducing Ethnomusicology

Objectives

The students will understand the meaning of ethnomusicology. The students will express that culture and ancestry affect music.

Note: Students may not be familiar with certain terminology, such as culture and ancestry. The teacher should assess understanding and modify if necessary.

Materials

Duke Ellington, by Andrea Davis Pinkney.

Focus

Students will listen to Duke Ellington's music.

Direct Instruction

- Teacher will read aloud *Duke Ellington*, by Andrea Davis Pinkney.
- The teacher will use the book to explain ethnomusicology as the study of how culture and ancestry affect music.
- The teacher will model ethnomusicology as it relates to his/her own life, background, ethnicity, and interests.

Guided Practice

Model use of Ethnomusicology Graphic Organizer (see Appendix A) by completing it based on the music and life of Duke Ellington.

Note: Independent Practice will be completed at home.

Independent Practice

Students will complete the worksheet with the guidance of their family. *The closing will take place the day following the lesson.*

Closing

Students will share their findings.

Assessment

Teacher assesses student understanding of ethnomusicology as they present their findings to their peers.

Lesson Two: Interview Skills

Objectives

The students will learn to prepare and conduct an interview.

Materials

Duke Ellington, by Andrea Davis Pinkney, or another book of choice.

Focus

Students will play the Hotseat game. In the Hotseat game, students have the opportunity to play the role of a character in a book while the other students interview them.

Direct Instruction

- Teacher will define the word *interview* and demonstrate a formal interview by selecting a volunteer to be questioned.
- Teacher will model the interviewing etiquette.

Guided Practice

Students and teacher will brainstorm a list of possible interview questions. They will finalize three questions.

Independent Practice

Students will work in partner groups and interview each other with the three questions.

Closing

As a large group, students will share new information about their partners.

Assessment

Teacher assesses student understanding of interviewing skills by observing them during guided and independent practice.

Lesson Three: Learning a Song

Objectives

The students will learn to sing “Keep on the Sunny Side,” written by A.P. Carter.

Materials

Piano or guitar if possible.

Lyrics for “Keep on the Sunny Side” (see Appendix B).

Focus

Teacher will perform the song or play a recording.

Direct Instruction

- Teacher defines bluegrass music and presents “Keep on the Sunny Side” as an example.
- The teacher reads the lyrics aloud.

Guided Practice

- The class will chorally read the lyrics.
- The class sings the song together.

Closing

Sing song once again.

Assessment

Teacher listens to students’ ability to sing and reteaches if necessary.

Extensions

Learn about the materials used in the construction of ethnic musical instruments.

Read *Where the Fireflies Dance*, by Lucha Corpi.

Construct a family tree.

Interview Community Members.

Collect examples of music.

Invite professional musicians to the classroom for a performance and interview.

APPENDIX A

Name _____

Date _____

Culture/Ethnicity

Music

--

--

Why?

--

--

Do you like it?

--

--

Why or why not?

--

--

APPENDIX B

Keep on the Sunny Side

A.P. Carter

*There's a dark and a troubled side of life
There's a bright and a sunny side, too.
Though we meet with the darkness in stride
The sunny side we also may view.*

*Keep on the sunny side, always on the sunny side.
Keep on the sunny side of life.
It will help us every day. It will brighten all the way
If we'll keep on the sunny side of life.*

*Though the storm and its fury broke today
Crushing hopes that we cherish so dear.
The clouds and storm will in time pass away.
The sun again will shine bright and clear.*

*Keep on the sunny side, always on the sunny side.
Keep on the sunny side of life.
It will help us every day. It will brighten all the way
If we'll keep on the sunny side of life.*

*Let us greet with a song of hope each day
Though the moment be cloudy or fair.
And let us trust in each other always
To keep us, everyone in our care.*

*Keep on the sunny side, always on the sunny side.
Keep on the sunny side of life.
It will help us every day. It will brighten all the way
If we'll keep on the sunny side of life.*

ANNOTATED BIBLIOGRAPHY

Anderson, William M., and Patricia Shehan Campbell, eds. *Multicultural Perspectives in Music Education*. 2d ed. Virginia: Music Educators National Conference, 1996.
This book is a wonderful resource for the music teacher or the teacher that teaches music in any capacity in their classroom. It contains detailed descriptions of the music of many major cultures and regions. It includes lesson plans.

Barber, Nicky, et al. *Young People's Book of Music*. New York: Larousse Kingfisher Chambers, 1996.
This picture book is too complicated for the average second grader to comprehend individually, however it is a great resource for the teacher as well as a research text for the student. It contains wonderful descriptions and pictures, and is logically set up for learning.

Bergamini, Andrea. *Music of the World*. New York: Barron's Educational Series, 1999.
This book features descriptions of major events, religions, and cultures with regard to music. It is highly appealing to children with pictures, however its complexity requires that it be used as guided reading, most likely as a resource for research and not a book to read cover to cover.

Danes, Emma. *Round the World Songbook*. Tulsa: EDC, 1995.
This book features children's songs around the world. It is illustrated and gives descriptions of the songs on the opposite page from the sheet music. It includes the songs in their native languages, as well as phonetic English, and full translations.

Gardner, Howard. *Frames of Mind*. 10th ed. New York: Basic Books, 1983.
One of Howard Gardner's many publications, *Frames of Mind* focuses on his theory of Multiple Intelligences, and educational philosophy that has dominated mainstream modern pedagogical thought.

Jensen, Eric. *Teaching with the Brain in Mind*. Alexandria: Association for Supervision and Curriculum Development, 1998.
Jensen discusses "brain-compatible learning," the most effective way of teaching, including modalities, styles, and learning environment awareness. It uses biological research to guide instruction towards retention of knowledge and skills.

Lornell, Kip, and Anne Rasmussen, eds. *Musics of Multicultural America*. New York: Schirmer, 1997.
Ethnomusicologists and anthropologists study twelve musical communities within the United States and focus on their relevance in our multicultural society.

<http://www.m-w.com>

Merriam-Webster Online. 15 June 2002.

This online dictionary is a great reference as a dictionary and thesaurus. It is comprehensive, simple to use, and gives multiple meanings of all words with links to words with various relationships.

Nettl, Bruno, et al. *Excursions in World Music*. 3d ed. Upper Saddle River: Prentice Hall, 2001

One of the foremost thinkers in ethnomusicology, Bruno Nettl co-wrote this overview book on ethnomusicology, which regionalizes music and culture logically and effectively.

Oermann, Robert K. Liner notes for the movie soundtrack of *O Brother, Where Art Thou?* Nashville: Mercury, 2000.

Rosenberg, Neil. *Bluegrass: A History*. Chicago: University of Illinois, 1985.

This is one of the very few comprehensive accounts of Bluegrass music. It has an extensive overview of the history and style of this American genre.

Tanner, Paul O. W., et al. *Jazz*. 8th ed. Madison: Brown and Benchmark, 1997.

This textbook traces jazz to its roots, its African and European influences, and chronologically brings the constantly evolving jazz to the current. The authors divide jazz into major genres within the overall.

Titon, Jeff Todd, ed. *Worlds of Music*. New York: Schirmer, 1996.

Tomlinson, Carol Ann. *The Differentiated Classroom*. Alexandria: Association for Supervision and Curriculum Development, 1999.

In this book, Tomlinson guides teachers on finding effective ways to teach children, especially considering their differences in learning. Differentiated Instruction is one of the newest and most effective concepts in educational pedagogy.

Vigna, Giuseppe. *Jazz and Its History*. New York: Barron's, 1999.

This picture book is too difficult for the young child; however, it is a great resource for teachers and can be utilized for pictures, captions, and guided research.

Villarino, Jose "Pepe." *Mexican and Chicano Music*. 2d ed. New York: McGraw Hill, 1999.

This is a reader on the music of Mexico and the Mexican diaspora. It discusses ancient and modern musics of Mexico, and the evolution of each genre.