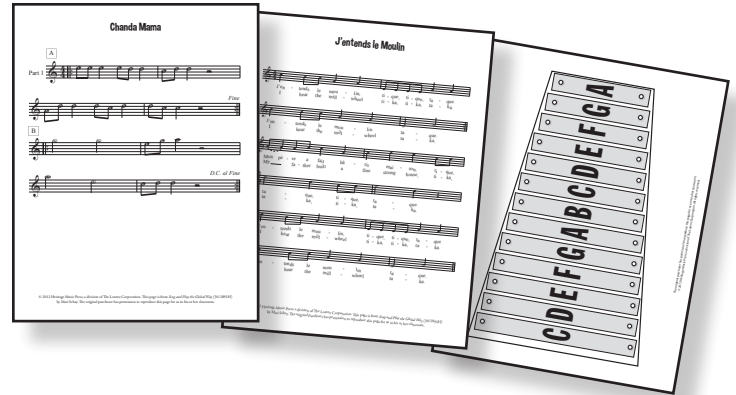


Digital Files

The CD included in this product is enhanced and contains both audio tracks and digital files. The CD will play audio files like any regular CD in your CD player. To access the digital files, you will need a PDF reader, such as Adobe Reader, which you can download for free at <http://get.adobe.com/reader/>. Once you have installed a PDF reader, simply insert your CD into your CD drive. When prompted, click on View Files. The following files are included for each song:

- Individual Parts with Standard Notation
- Individual Parts with AlphaNotes Notation
- Vocal Scores
- Bell Board Template



Why World Music?

Following a lesson during which I was teaching “Banuwa” to my third graders, Feruse, a beautiful, dark-skinned girl wearing a sparkling headscarf, approached me. She exclaimed, “I know this song from my country! *Wayo* means ‘me,’ and I think *banu* is ‘peace.’ This song is about peace in me.” She continued to share, telling me that her family was from Somalia, but she was born in a refugee camp in Kenya and she learned the song at school while in the camp.

That experience perfectly exemplifies why I teach songs from around the world. I looked at Feruse differently after that because we had a connection—because she shared a piece of herself when I taught her class a song.

I teach in a multicultural school. In my elementary school, four hundred children speak more than twenty languages. (In the high school, students speak over seventy languages.) Our back-to-school picnic is like a mini United Nations meeting, with several languages simultaneously translated over headphones. Parent-teacher conferences are scheduled around the interpreters’ schedules.

While I use American folk songs as the core of my curriculum, I also include lots of music from around the world. I’ve had exchanges similar to the one with Feruse many times in my classroom with children from Armenia to Zimbabwe. The connection I make with those children is great, but the connection between the students in the class is more inspiring and more important. The children who have never crossed the river to downtown Portland, Oregon, can travel the world in their minds, and the children who have traveled the world to land in Portland can share their experiences with us.

I always keep a giant inflatable globe handy so we can take an imaginary cab ride to the airport and fly to the origins of the songs we sing. By doing so, not only am I reinforcing geography, but perhaps I am also giving a few children the idea that they too can travel the world.

Your school may be very different from mine, so perhaps your reasons for teaching world music are different too. However, regardless of your student population, the people of the world are more connected than ever. If we can provide our students with the opportunity to make a connection with people through music, I believe that can only make the world a better place in the future.

Why Ensembles?

National Standards

In the context of elementary school music, ensemble music is music that has multiple parts. The beauty of ensemble music is that it allows the class to meet all of the national standards* simultaneously and implicitly:

Singing: In the case of each song in this book, the song is the heart of the ensemble.

Playing Instruments: Instruments are used in ensembles to accompany singing or as an entity of their own, without singing.

Improvising: Students improvise modifications of their parts to simplify them or to add complexity; to create interest; or just to satisfy their own musical curiosity.

Composing and Arranging: Once students have learned the basic form, they arrange each song themselves. With many ensembles under their belts, students can participate in group compositions to create their own ensembles.

Reading and Notating: Written music notated at the students' developmental level helps them learn and retain their parts. Learning notation in context gives it meaning and purpose. (Note that there are data files on the CD with individual parts using both standard and AlphaNotes notation.)

Listening, Analyzing, and Describing: Students compare arrangements, analyze parts, and describe what needs to happen next in order for the ensemble to improve and develop.

Evaluating: Students evaluate their own performances, both informally and formally, to determine what is successful and what still needs work.

Understanding Music's Relationship to Other Disciplines: The opportunities for combining music with other disciplines are many; for example, you might help students tie composition to literature, add movement and dance, create visual art based on the music, or write scripts and stories to complement an ensemble.

Understanding Music in Relation to History and Culture: By playing and singing music from our own history and from other cultures (both in English translations and in foreign languages), our students gain a sense of time and place.

* From *National Standards for Arts Education*. Copyright © 1994 by Music Educators National Conference (MENC). Used by permission. The complete national arts standards and additional materials relating to the standards are available from MENC—The National Association for Music Education, 1806 Robert Fulton Drive, Reston, VA 20191; www.menc.org.

Musicianship

Because so many aspects of music are covered through teaching ensemble music, the level of musicianship will gradually increase so that, after a few years, you will find yourself working with musicians, rather than music students. Your students will have musical opinions that they can validate with appropriate music vocabulary. They will begin improvising more complex parts, first rhythmically, then harmonically and melodically. Most importantly, they will take pride in the music they produce entirely on their own: no adult pianist, no glitzy CD—just a bunch of ten-year-olds performing with a teacher smiling off to the side, watching the show.

Community

Because the students can play and sing music independently, and because they will have the ultimate say over how their music unfolds, they will start to become a musical community. Ultimately, the students' success in music can become part of the character of the school community. Students will play at school assemblies and community events with pride, and if staff members are willing, they may even join their classes in playing. Nothing builds relationships like children teaching the adults in their lives how to do something. (And nothing validates your curriculum like having teachers and administrators participate!)

Differentiation

The approach to teaching is changing. We are shifting from an attitude of *What have I taught?* to *What have they learned?* The difference is subtle, but essential. We are expected to know who knows what and who is able to do what. The children on both sides of the bell curve need to be taught at their levels, but all at the same time. An advantage of ensemble music is differentiation: different parts may be inherently more or less difficult, and you can make almost any part more simple or more complex.

Initially, you should teach every child every part; however, ultimately the students should be able to choose the parts they play. Children will nearly always choose a part that they can play well. Plus, as a teacher, you can always simplify or add complexity to a part. To simplify, take out passing tones or even reduce a part down to the first note of the measure. (This does not need to be offensive to the child. I usually say something like, “I can’t hear enough of the basic melody. Can you try playing like this? It will help the melody pop out better. Thanks!”) Similarly, you can increase the complexity by having a couple kids add some syncopation or a more challenging harmony. Some students will do this on their own as well.

For those students who have physical or mental challenges that prevent them from playing the same parts as the rest of the class, adding wind chimes, a rainstick, or other sound effects can give them an important role to play in the overall piece.

Developing Ensemble Skills

Students' ability to play ensemble music develops sequentially with time and experience. The ensembles in this book vary in difficulty. I have not included specific grade recommendations because, with time and experience, you may find that a piece your fifth graders struggle with this year is appropriate for your third graders in two or three years.

Kindergartners and first graders can prepare for ensemble playing by using non-pitched percussion instruments linked to text or the steady beat. Though this book does not address that level of playing, many early Orff-Schulwerk arrangements offer this sort of opportunity. (For more pre-ensemble arrangements, see my earlier publication *Listen, Sing, Rattle, Ding* or either of the Mallet Madness books by Artie Almeida.)

With enough instrumental experience, most second- and third-grade classes will be ready to tackle pitched percussion in a meaningful way. The key to this developmental stage is that the students are playing what they sing. The easier ensembles are intended as a starting point for middle elementary classes or older kids with less experience. The ensembles may include a simple bass line that outlines the harmonic structure.

Further along the developmental scale are ensembles that include a bass line with complementary melodic and harmonic parts, as well as non-pitched percussion parts. These may be intended as accompaniments to a song or they may be only based on the melody of the song and intended to be played independently. Remember, the song is always the most important part of the ensemble, but the ensemble may move away from the song a bit in order to create interest.

The final stage of ensemble development is the ability to sing in harmony. With the exception of the countermelody in "Mango Walk," I have not included this stage because there are thousands of wonderful octavos available for students ready to take this final step. I have found that my students' understanding of and passion for singing octavos has increased exponentially with their ability to play ensemble music. My fifth graders beg for multipart choral octavos and are disappointed if I don't deliver. More importantly, they can easily hold their harmonies and follow the music as they sing with confidence and pride.



Hotaru Koi



Japanese

My students love this Japanese folk song for its interesting melody and the fun rhythmic accompaniment. It is complex enough to please older students but has a narrow enough range to allow singers with less confidence or experience to be successful.

The Song

“Hotaru koi” is in minor pentatonic, which gives it a dark sound that students really seem to enjoy singing. This song is effective for teaching about contrasting style. The first and last phrases should be short and punchy, particularly on the syllable “ho.” (Be sure to use an open “o” sound. Also be sure to flip the “r” in “taru,” almost more like a light “d” sound.) The middle two lines should be performed with a *legato* style.

Pronunciation

Hoh, hoh, hoh-tah-rhu koy.

Ah-tchee noh mee-zu wah nee-ga-ee zo.

Koh-tchee noh mee-zu wah ah-ma-ee zo.

Hoh, hoh, hoh-tah-rhu koy.

Translation

Firefly, come on over here; that water over there is bitter.

Firefly, come on over here; this water over here is sweet.

The Ensemble

As the students are learning the song, ask them to add body percussion to complement the text: three snaps on “Ho, ho, ho,” two claps on “taru,” and one pat on “koi.” This will prepare the students for the ensemble and reinforce the rhythmic, *staccato* singing style. Once students can sing and perform the body percussion accurately, replace the body percussion with the non-pitched instruments. The drum should be played with a mallet to (slightly) imitate the sound of a *taiko* drum. Students often forget to continue singing when they play instruments, but this line really needs to be sung by the instrumentalists in order to keep the rhythms precise.

Next, add the chords. Hold a pair of mallets parallel to each other and ask the class if they are parallel. Show different mallet angles and ask if they are parallel. Demonstrate parallel motion with your mallets in the air and explain how the chord part plays two notes at the same time and the mallets always move together, in parallel motion. The right hand will play G and F and the left hand will play D and C. Ask the kids to pretend to play the part while you actually play so they get the rhythm in their hands.

Move the students to the instruments and let them practice the parallel chords. (They will tend to want to play eighth notes on the low pair of notes so their rhythm lines up with the text.)

Once the chords are secure, ask the kids to tap the rhythm of the bass line in their palms as they sing the song. Remove the Es from the instruments and demonstrate how the notes move up and down the pentatonic scale. (It may also be helpful to remove B and C for them initially.)

Put the ensemble together with all the parts. You can turn “Hotaru koi” into an interesting arrangement by alternating vocals, instruments, and both together.

Extensions —🌐→

If your students are up for the challenge, “Hotaru koi” works well as a round with entrances at any point from one beat to four bars apart. The instrumental parts can be divided to match the entrances of the round.

For an extra cool performance effect, give push-button flashlights to a few singers. Have them turn the lights on each time they sing the syllable “ho.” This will be even more effective if it is done in the dark while singing a round.



If your students are jamming along without any help from you, the biggest compliment you can give them is to join in. Grab a drum or a pair of mallets and play with the ensemble, not as a leader, but as a member.

Hotaru Koi



Japanese
Arr. Mari Schay

Chords: Gm Gm Dm Gm Gm Gm Dm Gm

Voice: Ho, ho, ho - ta - ru koi, at - chi no mi - zu wa ni - ga - i zo.

Finger Cymbals

Woodblock

Drum

Chords

Bass

5 Gm Gm Dm Gm Gm Gm Dm Gm

V: Kot - chi no mi - zu wa a - ma - i zo. Ho, ho, ho - ta - ru koi.

FC

WB

Dr.

Ch.

B