

MUSICAL RESOURCES FOR INTERCULTURAL WORK IN THE ELEMENTARY CLASSROOM

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1 INTRODUCTION

It's a fact that multiculturalism is a reality in the classrooms in all European countries and the response to this situation shouldn't be expected to come from the institutions or the administration but from schools themselves and professionals. Teachers may find powerful tools for this answer in music, dance, literature, games... since they are considered collective activities which let children start learning in a different and playful way. All these activities appear to be a rich heritage as they are transmitted from parents to children containing the essence of knowledge, beliefs and customs of each culture. They may have many different styles and structures according to the historical period, the geographical area or the culture they come from, expressing the deepest human feelings. At the end of the work there is a section that includes the authors' conclusions and the valuation of the students who attended the lectures.

Interculturality can be worked with music through all its elements like the song, the dance, the instruments... Educating through Interculturality means to teach students a non-racist point of view, favouring a peaceful climate and a tolerant and respectful behaviour.

Musical Education is great for self-knowledge and to strengthen the relationship with the others. So that this makes possible the conditions of respect, tolerance and equality that must be priority in all the activities that teachers develop with their students. Furthermore, intercultural musical activities encourage collaboration in front of discrimination; cooperation and aid opposed to the individuality of the human being; solidarity instead of competition. In other words, respect and tolerance in front of exclusion.

2 OBJECTIVES

The intercultural relationship, located in educational spaces (classrooms, workshops, school courtyard, etc), can be a source of enrichment for all the educational community. The respect and the understanding of the features of other cultures promotes knowledge and facilitates communication with the "other".

The objectives to achieve through this experience have been:

- To get effective intercultural communication.
- To make students aware of how music supports intercultural relations.
- To turn the classroom into a bridge towards the improvement of social relationships.
- To get familiar with songs and games from other cultures.
- To learn a repertoire of effective teaching resources for its implementation in the classroom.

3 METHODOLOGY

Our proposal consists of an interactive methodology that requires a big effort from both, students and teachers. The choice of the range of activities has been done taking into account not only pedagogical reasons but the tastes and interests of students of educational training in order to improve the participation of everybody in all the activities. Thus, we have selected texts, songs and games to carry out the proposed objectives.

Sort of different educational styles have been tried, with the aim of adopting an active, participatory and cumulative methodology. Sessions are supposed to be very conducive to set the corresponding feedback task, which ensured a constant learning.

4 DEVELOPMENT

- a) The session starts with an introduction game, just to warm up and begin the class with the proper attitude and concentration.
 - First we make a circle, standing in a ring, and everyone has to clap twice and say his/her own name after them in the rest between every pair of claps. The students are told to remember (at least try) all the names of the students in the class.
 - The following step is to convert the ring in a rhythm sheet music where every person means two claps and one rest of same length (duration).
 - We introduce a new rhythmical element by playing three claps and one rest when somebody is wearing white shoes, for example. Then we get a rhythm made by elements of same length but grouped in two claps and one rest (2+1) or three claps and one rest (3+1).
 - Later the element 1+1 (one clap plus one rest) is introduced when, for instance, somebody is using glasses. At that moment we have a rhythmical instruction with the following combinations: 2+1, 3+1, and 1+1.
 - After this, we split the class in two groups playing the rhythmical ring in clockwise and the other way round at the same time, getting a poly-rhythmical sequence made of person shoes and glasses.
- b) That is the moment to make a short explanation about multiculturalism (explained below) introducing the motivation and the goals of the class and advancing what is going to happen later in the session.

As far as multiculturalism is a fact in the classrooms in all European countries, we consider that school and teachers should solve this challenge before institutions or administration gave an answer to this situation.

Historically school's first response has always been assimilation, acculturation and the imposition of the official culture instead of any other, popular, ethnical or foreign. A better option might be the intercultural education: promoting relationships of equality, cooperation between people from different cultures, by learning their values, skills, attitudes, knowledge ...

The experience proves that interculturalism has been shown in extra-curricula activities very often. Festivals, celebrations, etc. allow children to start learning different skills in a ludic way and to reach mutual enrichment through the recognition and appreciation of different cultures. Music, generation after generation, preserves the essence of knowledge, beliefs and traditions of each culture helping to educate from a non-racist point of view, providing the possibility that behaviours became tolerant and respectful.

- c) Japanese clapping game. Based in a nursery Japanese song *O mochi* (it's a song about a typical Japanese rice cakes). From a musical point of view, we work in acquiring a better rhythmical independence by working in pairs where each one of the pair make a different sequence and different movements.

d) Valencian stone game. *Les claus de Déu* (The keys of God).

- We start singing the song and passing on one stone in the ring clockwise. The stone should be passed every pulsation but at the end of the song the stone has to be kept two more pulses and after that be released and start all over again.
- We introduce more and more stones until everybody has his own, and then it is expected not to miss the pulse otherwise the ring would collapse.

Les claus de Deu

The keys of God

Popular Valencian song

Musical notation for the song 'Les claus de Deu'. The first line shows the melody in G major, 2/4 time, with lyrics: Les claus de Deu Sant Pe-re i Sant Joan Sant Pe-re A - na - va dar-
The second line starts at measure 7 and continues with lyrics: re - reamb el tri - qui - tri - qui - trac tric trac

The keys of God
Saint Peter and Saint John
Saint peter was going behind
with the triqui triqui trac tric trac

- After analyzing the rhythmical skills (keeping pulsation speed) and concentration benefits of the stone game, we introduce a new game.

e) *Heia* is a Navajo stone game with very easy lyrics: only one word that follows the melodic line. Sitting in a ring we pass on the stone in a sequence of eight movements following the pulsation. Movement 1 and 2 with the stone in the left hand beating our knees. Movement 3 beating on the floor in front of us. Number 4 consists of crossing hands and releasing the stone on the floor. Movement 5, uncrossing hands and taking the stone with the right hand. 6 and 7 beating our knees with the stone in the right hand. In movement 8 the stone has to be passed on from our right hand to the left hand of the one who is sitting beside. We start learning the sequence slowly and without the stone. After a while playing, we start to increase the speed and make the game more and more difficult.

Heia

Indian Navajo song

Popular

Musical notation for the song 'Heia'. The melody is in G major, 2/4 time, with lyrics: He - ia he-ia he-ia he - ia ha he - ia he - ia he-ia he-ia he - ia ha he - ia

- f) *Ayelevi* is a very useful song to introduce the polyphonic chant by using the question-answer method. First we sing only one voice in the *tutti* answer and after that, we introduce the second voice. The song can also be made with a very simple rounding dance with body percussions.

Ayelevi

Funerary song

African folk song

The musical notation for *Ayelevi* is written on a single staff in 2/4 time. It begins with a 'Solo' section consisting of a melodic line with eighth and sixteenth notes. This is followed by a 'Tutti' section where the melody is repeated with a more rhythmic accompaniment. The lyrics are: A ye le vi mi ku lo mi do pa pa A ye le A ha mi do pa pa A ye le.

- g) *Hamba Natil* is a Zulu song with repetitive lyrics that could be translated as "stay with us, liberator/redeemer". From the musical point of view, it is a very friendly harmony song that we consider perfect to advance in choral singing. We could achieve polyphonic singing in five voices very fast and easily. At the beginning everybody sings the same voice (number 2), which is the middle voice, in a standing ring and moving all together as a Zulu tribe. This tribal movement allows us to repeat the melodic line many times. The teacher walks the entire ring along and selects the students with the highest voices of the group. While the rest goes on singing the same voice, the selected group starts singing voice number 1. It is advisable to make another ring with this second group also. The same is done for the third voice for lower voices. After that, we have a choir singing a three-voice song working as a base for solo singing. Soloists learn their voices the same way, singing beside the teacher.

Hamba Natil Makulule

The musical notation for *Hamba Natil Makulule* is presented in two systems. The first system shows three voices (1, 2, and 3) in 4/4 time, all singing the same melody. The lyrics are: Ham-ba na-til ma - ku - lu-le Ham-ba na-til ma - ku - lu-le. The second system, starting at measure 5, shows a solo voice (1) and two other voices (2 and 3) in 4/4 time, all singing the same melody. The lyrics are: Ham-ba na-til ma - ku - lu-le Ham-ba na-til ma - ku - lu-le.

As shown down, solo voices can be also polyphonic and counterpoint to the other three.

These are the two solo voices:

1

Ma-ku-lu-le we-tu Ma-ku-lu-le we-tu Ma-ku-lu-le we-tu ma-ku-lu-le we-tu

2

Ma-ku-lu-le we-tu Ma-ku-lu-le we-tu Ma-ku-lu-le we-tu ma-ku-lu-le we-tu

5

Ma-ku-lu-le we-tu Ma-ku-lu-le we-tu Ma-ku-lu-le we-tu ma-ku-lu-le we-tu

Ma-ku-lu-le we-tu Ma-ku-lu-le we-tu Ma-ku-lu-le we-tu ma-ku-lu-le we-tu

- h) *Banaha*. The song is from the Congo and has been used for many types of occasions, including a wedding procession. The language is unknown (there are 61 living languages present in the Congo)

It is a song very appropriate to take contact with the canon formal singing in elementary classroom. Clear harmony and voices enough separated with lyrics easy to pronounce makes this song a very pleasant canon.

Banaha

Congolese folk song

Fine

1. 2.

Si si, Si si, do- la-da,- Ya-ku- si- ne- la- du ba-na- ha. ha. Ba- na-

6 1. 2.

ha, Ba- na- ha, Ya-ku si- ne- la- du- ba- na ha. Ba- na- ha.

11

Ah Ba- na - ha Ya- ku - si- ne- la- du — Ba- na - ha **D.C. al Fine**

At the foot of
the pineapple tree,
Yaku ladles a banana
into his aunt's red hat.

- i) The *Hashivenu* is a verse from "*The book of lamentations*". It's traditionally recited during the saddest day of the Jewish calendar in order to remember the destruction of the temple and other tragedies that have befallen the Jewish people. The translation could be "turn us back to you O Lord, and we shall be turned; renew our days as of old". It is a suitable piece to introduce minor keys and modal music. The smooth lines make sing easy and they also help to listen to the harmonies. It gives the chance to work "*espressivo*" musical lines, too.

Hashivenu

Canon Hebreo

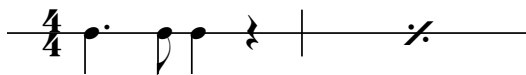
1 Ha-shi - ve - nu - ha - si - ve - nu - ha - shi - ve - nu el - e - i - cha

2 V' - na shu - va v' - na shu - va _____

3 Cha - desh cha - desh ya - me - nu k' - ke - dem _____

- j) The last activity is based on the English song *Singing all together*. It has two different voices that we introduce separately with body percussions.

Together with the first voice, we play a bass drum pattern with body percussions.



With the second voice, we make the hit-hat accompaniment beating our knees.



We split the class in two groups standing in two lines one in front of each other. Each group begins with a different voice but everybody has to sing both voices one after the other. After a while singing all together "*Singing all together*", both groups move towards each other. As a result of this movement, everybody is singing in front of another person who is singing the other voice. This reinforces the harmonic ear and increases the autonomy as a choir singer. Finally, everybody starts walking round the classroom and when facing another classmate, both have to continue singing his own voice, one in front of the other.

First voice:

$\text{♩} = 120$

Voice

Body Perc.

5

sing-ing — all to - ge - ther — sing - ing — just for joy

9

sing-ing — all to - ge - ther — e - very — girl and boy.

Second voice:

$\text{♩} = 120$

Voice

Body Perc.

5

E - very - bo - dy sing-ing a song e very - bo - dy sing-ing a song —

9

e - very - bo - dy sing-ing a song e - very - bo - dy sing all day long

And both together:

Singing all together

$\text{♩} = 90$

The musical score is written for two voices, labeled 1 and 2. It is in the key of D major (two sharps) and 4/4 time. The tempo is marked as quarter note = 90. The score consists of two systems. The first system has two staves. Staff 1 (top) has the lyrics: 'sing-ing — all to - ge - ther — sing-ing — just for joy'. Staff 2 (bottom) has the lyrics: 'E very bo dy sing ing a song e very bo dy singing a song'. The second system also has two staves. Staff 1 (top) has the lyrics: 'sing-ing — all to - ge - ther — e - very — girl and boy.'. Staff 2 (bottom) has the lyrics: 'e very bo dy sing ing a song e very bo dy sing all day long'. The music features a simple melody with some rests and a steady accompaniment.

1
sing-ing — all to - ge - ther — sing-ing — just for joy

2
E very bo dy sing ing a song e very bo dy singing a song

5
sing-ing — all to - ge - ther — e - very — girl and boy.

e very bo dy sing ing a song e very bo dy sing all day long

5 REFERENCES

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