

Belonging: Building Empathy

~~Diversity and Inclusion:~~ Building Empathy in our Music Rooms

Building Bridges: Bridging, Connecting, Reaching, Reflecting, Complementing
ref. Susanne Rebholz, Salzburg

Music: Sakura, Album: Les Petites Histoires Vol 1. Keiko Imamura, Amélie Gonin
Gabriel's Oboe. The Mission, Ennio Moricone
Rue des cascades, Album: C'était ici, Yann Tiersen,

Mirroring and Shadowing

Music: Mohini from Album: Yo-Yo Ma's Silk Road

Objective: Establish movement vocabulary, build awareness of self and others

Vocabulary -

Body parts Levels Direction Facing Tempo Beat/Pulse Locomotor/Non-locomotor
Pathways Range Form Ostinato Dance Layering Mirror/Shadow Body Design:
Shapes Relationships

- ❖ Make connections with parts of the body e.g. between head and shoulder, nose and knee, with feet, with hands and feet, using one hand and one foot, using both hands and feet, small bridges, big bridges etc.
- ❖ Use the above ideas for the next activity. Think of a bridge shape, make the shape, think of another, make the shape
- ❖ To the count of 3, form a shape, hold for 3 counts, make another
- ❖ Can you connect with another as you do this
- ❖ Can you mirror, or shadow or contrast with another
- ❖ To the count of 3, form a shape, hold for 3 counts, make another
 - Think of different levels as you move from one shape to another, different ways of moving through space. Can you mirror, or shadow or contrast with the other?
- ❖ Game in 2 groups: Scattered Formation
 - One group makes bridge each one in self space
 - Second group travels in shared space using different levels, energy etc. and connects with a frozen bridge (going through the bridge, creating an extension to

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- the bridge etc.)
- As soon as the person from the second group connects with frozen person from the first, the frozen one is released to move through shared space to find another connection
- ❖ Add scarves and create a movement piece – beware of false endings 2:45 – 3:01

Hush! A Thai Lullaby by Minfong Ho and Holly Mead

ISBN-10: 0531071669, **ISBN-13:** 978-0531071663

Northern Lullaby by Nancy Carlstrom, illustrated by Leo and Diane Dillon

ISBN-13: 978-039921806

MM. Volume 1, No. 3a, Page 91

Lullaby

arr. Manju Durairaj

Alto Glock.

W.Ch.

Sm. Cab.

Bass Met.

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Laban

Red by Michael Hall

ISBN-10: 0062252070, **ISBN-13:** 978-0062252074

Music: Two Xylophone Pieces, Album: Music for Children

Vol. 4 P 46 # 3 and 2

Three Xylophone Pieces, Album: Music for Children

Vol. 4 P6 #6, P5 #4 &

Components/ Efforts	Direction	Speed	Weight	Flow
Punch	Direct	Quick	Heavy	Bound
Slash	Indirect	Quick	Heavy	Free
Dab	Direct	Quick	Light	Bound
Flick	Indirect	Quick	Light	Free
Press	Direct	Sustained	Heavy	Bound
Wring	Indirect	Sustained	Heavy	Bound
Glide	Direct	Sustained	Light	Free
Float	Indirect	Sustained	Light	Free

Grading – Teamwork Rubric

All About Me

Name _____

I am _____
color

I am (choose 3 words from the word wall or write your own)

I move like this (choose 3 words from the word wall or write your own)

	4	3	2	1
Creative Contribution	Constantly and enthusiastically generates ideas	Shares ideas	Shares some ideas with some prompts	Does not share ideas
Communication	Articulate describes what is to be done	Adequately describes what is to be done	Describes what is to be done with some prompts – may write, draw, or tell a friend	Does not communicate verbally, in writing or drawing
Collaboration	Works well with everyone. Seeks to incorporate various ideas.	Participates and works to achieve the team's goals	Participates with some coaxing.	Does not participate
Respect	Values everyone's input, and tries to affirm others	Values other's input and tries to work with the team	Needs some help respecting other's space and ideas	Has difficulty listening and working with others

Draft

Form (Choreography)

- > basic idea
- > motive and phrase development
- > beginning, development, climax, conclusion,

A -	formation - shape	scattered
B -	formation - shape	scattered

Reflection

Name _____

I totally rocked because I did

I did pretty well but I could've

I did the task but I was not sure about

I could not do the task because

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Rangoli and Holi – Celebrating Colors

Holi

Pitch Set from Kirwani Raga

Manju Durairaj

A

Voice

Aa - o bach - on gee - t ga - o Ho - li ho - li hai
Come, my friends and ce - le - bra - te It's a ho - li - day

Alto Glock

Finger Cymbals (Optional)

Bass Xylophone

(Come all ce - le - brate)

5

V

Aa - o bach - on ran - g bar - sa - o Ho - li, ho - li hai.
See the co - lours all a - round us It's a ho - li - day

AG

F. C.

BX

B

9

V

Shan - ti shan - ti ohm - Shan - ti shan - ti ohm -

AG

F. C.

BX

Fine

D. S. al Fine

D. S. al Fine

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Each Kindness by Jacqueline Woodson

ISBN-10: 0399246525, ISBN-13: 978-0399246524

Music: Wordless Song, Album: Music for Children, Vol. 4 P 77 #1
Rhythmische Übung P16 #61

One kind word, just one word. One kind deed, just one deed.

Can make a difference

Will make a difference

Don't hesitate to

Do it right now.

Four Feet Two Sandals by Karen Lynn Williams and Khadra Mohammed

ISBN-10: 0802852963, ISBN-13: 978-0802852960

http://www.karenlynnwilliams.com/files/sandals_guide.pdf

Music: Wordless Song, Album: Music for Children, Vol. 4 P 77 #1

Rhythmische Übung P16 #61

This one shoe, that one shoe, one for me, one for you

Sore is my bare foot

Bare is her sore foot

What if we both could

Share the pair? Yes!

- ❖ Brainstorm ideas to use the poem and the given texts to create a performance piece.
- ❖ Use voice, instruments, and/or movement to compose a piece for the given texts.
- ❖ Reference the videos of teachers from Frisco Independent School District TX demonstrating some ideas at <http://www.interactwithmusick8.com/links>
- ❖ Consider the pitch set of the Phrygian mode. Use these fragments as guides to creating a melody.



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Yo! Yes? By Chris Rashcka

ISBN-10: 0439921856, **ISBN-13:** 978-0439921855

Body Percussion Piece

ref: Keith Terry

- ❖ Review 3, **1 2 3** closed clap, right chest, left chest
- ❖ Review 9, **1 2 3 4 5 6 7 8 9** closed clap, right chest, left chest, right hip, left hip, right back, left back, right stamp, left stamp
- ❖ Practice 3 and 9 in sequence
- ❖ Add Hey, You, on beat 1 of each group
- ❖ Practice 9 and 3 in sequence
- ❖ Add Hey, What, on beat 1 of each group
- ❖ Review 5, **1 2 3 4 5** closed clap, right chest, left chest, right hip, left hip
- ❖ Review 7, **1 2 3 4 5 6 7** closed clap, right chest, left chest, right hip, left hip, right back, left back
- ❖ Practice 5 and 7 in sequence
- ❖ Add Hey, Who? To beat 1 of each group
- ❖ Practice 7 and 5 in sequence
- ❖ Add Hey, Me on beat 1 of each group
- ❖ Layer 3-9, 9-3, 5-7, 7-5
- ❖ Perform
- ❖ Create a possible ensuing conversation between the 2 characters

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Shanti Canon

Objective: Play in Dorian/Kafi Rag pitch set

Sing in canon and improvise canonic movement

Materials: Barred instruments, Finger Cymbals

Process

Exploration with Improvisation

- ❖ Teacher sings, students mirror teacher's movements
- ❖ Teacher sings, students shadow teacher's movements
- ❖ Brief discussion on similarities and differences between mirroring and shadowing
- ❖ Elicit responses for successful shadowing
- ❖ Teacher demonstrates shadowing with a student.
- ❖ Teacher turns 180 deg. at the end of song demonstrating student becomes leader
- ❖ Teacher sings. Students explore shadowing in pairs.
- ❖ Each student chooses 4 motifs -complementary to partner's
 - level, focus, aerial pathway, shape
- ❖ Once comfortable with melody students sing
- ❖ Place students in groups of 4 in diamond formation
- ❖ Students improvise turning 90 deg. at the end of the song to follow new leader.

Teaching the Orchestration

- ❖ Teach SR (either first in the process as countermelody or last)
- ❖ Teach BX as melodic ostinato
- ❖ Transfer to instruments
- ❖ Teach AX using (stamp) clap
- ❖ Teach SX as cross over
- ❖ Layer in Glockenspiel

Final Form

- ❖ Students create Introduction
- ❖ Add movement
- ❖ Layer in Instruments with each repetition of the song
- ❖ Students decide final point

Formative Assessment

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Change is the ever constant. The field of education is evolving rapidly to accommodate the learning needs of this generation of students. Increasing knowledge and research on learning styles, the influx of technology in education, the immediate access to information and happenings around the world, the heightened awareness of ability, racial, cultural, gender, and socio economic structures in the classroom impact the social emotional functions of a student. Social emotional functioning impacts learning, which in turn impacts the delivery of instruction, which should give us teachers cause to frequently reevaluate how and what we teach.

Given the constraints of time and schedule it may not be possible to deal with each student's social and emotional needs at an individual level. Some may even argue that this should fall within the purview of the school counselors or the classroom teachers. It is however, our collective responsibility as 21st century teachers of young children to not only provide them with content knowledge and strategies for learning, analyzing, and synthesizing that knowledge but also the skills to become cognitively healthy and responsible adults. These skills include developing self-awareness, treating themselves and each other with respect, taking responsibility, communicating effectively, and collaborating in an increasingly connected world.

This very general session focuses on awareness of self and others, acceptance of similarities and differences, and the efficacy of working cooperatively and collaboratively towards a common objective.

The Teacher

Early childhood and elementary students are particularly vulnerable to the fluctuations and rapid changes in their environment. There seems to be an increasing number of young children struggling to negotiate the world around them and are consequently more prone to anxiety, stress, and even depression. For these children and their peers a stable classroom with established or predictable routines provides a safe and stable haven.

Elementary general music educators are usually involved with hundreds of young students at a given time, and in many cases, have the opportunity to teach many of these students over multiple years. Young children absorb the bias prevalent in their environment and this happens even as early as infancy and toddlerhood as they absorb and process the direct and indirect messages through the people they interact with and the media they are exposed to.

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We may in effect be a constant for many students during their most vulnerable stages of physical and cognitive development. This long-term exposure as well as the nature of the subject we teach places us in a key position of being able to guide students through natural discovery to a mutual acceptance and respect for themselves and each other.

As teachers being aware that we bring an inherent implicit bias to our teaching is the first step towards observing and addressing bias in our students. Ohio State University's Kirwan Institute for the Study of Race and Ethnicity describes implicit bias thus. *Also known as implicit social cognition, implicit bias refers to the attitudes or stereotypes that affect our understanding, actions, and decisions in an unconscious manner. These biases, which encompass both favorable and unfavorable assessments, are activated involuntarily and without an individual's awareness or intentional control. The implicit associations we harbor in our subconscious cause us to have feelings and attitudes about other people based on characteristics such as race, ethnicity, age, and appearance. These associations develop over the course of a lifetime beginning at a very early age through exposure to direct and indirect messages. In addition to early life experiences, the media and news programming are often-cited origins of implicit associations.*

Often, we shy away from acknowledging that we may harbor any bias toward our students, because we know ourselves to be good people who sincerely want the best for the students in our care. We work hard to give them the best we can offer by way of instruction, to resolve conflicts, to provide them with positive experiences, and to love music as we do. Taking a step back and looking at our past actions objectively, reflecting on some of our more challenging students, the actions and words we use to address and interact with them, and most importantly what we actually have been thinking of and feeling even as we dealt with them in what we considered to be a professional manner, can make us more aware of what we may have unintentionally brought into the situation. We just may have unconsciously (or consciously) labeled our students as the quiet one, the loud one, the 'messes with their neighbors and things' one, the 'talks back or rude' one, the 'takes time to get it' one, the 'does not play well with others' one, the bossy one, the one who gets along with everyone, the fidgety one, the doodler, the one fragile one, the polite one, the one

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‘whose parents are so nice’, the one ‘whose parents or siblings can be challenging’, the list is unending. There are so many different personalities and different needs in one classroom.

However as elementary general music teachers, we have a unique advantage given the very nature of the subject we teach. Even as we spiral our curriculum building the musical concepts of rhythm, pitch, expression, harmony, form, timbre through developing skills of singing, moving, playing, chanting, active and passive listening, notating, creating, improvising, and composing we have the flexibility to incorporate appropriate repertoire, songs, games, children’s literature, chants, and poetry into our curriculum. We can do all of the above while facilitating ensemble and small group work and centers that provide young students the opportunity to create, collaborate, communicate, and negotiate. No other subject or class has the built-in framework to achieve this.

Manju’s Stuff

Publications – Technology in Today’s Music Classroom,

InterAct with Music Assessment Level 1,

InterAct with Music Assessment Level 2

Website – Still building it. <http://www.interactwithmusick8.com/>

Summer Courses at VanderCook 2017

Online: TECHing the Elementary Music Classroom – Start Date 6 Feb. 2017

<http://www.vandercook.edu/programs/programs/sp17-meca7647/>

Begin at the End: Backwards Design PreK-5 Curriculum Planning

<http://www.vandercook.edu/continuing-education/>

On Campus: Weeklong:

General Music Today: Drums, Recorders, Ukes and So Much More

From Play to Literacy: The Early Childhood Curriculum