

Diversity and Inclusion in the Music Room

Compiled by Karri Shea, Elementary Music Curriculum Team

Culturally Responsive Teaching in music teaching is not just about selecting music from diverse cultures, but specifically responding to the cultural strengths, characteristics, perspectives, and needs of students in the context of each classroom in all aspects of the teaching and learning process.

J. Christopher Roberts and Amy C. Beegle, World Music Pedagogy Volume II: Elementary Music Education

The ultimate aim of culturally responsive teaching is to make learning encounters more relevant to and effective for *all* of your learners. In practice, it is an intentional process of getting to know your students, how they learn, and what is important to them, and creating an environment for learning that values those things. "Culturally responsive teaching celebrates diversity and sees it as an instructional resource rather than a problem" (Lind & McKoy). Culturally responsive teaching is child-centered learning, and enhances all aspects of music teaching regardless of the content or skills being taught.

Music educators are in a unique position to demonstrate cultural caring with students because we often teach the same students over the course of several years... this not only allows music teachers to develop deeper relationships with their students, but it may also help teachers develop culturally affirming perspectives.

Vicki R. Lund and Constance L. McKoy, Culturally Responsive Teaching in Music Education: From Understanding to Application

Music teachers working across entire school populations also have a unique opportunity to help create a school culture that celebrates diversity, develops empathy, and makes each student feel like they belong. In the music room, culturally responsive teaching includes promoting the inherent value of all musical traditions and ways of learning and sharing music, modeling a sense of curiosity, and the idea of "open-earedness"—the quality of being receptive to new and different sounds as children are developing their musical preferences and tastes.



Hula
Kaliko



Bakgalagadi
Singing Game



Chanchona
Music



Sabre
Dance



Oud
Taqsim



Jazz
Scat-singing



"Bollywood"
music



Taiko
Drumming



Balinese
Gamelan



Brazilian
Embolada

Open-Ear Mini Lessons 5 minute mini lessons anyone can use!

- practice "open-earedness" with different styles and genres of music
- reinforce musical concepts learned in class
- establish attentive and engaged listening practices and build ear-training skills
- optional jumping off points for more in-depth explorations!

Culturally competent teachers understand that:

- No culture is better than another, nor is one way of knowing "right" or "wrong"
- Culture is complex; for most of us, a superficial definition of culture is insufficient to characterize our humanity. We do not necessarily belong to a single cultural group (though we may self-identify with one or two).
- We are all unique; we reflect our cultural heritage but are influenced by a myriad of factors.
- Stereotypes do little to help us understand the students in our classroom and can interfere with our ability to understand each student's unique perspective.
- By referring to "different" cultures, we acknowledge there are ways of perceiving, knowing, and being that are different from our own. We understand "different" does not mean "better than" or "worse than."
- Diversity is an asset, something to be valued.
- Culture is not static. We are all products of our heritage, circumstances, and experiences. Over time, we all change and adapt.
- Historical and sociopolitical factors have influenced the structure of schooling and continue to impact our work as teachers.

Creating an Instructional Environment that Welcomes and Values Diversity

Adapted from *Culturally Responsive Teaching in Music Education: From Understanding to Application* by Vicki R. Lund and Constance L. McKoy

Get to Know Your Learners and their Musical Worlds

- Have your learners—and maybe even their parents!—complete [personal profiles](#) on music in their lives.
- Have your learners share their musical goals and aspirations.
- Get to know the neighbourhood around your school and the communities your learners live in.
- Attend musical performances and other leisure activities your learners participate in outside of school.



Emotional Environment

- Practice and promote open-earedness and a sense of curiosity for all musics, and the inherent value found in all musical traditions.
- Critically reflect on your own teaching: think carefully about how your interactions with your students reflect your attitudes about cultural difference.
- Collaborate with your students in developing expectations for acceptable classroom behavior and procedures. When students have opportunities to contribute to the establishment of a safe environment, they are more invested in maintaining it.

Physical Environment

- Enter your room and take a look at it from your learners' perspectives—sit where they sit, make music where they make music—how are the sightlines? Acoustics? How comfortable is their seating? Can they find everything they need? Do you have everything you need for your learners of all abilities to participate in some way? Are there distractions nearby? Is this a space where all of your learners can feel ready for learning?
- Critically evaluate the visual materials you use in your room and in your presentations—do they depict people of diverse backgrounds and abilities?
- Make an intentional effort to feature musicians from your community and those that reflect the cultural backgrounds of your learners in your visual materials—you can even have your learners suggest musical styles or artists, or have them help you create displays featuring their favourite musicians.



Language and EAL Learners

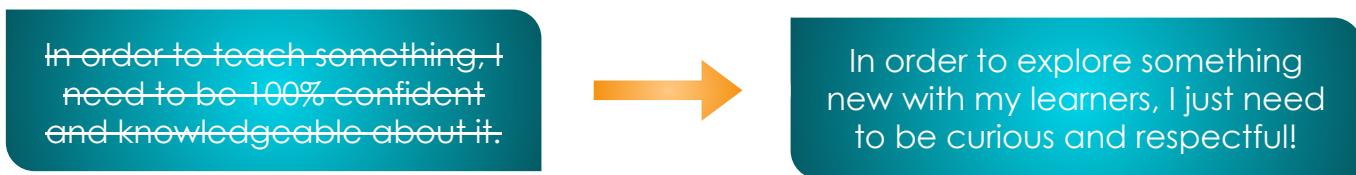
Music is a subject that lends itself to methods of teaching and learning that use less verbal and written instruction, which can help learners who are learning English as an Additional Language feel welcome and included. Movement, dance, and playing instruments can all be modeled without use of language, and all learners can be included in the aural learning of simple songs in a variety of languages.

Best Practices for Discovering Diverse Musics with your Learners

Exploring diverse musics from the very beginning of a learner's school music experience offers a powerful opportunity to engage learners in exploration of the connections between peoples around the world and in their own communities, as well as to expand their musical palettes when they are still receptive to new and interesting sounds. This is a wonderful opportunity both to celebrate and explore the diversity that may exist in your classroom, and to prepare your learners to be socially responsible citizens in a globalized world.

Mindset: Becoming Explorers

Music teachers are often hesitant to incorporate musical traditions that they are unfamiliar with into their teaching, for fear of being disrespectful or doing something wrong. To avoid becoming paralyzed by this, it is helpful to adopt a mindset of being an **explorer** of new musics along with your learners: when it comes to musics that are not our own, we are not the experts—so we should look to those who are!



We are not the experts... so we need to learn from them!

Seeking out resources that were made by, or in consultation with, a member of that culture will help ensure you are being respectful and sharing the music appropriately, as will acknowledging when you are unable to be truly authentic in your explorations (such as not having access to original instruments, or simply the act of removing the music from its original context). When you don't know the answer to a specific question, this is a wonderful opportunity to model how you could find out together!



Considerations when Integrating Diverse Musics into your Teaching

It is easy to “other” culturally diverse musics by normalizing Western traditions as distinct from music that is traditionally classified into the “world” music genre, but **all music has cultural context!** You can avoid normalizing one style of music and othering others by sharing a little bit of the cultural context or “stories” behind **all** the music your learners participate in or listen to in class. As a bonus, this approach will force you to think about who is creating the music you are regularly performing or participating in, and how you can continue to diversify it!



Appropriation vs Appreciation

By and large, most people want their musical traditions to be shared and enjoyed by others. Sticking with the cardinal rule—using resources created **by** or **with** someone from that musical tradition—usually avoids the risk of accidentally participating in music-making that is sacred or not meant to be performed by those from outside the culture.

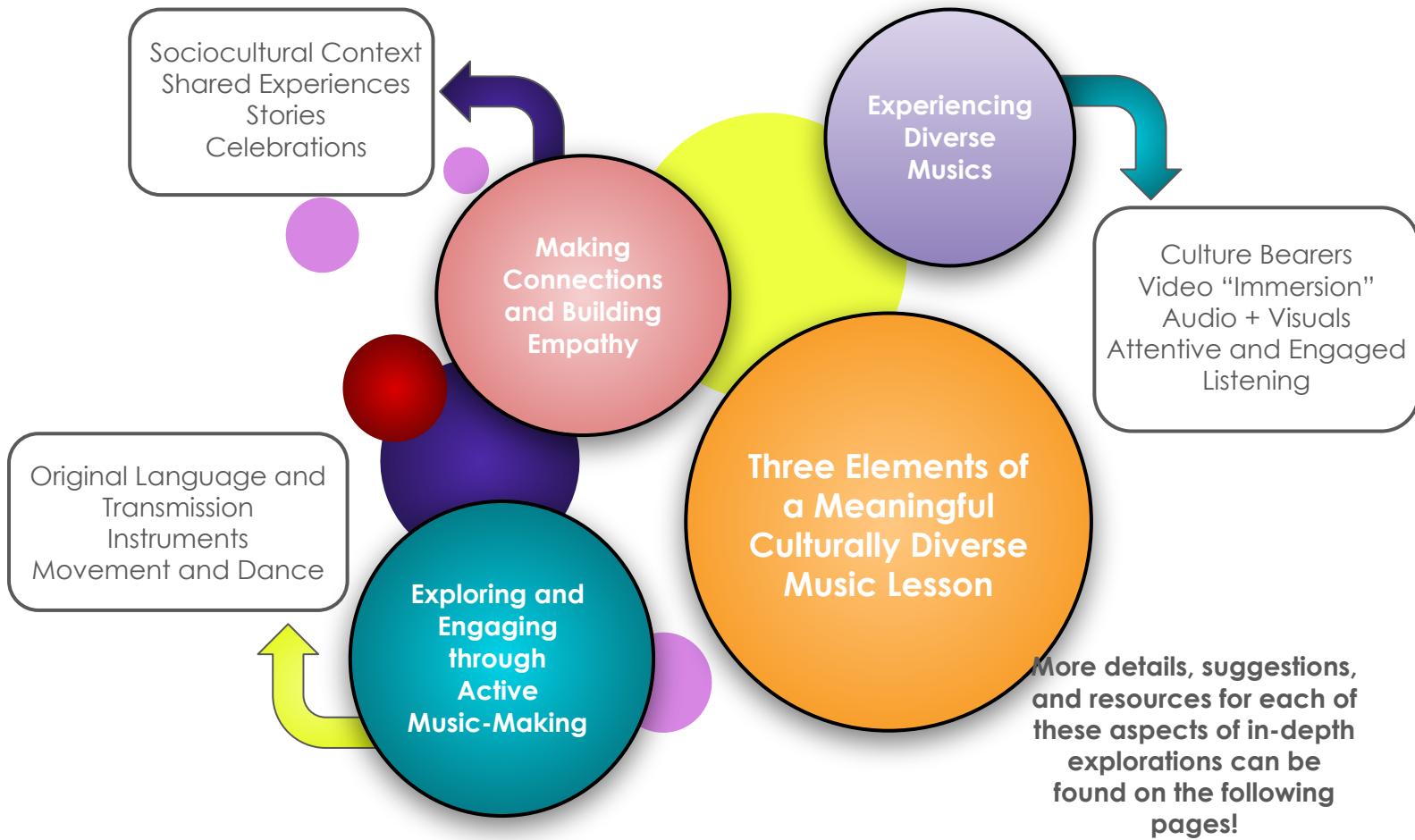
If something is sacred or not meant to be performed by others, you can usually find out with a simple Internet search or by speaking with a representative from the community. If you have any doubt, or are not able to find a clear answer, it is better to err on the side of viewing but not participating in the music-making, while sharing and discussing the context for that choice with your learners, when appropriate.

Accept that you will make mistakes... apologize and learn from them! Remember that the value of exposing your learners to a diverse variety of musics and the meaningful opportunities this can create for your learners to feel “seen” and included far outweigh the value of the fear that might be keeping you in your comfort zone!

Cultural Contexts: Meaningful In-Depth Explorations for Younger Learners

Meaningful and effective learning experiences include:

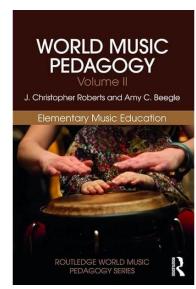
- Experiencing the music with a culture bearer, or as authentically as possible.
- Placing the music within its cultural context, offering opportunities to create connections.
- Exploring and engaging with the music through developmentally appropriate, active music-making.



Two recommended websites that support these kinds of in-depth explorations with ready-made video resources and activities, all created **by** and **with** the knowledge and participation of culture bearers from those musical traditions:



Experiencing Diverse Musics...

...with a guest musician	...with video	...with audio
<p>The ideal way to bring music from any tradition into your music room is to invite a guest “culture bearer” to share their knowledge and lived experiences. These will be some of the most memorable and powerful learning experiences for you and your learners.</p> <p>It is very important to connect with your guest in advance to discuss what they are comfortable sharing and what your hopes are for your learners, as well as communicating relevant information about scheduling and logistics. Please offer an honorarium or compensation for your guests’ time (although some may insist on volunteering)! The ArtsSmarts PEI grant program is one potential avenue for more in-depth learning experiences.</p> <p>Your own Home and School organization can be a valuable resource in finding parents or family members who might be interested in sharing some of their musical traditions with your learners, as can the Immigrant & Refugee Services Association PEI and various local cultural organizations on the Island.</p> 	<p>To support your guest's sharing, or when exploring diverse musics in a regular music class setting, videos of real musical performance by a culture bearer is the next best option, especially videos that have been filmed in their original context. Video can help give context to the music you are presenting and can make your learners feel like they are “really there,” making it easier for them to make connections to their own lived experiences.</p> <p>Some video-rich websites to explore:</p>   	<p>Sometimes it can be fun—and good aural practice—to present the audio of an unfamiliar musical style without providing the context of a video, at least at first. Practice attentive and engaged listening to keep their attention—keep excerpts short, use listening maps (if appropriate), ask questions about what they hear, and invite them to participate by keeping a steady beat, signaling changes in tempo or dynamics, or drawing melodic contours in the air as they listen.</p>      <p>World Music Pedagogy is one in-depth approach to consider, with a focus on active listening, creating, and performing within the context of diverse musics.</p>

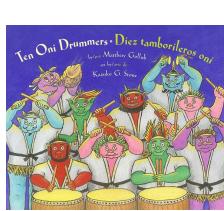
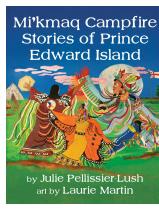
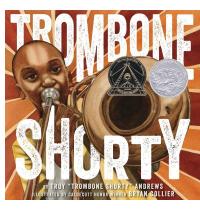
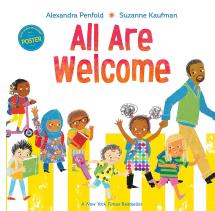
Remember: always use materials and resources that are made BY or WITH someone from the musical tradition you are exploring.

Making Connections and Building Empathy through Diverse Musics...

Placing a musical tradition into its context is a vitally important part of exploring culturally diverse musics. Consider the socio-cultural context of the music, individuals you could highlight, or stories you could share. Look for an underlying message or a shared experience your learners may be able to connect with—what similarities can they find between this musical tradition and their own lives? What connections can they make to other music you've explored?

...with stories and picture books

Young children in particular (but older kids too!) love storytime in music class. Stories and picture books can bring unfamiliar cultures and traditions to life for them in a way few other things can. It's important to be sure that the books you choose were written and/or illustrated by a member of the culture represented. Click the covers below for specific lesson ideas related to each book:



(pg 8)

(pg 9)

(pg 18)

[Exploring Musical Diversity through Stories: Resource Package](#)

[Picture Books and Stories: Database](#)

...with holidays and celebrations



Holidays and traditional celebrations are wonderful points of connection and it means so much to our learners when a holiday celebrated by their family is recognized at school. Many holidays incorporate music and dance that is very accessible even for our youngest learners, as they are often meant for whole communities to participate in.

Lunar New Year: [Chinese Lion Dance & Ruby's Chinese New Year](#)

Raksha Bandhan: [Thread of Love](#)

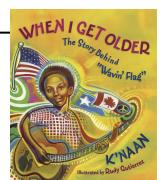
Cinco de Mayo: [Cinco de Mayo](#) (pg 3)

[Holidays and Celebrations: Database](#)

...with shared experiences

For younger children, this might be as simple as locating a country on a map and creating an accessible point of connection with something they might recognize from their own lives, such as a lullaby that mothers would sing to their children at bedtime, or a dance that would be performed at wedding celebrations. Older students can delve into deeper and more complex questions about music's place in people's lives and in the world, and the role music can play in social justice.

[Work Music Around the World](#)
[K'naan: Story of a Refugee from Somalia](#) (pg 7)
[Accelerando Around the Globe](#) (pg 12)
[Hip Hop and Social Justice](#)



Whenever children can associate a musical experience with a real person, whether through video interviews or stories and photos, it helps humanize the tradition you are sharing, which in turn helps them create connections and develop their sense of empathy. Highlighting an individual or a group in the genre of music you have chosen also has the benefits of creating a focus for your lesson by reducing the sometimes overwhelming amount of information to share, and connecting the music to an individual's experience avoids generalizing or essentializing a whole culture or place to just one type of music.

Exploring and Engaging with Diverse Musics...

It is easy, when teaching culturally diverse musics, to become overwhelmed with the volume of information to convey. While part of the lesson must be devoted to experiencing the music as viewers or listeners, and to discussing its sociocultural context, it is important to also incorporate activities into your lessons that your learners can actively participate in.

... through singing

It's important to sing songs in their original language to maintain authenticity as best we can, but pronunciation can be tricky for teachers and learners alike. If you can, look for resources that include a recording or video of a culture bearer saying the words slowly for your learners to repeat. You may want to teach only part of a song, or choose songs with call-and-answer or lots of repetition to make it more manageable. When possible, it's great to try and mimic the transmission processes of the musical tradition—do they learn music by rote? Do they participate in group improvisation? Use this as a chance to try something new!



[Inuit Throat Singing](#)



[Chinese Songs with Ivy](#)



[Chinese Songs with Qian Yi](#)



[Armenian Folk Songs](#)



[Dominican Palo and Conga](#)



[American Bluegrass](#)



[Calypso Song and Dance](#)



[Freedom Songs with Imani](#)



[Freedom Songs with Starr](#)



[Gullah Songs and Games](#)



[Georgian Folk Songs](#)



[Hip Hop Songs and Beatboxing](#)



[Iraqi Folk Songs](#)



[Kenyan Songs](#)



[Malian Traditional Song and Dance](#)



[Jazz and Scat-Singing](#)



[South African Zulu Songs](#)



[Argentine Folk Songs](#)



[Indian Classical Song and Dance](#)

Exploring and Engaging with Diverse Musics...

... through dancing and movement

Young learners naturally want to move to music with a catchy beat. To enhance their explorations, look for easy video dance step tutorials by culture bearers—bonus if they are made for kids!—to help you and your learners participate in a new dance tradition. Keep it simple and learn only the basic steps together. If you can't find a video that is simple or slow enough for your learners to follow, learn the basic step yourself so you can mirror it to demonstrate for them. Many cultural dance traditions are participatory and very accessible, with moves that children are able to approximate without too much trouble. It's also fun to let your learners combine these steps with improvised dance and movement or develop their own moves based on the videos they've seen!



[Dabke Dance](#)



[Persian Dance](#)



[Funk Fusion Dance](#)



[Tibetan Guozhuang Dance](#)



[Exploring Indigenous Dance](#)



[Japanese Shibu Dance](#)



[Greek Syrtaki Dance](#) (pg 2)



[Brazilian Dance](#)



[Cumbia Dance](#)



[Jordanian Folk Songs and Dabka](#)



[Haitian Compas Dance](#)



[Greek Sirtos and Kalamatianos](#)



[Scottish Highland Fling](#)



[Mi'kmaq Dance, Story and Song](#)

Exploring and Engaging with Diverse Musics...

... through instruments

If you can get your hands on an authentic instrument from the musical tradition you're exploring, great! The kids will love it (especially if they can have a turn to try it). If you can't, video, audio and photographs will suffice as part of the "experiencing" portion of the lesson. To get your learners actively involved, it's okay to substitute with instruments you already have in your music room—drums, shakers, anything that your learners can use to approximate the rhythms, sounds, or techniques, is generally fine as long as you acknowledge the difference.



[The Barkcloth Boy and the Mbira](#)



[Chinese Pipa](#)



[Cuban Son](#)



[Filipino Kulintanga](#)



[Yoruba Talking Drums \(pg 8\)](#)



[Chinese Guzheng](#)



[Ceilidhs and Traditional Scottish Instruments \(pg 14\)](#)



[Japanese Taiko Drumming \(pg 9\)](#)



[Afro-Puerto Rican Bomba and Plena](#)



[Mele Hawai'i, Hula and Instruments](#)



[Sicilian Folk Song, Dance, and Instruments](#)



[Son Jarocho Song, Dance, and Instruments](#)



[Vietnamese Folk Song, Dance, and Instruments](#)



[Zimbabwean Song, Dance, and Mbira](#)



[Acadian Podorythmie and Guimbarde](#)

Exploring Diverse Musics: Resources and Repertoire

The most important “rule” to follow when exploring diverse musics with your learners is this: **always use resources created BY or WITH a person with lived experience of that musical tradition**. This immediately addresses many valid concerns, such as issues around appropriation or fear of being disrespectful, and helps to ensure we are being as authentic in our explorations as we can possibly be, while lifting up the voices that we, as explorers, should be listening to.

Considerations when Choosing Resources for Culturally Diverse Musics

Adapted from Judith Cook Tucker: [Free Checklist For Evaluating Multicultural Materials](#)

and World Music Pedagogy: Elementary Music Education by J. Christopher Roberts and Amy C. Beegle.

Some materials might be best used as a supplement to other, more authentic resources. Use your best judgement and always acknowledge to your learners and audience when something may not be as authentic as it could be.

1. Is it written, illustrated, produced, or approved by a member of that culture (culture bearer)?
2. Does it include video or audio recordings of authentic experiences?
3. Is the text or song in the original language? Is a pronunciation guide and/or translation provided? (Translations should be used for context and understanding only.)
4. Is background information provided for cultural context, including the source, when it is performed, by whom, circumstances, historical/geographical background, maps, etc? (If the learners will be participating in the music, please ensure that it is not intended for sacred use only.)
5. Does it avoid generalizing or stereotyping an entire continent, country, or culture? (For example, generalizing “Africa” or “Latin America” as one culture instead of highlighting one distinct tradition within these regions.)

The Repertoire Question

It is gradually becoming easier to find choral repertoire and other ensemble pieces that are written by “own-voice” composers and arrangers, but it is still common to find folk music and other “diverse” music that has been arranged or interpreted by someone who is not of that culture and may not have any lived experience of the musical tradition they are borrowing from. The same “rule” for choosing diverse resources should be followed whenever possible.

When buying new repertoire:

- Purposefully seek out composers from diverse backgrounds who are composing in **all** genres.
- To highlight diverse musical traditions specifically, seek out composers who have lived experience with the tradition that inspired their composition or who belong to that cultural tradition themselves.
- Ask yourself honestly: who is benefitting from my purchase of this music, financially or in other ways? Is appropriate credit and compensation being given to the any of the actual culture bearers of this musical tradition? Did the composer provide cultural context for the music they are sharing?

Additional considerations when assessing your existing repertoire:

- Is this a quality representation of the musical tradition, in terms of rhythm, melody, instrumentation?
- If not, can I make clear to my learners and audience the ways in which this is NOT authentic?
- Can I use this as a jumping off point to explore the music that inspired it in an authentic way, and compare the two?
- Can I use this piece of music as a teaching tool to talk about cultural appropriation?

The following page provides links to vetted resources for many aspects of elementary music teaching, to help you and your learners on your journey to becoming musical explorers!

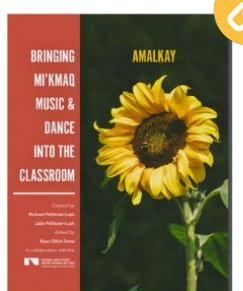
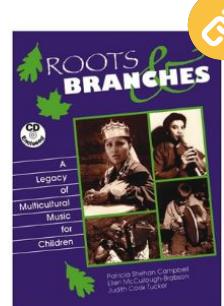
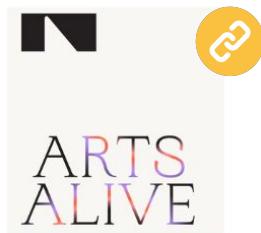
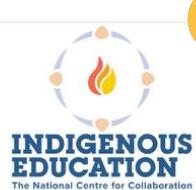
DIVERSE MUSIC RESOURCES

FOR ELEMENTARY TEACHERS

*All resources shared on this page were created **by** or **with** culture bearers from the musical traditions represented.

EXPLORING DIVERSE MUSICS

Ready-to-Use Lessons, Videos, and Resources



GO IN-DEPTH:

From Expert to Explorer:
Modelling Curiosity
Discovering new-to-you musics with your learners
A collection of teaching resources from diverse voices



Meaningful and effective learning experiences include:

EXPERIENCING the music with a culture bearer
CONTEXT and opportunity for **CONNECTION**
ACTIVE engagement and **MUSIC-MAKING**

CHORAL REPERTOIRE

Created by Diverse Voices



FUN TO EXPLORE



MINI-LESSONS

5-minute Activities
for Open-Ear
Practice
(or to kickstart
deeper dives!)



Exploring Diverse Musics with Kindergarten and Grade 1 Learners

The following chart contains songs, books, dances, and activities to explore, by common Kindergarten and Grade 1 themes. All resources shared below have been developed by or in consultation with a member of the musical tradition represented.

Children in this age group can explore themes of music in their lives and the lives of others, and identify shared experiences with children from many cultures and musical traditions around the world.

Theme	Resource	Ideas & Activities
Welcome	“ Bonjour Mes Amis ” by Bayou Seco	This hello song is a Cajun song from Louisiana. Cajuns came to Louisiana from Nova Scotia, PEI, and New Brunswick—where they were called Acadians. That’s why Cajun songs are in French! Learners can clap or play along with the beat or learn a simplified version of the Cajun two-step dance : L-R-L pause, R-L-R pause (from Roots and Branches pg 108-111).
Farm	“ Los pollitos dicen ” by Gallina Pintadita	“ Los pollitos dicen ” is a popular children’s song in many Spanish-speaking countries. After learning the song learners can keep or notate the pulse or play instruments on “pio pio pio” (pulse activity from Game Plan K, pg 113).
Snow	Exploring Inuit Throat-Singing	Inuit throat-singing is a game for two that is often meant to sound like different Arctic animals or nature. Use this presentation to learn about and try throat-singing together! This lesson can also be used with the picture book Sweetest Kulu by Inuit throat-singer Celina Kalluk.
Rain	“ Rain, Rain, Beautiful Rain ” by Ladysmith Black Mambazo	Create movement representing the water cycle (water is stored up in clouds, water falls to earth as rain, water is stored in lakes, rivers, streams, oceans, water goes back up to the clouds as gas) & perform to music (from WMP, pg 117-118), or use this calming song as a warm-up or cool-down movement activity, mirroring with a partner or creating body shapes.
	“ Anoai ” by Jacob Feuerring with Tom Hinoa: Exploring Hula Dance and ‘Uli ‘Uli	Hula is an ancient Hawaiian art form of storytelling through movement. This chant tells of light rain falling on lehua blossoms . The “rain” sound comes from a shaker called an ‘uli ‘uli . Learners can learn the ‘uli ‘uli pattern (ta ta ta titi) and perform along with the music on various body percussion or instruments (from WMP, pg 19-21, 43-44). Use this presentation to introduce the song with active listening questions and learn more about ‘uli ‘uli and hula dance.
Colour; Spring	“ Kafi-holi (Spring Festival of Colors) ” by Ravi Shankar	Holi is a Hindu spring festival of colours in India. Introduce the holiday and the sitar instrument they hear in this track. Learners can create colourful visual art or movement using colourful scarves and ribbons as they listen to the music (from WMP, pg 35).

Continued on next page →

Theme	Resource	Ideas & Activities
Animals	" Con Voi " by the Vietnamese National Song and Dance Ensemble	Guess what animal this music sounds like... it's an elephant! What makes it sound like an elephant? This song is from Vietnam and uses a mix of traditional Vietnamese and Western instruments. Learners can create heavy elephant movements to go with the music (from WMP, pg 25-26).
	" Coqui " by The Invaders	"Coqui" means "frog" in Spanish! This band is from Trinidad in the Caribbean and the instruments you are hearing are called steelpans . Can you hear the steelpans saying "ribbit" like a frog? (Repeating interval from low to high.) Steelpans started as found sounds—learners can improvise frog sounds using found sounds around them (from WMP, pg 94-95).
	" El Jilguerillo " by Nati Cano's Mariachi Los Camperos	This song sounds happy but is actually about missing someone - the singer is asking a black and yellow bird called a goldfinch to carry a love letter to the person he misses. Do you hear the sound of a bird in this song? What instruments do you hear? Mariachi bands come from Mexico and are usually made up of trumpets, violins, guitarrón , viheula , and guitar. While you listen, pretend you are playing the instruments or moving like a bird! (from WMP, pg 29-30).
	" New Shoes " by David Hudson	The didgeridoo is an Aboriginal Australian instrument and one of the oldest wind instruments in the world. Use this presentation to listen to a contemporary didgeridoo piece by David Hudson, create animal rhythm ostinati, and make your own didgeridoos using cardboard tubes (from Listen & Celebrate, pg 36-38).
Family; Celebration	Exploring Dabke Dance	Dabke is an Arabic folk dance which originated in the mountains of the Levantine region including Palestine, Lebanon, Jordan & Syria. Dabke is usually performed at celebrations, and everyone in the family from the youngest to the oldest is welcome to join in! Use this presentation to learn about dabke, watch some examples of dabke in action, and then try it together!
	Thread of Love by Kabir Sehgal, Surishtha Sehgal, and Zara Gonzalez Hoang	The Indian festival of Raksha Bandhan is the celebration of the special lifelong relationship shared by brothers and sisters everywhere. Use the picture book along with the ideas in this presentation to learn about the holiday, create Rakhi crafts, and explore Bollywood dance together.

References:

Campbell, P. S., McCullough-Brabson, E., & Tucker, J. C. (1994). *Roots & branches: A legacy of multicultural music for children*. Danbury, CT: World Music Press.

Holder, N., and MacGregor, H.. (2022). *Listen & celebrate: Activities to enrich and diversify primary music*. London: Collins.

Kriske, J., and DeLelles, R. (2011). *Game plan k: an Active Music Curriculum for Children*. Kid Sounds.

Watts, S. (2018). *World Music Pedagogy Volume I: Early Childhood Education*. New York, NY: Routledge.

Exploring Diverse Musics with Grade 2 and 3 Learners

The following chart contains games, books, songs, dances, and other activities to explore that are suitable for Grade 2 and 3 learners. All resources shared below have been developed by or in consultation with a member of the musical tradition represented.

Children in this age group can continue to explore themes of music in their lives and shared experiences with others; and begin to recognize and investigate connections and differences between musical traditions and cultures around the world—including musical fusion!

Musical Tradition or Theme	Resource	Ideas & Activities
Afghanistan klasik (classical music) Connections: descending melodic patterns, ABA form, CODA, percussion and string instruments	Nastaran from Listen & Celebrate	"Nastaran" is a song in the klasik tradition (classical music from Afghanistan). This lesson from Listen & Celebrate identifies the descending melody and creates opportunity for composing with classroom instruments. Additional visuals and links to videos are found here .
Spanish flamenco and North Indian classical fusion Connections: musical fusion, graphic notation, string and percussion instruments	Buleria Con Ricardo from Listen & Celebrate	"Buleria Con Ricardo" is a fusion piece by Anoushka Shankar. This lesson from Listen & Celebrate explores the flamenco and Indian instruments, improvisation, drones, and flamenco dance and clapping rhythms. Additional visuals and links to videos are found here .
Haitian songs Connections: musical fusion, language "fusion," call-and-response	Haitian with Emeline from Musical Explorers	Emeline's original music fuses the traditions of her home country with elements of jazz, blues, and R&B, and has lyrics sung in both English and Haitian Creole. Lesson 1 introduces students to the song, "A.K.I.K.O." This is one of Emeline's signature and best-loved songs. Lesson 2 is all about compas, one of the most popular styles of music in Haiti. Also see: A Haitian Call-and-Response Song lesson plan and recording from the Association for Cultural Equity.
Puerto Rican bomba & plena Connections: improvisation, news and current events	Bomba & Plena with Juan and Julia from Musical Explorers	Bomba and plena stand at the core of Afro-Puerto Rican music. They are often grouped together, but each has its own musical identity. In Lesson 1 , students will explore Bomba, in which music and dance intertwine. When improvising, it is the dancer who takes the lead and the musician who responds. In Lesson 2 , students will explore Plena. This time, it is the singer that takes the lead in improvisation, and will generally sing about current events. Plena is also sometimes referred to as "the singing newspaper."
Zimbabwean mbira and Shona tradition Connections: storytelling, "thumb pianos" or kalimbas, rainstorms, drought, trains	Zimbabwean Mbira Music with Tanyaradzwa from Musical Explorers The Bark Cloth Boy: "Ndeya" from The Singing Sack by Helen East "The Train" by Ephat Mujuru	Students will learn the song "Hurombo Gara Wega" and the accompanying rhythmic and melodic layers, and explore the form of the song. "Hurombo Gara Wega" is part of a genre of spiritual songs in the ChiVanhu tradition, which honor and create a spiritual connection to ancestors. These songs are generally played at ceremonies and rituals called mapira on a special kind of mbira called Mbira dzaVadzimu. Also see The Bark Cloth Boy and the Mbira lesson plan with videos and audio tracks.

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Musical Tradition or Theme	Resource	Ideas & Activities
Celebrating diversity, inclusion, identity	All Are Welcome by Alexandra Penfold and Suzanne Kaufman	Links and lesson plan ideas from Exploring Musical Diversity Through Stories - Resource Package
	Your Name is a Song by Jamilah Thompkins-Bigelow and Ebony Glenn	Links and lesson plan ideas from Exploring Musical Diversity Through Stories - Resource Package Visuals and video slides with rhythm activity worksheet
Indigenous dance; First Nations; Cree; Mi'kmaq Connections: truth & reconciliation	Why We Dance: A Story of Hope and Healing by Deidre Havrelock and Aly McKnight	Pow Wow Dance presentation with videos to learn about different styles of Indigenous pow wow dancing and try it yourself! Exploring Indigenous Dance presentation with videos: includes hoop dance, jingle dance, fancy dance and pow wow dancing
Chinese New Year; shadow puppetry; dragon dance; lion dance Connections: holidays, Lunar New Year	Ruby's Chinese New Year by Vickie Lee <i>The Singing Storycloth</i> by Helen East	Links and lesson plan ideas from Exploring Musical Diversity Through Stories - Resource Package Chinese Lion Dance presentation with videos Miao China Shadow Puppetry lesson from Culturally Diverse Music Lessons shared by Music Teachers
Japanese folk songs and dance Connections: rock, paper, scissors game	Sakura dance and Se Se Se game	Japanese Folk Songs lesson from Culturally Diverse Music Lessons shared by Music Teachers
Greek (Syrtaki) and trata dancing Connections: Easter, fishing season, celebrations and circle dances	Greek Folk with Magda from Musical Explorers	Students will sing and dance to "Trata," and learn about different voice qualities and rhythmic layering. A "trata" is a boat used for fishing. During the Easter season, the trata dance is traditionally performed by the women of Megara, a town near Athens, Greece. This dance is performed to wish the fishermen luck on their catch for the day. Also see: Greek (Syrtaki) Dancing lesson from Culturally Diverse Music Lessons shared by Music Teachers
Talking drums from the Yoruba tradition; West Africa: Nigeria, Benin, and Togo Connections: storytelling	Off the Sweet Shores of Africa by Uzo Unobagha	Talking Drums (Yoruba Tradition) lesson from Culturally Diverse Music Lessons shared by Music Teachers
Ceilidhs and Scottish traditional instruments and dance Connections: ceilidhs, kitchen parties	Can't Dance Cameron: A Scottish Capercaillie Story by Emily Dodd You Can't Play Here by Angus Corby	Ceilidhs and Scottish Traditional Instruments lesson from Culturally Diverse Music Lessons shared by Music Teachers Additional videos and resources for learning about bagpipes and how to try Highland fling dance with local Island musicians can be found via Our Musical Island and Oliver's Song .

Musical Tradition or Theme	Resource	Ideas & Activities
Brazilian embolada Connections: rap music and improvisation	O' Embole, Embole	This is an embolada song from Brazil. Learners can learn the repetitive chorus in Portuguese, play instruments with the pulse, add mallet accompaniment, and experiment with vocal slides. Lesson from World Music Pedagogy: Volume II (pg 67-69) with engaged listening questions and information in this presentation .
Cuban son Connections: Latin classroom instruments, dance, ostinatos	Our Musical Island: Cuban Son with Jorge and Mark	Cuban son is a style of music unique to Cuba that blends elements of Spanish and African music into something new. In these videos PEI musicians Mark and Jorge perform a song for us, share about their experiences with Cuban son and teach us some common rhythms played on Cuban percussion instruments. Additional links and resources to go with these videos can be found via the Oliver's Song website .
Persian dance Connections: Nowruz (Persian New Year; at Spring Equinox), Persian language, Beshkan (Persian snap), renewal & jumping over the candle	Our Musical Island: Persian Dance with Monelli Rahmatian	Persian dance is a style of dance that comes from Iran. For Monelli, dancing is an inward and healing journey—closing her eyes, listening to the rhythm, and allowing her body to create magic. In these videos, Monelli dances for us, shares about her experiences with dance and what it means to her, and teaches us some basic Persian dance moves. Additional links and resources to go with these videos can be found via the Oliver's Song website .
Connections: Singing games from Scotland and Trinidad	"In and Out the Windows" by Garrynamonie schoolchildren "Round and Round the Village" by La Plaine, Dominica schoolchildren	Children's Singing Games from Scotland and Trinidad lesson plan and recordings from the Association for Cultural Equity. Round And Round The Village game instructions.
Connections: Scarf-hiding singing games from Cambodia and China	Leak Kanseng by Sam-Ang Sam Diou Shou Juan'er by Ling Tong	Traditional scarf-hiding game from Cambodia. Background and instructions from Roots and Branches pg 22-25 . Traditional handkerchief-hiding game from China. Background information and instructions from Roots and Branches pg 28-29, 32-33 .

References:

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- Holder, N., and MacGregor, H. (2022). *Listen & celebrate: Activities to enrich and diversify primary music*. London: Collins.
- Roberts, J.C., and Beegle, A.C. (2018). *World music pedagogy volume II: Elementary music education*. New York, NY: Routledge.