



Using Multicultural Music with Children who have Special Needs

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Why use multicultural music for kids with special needs?

- We use instruments music from other cultures in music therapy all the time without even thinking about it
- Many music therapists use American folk music, which is already made of music from other cultures
- Promotes cultural sensitivity among children
- Promotes pride in own heritage
- Different timbres and modes can reach people in different ways
- Music therapy is global
- The world is becoming more global, and easier to access more information, more multicultural influences are being seen everywhere

It is important to have an understanding of your own clinical beliefs when choosing multicultural music.

Our beliefs include:

- Using recordings because we may not have access or know how to play certain instruments
- Language – we try to use as much English as possible because many kids have communication issues, and adding another language is not a goal that we work toward

 **Big Bunch, a Little Bunch** 
African-American Game Song

Goal areas addressed: Communication (singing, imitation), Cognitive (figuring out symbols to correspond to words, learning new words such as “smokehouse” and “wagon team”), Motor (movement of arms/body to correspond to the words), Emotional (getting the chance to contribute, being a leader), Social (turn taking, finding appropriate actions, being part of a group)

Materials needed: voices

- Steps:**
1. Sing “Big Bunch, a Little Bunch” a few times through
 2. Talk about some of the words in the song, “big”, “little”, “roses”, etc.
 3. Ask students how they could use their body to show those words (example of arms spread wide for “big”)
 4. Repeat for the words “big”, “little”, “roses”, “wagon team”, “smokehouse” “name of friend/Valentine” “darlin/friend”

Source: *The Melody Book*

Lyrics:

Big bunch, a little bunch

Big bunch o’ roses

Big bunch, a little bunch

Big bunch o’ roses

Here stands my wagon team

Here stands my smokehouse

Here stands my Valentine,

Here stands my darlin’

I typically change the word “Valentine” to a child’s name, and “darlin” to my friend.

La Bomba

Goal areas addressed: Academic (identifying letters and letter sounds), Motor (performing gross motor movements with arm by playing small rhythm instruments such as cabasa), Sensory Stimulation (identifying the appropriate letter and letter sound by sight and sound)

Materials needed: pictures of letters depending on clients' speech needs (M, P, L, O, etc.), small rhythm instrument (cabasa, egg shaker, paddle drum)

Steps:

1. Introduce the song.
2. Tell the clients they will help you sing Ba Ba Bomba.
3. Practice saying Ba Ba Bomba a few times.
4. Have each client pick a small rhythm instrument to play.
5. Begin by singing the verse in Spanish.
**Para bailar la bamba, Para bailar la bamba,
Se necesita una poca de gracia.
Una poca de gracia para mi para ti.
Arriba y arriba Y arriba y arriba, por ti sere,
Por ti sere. Por ti sere
Yo no soy marinero Yo no soy marinero,
soy capitan Soy capitan, soy capitan**
6. Prompt client(s) to sing Ba Ba Bomba part of the song.
**Ba Ba Bomba
Ba Ba Bomba
Ba Ba Bomba
Ba Ba Bomba... hold out (A).**
7. Sing the verse again on the syllable La.
8. Sing the Ba Ba Bomba part again.
9. Have client pick a letter from the picture cards.
10. Have client identify the letter sound.
11. Sing the letter sound for the verse.
12. Repeat Step 8.
13. Repeat steps 9 – 12 as many times as wanted.

 Veil Dance 
India

Goal areas addressed: Motor (dancing), Cognitive (sequencing of movements), Social (dancing as a group)

Materials needed: “Moi et Toi” (suggested recording: Abdel Ali Slimani *Arabic Groove*), scarves (either long enough to stretch hand to hand or smaller scarves for each hand)

Steps: Intro for 12 counts

1. (when drums come in) Arms front R and L for 8 counts
2. (when singer starts) Step and R arm to the side 1&2, step back and arm down 3&4; ¼ turn R and repeat; ¼ turn R and repeat; turn to face front and repeat (sequence repeats 4x)
3. Facing front, both arms up to the side 1&2, down 3&4; 2x
4. Swish R, swish L 1&2, turn 3&4; 4x
5. Repeat entire sequence as needed

Adaptations: movements can be modified to simplify (steps and turns taken out)

Source: movements are traditional

 **Mama Paquita** 
Brazilian Folk Song

Goal areas addressed: Communication (singing, articulation), Motor (using instruments), Cognitive (learning new fruits and vegetables), Social (singing/playing as a group)

Materials needed: rhythm instruments from South/Latin America (if using instruments)

Steps: 1. Introduce the song
2. Encourage children to sing the repeated sounds at the end
3. Sing through and change sounds several times

Adaptations:

1. Use or make instruments from South/Latin America (cabasa, claves, maracas, etc.) to play with the song
2. Change the words “papaya” and “banana” to other types of things one might buy
3. If there are no food allergies, pair this song with a lunch time lesson to have children try new foods

Source: *Come on Everybody, Let’s Sing!*

Lyrics:

*Mama Paquita, Mama Paquita, Mama Paquita buy your baby a papaya
A ripe papaya, or a banana, a ripe papaya for your baby to enjoy*

Ma ma ma ma ma ma ma ma

Ma ma ma ma ma ma ma ma!

La Raspa (Mexican Hat Dance)

Goal areas addressed: Academic (identifying sections in the music, identifying colors), Motor (performing fine motor movements by playing castanets and gross motor movements - up and down, crossing midline, spinning)

Materials needed: castanets (colored preferred) - client may use one or two depending on fine motor skills, recording: “La Raspa,” Mariachi Mexico de Pepe Villa (purchased on iTunes)

Steps:

1. Play about first 30 seconds of the song.
2. Have the client identify the two parts in the music (the brass featured section and the string section)
3. Tell the client that you will become part of the band
4. Pass out the castanets
5. Have the client identify which color he or she is holding
6. Model the movements for the client (Up and Down and crossing midline for brass section and Spinning for string section)
7. Have clients practice motor movements (up and down and crossing midline)
8. Practice the spinning section. If working in a group, have clients identify a partner to spin with or to spin with the MT.
9. Start music, prompting clients to mirror movements
10. Continue playing, fading verbal prompts

Adaptation:

1. During spinning section, have client spin with a partner who has same color castanet.
2. Have group members take turns being the leader and coming up with different movements.

 Let's Go to the Sea (Vamos al mar) 
Guatemalan Folk Song

Goal areas addressed: Communication (singing, passing instrument), Motor (using instrument, props), Cognitive (thinking of different colors), Social (passing/sharing instrument)

Materials needed: voices, ocean drum

Steps: 1. Sing the song through in English
2. Have children pass the ocean drum on each repetition of 'tum, tum'

Adaptations:

1. Can introduce the Spanish lyrics depending on the group
2. Change the color in 'mouth as red as ruby' (mouth as blue as ____, etc.)
3. Make props so that children can 'fish'; magnetic fishing pole and fish allow for easy 'catching'; have children fish for the correct color fish if changing lyrics as above

Source: *The Melody Book*

Lyrics:

Let's go to the sea, tum tum,
Vamos al mar, tum tum (vah-mohs ahl mahr, toom toom)
Hook some fist and fry 'em, tum tum
A comer pescado, tum tum (ah coe-mehr pehs-cah-do)
Mouth as red as ruby, tum tum
Boca colorada, tum tum (boe-kah coe-loh-rah-dah)
Barbecue or fry 'em, tum tum
Fritito yasado, tum tum (free-tee-toe eeah-sah-doh)

After we have caught it, tum tum
In a pan we'll toss it, tum tum,
Fry it in some butter, tum tum,
For a tasty supper, tum tum

 **Sakura** 
Japan

Goal areas addressed: Communication (singing, imitation), Cognitive (understanding about cherry blossoms/plants that bloom), Motor (movement of arms and head), Social (singing/moving as a group)

Materials needed: voices

Steps: sing song with movements

Adaptations:

1. Can be used with fan movements rather than hand movements
2. Children can make cherry blossoms out of paper that they can use for movement

Source: *The Melody Book*

Activity:

Sakura (raise right hand above shoulder)

Sakura (raise left hand above shoulder)

Cherry blossoms (palms in front of chest, raise right hand above shoulder)

Fill the sky (raise left hand above shoulder)

Petals drifting (make a circle with arms above head)

Everywhere (hold the circle)

Are they mist or (raise both arms to the right, turn head to the left)

Are they cloud? (hold this position)

Lovely blossoms (raise both arms to the left, turn head to the right)

Scent the breeze (hold this position)

Sakura (raise right hand above shoulder)

Sakura (raise left hand above shoulder)

Let's all (raise right hand above shoulder)

Go to see (raise left hand above shoulder)

 That's Amore 
Italy

Goal areas addressed: Academic (identifying rhyming and appropriate movements), Sensory Stimulation (identifying pictures with movements, cueing appropriate movement with the music), Motor (to address oral motor skills)

Materials needed: pictures of movements (optional)

Steps:

1. Introduce the song to the client.
2. Tell them you are going to sing a song about being in love.
3. Ask client to show client a sign for love (i.e. blowing a kiss)
4. Ask the client to draw the number 9 in the air.
5. Ask the client to demonstrate eating spaghetti noodles (i.e. sucking noodles from the plate.)
6. Ask the client to demonstrate walking with a cloud at their feet.
7. Ask the client to demonstrate dreaming (i.e. sleeping)
8. Start by singing the song, prompting client to provide appropriate movement during correct part of the song.

Adaptations:

1. Have the client match the appropriate movement with the picture
2. Have the client identify new rhyming words

Lyrics:

When the moon hits you eye like a big pizza pie

That's amore (**Love**)

When the world seems to shine like the number 9

That's amore

Bells will ring ting-a-ling-a-ling, ting-a-ling-a-ling

And you'll sing "Vita bella"

Hearts will play tippy-tippy-tay, tippy-tippy-tay

La La La La La La La

When the stars make you drool just like spaghetti noodles

That's amore

When you dance down the street with a cloud at your **feet**

You're in love

When you walk in a **dream** but you know you're not

Dreaming signore

Scuzza me, but you see, back in old Napoli

That's amore

(When the moon hits your eye like a big pizza pie
That's amore
When the world seems to shine like **the number 9**
That's amore
Bells will ring ting-a-ling-a-ling, ting-a-ling-a-ling
And you'll sing "Vita bella"
Hearts will play tippy-tippy-tay, tippy-tippy-tay
La La La La La La La

When the stars make you drool just like **spaghetti noodles**
That's amore
(When you dance down the street with a cloud at your **feet**
You're in love
When you walk in a **dream** but you know you're not
Dreaming signore
Scuzza me, but you see, back in old Napoli)
That's amore
Lucky fella

When the stars make you drool just like **spaghetti noodles**
That's amore
(When you dance down the street with a cloud at your **feet**
You're in love
When you walk in a **dream** but you know you're not
Dreaming signore
Scuzza me, but you see, back in old Napoli)
That's amore, (amore) (**Love**)
That's amore (**Love**)

E7 E6 A A9 A A9 A A9 A
When the moon hits your eye like a big-a pizza pie,

E7
That's amore;

E7sus4 E E7sus4 E E7sus4 E E7sus4 E
When the world seems to shine like you've had too much wine,

E7sus4 E A
That's a - more.

E7 A
Bells will ring ting-a-ling-a-ling, ting-a-ling-a-ling

E7

And you'll sing "Vita bella."

E7
Hearts'll play tippi-tippi-tay, tippi-tippi-tay

A
Like a gay tarantella.

E7 E6 A A9 A A9 A A9 A
When the stars make you drool joost-a like pasta fa - zool,



E7
That's amore;

E7sus4 E E7sus4 E E7sus4 E E7sus4 E
When you dance down the street with a cloud at your feet,

F#m
You're in love;

D Dm A
When you walk in a dream but you know you're not dreamin', signore,

E7 A
'Scusa me, but you see, back in old Napoli, that's amore.

 Ring Around Raja (Ringe, Ringe Raja) 
Yugoslavia

Goal areas addressed: Communication (singing, articulation), Motor (walking in circle), Cognitive (thinking of different foods), Social (singing/moving as a group)

Materials needed: voices

Steps: 1. Have children stand in a circle and join hands
2. Sing song and walk in a circle
3. On the last word, squat or fall down

Adaptations:

1. Instead of walking in a circle, have children sit or stand in a circle and pass an egg shaker; whoever is holding the egg at the word 'mooch' steps out of the circle; continue until there's a winner
2. Substitute other food names for egg

Source: *Wee Sing Around the World*

Lyrics:

Ringa, ringa, Raja,
Here comes Grandpa Paja,
He ate all the eggs and
One egg sounded "mooch!"
Children all fall down.

 My Farm 
Latin America

Goal areas addressed: Communication (imitation, animal sounds, choosing animals), Cognitive (farm animals and the sounds they make), Social (turn taking)

Materials needed: Accompaniment instrument, pictures of animals, or animal masks

- Steps:**
1. Tell children that you are going to sing a song about a farm
 2. Pass out animals/pictures of animals
 3. Sing through the song so that each child has a turn to be an animal

Adaptations:

1. If this is for an individual child, he or she can choose between 2 or more animals.
2. The song can be sung about different places (zoo, aquarium)
3. Sign language can be used for the animals or for the words “beautiful” and “friends”

Source: *De Colores and Other Latin American Folk Songs*

Lyrics:

Come to see my farm for it is beautiful

Come to see my farm for it is beautiful

The duck goes like this quack quack

The duck goes like this quack quack

Oh come my friends oh come my friends oh come to see my farm

Oh come my friends oh come my friends oh come to see my farm

♪ Are You Sleeping? ♪

Goal areas addressed: Academic (identifying who and where questions and people and locations), Motor (performing gross motor movements with arm by playing agogo bells), Sensory Stimulation

Materials needed: agogo bells and mallet

Steps:

1. Introduce the song to the client.
2. Show client how to play agogo bells with mallet.
3. Begin by singing the original song...
Are you sleeping?
Are you sleeping brother John?
Morning bells are ringing, morning bells are ringing.
Ding Dang Dong
Ding Dang Dong.
4. Have the client identify who they woke up in the song.
5. Ask the client who they want to wake-up today.
6. Using a whisper sing: **Are you sleeping Are you sleeping my friend _____, or other relative such as aunt, uncle, mom, dad, sibling.**
7. Have the client play the next part of the song loudly.
8. Ask the client where the named person has to go in the morning.
9. Sing: **It's time for (work, school, church, to play, etc) . It's time for _____ The morning bells are ringing the morning bells are ringing. Ding Dang Dong, Ding Dang Dong.**
10. Repeat steps 6 – 9 as many times as desired.

Adaptation: if client has limited language, use pictures to identify pictures and places; start by using the client's name and saying "it's time for music."

 **Baseball: Hungarian Style** 
Hungary

Goal areas addressed: Communication (listening, following directions), Motor (movements of the ‘game’)

Materials needed: Brahms “Hungarian Dance No. 5 in G minor: Allegro – Vivace”

Steps:

1st section: warm up; have kids stretch and ‘get ready’ to bat

2nd section: at bat: 1, 2, 3, and hit!; repeat; have kids challenge the pitcher during slow phrase

3rd section: running the bases (in place if needed)

4th section: the catch; slow motion catch and then ‘rewind’

Repeat 1st and 2nd sections

End with a home run!

Adaptations: props (Boomwhackers as bats); can be done seated if necessary

 **Rock-Passing Song** 
Ghana

Goal areas addressed: Communication (singing, imitation), Cognitive (left/right), Motor (grasping of eggs, crossing midline to pass eggs), Social (being part of a team)

Materials needed: voices, egg shakers or other passable instruments/materials

Steps:

1. Explain the concept of “Take One, Pass One” (Eggs on ground, use right hand to grab egg and pass it to the right)
2. Practice the song but using the words “take” on beat 1, “pass” on beat 2
3. Add in the lyrics, either in the original language, English translation, or nonsense syllables

Source: *The Melody Book*

Lyrics:

Ob-wi-sa-na sa na-na

Ob-wi-sa-na sa

Ob-wi-sa-na sa na-na

Ob-wi-sa-na sa

Oh, Gramma, I just hurt my finger on a rock

Finiculi, Finicula

Goal areas addressed: Academic (identifying methods of travel), Motor (performing gross motor movements ex: rowing with upper body, canoeing on each side of the body)

Materials needed: recording: “Finiculi, Finicula” by Ronan Tynan (available on iTunes), Boomwhackers

Steps:

1. Have clients identify methods of travel (cars, planes, trains, and boats)
2. Ask clients where do you see cars?, planes?, train? And boats?
3. Tell clients you are going to take a trip to Italy where there is a city with lots of water so they will need a boat.
4. Hand out Boomwhackers, telling clients they will be used to steer the boat.
5. Ask the clients to demonstrate steering a boat.
6. Tell the clients you will be the captain and they need to follow you.
7. Start playing the recording.
8. During the verse, “row”the boat using movements identified by the client (s).
9. During chorus tap Boomwhacker on the ground, gradually holding higher until waving in the air as music crescendos.
10. Repeat steps 8 and 9 until music ends.

Adaptations:

1. Have client(s) take turns being the captain and directing the movements. Use the buddy band instead of Boomwhackers, emphasizing being in a boat by holding onto the buddy band.

 Too-ra-loo-ra-loo-ral 
Irish

Goal areas addressed: Communication (singing, articulation)

Materials needed: voices

Steps: 1. Talk about the 'oo' sound (how do you form your lips)
2. Sing the song through, emphasizing the 'oo' sound

Source: words by J.R. Shannon

Lyrics:

Over in Killarney
Many years ago,
Me mother sang a song for me
In tones so sweet and low.
Just a simple little ditty
In her good old Irish way,
And I'd give the world if she could sing
That song to me this day.
Too-ra-loo-ra-loo-ral, too-ra-loo-ra-li,
Too-ra-loo-ra-loo-ral, hush now don't you cry.
Too-ra-loo-ra-loo-ral, too-ra-loo-ra-li,
Too-ra-loo-ra-loo-ral, that's an Irish lullaby.

 **Rainbow Sister** 
(Hong Tsai Me Me)
China

Goal areas addressed: Communication (imitation), Motor (movement of body, grasping of ribbon/scarf), Emotional (leadership), Social (being part of a team)

Materials needed: Ribbon sticks, scarves, or scarf circles, recording of “Rainbow Sister (Hong Tsai Me Me), multiple versions can be bought on iTunes. This version is by ApplAsia.

- Steps:**
1. Introduce the concept of a Ribbon Dance, which is a traditional Chinese Folk dance
 2. Give students a ribbon stick/scarf
 3. Show some basic steps to a ribbon dance (circles around head, floor, front, right and left sides, figure 8)
 4. Have the students follow the leader with their scarves (can be therapist or other student in the group)

Source: *The Melody Book*


Ghana

Goals Areas Addressed: Cognitive (address body awareness, identifying head, shoulders, waist, knees, ankles), Motor (twisting, moving up and down)

Materials Needed: Voices

Procedure:

1. Introduce the song to client.
2. Tell him or her you are going to sing a song from Africa.
3. Tell client you are going to play follow the leader
4. Sing the first phrase **Chéh Chéh koo-lay**.
5. Have the client echo phrase: **Chéh chéh koo-lay**
6. Sing 2nd phrase **Chéh chéh koh-fee-sah**
7. Have client echo: **Chéh chéh koh-fee-sah**
8. Sing 3rd phrase: **Kah-fee sah lahn-gah**
9. Have client echo: : **Kah-fee sah lahn-gah**
10. Sing 4th phrase: **Tah-tah shee lahn-gah**
11. Have client echo: **Tah-tah shee lahn-gah**
12. Sing the 5th phrase: **Coom ah-dye-day**
13. Have the client echo: **Coom ah-dye-day**
14. Repeat 1st phrase and pat head to beat of the music
15. Have client echo 1st phrase with movement
16. Repeat 2nd phrase and tap shoulders.
17. Have client echo 2nd phrase with movement
18. Repeat 3rd phrase and twist at the waist
19. Have client echo 3rd phrase with movement
20. Repeat the 4th phrase and tap knees
21. Have client repeat 4th phrase with movement.
22. Repeat the 5th phrase and reach down to touch feet and back up to shoulders.
23. Have client repeat the 5th phrase with movement

Adaptations:

1. Have client(s) take turns leading the group.

Source: *The Melody Book*

Lyrics:

Chéh Chéh koo-lay

Chéh chéh koo-lay

Chéh chéh koh-fee sah

Chéh chéh koh-fee sah

Kah-fee sah lang-ah
Kah-fee sah lang-ah

Tah-tah shee lahn-gah
Tah-tah shee lahn-gah

Coom ah-dye-day
Coom ah-dye-day

 **Irish Jig** 
Irish

Goal areas addressed: Motor (dancing), Cognitive (sequencing of steps), Social (dancing as a group)

Materials needed: music; suggested song: “David’s Jig/Valerie Pringle’s Reel” Natalie MacMaster *Yours Truly*

Steps: 1. Step forward, step back → R and L
2. Jump feet out, together → 4x
3. Toe, heel → 2x R, 2x L
4. Step R sweep L, step L sweep R → repeat sequence once

Note: The suggested recording speeds up about halfway into the song, which is ideal for teaching the movements at half speed and then trying at tempo.

Adaptations: adjust speed as necessary; can be modified to be done while seated

Source: steps are adapted from the Irish Jig on *Folk Dance Fun*

 El Condor Pasa 
Peru

Goals Areas Addressed: Motor (gross and oral motor movements), Cognitive (fast/slow, identifying instruments)

Materials Needed: Recording: El Condor Pasa Artist: Peruvian Harp and Flute Ensemble (available on iTunes), Slide whistles, or kazoos or other wind instrument that fits clients skill level

Procedure:

1. Introduce the song
2. Tell the client(s) that this song comes from Peru where they play different instruments and some similar instruments
3. Have the client(s) identify the instruments in the song (flute and guitar)
4. Have the client (s) demonstrate playing a guitar and a flute.
5. Show client how to play a flute in Peru.
6. Tell client to listen for the slow part and fast part in the music.
7. During slow section play imaginary instruments.
8. Tell client when the music starts getting faster he or she can pick up the wind instrument.
9. Finish playing the song as client plays along with instrument.

Adaptation

1. This song also works well as a movement experience. Use the parachute to do up and down movements and fast and slow.

 Hawaiian Rainbows 
Hawaii

Goal areas addressed: Communication (singing, imitation), Motor (following the movements of the mele hula)

Materials needed: voices

Steps: 1. Have students sit on their knees if able
2. Sing through the song with the movements

Source: *The Melody Book*

Activity:

Hawaiian rainbows (hold hands above head, arcing them like a rainbow)

White clouds go by (roll hands above head)

You show your colors (wiggle fingers while arcing them above head)

Against the sky (spread arms wide above head)

Hawaiian rainbows (hold hands above head, arcing them like a rainbow)

It seems to me (put one hand under your elbow, point to yourself with the other hand)

Reach from the mountains, down to the sea (raise arms up to one side, sweep them down across your body)

Other Ideas

- Use recycled materials to make instruments from other countries
- Use traditional dance moves or props to choreograph a dance
- Write music using properties from other cultures
- Rewrite the lyrics to folk songs from many countries to address the needs of your clients.

During our presentation, we mentioned starting a message board. We will be using our Facebook page (just search for Progressions Music Therapy) and “like” us to join in the discussion! We’re looking forward to hearing from you!!

References

Baron Turner, J. & Schiff, R.S. (1995). *Let's make music! Multicultural songs and activities*. Milwaukee: Hal Leonard.

This book and CD set takes familiar multicultural folk songs such as “Chiapanecas” and uses piggyback lyrics to tell information about the country the song is originally from. For example, “Chiapanecas” is a Mexican folk song, and in this adaptation the lyrics tell about the colors of the Mexican flag (red, white, and green). The book also gives some in-depth instructions on how to make instruments using recycled materials. It also gives activity ideas about how to use the songs as they are written. Most of the songs can also be easily adapted to work with other skills.

Birkenshaw-Fleming, L. (2000). *Come on everybody, let's sing!* Toronto: Gordon V. Thompson.

This book is not specifically geared toward multicultural music, but it does quite a bit of music from around the world. There is a small section on working with children with special needs, but most of the activities can be adapted for many children.

Conn-Beall, P. & Hagen-Nipp, S. (1994). *Wee sing around the world*. New York: Price Stern Sloan.

This book is just one of the wonderful books in the Wee Sing series. *Wee Sing Around the World* has music from many parts of the world along with activities that can be used with the songs. There are English translations under the native language of each song.

Earth Calendar. (2011, March 15). *Earth Calendar*. Retrieved from:
<http://www.earthcalendar.net/index.php>

This website links to holidays and observations throughout the world. Searches can be done for holidays by country, religion, date, lunar phases, or observances that span the entire month or week.

Ellipsis Arts. (2011, March 15). *Ellipsis Arts*. Retrieved from:
<http://www.ellipsisarts.com/>

This company sells CDs that feature lullabies from around the world among other music. The lullaby CDs can be found on iTunes.

Hackett, P. (Ed.) (1998). *The melody book*. Upper Saddle River: Prentice-Hall.

This songbook includes songs in many genres including American folk songs, songs from many parts of the world along with movement activities and background information on many of the songs. This book also includes pronunciations and English translations of songs in other languages.

Hart, A. & Mantell, P. (1993). *Kids make music: Clapping and tapping from bach to rock*. Charlotte, VT: Williamson.

This is an activity book that includes a few multicultural activities, most notably folk dances from other countries and how to make musical instruments from around the world. There are also sections on Native American and African-American music and dance.

Haywood, C. (Ed.). (1966). *Folk songs of the world*. New York: The John Day Company.

This book has a wide variety of folk songs from many different countries. This collection is not specifically geared toward children, so some of the subject matter of the English translations may be a bit mature (war, lost love, etc.), but the authentic melodies may be paired with information about that country for a more informative song.

Kids Music Town. (2011, March 15). *Multicultural songs for kids*. Retrieved from: <http://kidsmusictown.com/childrensongslyrics/multiculturalsongs/>

This website has some multicultural songs along with other songs for children available for a small fee.

Library of Congress. (2011, March 15). *Hispanic Heritage Month*. Retrieved from: <http://hispanicheritagemonth.gov/>

This website gives some general information about Hispanic Heritage Month (September 15-October 15).

Lipman, D. (1994). *We all go together: Creative activities for children to use with multicultural folksongs*. Phoenix: Oryx.

This book uses 30 different folk songs paired with 140 activities, so it is easy to change the activity while keeping the song the same. The activities also range in skill level from easy (preschool) to older children (10-11 years). The songs in this book are collected from all over the world.

Martin, Dean. That's Amore Retrieved from:
<http://www.weddingvendors.com/music/lyrics/d/dean-martin/thats-amore/>

Miller, C.S. (1975). *Rockabye baby: Lullabies of many lands and peoples*. New York: Chappell.

This is a songbook of lullabies written in the native language with English translations at the bottom of each page.

Orozco, J.L. & Kleven, E. (1994). *De colores and other latin-american folk songs for children*. New York: Putnam.

This songbook has the songs in the original language with English translations at the bottom of each page. There is also an explanation of the song at the top of each page. There are also some original songs from José-Luis Orozco. Many of the songs lend themselves to adaptations for cognitive skills.

Peruvian Harp & Flute Ensemble (2009). El condor pasa. On *The andes – 20 harp and flute favorites* (mp3).

Putumayo Recordings. (2011, March 15). *Putumayo*. Retrieved from:
<http://www.putumayo.com/en/index.php>

These CDs span many continents, cultures, and genres, and are some of the best known compilations of world music. The music is not available for download on iTunes, but many of the CDs can be found at local libraries.

Tynan, R. (1998). Finiculi, finicula. On *My life belongs to you* (mp3). Sony Music Entertainment.

Walters, C. (1995). *Multicultural music: Lyrics to familiar melodies and authentic songs*. Minneapolis: T.S. Denison.

This book has some native songs, but most are of the piggybacked variety using American folk songs to teach students vocabulary and facts about the chosen country. There are 8 countries selected (Australia, Canada, France, Japan, Kenya, Mexico, The Netherlands, and Poland), and much in-depth information is given about each country. There are some craft ideas for some native instruments as well as other folk art (ex. Didjeridoo) and recipes that are helpful for a multidisciplinary unit on a particular country.

Yannucci, L. (2011, March 31). *Mama Lisa's world: International music and culture for kids and adults*. Retrieved from: <http://www.mamalisa.com/>

This website links videos, MIDI files and sheet music for songs from around the world. There are a lot of resources on this one site.