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# **EDUCACIÓN CON MÚSICA**

**teaching classroom subjects  
with musical methods**

**INCLUDES FAVORITES FROM CANTOS PARA TODOS**

## **LANGUAGE ARTS**

**SPEAKING**

**LISTENING**

**WRITING**

**READING**

## **THE ARTS**

**DANCE**

**ART**

**MUSIC**

## **SCIENCES**

**HISTORY**

**SOCIAL STUDIES**

**MATH**

**SCIENCE**

**HEALTH**

Two tapes are  
included with

**39 Songs  
9 Stories**

**With Two hours of Original songs and Stories  
in English, Spanish, and Navajo for bilingual education**

**CANTOS PARA TODOS VOLUME SEVEN**

7th edition, February, 1998

©1998 CANTOS-PARA TODOS, SILVER CITY, NEW MEXICO

Roy E. Howard with Mariana Murguía-Ferrer and special songs by Dan Gómez

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## SCIENCE

## HISTORY

41. \*EL CAÑÓN DE GONZALES B14 (1:30)
41. \*CORRIDO AL CURA C1 (2:30)
42. Independencia
43. \*"El Maestro Viejo" C2 (1:57)

## SOCIAL STUDIES

45. \*§ VIVA EL NORTE C3 (1:26)
46. \*§ LA YUNTA C4 (1:33)

## MATH

47. \*LOS ORDINALES C5 (1:00)
47. \*CONTAR DE DIEZ EN DIEZ C6 (0:57)

## SCIENCE

48. \*LA COSECHA C7 (1:33)
51. \*§ XOCHIMILCO CELEBRA C8 (1:26)
52. \*THE CYCLE OF LIFE C9 (1:32)
53. \*"El Hombre, el Muchacho, y el Burro" C10 (3:05)

## HEALTH

55. \*¿QUIEN ERES? C11 (1:33)
54. \*DIVERSIÓN FAMILIAR C12 (2:30)
54. \*EL CAMBIO DE CLIMA C13 (1:15)
- . \*Ma'ii d G'## C14 (4:07)

56. \*Na'ni'k di d Ma'ii D1 (8:37)
- . \*Gah Y zh d G agii D2 (4:13)
- . \*EL REY (one verse) D3 (0:58)
- . \*ME GUSTAN TODOS D4 (0:37)
- . \*I LIKE ALL D5 (0:37)
- . \*Shi ´ta Nizh n D6 (0:30)
- . \*RESPONSIBLE D7 (0:56)
- . \*LOS LAURELES D8 (1:03)
- . \*LAS GAVIOTAS D9 (1:03)
- . \*Pesquantum saves the Pilgrims D10 (9:20)

**Tape Two  
Side C**

**11 Songs  
3 Stories**

**Tape Two  
Side D**

**7 Songs  
3 Stories**

\* Song or story on the tape  
§ Also included in Volume VIII

Tapes are digitally  
mastered with "Deck II" on  
a PowerMac 7600/132 by  
Roy E. Howard  
who also plays most all of  
the instruments, and sings  
all the parts, and tells all  
the stories

# LANGUAGE WITH MUSIC

teaching classroom subjects  
with musical methods

*Notes for the Teacher*

by Roy E. Howard

M.A. Multicultural Education, M.A. Music Education,  
Ph.D. Bilingual Education

Acquisition of receptive and productive language is essential for every student. Each should have every opportunity to grow every year in school in one or more languages, both oral and written. Since every student has a different learning style, a variety of strategies should be available to the teacher for teaching the art of language. Among the most viable, versatile strategies involve teaching with music and stories. This particular book also advocates the development of a student's first language and culture as a means of encouraging enthusiastic participation and academic empowerment. The Spanish and Navajo ideas can also be used for learners of foreign or second languages, as well as those studying Spanish or Navajo as a foundation of their own heritage. The musical ideas can be used in any subject and any language. Navajo stories and songs have been added since the 5th edition for several purposes. First, I tell stories in many schools where students know more Navajo than Spanish. Secondly, I have found that telling the Navajo stories to Mexican students on either side of the border is fascinating to them. I conclude that all students can benefit from an expanded exposure to languages and cultures.

Musicians sometimes cringe when the value of the arts is justified by saying they support some other area. There is no doubt that music should be taught for its own sake. However, given children's natural abilities and interests in music, it also can be a natural springboard from which other areas may be pursued, that is,

teaching classroom subjects with musical methods and stories. Students fortunate to be in a school that provides special music instruction will also be likely to do better in many subjects.

Researchers and practitioners find that students can adapt skills and attitudes from music and fine arts instruction to the benefit of other school subjects, especially the language arts. The study of music and the arts develops a part of the brain and the soul that contributes to the whole man. Classroom teachers can use musical methods and stories to support virtually every content area in the curriculum.

Most examples are our original songs and stories, written or adapted especially for the purposes mentioned. The styles of composition and performance are intended to model those of the culture they represent, whether Mexican, Mexican American, or Navajo. Teachers are encouraged to select music, art, drama, and all the arts and languages that may be accessible to them. Students should have the opportunity to learn with aesthetic approaches such as these, and with the most authentic cultural styles possible.

The ideas in this little booklet are presented to encourage teachers to use music, stories, languages, and all the arts to support virtually every conceivable strand and objective in the curriculum and to expand each student's ability to appreciate the greater world.

## STANDARDS FOR MUSIC EDUCATION

Many teachers today are required to teach music in addition to many other subjects, without the assistance of a curriculum specialist. Standards extracted from National Standards for Music Education (draft, Music Educators Na-



Dr. Roy E. Howard, a popular story teller in the schools.

tional Conference MENC), "Soundpost", Vol. 9. No. 3, January 1993, pp. 20-29) are given to guide teachers in selecting musical goals for the enclosed activities.

## **RATIONALE FOR NATIVE LANGUAGE IN SECOND LANGUAGE EDUCATION**

Skills learned in one language form a foundational "common underlying proficiency" that enables students to be more successful in subsequent languages. Time spent in first language development for minority students serves to empower them academically and contributes to increased success in the school language. The integrated, interdisciplinary approach to education implied in this volume is highly recommended for second language learners because it allows students to connect new knowledge to those constructs already established within them.

## **RATIONALE FOR MUSIC AND THE ARTS IN BILINGUAL EDUCATION**

"The United States is a culturally diverse nation, and its arts education should reflect our culturally diverse society. Children should be familiar with their own ethnic heritage and with the arts of the many ethnic groups represented in our culture. The teaching materials selected for use in the classroom should consistently and systematically include a balance of diverse periods, styles, forms and cultures. The visual and performing arts allow us insight into the thoughts and feelings of those who have preceded us, providing invaluable windows through which to understand the many cultures that have and do exist in our own nation and throughout the world." (MENC, 1993)

## **A WORD ABOUT THE ILLUSTRATIONS**

Profesora Mariana Murguía de Ferrer, of the Universidad Nacional Autónoma de México has assembled a team of artesanos who produce a

variety of decorations under the company name, Adornos Mariana. These materials include banners, garlands and strings of cut paper (papel picado). Orders may be placed in the U.S. through Cantos Para Todos, Inc. Profesora Murguía-Ferrer, an anthropologist with expertise in Mexican and Mexican American cultures, gives dynamic workshops to teachers on the integration on culture, history, and the arts. Line illustrations since edition 5, are the works of Carlene Howard, an illustration major at Brigham Young University.

## **A WORD ABOUT THE RECORDINGS**

Daniel P. Gómez, Ph.D. of Texas, who supervised the original recordings, also has degrees in music and counseling. An expert in drug education, he also has performed Mexican and other styles of music for many years. A retired Air Force officer, he is an inspiring presenter able to integrate accurate information on important social issues in an entertaining musical style. The most beautiful songs in Volume VII are Dan Gómez originals.

Recordings since edition 6, and the transfer of all recordings to multitrack, 16 bit digital format was engineered with Deck II software on a PowerMac 7600/132 by Roy Howard. Dr. Howard also plays all instruments (including various authentic strings, winds, and percussions), sings all the parts (1 to 4 per song), and tells all of the stories. Partial list of instruments: violin, mandolin, vigüela, guitar, guitarrón, various Indian flutes, gourds, drums, rain stick. Dan and David Gómez play electric guitars on "Trouble"

## **COPLAS, POESÍA, Y REFRANES POPULARES Y TRADICIONALES**

We have included in this volume a few traditional Mexican verses and songs for your use in language development activities. We encourage you to search out other similar examples of high quality, motivational stories,

songs, and poetry to support all areas of your curriculum. We congratulate you on your interest in Mexico, and recommend that you involve your students in studies about many cultures.

## Cuentos Encadenados

### Chained Bilingual Stories

Story telling may be one of the most ancient of arts. However, since the invention of the printing press, the art has been generally lost as a common activity of every family and group. Now it seems to have been relegated, along with music, and the visual and kinesthetic arts, to the realms of the elite. Now we pay to hear story tellers in theaters and on the television, but rarely teach it in the schools or model it in the homes. The story teller must become released from the prison of the print and make the tale come alive through the most natural of speech, as well as appropriate vocal inflections, and even facial expressions. The story teller must adapt every telling to the listeners. Be aware of what they know about the subject, and the language of the tale. Use props and physical enactments to enhance the meaning. Meaning is personal to every listener, so the story teller must accommodate every different understanding.

The *Cuentos Encadenados* do not represent

the exact way that these stories should be told to every audience, or to every bilingual audience. They are presented as examples of what can be done to communicate with a group containing monolinguals of both languages.

That said, I must add the disclaimer before continuing the explanation. The research on bilingual pedagogy suggests that if you want the students to learn Spanish, you speak Spanish in comprehensible context. If you want them to learn English, couch the English in situations that are meaningful. If you say everything in both languages, they will listen for the one they know, and not learn the other. *Cuentos Encadenados* is a special story telling technique for presentations in which the content, not language development, is the purpose.

A concept is presented in one language, and without repeating the whole phrase over, the concept is picked up by the next language, and the story continues. Before telling I say, "listen to this story, but don't worry if you do not understand every word. I promise, you will be able to follow the story line."

Carlene Howard is soon to illustrate these stories, which are to become available in separate books, published by Cantos Para Todos. These unique little books will contain three versions of the story: English, Spanish, and mixed.



Illustration from Adornos Mariana AM-7, Felicidades