CULTURAL ENGAGEMENT PACKET

}VIDEO GAME MUSIC_

Kodaly Level 2 [Pedagogy]

Liz Lucus

LAUNCH OUTLINE

PRESENTATION OVERVIEW

The Kodaly Context

Perspective

Songs

Listening Activities & Song Games

Credits

THE KODALY CONTEXT

Based on Kodaly principles, cultural engagement is imperative for youth to develop an awareness of folk musics and the cultures that shape them. This is to build sensitivity in citizenship and collaboration within our own culture. 'Our youth' is a term that will be used in this packet to emphasize the importance of youth in our culture. The Kodaly context is built around youth in order to build music literacy. The Kodaly context builds a bridge to connect video games to the musical classroom because of its principles, multiple dimensions, and pedagogical process. Read here for further information about Kodaly in the classroom.

"Music should belong to everyone."

ZOLTAN KODALY

>INITIALIZING DATA_

This packet encapsulates a unit for implementing video game music in to junior grade classroom, using Kodaly context. 'Video game music' refers to songs composed for a game, pre-existing songs that were not necessarily composed or intended for video games, and instrumental pieces that are within the video game.

LUCUS MUSIC STUDIO

Mentoring curiosity with aristic expression
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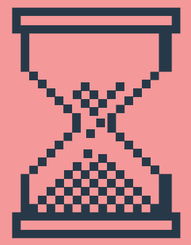
>PERSPECTIVE_

ESSENTIAL QUESTIONS

How do we support our youth with opportunities to be engaged with music that exists around them?
Is our youth aware of music around them?
Do we prepare our youth, to make conscious, to practice, and to assess their everyday musical experiences in ways they engage with their music learning?
How do we develop musical learners, rather than musical consumers?

KODALY CONTEXT IN THIS PACKET

>INITIALIZING SOCIAL FOCUS_



THIS SUB-CULTURE OF VIDEO GAMES IS A SOCIAL FOCUS THAT MANY CHILDREN IN MY COMMUNITY- THE ONE I TEACH, PARENT, AND SERVE WITHIN. WHETHER OUR YOUTH PLAY VIDEO GAMES OR NOT, MANY TALK ABOUT IT OR ARE AWARE OF GIFS, JOKES, OR IMITATIONS THAT COME FROM THEM. THIS PARTICULAR CULTURAL ENGAGEMENT IS THEREFORE SEEN AS HOW I MAY ENGAGE WITH MY COMMUNITY, WORKING WITH THE PRE-EXISTING VALUES AND CREATING MUSICAL AWARENESS.

Considerations for our youth concerning video game music are noted in songs:

Age Appropriate

Are we sensitive to ratings of games in order to honor the youth?

Language and Themes

Are we sensitive to language and themes of games in order to honor the music being celebrated in the classroom?

Songs

LOST IN THOUGHTS ALL ALONE

Ffom Fire Emblem Fates (2016)
Composer: H. Morishita
'Common Sense' Game Rating: 13+
Platforms: 3DS; WiiU

STILL ALIVE

from Portal (2007)
Composer: J. Coultan
'Common Sense' Game Rating: 12+
Platforms: Microsoft Windows, XBox 360, PlayStation 3, OS X, Linux, Android

THE PARTING GLASS

from Assassin's Creed IV: Black Flag (2013)
Scottish and Irish Traditional Music (composed in mid-17th century) Composer unknown
'Common Sense' Game Rating: 18+
Platforms: PlayStation 3 & 4, XBox 360, One, Microsoft Windows, WiiU

WILL THE CIRCLE BE UNBROKEN

from BioShock Infinite (2013)
Composers: C. Gabriel & A. Habershon (1907)
'Common Sense' rating: 18+
Platforms: Microsoft Windows, PlayStation 3, XBox 360, OS X, Linux

SHIOKARA-BUSHI

from Splatoon (2015) and Splatoon 2
Composer: S. Fujii
'Common Sense' Game Rating: 10+
Platforms: Nintendo Switch

YOU WERE THERE

from ICO (2001)
Composer: M. Oshima
'Common Sense' Rating: 13+
Platforms: PlayStation 2 & 3

LOST IN THOUGHTS ALL ALONE

Composer: H. Moishita (2016)

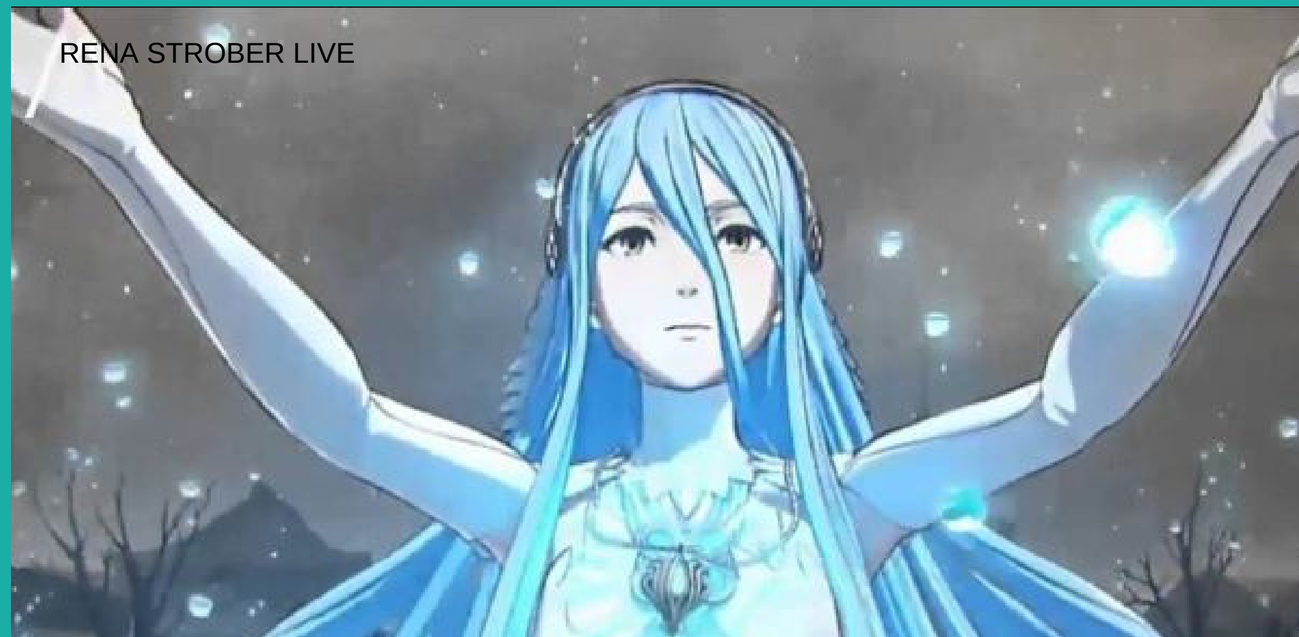
With lyrical and smooth dance quality, "Lost in Thoughts All Alone" can be sung as a lullaby. Possible Major ending with added picardy 3rd.

VIRTUAL BACKSTORY

This is Azura's song and the main theme fo the game. This song has magical properties if sung by Vallite Royalty and if the singer wears a special pendant. Some of the magical properties include rejuvinating allies, releasing traps, and even stopping a dragon! But beware: if oversung in a short period of time there are dire consequences to the singer including liquifying and dissapating into a mist!

OUR YOUTH CONSIDERATIONS

Main character's (Azura) costumes are revealing. Please use discretion when sharing with our youth.



THE PARTING GLASS

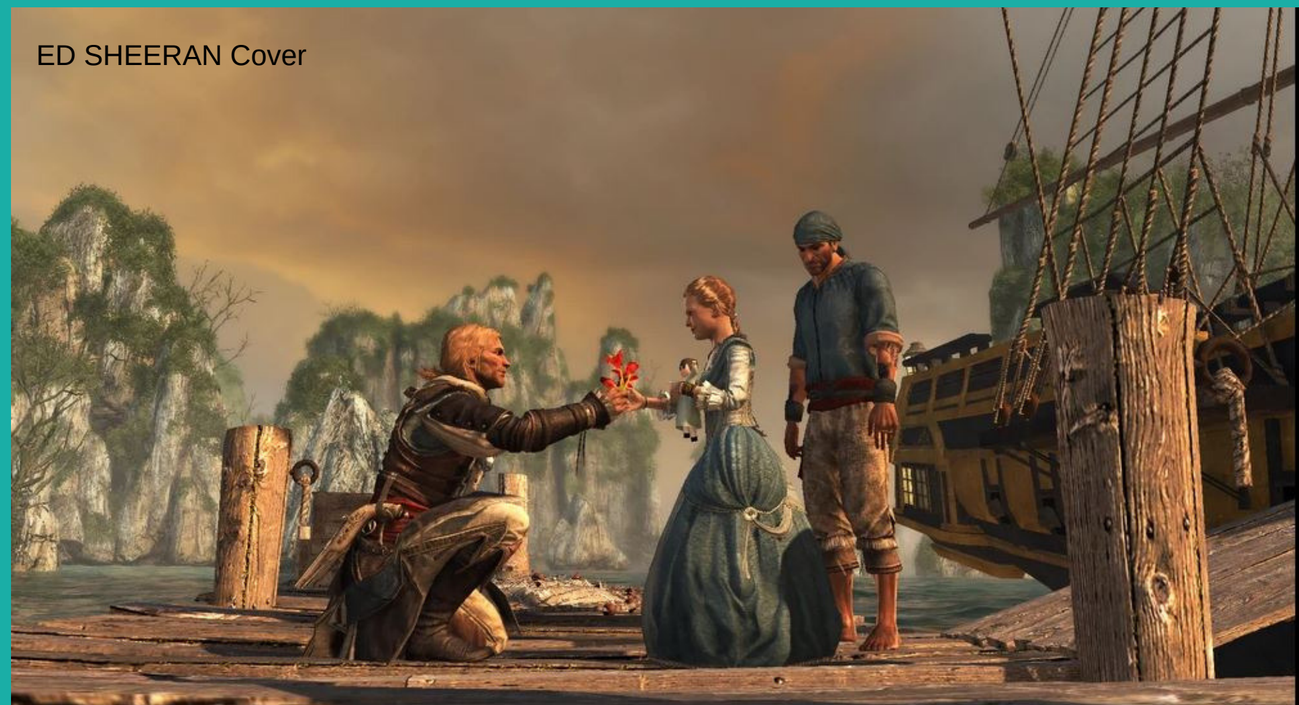
Composer: unknown. Scottish and Irish traditional music (mid-17th century)
A popular song in Ireland and Scotland with manuscripts dating back to mid 17th centurey. This song conveys love and parting. It can be sung as a lullaby.

VIRTUAL BACKSTORY

At the end of Assassin's Creed, the main character (Edward Kenway) gives up a violent life of piracy to return to Englad with his newly-discovered daughter. "The Parting Glass" is set amongst his comrades as he readies to depart. The song is sung by a female comrade as Kenway makes his way to greet his daughter at the ship on which they are about to embark. This is the end title song for the Blag Flag game.

OUR YOUTH CONSIDERATIONS

The female singer costumes are revealing. Please use discretion when sharing with our youth.



SHIOKARA-BUSHI

Composer: Shiho Fujii (2015)

A J-Pop style song. Quick tempo. Offers a challenging 'la' pentatonic solfege activity. Teacher accompaniment on keyboard can easily be added on black keys (shift down from key signature one half-step!

VIRTUAL BACKSTORY

"Shiokara-Bushi" is commonly referred to as 'Inkling Incantation." It's lyrics are from the newly developed 'inkling language' which is derived from Japanese hiragana. The lyrics are nonsensical in any other language than this virtual language.

OUR YOUTH CONSIDERATIONS

This song and many resources are geared for younger ages. Developed by Nintendo for the Nintendo Switch platform, there are also fun ways to explore music with Nintendo Labo where youth can build instruments and play with an integrated video game/music performance.

STILL ALIVE

Composer: Jonathan Coultan (2007)

"Still Alive" is a precise rhythmic-driven song (intended to sound like GLaDOS, the female A.I computer sytem). This song is filled with humor-especially if sung in a sweet voice.

VIRTUAL BACKSTORY

"Still Alive" appears in Portal as a reserved celebration for completing the game. GLaDOS sings to Chell and addresses "Aperture Science" (the science research corporation that created GLaDOS). At the end of the game, Chell enters a dark room. In the middle there is a cake with a candle in it. This was the incentive GLaDOS promised at the beginning of the game.

OUR YOUTH CONSIDERATIONS

The lyrics presented in this song may be not suitable for our younger junior grades. Please use discretion if you choose to honor this song in your classroom. Some changes have been made to original lyrics to make it suitable for the youth in my community.

WILL THE CIRCLE BE UNBROKEN

Composer: Charles Gabriel and Ada Habershon (1907)
"Will the Circle be Unbroken" was written as a hymn with scripture references to books in the New Testament of the Holy Bible (Matthew 13:49, 22:32, 25:32, Luke 16:26, and Ephesians 2:19).

VIRTUAL BACKSTORY

In BioShock Infinite, Booker finds a guitar in the basement of a small bar in Shantytown. If the Booker decides to pick it up and play, another character (Elizabeth) will sing along. The song she sings is "Will the Circle be Unbroken." During the song, she gives an object to a younger character hiding under the stairs.

OUR YOUTH CONSIDERATIONS

Faith is an expression of many youth that can be stifled. The way faith is presented in the classroom needs to be considered- to bring the essence of the message within the song. In this song's case, the theme can be interpreted as kindness to others. This old hymn has been through many transformations over he past 110 years.

YOU WERE THERE

Composer: Michuri Oshima (2001)

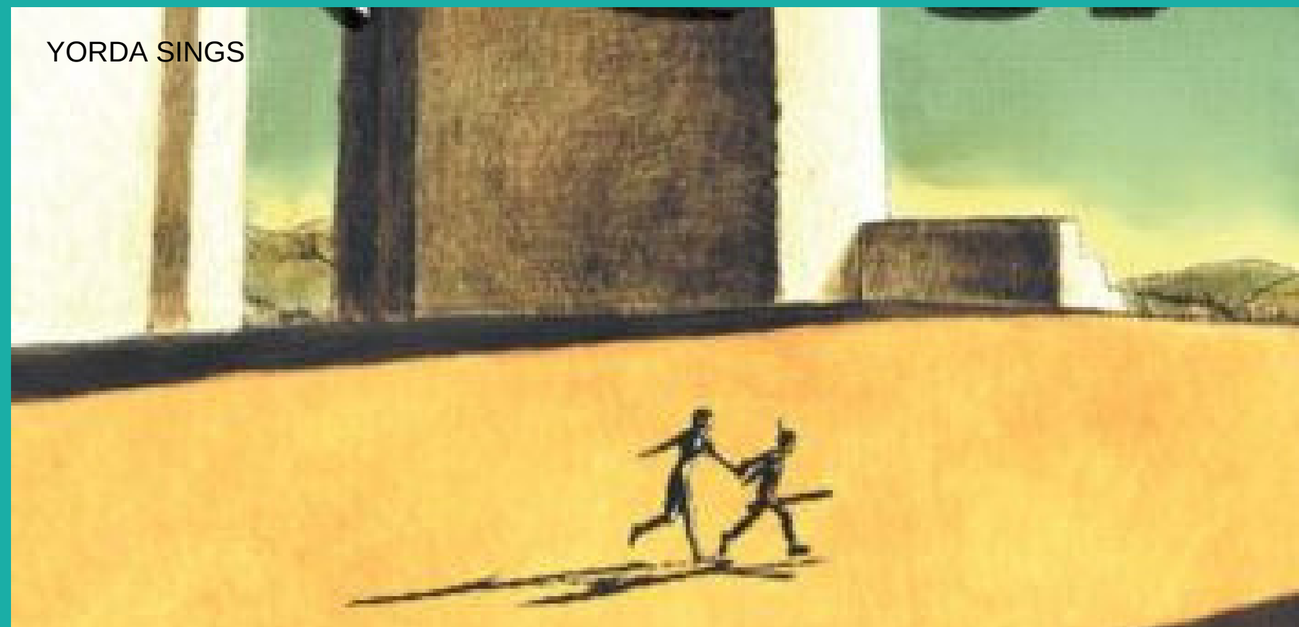
"You Were There" is a song composed for ICO. This song conveys friendship and a sense of remembrance. It conveys a melancholy dorian mode and imagery.

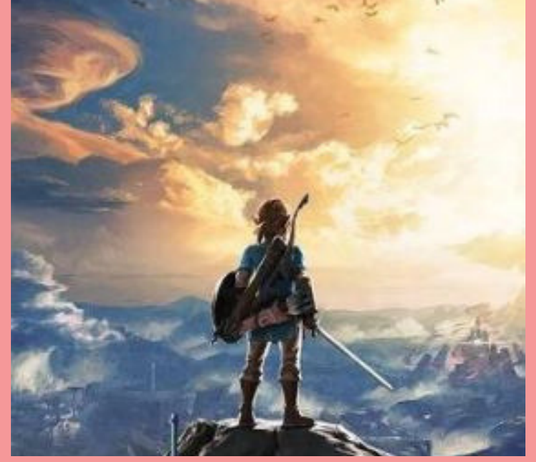
VIRTUAL BACKSTORY

This game is popular for it's artistic beauty and for the sweetness of intimacy of Ico and Princess Yorda. The two characters hold hands as they experience difficult tasks together and help one another. "You Were There" is played at the end of the game, sung by Yorda. It reflects on the need for friendship in turmoil that Yorda and Ico faced together.

OUR YOUTH CONSIDERATIONS

Supporting and encouraging friendships in our classroom is something to consider. The Kodaly principles offer participation in groups from games and building a sense of community in the classroom.





>DATA ASSESSMENT...
LISTENING ACTIVITIES_

PROMPTING MUSICAL EXPERIENCE

How do we support our youth with opportunities to be engaged with music that exists around them?

How do we develop musical learners, rather than musical consumers?

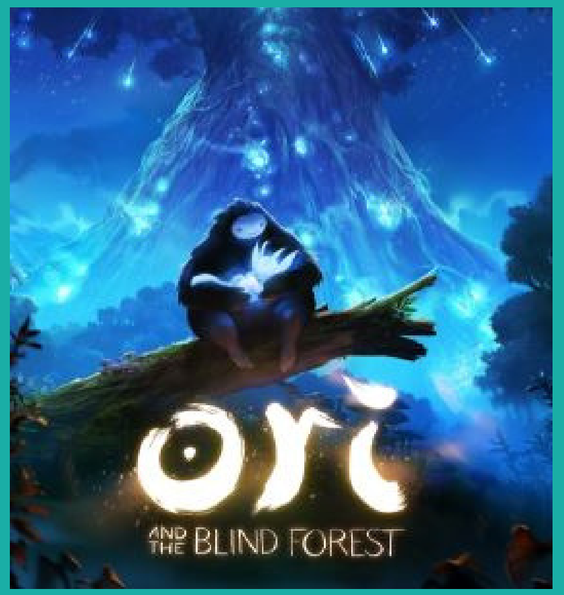
LISTENING WITH DIFFERING ASPECTS

Our youth can be supported by infusing listening activities into their musical experiences in the classroom in ways outlined by Patricia Campbell: Directive approach "Attentive Listning" (Att-L), Music making "Engaged Listening" (N-Gage), and listening for performance "Enactive Listening" (N-Act).

ATTENTIVE LISTENING (ATT-L)

One of the most well-known themes in video game music, Legend of Zelda's "Zelda's Lullaby" has transformed since initial conception in 1986 by composer Koji Kondo.

Discuss possible instrumental changes, tempi, style and visual representation of those changes with the embedded videos.



ENGAGED LISTENING (N-GAGE)

This artistic video game has expressive pieces within, composed by Gareth Coker (2015). An activity for our youth to celebrate the art and music would be to view with music and improvise on solfege in its minor key.

ATTENTIVE LISTENING (ATT-L)

Bringing our youth into the creative process is not only about their expression, but also to enhance an understanding about other's creative process. Viewing this video about the music behind the scenes gives a glimpse into that process.

AS WE LISTEN, PERFORM, LEARN, TEACH...DO WE REFLECT?

In what ways does music reflect the way people feel, think, and act?

In what ways does music convey messages about social and humanitarian issues?

What does it mean to communicate?

These questions were posed by Dr. Cathy Benedict near conclusion of Level 2 Pedagogy Course. Are we critically engaged with music? with others? with learning processes?

>CRITICAL ENGAGEMENT_

CRITICAL LISTENING

In the game "Bastion," a character named Zia sings a song entitled "Build that Wall." The term, "build a wall" is very sensitive at this point in time in the community I live in. It is something to culturally engage with our youth to discuss major political issues and cultural implications.

>CREDITS_

FAMILY

Thank you to my ‘tween’ children for their invaluable input. During this Kodaly course they created a google doc and added songs and music to it.
Thank you to my husband, Wes, and my parents Judy and Bob for their support in making this trip to Western happen one more time. I am astounded by their love and encouragement.

OUR YOUTH

I continue to learn from our youth I have the privilege of working with. I would not be able to do what I love with out them.

KODALY LEVEL 2 AT WESTERN

Thank you to our Level 2 class for input and ideas and our sense of community in such a short time. Thank you to Dr. Cathy Benedict, Dr. Kim Eyre, Dr. Eila Peterson, and PhD candidate Laurel Forshaw for their dedication and expertise.

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