

**Secondary General Music**

# **Teaching the Samoan Ensemble**

**A multicultural approach to general music education**

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## Chapter 13: World Music Ensembles

### Teaching Samoan Ensembles

#### INTRODUCTION

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In this chapter, we will explore how to teach Samoan music in a secondary general music setting. Before delving into the topic at hand, it is important to understand some basic elements of the island nation known as Samoa. Lying just below the equator in the South Pacific Ocean, Samoa consists of two distinct island groupings. The first, American Samoa, is a U.S. Territory which is comprised of five islands and two coral atolls. The main island, Tutuila spans a mere 77 square miles with an estimated current population of approximately 60,000 people. The second grouping of islands is called Samoa (formerly known as *Western Samoa*) which is an independent country. It consists of ten islands, the two largest islands of Samoa are Upolu and Savai'i. The most populated island, Upolu is home to the capital, Apia, with nearly 135,000 residents. Savai'i, its rural neighboring island, has an approximate population of 44,000 people.



Both American Samoa and the independent country of Samoa collectively have fewer inhabitants than nearly any small city in the United States. It has been estimated that currently, more Samoan people live off the islands in countries such as New Zealand, Australia, and the United States, than on the Samoan islands. While there are notable differences between American Samoa and the independent country of Samoa, for the purpose of this chapter, it would be considered appropriate to refer to both areas respectively as Samoa. In addition, you may read of references to Polynesia which is a term

representative of many cultures including Hawaii, Samoa, Tonga, Fiji, Tahiti, and the Maori people of New Zealand.

The Samoan culture, similar to other Polynesian cultures, has a tightly woven relationship with music. From infancy, the Samoan people are expected to sing in church, family prayer, at school, and at village gatherings. Music is incorporated into the fabric of every day Samoan life. This infusion of music provides a confidence and allows the Samoan people not to harbor any feelings of inadequacy when it comes to this art. It is almost as though each individual recognizes that the human voice is a gift and all should foster, develop, and share this talent. When walking among the beautiful islands of Samoa, it is common to hear singing coming from a home, fale (fah-leh), church house, or school yard. Songs in four-part harmony resonate readily in honor of the most special occasions such as high chief inaugurations to the simplest moment of starting out the school day.

Because of this rich musical culture, the people of Samoa are widely known for creating beautiful vocal ensembles. Currently, there are many choirs that represent churches, schools, and communities in Samoa. What Westerners might term as “choral rehearsal”, the Samoan people call “song practice” or aoga pese. Taken very seriously, rehearsals typically can last for hours with much attention given to repetition. Parts are usually sung by the choir leader and then echoed back or may sometimes be played by the pianist for learning purposes.

Polynesian cultures are known for their oral traditions. Many legendary and genealogical stories are passed on through spoken word and poetic song. There is likely a correlation between these traditions and the incredible auditory senses that the Samoan people have for learning music. Choirs typically relying on their ears as for learning music as opposed to their eyes. Sight reading is replaced by strong aural perception.

Many songs in Samoa are taught without any music at all. Sometimes there may be a reference for words, however it is not always needed. Harmony happens innately and may be taught through rote or simply by picking out the part of the person sitting next to you. This makes it difficult for other choirs around the world to duplicate Samoan music. The complexity of the language coupled with the lack of written material makes the music of this culture difficult to approach. As a result, Samoan music is grossly underrepresented in multicultural literature, music classrooms, and in concert halls.

The inclusion of world music in music education programs throughout the world has grown increasingly important. Given that there is such a high percentage of Samoan people residing in the United States and other English speaking countries, it is fitting to represent this population among secondary general music curriculum. With so many diverse cultures to include it is nearly impossible to incorporate them all within the given time of a typical classroom schedule. One deciding factor for teachers when choosing which cultures to represent among the curriculum may be to consider the school's population. This could help bridge the gaps between students who have recently moved to your area from countries such as Samoa; as well as offer a representation of the beauty of cultural music to students who have not had the opportunity to travel to other countries and experience different cultures first hand. In addition, utilizing your students and their family members among the community to enhance your world music education program can be another effective tool.

Including culturally relevant music that speaks to a given portion of your student body can enhance your music program. For instance, there may be students who are reluctant to become a part of a music program because they feel the repertoire being performed has no relevance to their life. Just as those who have been taught the western-tradition of music often

find diverse music strange and hard to relate to at first, students of other cultures may feel equally distant to a choral program that consists only of Western-European art music. By including music of other cultures to the repertoire of a secondary general music class or choir, the teacher provides the opportunity for a more diverse population enrollment.

A music teacher who attended a workshop on Samoan choral music chose to take what she had learned and implement it in her classroom. Her students became excited about the music choice and in a short time she gained support from the local community. Parents volunteered to accompany the group while one student's mother made the teacher a traditional Samoan dress called a puleyasi (poo-leh-tah-see). When other choirs learned of her song selection they insisted on being a part of the ensemble. The collective choir of over 200 singers performed a Samoan medley in a concert that earned a standing ovation from all in attendance.

Perhaps the most inspiring part of the decision made by this teacher was that by the end of the term she had three new young Samoan men enrolled in her choir. They had pride in the music they were making and wanted to be a part of the experience. In turn, they were able to experience other repertoire the teacher had chosen which exposed them to new musical possibilities. As music educators, one of our most valuable roles is that of an advocate for music. In this chapter, you will find the tools necessary to supplement your curriculum with culturally relevant Samoan music.

## **GETTING STARTED**

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So you have decided to include Samoan music in your secondary general music curriculum, but have no idea where to start. You have never been to Samoa and perhaps don't know anyone from there to help with questions you may have. You may have heard some form

of Polynesian music before, but are unsure how to decipher which culture it is from. Similarly, you may know of culture-bearers in your community, but are unsure how to approach them for help. This is all too common and I believe this is why Samoan music is under-represented among multicultural music education settings.

Indeed, it is tempting to become overwhelmed and give up, however I urge you not to. The steps towards creating a meaningful musical experience with Samoan music can be inherently natural and rewarding to both instructor and students. In the next few pages, I will present you with the tools and resources to begin teaching your general music class or ensemble how to sing and accompany Samoan music.

Fortunately we live in a day and age where even the farthest places seem reachable through the internet. As teachers, familiarize yourself with the culture you will be representing. In this case, there are multiple resources to acquaint your students with what Samoa looks like and what life in Samoa entails. It has often been said that a picture paints a thousand words. By introducing the setting of Samoa, the setting becomes clear and the musical purpose behind the lyrics, melody, movement, and accompaniment are clarified. See the table below for a few references for introducing your students to the islands of Samoa.

### **Resources for General Information on the Islands of Samoa**

<b>Reference</b>	<b>Brief Description</b>
<a href="http://www.samoagovt.ws/">http://www.samoagovt.ws/</a>	Official web portal of the government of Samoa.
<a href="http://americansamoa.gov/">http://americansamoa.gov/</a>	Official web portal of the government of American Samoa.
<a href="http://www.samoa.travel/">http://www.samoa.travel/</a>	Demographic/cultural information and travel suggestions
<a href="https://www.cia.gov/library/publications/the-world-factbook/">https://www.cia.gov/library/publications/the-world-factbook/</a>	Provides up to date facts about Samoa including people/society, geography, economy, government, and more.
<a href="http://www.nationsencyclopedia.com/">http://www.nationsencyclopedia.com/</a>	Complete source for detailed information about Samoa as well as links to articles and other informative websites.

In addition to learning about the culture, it is a good idea to familiarize yourself with the Samoan language pronunciation so that your students will have the opportunity to speak/sing correctly. The Samoan language is very phonetic. Not long ago, it was strictly an oral language passed down by tradition. Consequently, the written language had been constructed to represent the sounds that are heard.

There are 17 letters in the Samoan alphabet: The 12 consonants: **f, l, m, n, t, p, s, v, k, r, h** are pronounced as in English, with two exceptions. The “t” is much brighter than in the English language with almost an “s” sound preceding it. Also, the "g" is pronounced “ng” which is the sound we get at the end of our English word “sing”. One common mistake is to make the “ng” sound followed by an isolated “g” sound. In the case of the Samoan language, there is no “g” sound following the “ng”. This can be difficult for English speakers, but with practice, it becomes easier. (For example, the capital of American Samoa, Pago Pago is pronounced “pah-ngo pah-ngo”).

A much more familiar concept is that of the Samoan vowels. Each vowel: a, e, i, o, u, is pronounced similar to that of the romantic languages (Latin, Spanish, Italian, etc...). No diphthongs are applied unless two vowels are placed together and two sounds are required. Basically, what you see is what you get. Every letter is pronounced, there are no silent letters. In that sense, the language can become quite comfortable and you can trust as a new Samoan speaker that there are little to no tricks (such as in the English language).

**Samoan Language Vowel Sounds:**

<b>Vowel</b>	<b>IPA</b>	<b>Pronunciation</b>
A	a	A - as in (a)h
E	ε	E - e as f(e)d
I	i	I - as in (ea)t
O	o	O - as in c(o)ld
U	u	U - as in tr(u)e

There are a few other rules to consider when singing in Samoan. You may notice that many Samoan words have an apostrophe between two vowels. This indicates that you must create a glottal stop between those two vowel sounds. The repeated hard voicing of a vowel will result: “o’o” will sound as “oh-oh!” (For example, fa'asamoa, meaning the Samoan way or the Samoan language is pronounced fah-ah sah-moh-ah). Another important marking in the Samoan language is the macron (dash over a vowel). This indicates that the vowel needs to be stretched, or held longer than usual. Consider it as a sort of short fermata in the world of music. This is extremely important because it can change the meaning of the word, for instance, tama (tah-mah) = *boy*, and Tamā (tah-maaah) = *Father*.

If all of this seems a little daunting at first, rest assured that while you may be pronouncing more vowels than you thought possible in a word...overall, the language is very user-friendly and is much more simple than many other foreign languages. Have your students to practice pronouncing the words and you may be pleasantly surprised by their abilities. Children of all ages appear to have a natural ability for learning languages and are uninhibited when it comes to taking the steps to learn new and exciting music. The following is a list of resources for the Samoan Language:

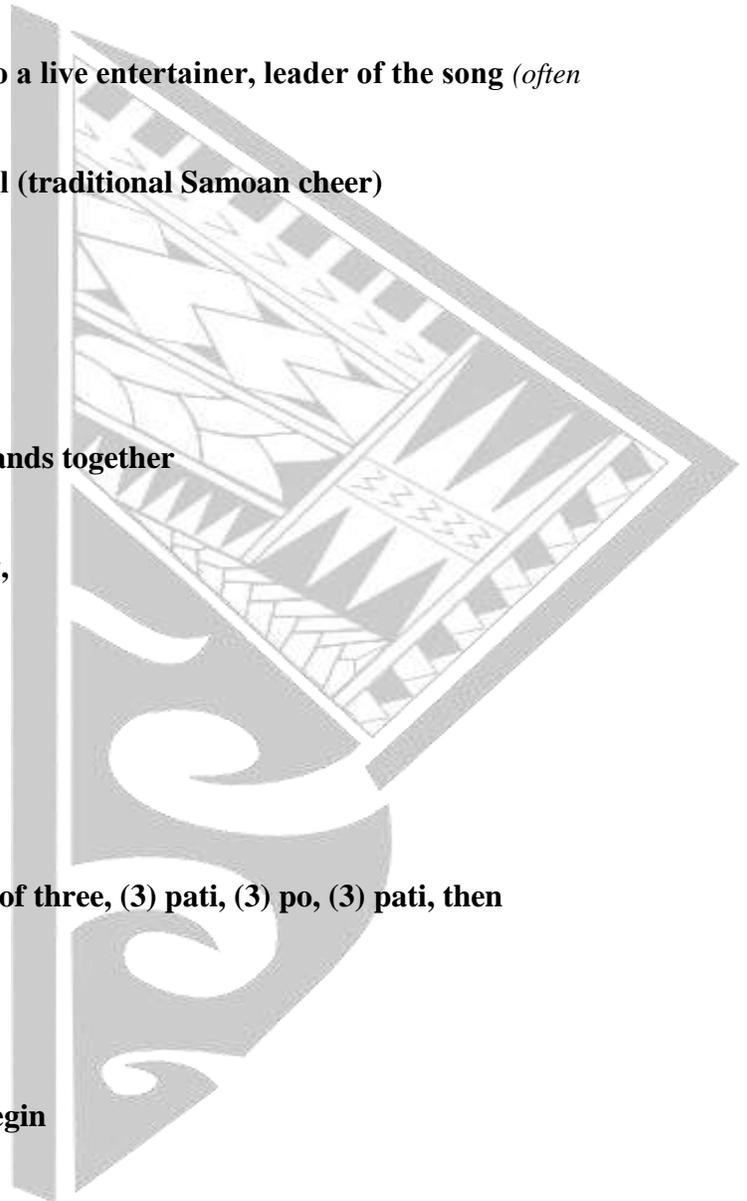
### **Resources for Samoan Language Assistance**

<b>Reference</b>	<b>Brief Description</b>
<a href="http://www.freelang.net/online/samoan.php">http://www.freelang.net/online/samoan.php</a>	Free online English - Samoan, Samoan - English translator.
<a href="http://www.omniglot.com/language/phrases/samoan.php">http://www.omniglot.com/language/phrases/samoan.php</a>	Useful phrases in Samoan
<a href="http://mylanguages.org/samoan_phrases.php">http://mylanguages.org/samoan_phrases.php</a>	Useful phrases in Samoan
<a href="http://samoan.manuatele.net">http://samoan.manuatele.net</a>	Quick Samoan language reference

<a href="http://www.nzetc.org/tm/scholarly/tei-PraDict.html">http://www.nzetc.org/tm/scholarly/tei-PraDict.html</a>	A Grammar and Dictionary of the Samoan Language, with English and Samoan vocabulary.
<b>Samoa Language App</b>	\$0.99 – ‘Dictionary’ with over 5,000 English-Samoan words and 12,000 Samoan-English words (including idioms and expressions). Add \$2.99 for 'Phrases' that contains over 300 modern English-to-Samoan phrases with audio pronunciations.

### Common Samoan Terms for Singing and Dancing

1. **Fa'aluma = Time keeper of the music, also a live entertainer, leader of the song** (*often comedic*).
2. **Fa'aumu = distinct “shoo-hoo” type of yell** (traditional Samoan cheer)
3. **Tasi = one**
4. **Lua = two**
5. **Sau = come**
6. **Pati = clap**
7. **Mili = rub, rubbing two open, flattened hands together**
8. **Pese = song**
9. **Fa'asamoa = Samoan, or the Samoan way,**
10. **Pakē = drum**
11. **Sāsā = group sitting dance**
12. **Siva = dance**
13. **Fa'atau pati = slap dance**
14. **Pō= cupped clap**
15. **Tolu-tolu-fa = a group of claps, three sets of three, (3) pati, (3) po, (3) pati, then fa'umu – to fill one 4/4 measure.**
16. **Fa'alogo mai = listen up**
17. **Fa'apa'ulua = to make dissonant**
18. **Apa = drum, also a call for the drum to begin**
19. **Aumai = bring, (for me)**



## The Classroom:

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Now that you are more familiar with the Samoan language and you have some reference to the island culture, you are ready to prepare your classroom for instruction. A must for teaching Samoan music is ample floor space. Later you will have the opportunity to teach a lesson plan involving the *sāsā* which is entirely sung and performed on the floor sitting down. For ease of learning, chairs may be used for a while, however all final pieces of music will either be sung standing up or sitting on the floor. In addition, you need room for the *fa'aluma* (song leader) to move around the group.

The materials that need collecting for a few simple lessons are minimal. A *pakē* would be significant to attain as the timbre of the wood drum is indigenous to Samoa and easily characterizes a piece as being Samoan. You could make a *pakē* or have one made for you relatively easy by hollowing out the middle of a piece of wood, then laying it on its side and playing the rhythm patters with large drumsticks (see photo). The main visual and audible difference would be the quality of wood that is used. The *pakē* is traditionally made from a tree found only on the Polynesian islands and therefore has its own unique sound.



A much more attainable instrument is one that costs next to nothing and provides a snack as well. Large tin cans containing crackers from New Zealand are taken and given an expansion treatment where kerosene and a match burn out the inside (these crackers or something similar

may be purchased in many supermarkets throughout the United States). This creates a desirable tin-sounding effect and can be done safely at home, then brought to school. Using traditional drum sticks, but turning them around so that the heavy, thicker side is the one being struck upon the drum (see photo). Additional accompaniment instruments that you may wish to include in your lessons are the ukulele, guitar, and piano/keyboard.



When teaching Samoan music, it is entirely appropriate to use the rote method. As mentioned in the introduction, Samoans rely on their aural perception to recognize and repeat sections of a song. Likewise, your students should be taught to do so. If you must use music for a reference, by all means, that is okay as well. Be mindful, however that studying a score of music as one might with a Bach mass would be inappropriate for the delivery of this culture's art form. In addition, the style of rote will be utilized at the beginning of each piece as you will see later in this chapter.

The concept of movement can often be intimidating for even the seasoned choral director. Whether you are teaching a choral ensemble or plan to enhance your general music curriculum with the study of Samoan music, movement should be an integral part of your lessons. Not to worry! There are many basic movements that will eventually feel innate when singing Samoan music. For instance, when on the floor sitting cross-legged, it is natural to rock forward and

backward to the beat. Other movements begin as simple as rolled hands followed by a cupped clap on the third beat.

**Scope and Sequence:**

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The following chart outlines a scope and sequence providing detailed lesson plan ideas with accompanying overall concepts and assessment strategies. Those items marked with an asterisk under the Unit Objective/Application column have accompanying lesson plans that contain further detail and resources.

## Scope and Sequence

Concept/Standard	Unit Objective/Application	Assessment
<b>Texture</b>	<p><b>Unit Objective:</b> Students will become familiar with texture and how to identify the different varieties in Samoan Music. Terms such as monophonic, homophonic, and polyphonic will be addressed.</p> <p><b>Application:</b></p> <ol style="list-style-type: none"> <li>1. <i>Masina Masina e</i> Lesson* – textural differences with percussive accompaniment, layering of vocal parts, and body percussion with movement. <i>(more detail will be covered in the accompanying lesson plan)</i></li> <li>2. Rhythmic Composition Layering Lesson               <ul style="list-style-type: none"> <li>• Students will learn basic Samoan rhythm accompaniments. Once this concept has been grasped, they will have the opportunity to perform them through layering the sounds on different sized pakē drums (in a class with minimal restrictions, it would be a wonderful opportunity for students to make their own pakē drums – this is a great motivator for longevity and sustainability of the topic).</li> </ul> </li> </ol>	<p>* Assign students to prepare a musical texture guide showing the different parts and how that affects the layers of sound.</p> <p>Include <i>Masina Masina e</i> in the upcoming concert repertoire for formal assessment (if for general music and not school choir, invite other classes to watch your class perform the piece along with the sāsā. Have students create a rubric in advance covering topics of importance and assessing a point value. Record the performance and evaluate individually and as a class.</p>
<b>Melody</b>	<p><b>Unit Objective:</b> With the use of traditional Samoan folk tunes, students will grasp certain facets of melody including direction, range, position, and intervals.</p> <p><b>Application:</b></p> <ol style="list-style-type: none"> <li>1. <i>La'u Samoa, e Matalasi</i> Melody Lesson -               <ul style="list-style-type: none"> <li>• Via either rote method or use of sight reading strategies, students will learn the melody of <i>La'u Samoa e Matalasi</i> and then describe particular melodic sections. Recordings will show the melody variations created through typical Samoan vocal liberties.</li> </ul> </li> </ol>	<p>Students will choose either to graph the melody or artistically (through a chosen fine art medium) show the melody of the written piece in contrast to one of the performance choices. Assessment will be given based on the accuracy of the differences displayed given the original melody line and the audio examples.</p>

<p><b>Rhythm/ Movement</b></p>	<p><b>Unit Objective:</b> Students will be able to notate, play, and aurally perceive basic rhythmic patterns essential to Samoan music. They then will use their skills to learn and perform a sāsā (sitting Samoan dance) in which the rhythmic changes dictate a change in movement.</p> <p><b>Application:</b></p> <ol style="list-style-type: none"> <li>1. Sāsā Lesson* - a few students will accompany the class as they perform this percussively expressive dance. <i>(more detail will be covered in the accompanying lesson plan)</i></li> <li>2. Samoan Rhythms Lesson</li> </ol>	<p>* Aural perception may be assessed through a physical display noticing the change in rhythm pattern, such as raising a hand, sitting vs. standing, or by making tally marks on a worksheet. The final assessment will be in the performance of the sāsā dance.</p>
<p><b>Expressive Qualities</b></p>	<p><b>Unit Objective:</b> Utilizing previous knowledge of expressive qualities such as dynamics, tempo, and articulation students will identify how the Samoan cultural context results in different musical effects and informs meaningful performances.</p> <p><b>Application:</b></p> <ol style="list-style-type: none"> <li>1. Student-led rehearsal refinement for performance with research-based practices.</li> <li>2. Lesson: What does a Samoan performance look and sound like?</li> </ol>	<p>A 1-2 page synopsis of Samoan performance styles will be assessed and compiled to create criteria for the class performances. Students will ultimately lead the final rehearsals and performances of song and dance <i>(provided in two accompanying lesson plans)</i>.</p>
<p><b>Harmony/ Composition</b></p>	<p>Objective: Advanced students will compose appropriate accompanying harmony lines to select Samoan folk songs.</p> <ol style="list-style-type: none"> <li>1. <i>Siva Siva Maia</i> Voice Leading and Harmony Lesson – beginning with the bass line and then adding the inner-voices, students will use the GarageBand app to compose harmonies.</li> </ol>	<p>Initially using trial and error by rote, students will later refine their compositions utilizing prior knowledge of music theory four-part voice leading concepts.</p>
<p><b>Listening/ Ethno- musicology</b></p>	<p><b>Unit Objective:</b> Students will identify and compare the context of Samoan legends to a variety of other genres, cultures, and historical periods. They will demonstrate an understanding of relationships between music and other arts forms in varying contexts as well as daily life.</p> <p><b>Application:</b></p> <ol style="list-style-type: none"> <li>1. Turtle and the Shark: Culturally Comparative Legends Lesson <a href="https://www.youtube.com/watch?v=VEL7EZTLq6s">https://www.youtube.com/watch?v=VEL7EZTLq6s</a></li> <li>2. Samoan Siapo: Fine Arts and Handicrafts in Relation to Musical Culture and Form</li> </ol>	<p>Students will conduct research to find diverse legends with musical representation in which they compare/contrast with the legend of the Turtle and the Shark and accompanying song. Critical feedback will be given regarding accurate depictions of tempo, texture, form, melodic line, voicing, and instrumentation.</p>

## Sample Lessons

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To support your endeavors of teaching Samoan music in your secondary music class, I have provided three lesson plans. The basic conceptual ideas of each of these lesson plans is given in concise detail in the scope and sequence chart (marked with an asterisk). These lessons may be augmented to cover more depth of either the musical concept or the cultural reference. There is no particular order of sequence, however some basic a priori musical skills will be necessary for the students to be successful in some aspects of the lessons.

<b>Lesson 1: <i>Masina Masina e</i></b>	
<b>Key Concepts</b>	Texture, Performance, Musical Assessment
<b>Previous Knowledge</b>	Given that this song may be taught by rote, it is not required to know how to read music. (Advanced classes may choose to use the sheet music for sight-reading reinforcement). Students should have some basic knowledge of a melody line and accompaniment.
<b>Materials Needed</b>	<ol style="list-style-type: none"> <li>1. Pakē (or substitute percussive instrument, large wooden drum, tin can, metal garbage can).</li> <li>2. Pakē sticks (or drum sticks)</li> <li>3. Copies of <i>Masina Masina e</i> (included)</li> <li>4. Musical Texture guide for each student</li> <li>5. Performance venue</li> <li>6. Video Recorder</li> <li>7. Paper and pen to create performance rubric</li> <li>8. White board and markers</li> </ol>
<b>Description</b>	<p><b>Description:</b> Through learning a four-part Samoan folk song, students will explore the concept of texture. The use of percussive accompaniment, layering of vocal parts, and body percussion with movement will provide different depths of texture.</p> <p><b>Objective:</b> Students will be able to show what they have learned about musical texture through the given written guide as well as express their knowledge through song performance. They will also have the opportunity to reflect upon the overall performance and self-assess.</p>
<b>Sequential Steps</b>	<ol style="list-style-type: none"> <li>I. Complete background research and listen to Samoan ensembles (see suggestions). Using criteria determined from the class, have</li> </ol>



## Lesson : *Sāsā*

<b>Key Concepts</b>	Rhythm, movement, performance
<b>Previous Knowledge</b>	Students will need to have a basic knowledge of note values and rhythmic combinations including sixteenth notes and eighth notes.
<b>Materials Needed</b>	<ol style="list-style-type: none"> <li>1. Ample room space (clean floor)</li> <li>2. Pakē or wooden drum and sticks</li> <li>3. TV and internet/video capabilities.</li> </ol>
<b>Description</b>	Students will collectively learn the basic components of the Samoan dance: Sāsā including rhythmic and dance components. Groups will choreograph individual sections that will be put together to encompass one final dance performance.
<b>Sequential Steps</b>	<ol style="list-style-type: none"> <li>I. Prepare your students by having them watch a traditional sāsā dance on any of the DVDs suggested in the appendix, or click on one of the following links for a demonstration: <ul style="list-style-type: none"> <li><a href="https://www.youtube.com/watch?v=oNodJ7z-1hU">https://www.youtube.com/watch?v=oNodJ7z-1hU</a></li> <li><a href="https://www.youtube.com/watch?v=y5ghno2I3f8">https://www.youtube.com/watch?v=y5ghno2I3f8</a></li> <li><a href="https://www.youtube.com/watch?v=HM1jSfi4oTw">https://www.youtube.com/watch?v=HM1jSfi4oTw</a></li> </ul> </li>   <li>II. You will notice that each example has a different set of movements. Many actions have a meaning behind them similar to other Polynesian dances (such as the hula). Often times, the meanings are representative of a story, for instance an adventure fishing, or meeting someone new for the first time. <ol style="list-style-type: none"> <li>1. Assign students into small groups to choreograph 8 measures, 32 beats of movements inspired by the videos they studied as a class. You should have at least 4-8 groups to make this successful.</li> <li>2. When each group feels as though they know their parts very well, have them demonstrate it for the class and also ask them to share their inspiration/meaning. Have another classmate keep a steady beat on the pakē (a simple quarter note pattern for now).</li> <li>3. After all students have demonstrated their 8 measures, string them along together in a pattern that makes the most sense, adding one group at a time until you have put the whole class' sections together. (This may take more than one class period)</li> </ol> </li>   <li>III. Now it is time to teach the entire class a simple rhythm to accompany the dance. <ol style="list-style-type: none"> <li>1. Have the students begin patching on their laps and then if you have enough drum sticks for the class, they can practice on the floor. Individually, they may each take a turn playing the passage on the pakē.</li> </ol> </li> </ol>

L L R L L R (repeated)

The sixteenth note pattern followed by a quarter note signifies a change. For the rest of the song and/or dance, continue the two sixteenth-eighth note pattern (sounds a bit like galloping).

The dancers know to switch gears for another set of actions, when they hear this last measure played.

4. After the students are comfortable with this rhythm, assign one student to accompany the group.
5. Another student will need to be the song leader, or fa'aluma. They call out the instructions before beginning the dance. Typically this is someone who can speak loudly and has charisma.
6. Now, let's put it all together. Here are the instructions for beginning the dance.

For the sāsā (group sitting dance), the fa'aluma will typically prepare the group:

- Initially the fa'aluma will call out for the group to respond with clapping. The first call: "pati – ah" (one clap), then repeated one more time "pati-ah" (one clap), then either lua mai, or lua pati (two claps), once again repeated. Finally, tolu-tolu-fa (tripolet clap, triplet cupped clap, triplet clap, then fa'aumu – Samoan "shoo-hoo").
- After the group is prepared, the percussionist is directed to play when the fa'aluma yells, "apa".
- When the accompanist/percussionist hears "apa", they know to begin playing the 8 measures that have been practiced by the class. After the 8 measures, they repeat the first measure repeatedly until the end of the dance (measures will vary based upon the number of groups).
- Students may wish to fa'aumu (Samoan-style yell during the dance as they feel inspired. This is entirely appropriate and is also demonstrated in audience members alike.

	<ul style="list-style-type: none"> <li>○ When the dance is officially finished, the accompanist/percussionist will play the last measure.</li> </ul>
<b>Assessment</b>	Individual assessments may be made based upon a student's understanding and ability to play the 8 measure rhythmic passage. Group assessments will be conducted as students choreograph their specific eight measures. You may use the group work rubric to assess. Similar to the previous lesson, record the class performance and allow them to self-assess using the criteria they developed in Lesson #1. You may also use this criteria to assess the group's performance.

## **Lesson : *The Turtle and the Shark***

<b>Key Concepts</b>	Listening, performance evaluation, language arts integration
<b>Previous Knowledge</b>	Some pre-existing knowledge of listening practices would be beneficial, including: tempo, texture, form, melodic line, voicing, and instrumentation. Basic knowledge of reading and text analysis including compare/contrast.
<b>Materials Needed</b>	<ol style="list-style-type: none"> <li>1. Monitor or smart board to show The Turtle and Shark story.</li> <li>2. Access to the internet and/or library for research of other legends</li> <li>3. Turtle and Shark Legend Worksheet</li> </ol>
<b>Description</b>	
<b>Sequential Steps</b>	<ol style="list-style-type: none"> <li>I. Watch the clip of the Legend: The Turtle and the shark. <a href="https://www.youtube.com/watch?v=VEL7EZTLq6s">https://www.youtube.com/watch?v=VEL7EZTLq6s</a></li> <li>1. Fill out the Turtle and the Shark worksheet.</li> <li>2. To this day, the people of Samoa as well as visitors to the island come to sing among the cliff in the village of Vaitogi and see the turtle appear with the shark. Here is a clip showing the life of this legend: <a href="https://www.youtube.com/watch?v=dQiq83FKCNM">https://www.youtube.com/watch?v=dQiq83FKCNM</a></li> <li>3. For a written version of this legend, visit the Facebook page: <a href="https://www.facebook.com/notes/samoa-mo-samoa/legend-of-the-turtle-and-shark/293877463963420">https://www.facebook.com/notes/samoa-mo-samoa/legend-of-the-turtle-and-shark/293877463963420</a></li> <li>4. While it is difficult to attain a recording of the official Turtle and Shark Chant, you can hear it beginning at the 30 second mark: <a href="https://www.youtube.com/watch?v=NyvtMxmci4Y">https://www.youtube.com/watch?v=NyvtMxmci4Y</a></li> <li>5. Have students listen to the Samoan Chant associated with the legend of the Turtle and the Shark. Using what they know about tempo, voicing, instrumentation, dynamics, and</li> </ol>

	<p>texture, assign students to continue to fill out their worksheets appropriately</p> <p>II. Now, students must do some research on their own (possibly for homework). Have students discover a legend with an accompanying song from another culture.</p> <ol style="list-style-type: none"> <li>1. Placing students in pairs, allow them to share what they have discovered.</li> <li>2. Finish the worksheet provided and point out two key similarities and/or differences between the two legends.</li> <li>3. Likewise, compare and contrast the musical selections between the two cultures.</li> </ol>
<p><b>Assessment</b></p>	<p>Students may be assessed on their ability to listen and detect specific musical characteristics of the given Samoan chant and their newly discovered musical selection. For advanced classes, students might create their own legend and accompanying composition.</p>

## **Short Bio:**

A native of Northern California, Rebecca Penerosa moved to the Salt Lake City area in 2012. She graduated with both a B.M. in Music Education and a M.Ed. in Curriculum and Instruction from the University of the Pacific in Stockton, CA. Her endeavors as a mezzo-soprano took her to Vienna, Austria and Milan, Italy, where she was invited to participate in opera festivals. Shortly thereafter, a world-wide pursuit began in which travel to over twenty different countries revealed a spark for multicultural music. Rebecca's research has since encompassed the value and perceptions placed upon multicultural music education.

Her choral experience spans the last 20 years beginning with a debut in the Sydney Opera House, Australia. She served as an elementary music educator and middle school choral director for the Lincoln Unified School District (Stockton, CA) for 6 years where she earned tenure. She developed and arranged extensive music for her elementary choral and marimba band program that consistently had over 100 members. Upon moving to Kansas City in 2006, Rebecca began teaching middle school choir and music appreciation for the Oak Grove School District. She concurrently developed and administered music curriculum for the online High School Missouri Virtual Education Program.

After moving to Salt Lake City, Rebecca taught elementary music with a focus on ESL development for the Salt Lake City School District. Currently, she fulfills the Beverley Taylor Sorenson Graduate Teaching Assistantship at the University of Utah. She is working towards a PhD in music education with a continued focus on multicultural music as well as music integration.

## **Personal Story:**

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Having lived in American Samoa on two separate occasions, I have been given the privilege of experiencing Samoan music first hand. The all-encompassing sound of what we would term a choir might simply be expressed through a gathering of two or three families. Children who are barely old enough to read sing harmonies through descants and underlying alto parts as parents split into the soprano melody line, tenor harmony, and a structurally sound bass part. Never before, have I heard music that made the hair on the back of my neck stand up and the hair on my head feel as though it had been slightly blown forward with the force of delightful musical air.

Thankfully, as I began teaching in the states, I was always able to have Samoan students in my music classrooms. Supportive of my earlier claim that we must help represent our diverse students through deliberate curricular development, children of Samoa and of Polynesia in general are in our schools throughout the nation. My teaching experiences span from public schools in the urban west-coast to those in the rural mid-west, and finally suburban mountain west. Each different school districts had Samoan within the school population. It has been my pleasure to teach Samoan music to all of my students from the elementary school to the university. I am convinced that by encouraging a sense of breadth and depth of multicultural music in our schools, we will begin to forge the gaps of social injustice and enforce a heightened awareness of our beautiful differences among this nation and the world.



# THE LEGEND OF THE TURTLE AND THE SHARK

1. WHAT IS THE MORAL/MESSAGE OF THE STORY?

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2. WHO ARE THE MAIN CHARACTERS?

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3. WHAT IS THE CONFLICT/RESOLUTION, IF ANY?

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## TURTLE AND SHARK SONG/CHANT:

4. DOES THE SONG SEEM TO REFLECT THE LEGEND ACCURATELY? Y N

5. WHAT DO YOU NOTICE ABOUT TEMPO, VOICING, DYNAMICS, TONALITY, OR OTHER EXPRESSIVE ELEMENTS CONCERNING THE FEEL/MESSAGE OF THE LEGEND?

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## NEW LEGEND: TITLE \_\_\_\_\_

6. WHERE DOES THE LEGEND COME FROM? \_\_\_\_\_

7. WHAT IS THE STORY ABOUT? \_\_\_\_\_

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8. DOES THE SONG SEEM TO REFLECT THE LEGEND ACCURATELY?

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9. WHAT DO YOU NOTICE ABOUT TEMPO, VOICING, DYNAMICS, TONALITY, OR OTHER EXPRESSIVE ELEMENTS OF THE SONG? \_\_\_\_\_

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10. COMPARE THE TWO MUSICAL SELECTIONS: SIMILARITIES/DIFFERENCES?

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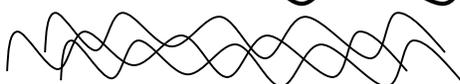
# Musical Texture Guide

**Title of Piece:** \_\_\_\_\_

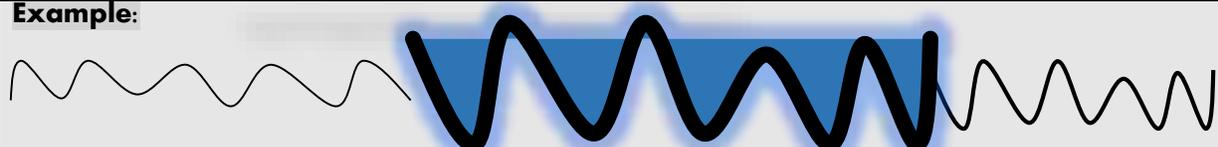
**Create a map of what you hear while listening to the selection.**

*(Draw each character to show what level of texture you are hearing throughout the piece. Use darker strokes to indicate a louder dynamic level and lighter strokes for a more quiet dynamic level)*

**Monophonic:** 

**Polyphonic:** 

**Homophonic:** 

**Example:** 


## Resources for Music Teachers:



Choirs from Samoa:

[http://www.youtube.com/watch?v=5HRawG\\_k2p0](http://www.youtube.com/watch?v=5HRawG_k2p0)

<http://www.youtube.com/watch?v=4nJ7ScTIjTY>

Non-Samoan Choirs:

<http://www.youtube.com/watch?v=6ERFM2bIE88>

<http://www.youtube.com/watch?v=yCIVBV1PL0M>

Song Books:

1. Traditional Samoan music Moyle, Richard M. Auckland, N.Z.: Auckland University Press ; Laie, Hawaii ; In association with the Institute for Polynesian Studies, 1988. ISBN: 1869400275 Copy at BYU, Provo.
2. Folksongs of Samoa, Author: Namulauulu Paul V. Pouesi, Kin Publications Carson, CA (310) 549-0920. ISBN: 0-9644426-3-9.
3. Authentic South Sea Songs From Hawaii, Tahiti and Samoa Songbook (#1) by [Criterion Music Corp](#)
4. Tusi pese fatuga tuai & ata tuai a Samoa : song book of old popular songs & collection of old photographs of Samoa, Author: Ta'alolo Ilaoa Lutu. Pago-Pago, American Samoa : Chande L. Drabble, [1996?] (DLC) 97217053 (OCoLC)38853700 – Worldcat
5. Samoan Songs (A Historical Collection), Author: Richard M Moyle; Naxos Digital Services. Publisher: Hong Kong : Naxos Digital Services Ltd., [2010]

Research: Moyle, R. M. (1974). The music of Samoa; An authentic sound picture. *Ethnomusicology*, 18, 475-477.

DVDs:

1. Horizons: Where the Sea Meets the Sky: Polynesian Cultural Center (Director) | Rated: NR | Format: DVD
2. Ha: Breath of Life at the Polynesian Cultural Center , Format: DVD. (2009)
3. Samoan Festival at the Polynesian Cultural Center, Format: VHS Tape

**Contemporary Samoan Artists/Bands:** Jamoa Jam, Pati, ZipsoPenina o Tiafau, Golden Ali'is, The Five Stars, The Mount Vaea Band, The RSA Band, Samoa Sisters, Aggie Greys Fiafia troupe, Rainmaker Band, Le Godinet, and Tusitala Band.

# Masina Masina e

Traditional Samoan  
Arranged by  
Rebecca Penerosa

SOPRANO

(Soloist) *Ma - si - na Ma - si - na e ta - si saul (clap, clap) Ma -*  
(Sopranos)

ALTO

TENOR

BASS  
Samoaan  
Pa ke

6

*si - na Ma - si - na e O fe - a e te a - lu i a - i? Ou te*

10

a - lu i lu-ga o le mau - ga ou te la - fi li - lo a - i. Ma -

Ma -

Ma -

14

si - na Ma - si - na e O fe-a e te a - lu i a - i? Ou te

si - na Ma - si - na e O fe-a e te a - lu i a - i? Ou te

Ma-si - na e a-lu ia-i

si - na Ma - si - na e O fe-a e te a - lu i a - i? Ou te

18

The musical score consists of five staves. The first four staves are vocal parts: two soprano parts (top two staves), an alto part (third staff), and a bass part (fourth staff). The lyrics are written below each vocal line. The fifth staff is a piano accompaniment with a treble and bass clef. The lyrics for the vocal parts are: 'a - lu i lu-ga o le mau - ga ou te la - fi li - lo a - i.' The alto part has a final lyric 'li-lo a-i' at the end of the staff.

a - lu i lu-ga o le mau - ga ou te la - fi li - lo a - i.

a - lu i lu-ga o le mau - ga ou te la - fi li - lo a - i.

li-lo a-i

a - lu i lu-ga o le mau - ga ou te la - fi li - lo a - i.

### Masina Masina e

*Masina Masina e,  
O fea e te alu i ai?  
Ou te alu i luga o le mauga  
Ou te lafi lilo ai.*

*O le pusi soso mai  
O le maile e taufuai  
O le moa e ko ko e  
A'o le pe'a e ai ulu pe.*

### Moon, oh Moon (English Translation)

*Moon, oh Moon (direct translation, not  
Where are you going?  
I'm going to the top of the mountains  
to hide there.*

*The cat comes close to me  
The dog is ferocious  
The chickens scurry around  
However, the bat eats the rotten breadfruit.*