

to original poetry, students may choose to explore poems from *Rejoice! Poetry Celebrating Life in the Amazon Rainforest* by the third-grade students of Mendon Center Elementary in Pittsford, New York. The theme continues with *Over in the Jungle: A Rainforest Rhyme* by Marianne Berkes and Jeanette Canyon, an adaptation of the song *Over in the Meadow*. The instrumental arrangement of *Over in the Meadow* from Doreen Hall's edition of *Music for Children*, Volume I can accompany the song. Expand exploration of music and movement ideas inspired by other ecosystems with similar books, such as *Somewhere in the Ocean* (Ward), *Over in the Grasslands: On an African Savannah* (Berkes), *Over in the Forest* (Berkes), *Deep in the Swamp* (Bateman), *Over*

in a River (Berkes), or *Way Out in the Desert* (Marsh).

The simple narration and rich illustrations of *Once Upon a Jungle* invite creative interpretation through music and movement. Appealing and adaptable for younger as well as older students, *Once Upon a Jungle* is a worthwhile addition to the music class library. ■

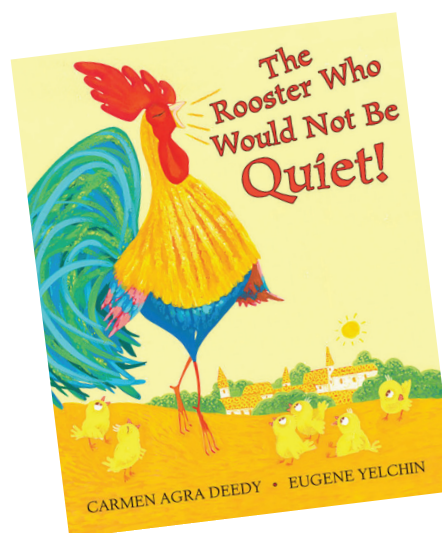
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CHILDREN'S BOOK

Reviewed by **Victor Lozada**

The Rooster Who Would Not Be Quiet!

Written by Carmen Agra Deedy
Illustrated by Eugene Yelchin
Scholastic Press, 2017



has been banned. Eugene Yelchin's illustrations juxtapose the bright, cheerful times of La Paz with music against the dull, somber times of La Paz without music. The story presents an inextinguishable voice through an appealing character. The author includes a powerful one-page note to the reader at the end of the book, celebrating those who "resist being silenced, who will crow out their truth without regard to consequence."

“**K**ee-kee-ree-KEE!” went the rooster! Are you awake yet? I am. Carmen Agra Deedy’s *The Rooster Who Would Not Be Quiet!* (also available in Spanish with translation by Madelca Dominguez) tells the story of a strong-willed rooster that reawakens the city of La Paz after all singing

The story begins with bright, cheerful illustrations during the time of music everywhere; however, the people of La Paz grew tired of all of the nonstop noise. Consequently, they fired the mayor and looked for one who would help with their noise problem. Don Pepe was elected on the promise of bringing peace and quiet to La Paz. He outlawed singing, gradually making the ban more and more extreme. Eugene Yelchin's illustrations accentuate this by depicting the colors fading from warm to dark and drab.

Seven years later, a cheerful and brightly illustrated rooster settled with his hen and chicks in the mango tree outside the mayor's house, where he and Don Pepe battled over the rooster's singing. The mayor gradually tried to take away all the sources of joy from the rooster, who replied with responses such as, "I may sing a lonelier song, but I will sing." Even after Don Pepe took away the rooster's family, corn, house, and, finally, draped his cage to block the sun, the rooster still sang.

"Why, oh, why are you still singing?" asked Don Pepe, to which the rooster replied, "I sing for those who dare not sing—or who have forgotten how."

When the townspeople heard Don Pepe had threatened to take away the rooster's life, one by one they drifted to his house and held their breath, waiting to hear his response. The rooster observed that a song will never die as long as there is someone to sing it. This reminder of their lost songs empowered the people to sing Don Pepe out of town, and everyone now sings again from morning until night.

This book sings with ways to incorporate it in the classroom including vocal exploration, a performance based on the book, and poetry compositions. The opening description of the city includes dogs barking, mothers singing, engines running, and fountains splashing. Bring the joyful illustrations to life by giving children the opportunity to play vocally with these sounds. The

rooster's song of "kee-kee-ree-kee," which is the Spanish sound of a rooster crowing, is also a fun way for children to interact with the story as it is read.

Consider a program centered on this book. The opening pages look like what *Street Song* from *Music for Children*, Volume III sounds like. Starting with this piece as the focal point followed by a "backwards layering" of the song could show the way music left La Paz. Have students play the piece as written, then remove the recorder, castanets, tambourine, and side drum while the other instruments return to their original parts. Gradually remove each instrument in the reverse order they appeared (first soprano xylophone, then second soprano xylophone, and so forth). Some song choices might include the Spanish language folk song *Los Pollitos Dicen*, *Let's Put the Rooster in the Stew*, *Free at Last*, or *How Can I Keep from Singing?* Students can develop compositions from the rooster's song of "kee-kee-ree-kee" that show the variety of ways the rooster sings.

A more advanced extension of the book might take the theme of liberating oppressed people and develop into songs from composed poetry. The Poetry Foundation's (n.d.) *Poems of Protest, Resistance, and Empowerment* features contributions such as Langston Hughes's "I look at the world" or Maya Angelou's "I Know Why the Caged Bird Sings," that children can use to write music or movement compositions.

Whether as a means of vocal exploration, a performance, or poetry extensions, I hope this inspiring book will sing its way into your classroom soon. ■

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REFERENCES

The Poetry Foundation (n.d.). *Poems of protest, resistance, and empowerment*.

<https://www.poetryfoundation.org/collections/101581/poems-of-protest-resistance-and-empowerment>