IMEC 2019
ILLINOIS MUSIC EDUCATION CONFERENCE

Whose Music Is This? Diverse & Inclusive Repertoire for Developing Bands

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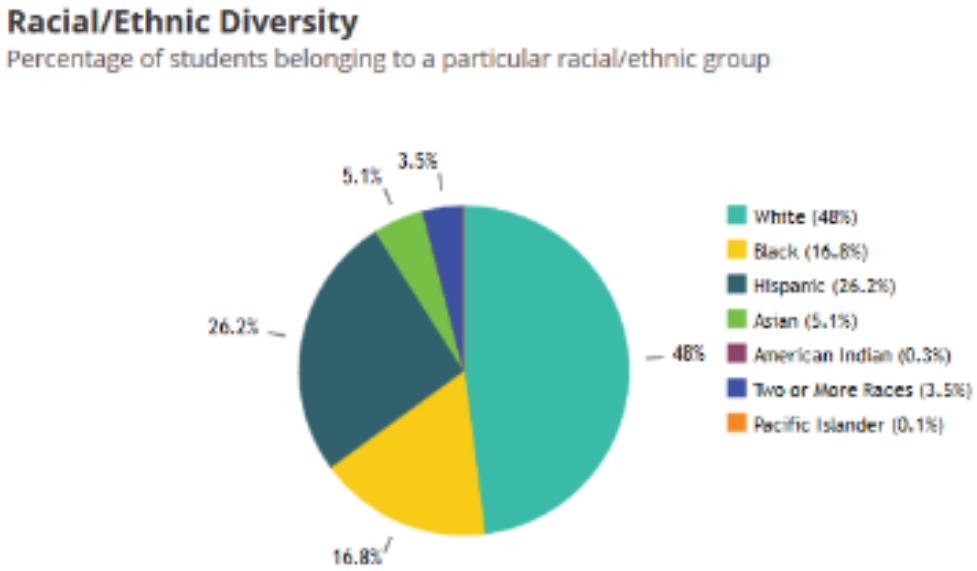
#IMEC2019

Introduction

- Diverse & Inclusive Repertoire for Developing Bands
  - Developing Bands
    - Grades ½ - 3
  - Diverse
    - Non-Western European Cultural Music
    - Composers (female, of color, LGBTQ)
  - Inclusive
    - Music representative of all students
    - 52% non-White students in IL
    - Vs. typical programming



Introduction

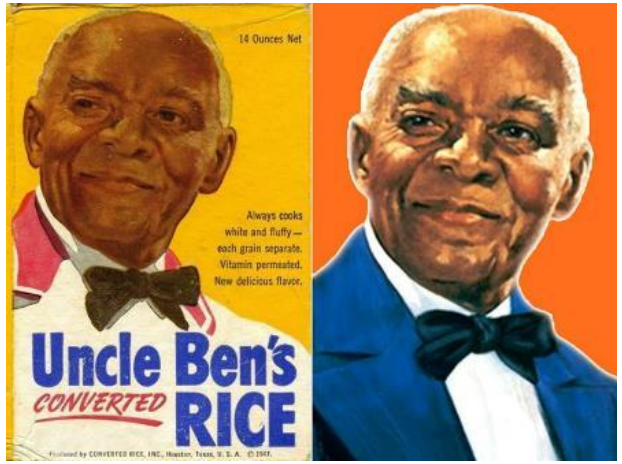
- Educational vs. Political
  - Culturally Responsive Teaching
  - Social-Emotional Learning
- We send messages to students, parents, & community based on what we do/do not play and teach.

Disclaimers

- Expertise & evolving thinking
- Conversations w/ grace
- Not calling out anyone
- Complex & subjective topic
- Overall Objective = thinking about diversity in curriculum & programing

Symbolic Violence

- Practices, representations, portrayals, or beliefs
  - perpetuate stereotypes
  - maintain inequality and domination
- Often unrecognized & unnoticed
- e.g., portrayal of race or gender in visual media
- Can exist in sonic images (music)
- Caution – Disturbing Images

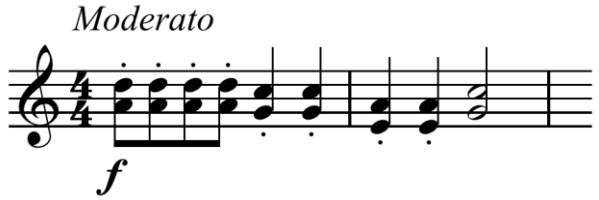


Historical Examples of Racism in Music

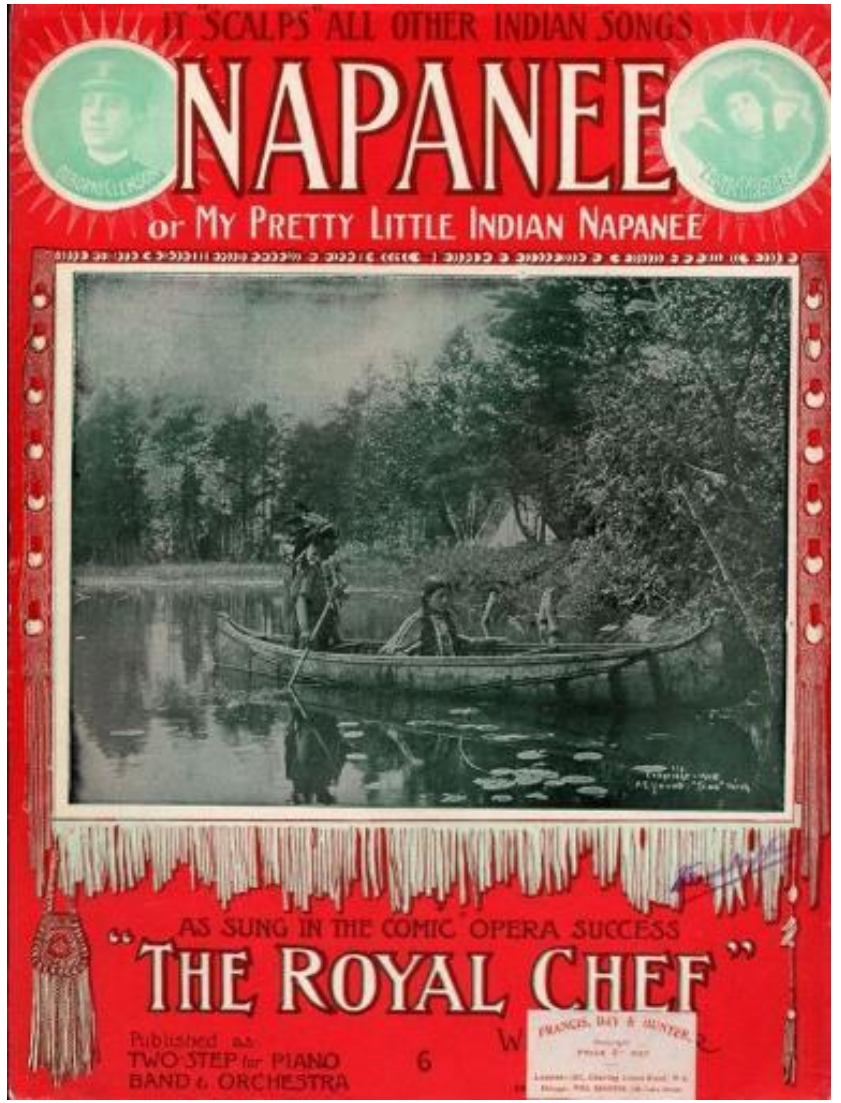
[Matthew Lobe, Montini Catholic HS – Piano]

- Popular Songs – early 1900s
- Perpetuate Stereotypes
- Make fun of Non-White Races
  - Coon Songs
  - Oriental Songs
  - Indian Songs

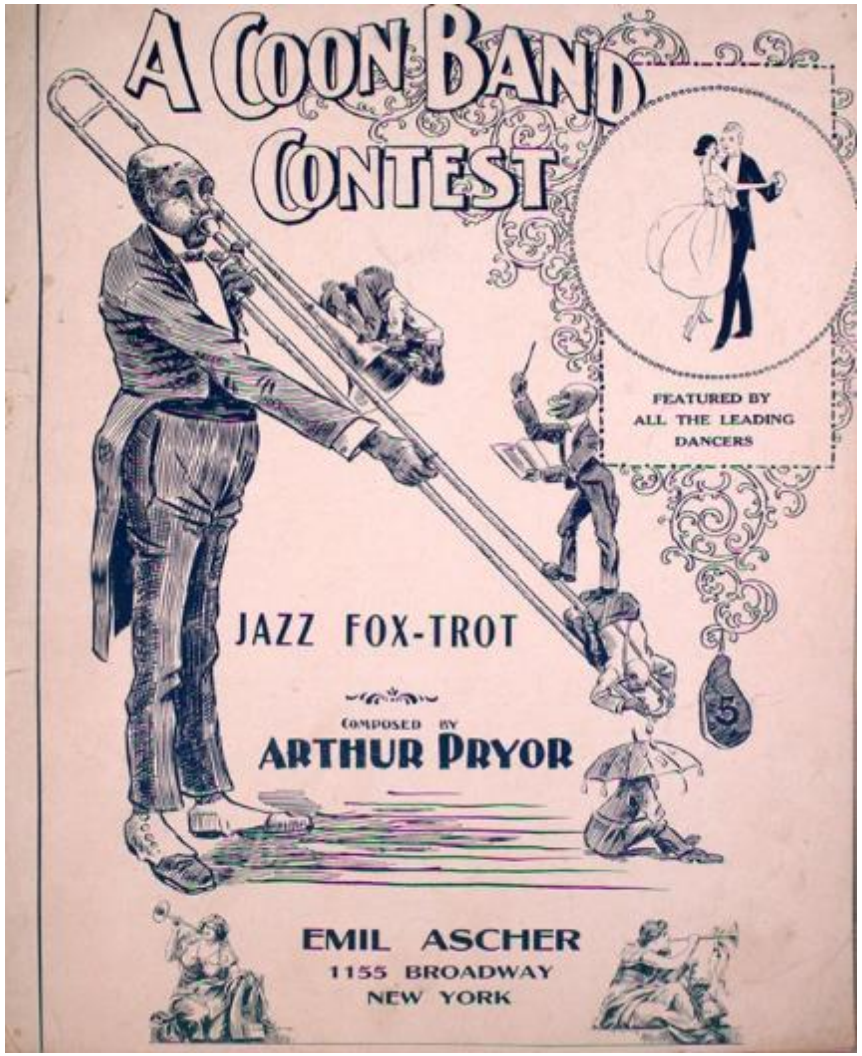
- Musical Devices
  - E.g. – “Oriental” motif

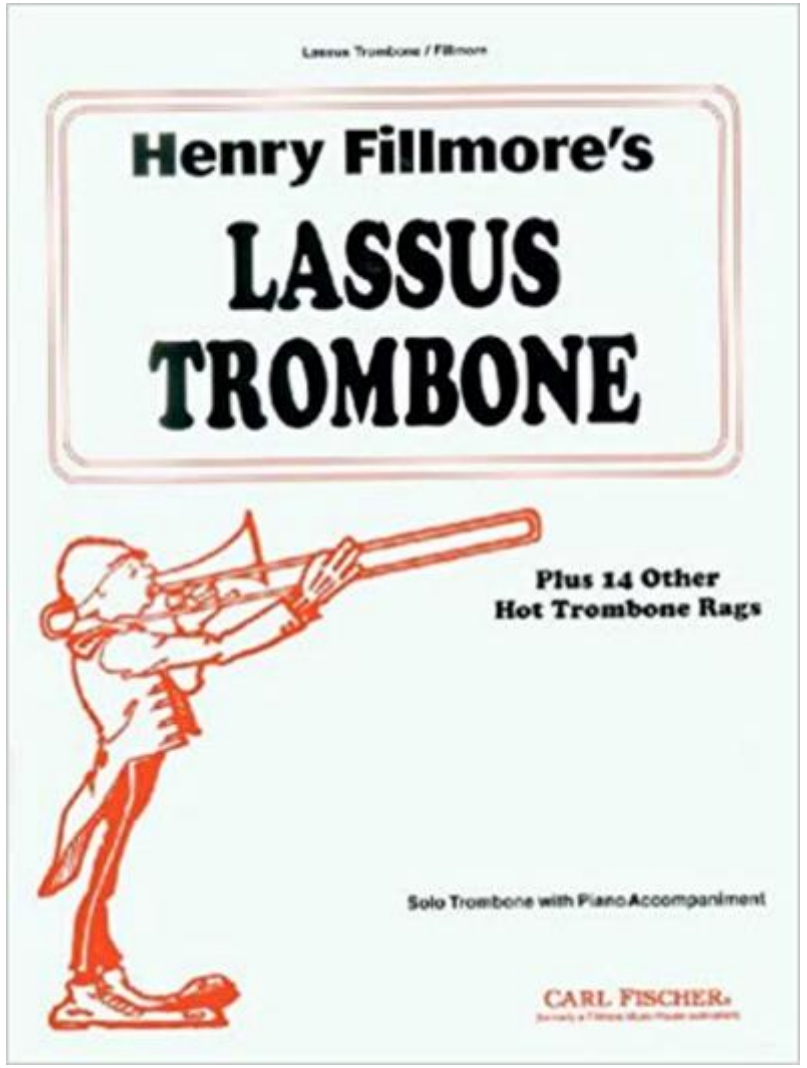


Examples: Early 20th Century Popular Music



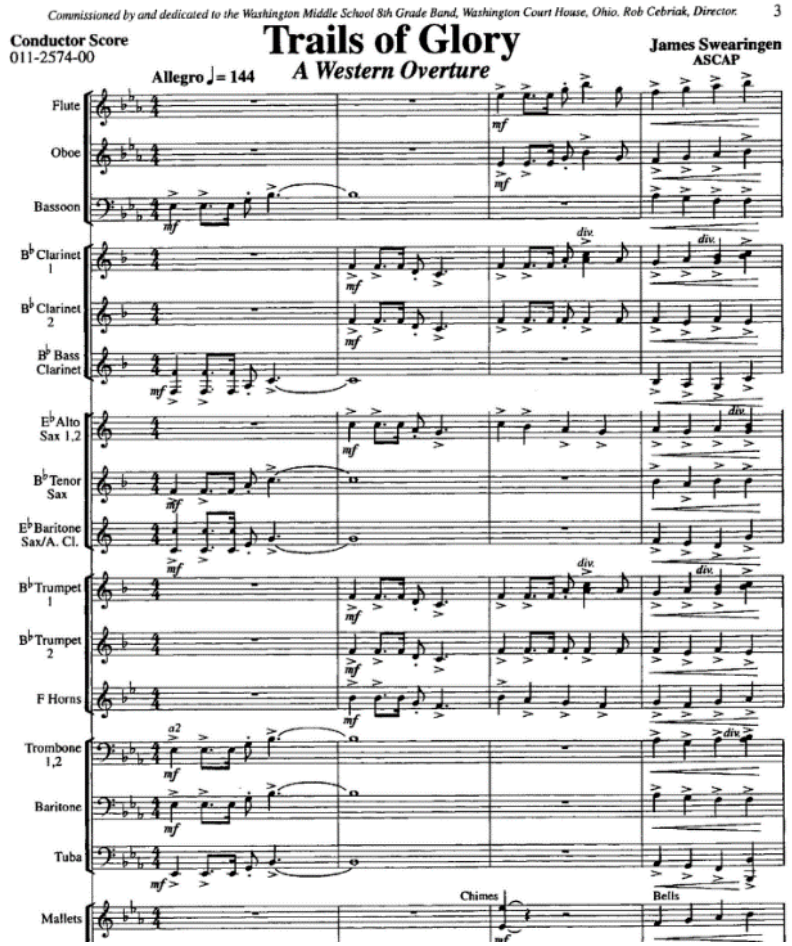
Racism in Band Music



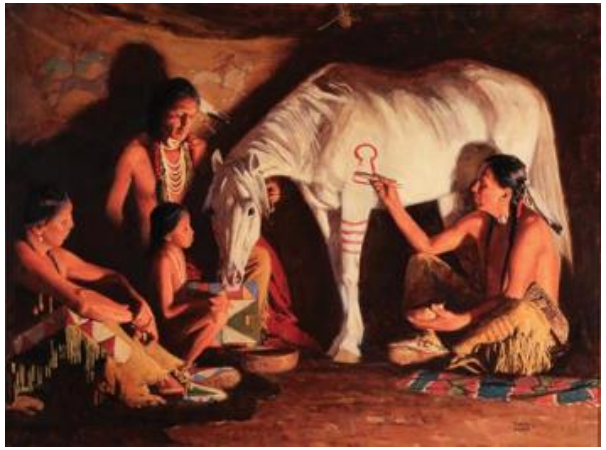


Modern Examples

- Trails of Glory – J. Swearingen



- Renegade Dances – D. Shaffer
  - Bold chords and exotic rhythms drive this riveting overture from beginning to end! The vitality of a ritualistic dance from the Native American culture comes through with a fiery sound. . . . and real "sound experience" for your band!



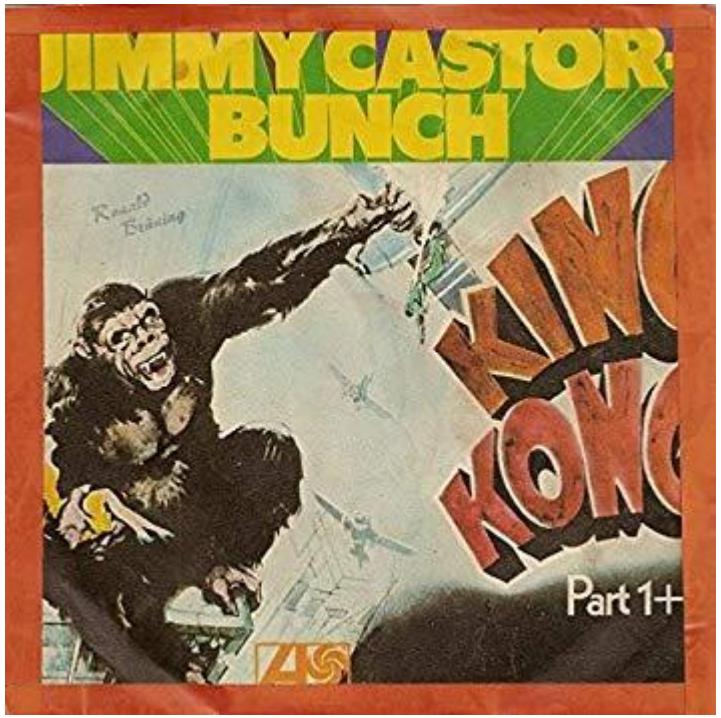
David Mann, The Medicine Sign,
oil, 36 x 48

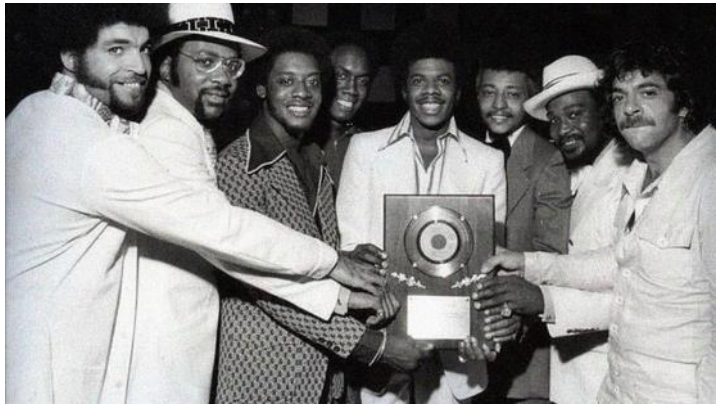
Abramo (2007): Quotes

- These works evoke images of a primitive “Other” without specifying a particular geographic area or people. They do so by conjuring up common [stereotypes] of the primitive other. These works serve very specific ends in a curriculum that wants to present the semblance of multiculturalism but does not want to actually acknowledge alternative and dissonant voices. These works justify the Westerner’s view as being a unique rational being in a world of primitive savages and does nothing to decenter a Eurocentric view of the world. (p. 11)
- If the goal of multicultural music education is to learn about different cultures, and to decenter students’ Americo-centric views through experiences with culturally different music, then we have to question the efficacy of these works. If the same racial tropes, rhetoric and stereotypes that are embedded in entertainment are present in these multicultural works, then they do nothing to decenter those americo-centric views. (p. 11)

King Kong – by Jimmy Castor & John L. Pruitt

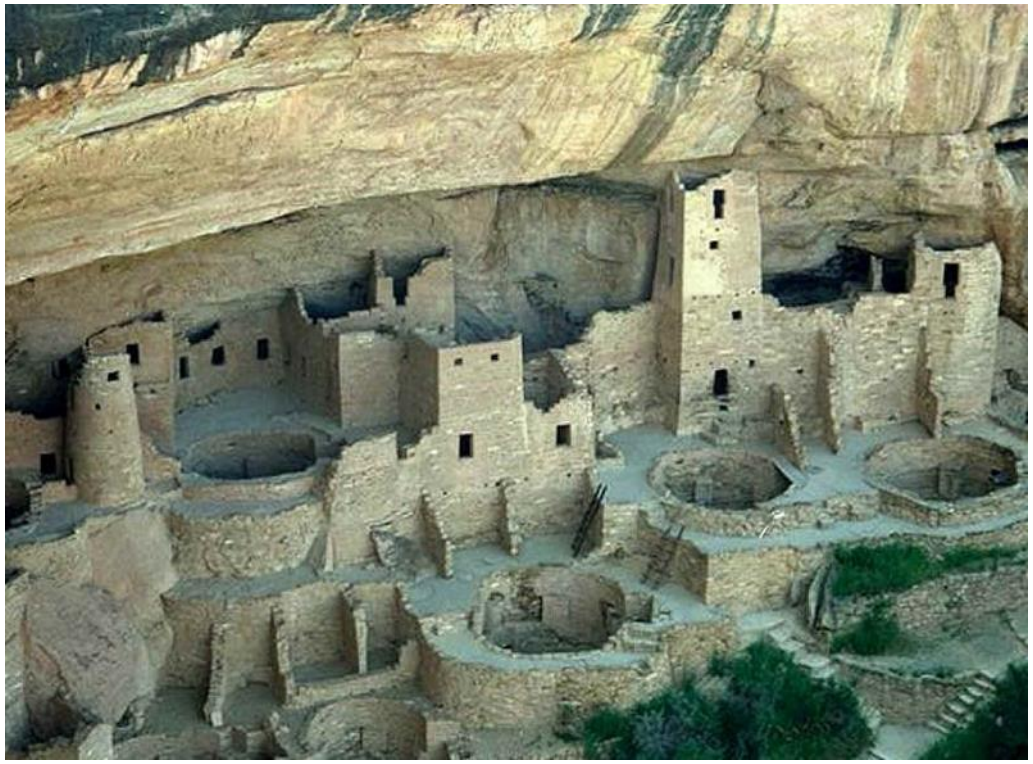
- 1970s funk tune arr for marching band.
- Original parodies King Kong
- MB arr goes a step further
- Staging suggestions by the publisher





Level 1: Inspired By But Not of the Culture

- Loosely multi cultural at best
- May still have musical & pedagogical value
- Anasazi/Edmondson (gr. 1)
- Serengeti Dreams/RW Smith (gr. 1)
- Considerations
  - How is the culture portrayed?
  - Respectful or parody?
    - Would you perform piece for an audience of culture bearers?
- Inform students of origin



Anasazi settlement – Mesa Verde Nat. Park, CO

Level 2 – Westernized Cultural Melodies

- Apache Lullaby/Colgrass (gr. 2)
  - Variations on an Apache melody
- Bucimis/Lipton (gr. 3)
  - Bulgarian Folk Dance
- Korean Folk Medley/Ployhar (gr. 2)
  - Authentic Example/Sangju Arirang performed by Kim Sohui

Level 3 – Traditional Musical Devices

- Differs from Level 2 – Attempts at authenticity beyond the melody
- Gamelan/Cummings (gr. 2)
  - Compositional Techniques of Indonesia
- Hotaru Koi/arr. Nancy Fairchild
  - Japanese folk song w/ Bb, Db, Eb, F
  - Teach by rote
  - Text included in Japanese
- Chinese Folk Song Medley/Garafalo (gr. 2)
  - Two pentatonic melodies
  - Avoids tertian harmonies

Chippewa Lullaby (Gr. 1) Ann McGinty

- Program notes - handout
  - Actually Chippewa melody
  - Ostinato collected by ethnomusicologist
  - Notes provide cultural context
- Compare to American culture
  - All parents sing to their children
  - Older siblings help
  - Gentle, peaceful
- Best examples of level 2 & 3 from young band literature [see handout]

Level 4 – Culture Bearers (composers)

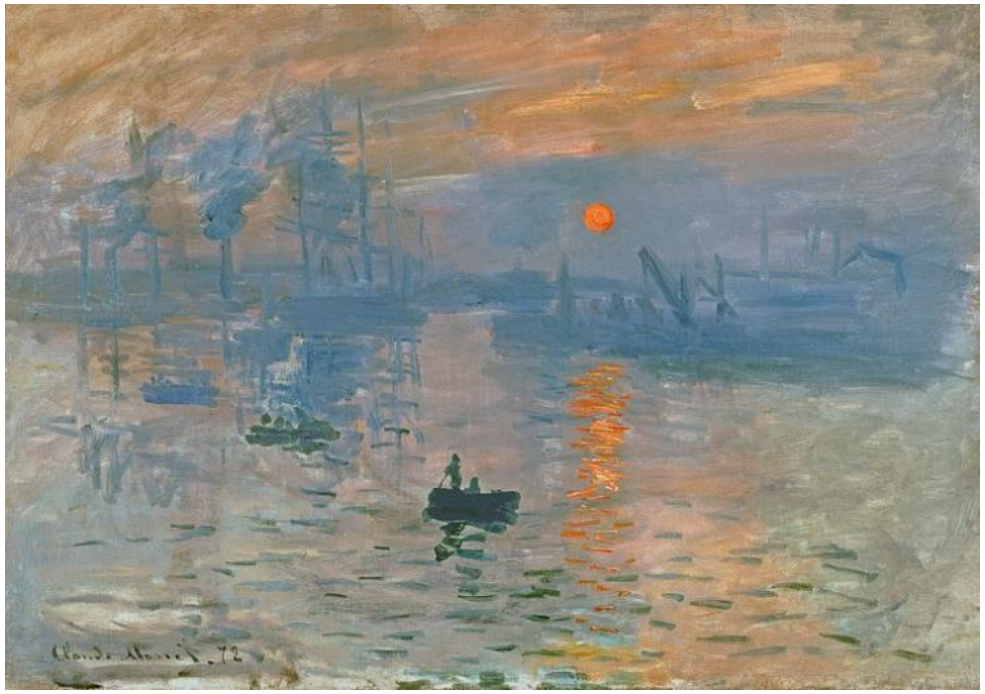
- “My band is [very] diverse, both in terms of ethnicity and male/female ratio. It's no longer good enough to not be actively looking for and programming music by women and non-whites.“

  Rob Perkins, Director of Bands, Wausau East High School, WI

- Bandquest
  - American Composers’ Forum
  - Grade 2-5
  - Alegre by Tania León

Why Music by Composers who are Diverse?

- Diverse composers = Diverse Music
  - All aspects of a composer's being inform their music
    - Cultural Background
    - Race
    - Religion
    - Gender
    - Sexuality
    - Location
    - Interests
    - Others???
- All students need musical role models



Monet – Impressionism Sunrise (1872)

Why This High School Band Is Buying Music From Composers Of Color This Year

- Diverse Composers of Wind Band Music List
  - 3500 pieces by female composers, composers of color and composers who are LGBTQ
  - Often includes links to recordings and scores
  - [link on my computer]

Spring Lake Park High School junior Kia Muleta has been playing the clarinet since fifth grade. Kia wants more diversity in her band music. She is often the only black student in band, where most of the music was composed by white men.

Programing Diverse Repertoire & Composers

- Quotas:
  - “One piece per concert . . .”
- Dedicated Concerts?
- Integrated into all programming?
- Teacher’s Responsibility
  - Become familiar w/ the repertoire
  - Actively look for diverse composers & cultural repertoire

THANK
YOU

Resources

- Abramo, J. (2007). Mystery, fire and intrigue: Representation and commodification of race in band literature. *Visions of Research in Music Education, 9/10*. Retrieved from http://www- usr.rider.edu/%7Evrme/v9n1/index.htm
- Brewer, W. (2018). A content analysis of recommended composers in repertoire lists for band. *Research and Issues in Music Education, 14*(1). Retrieved from https://ir.stthomas.edu/rime/
- Composer Diversity Database
  - https://composerdiversity.com/
- Diverse Band Composers List
  - Christian Michael Folk
- Hash, P. M. (2005). Middle school band contest repertoire in northern Illinois: Analysis and recommendations. *Research and Issues in Music Education, 3*(1). Retrieved from https://ir.stthomas.edu/rime/vol3/iss1/
- Volk, T. M. (2002). An annotated list of multicultural music for band. *Triad, 69*(6), 24-26.