

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

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#IMEC2019

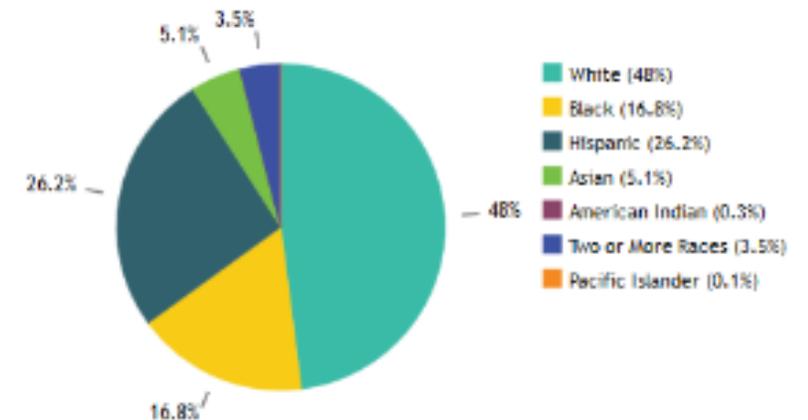


Introduction

- **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

Racial/Ethnic Diversity

Percentage of students belonging to a particular racial/ethnic group



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.



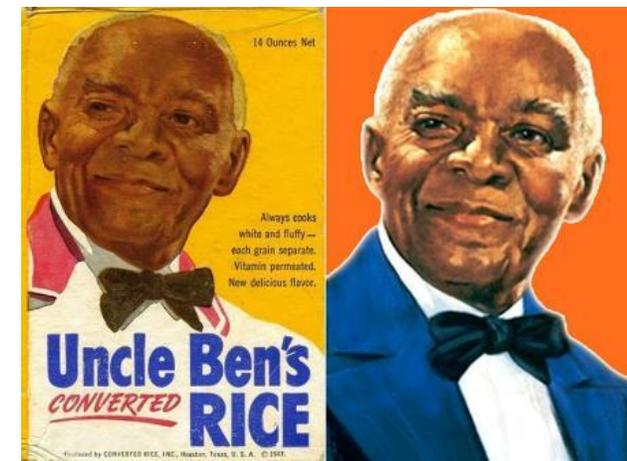
Disclaimers

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

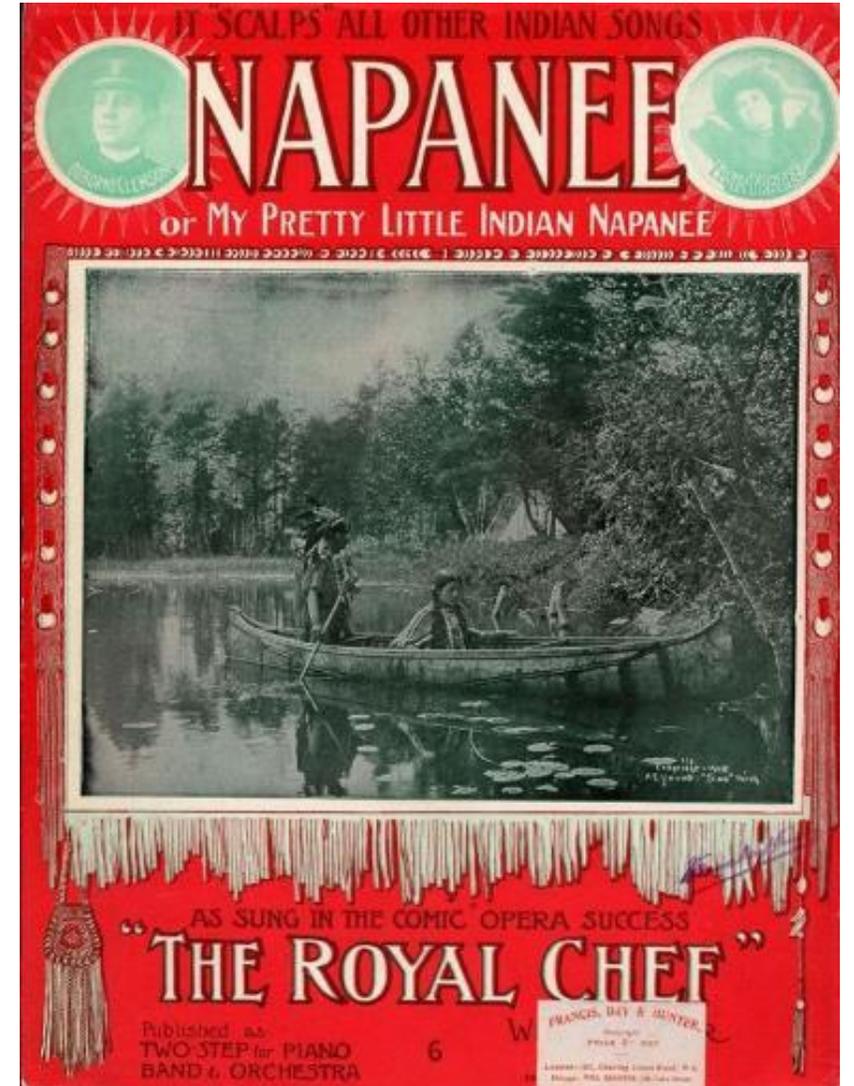
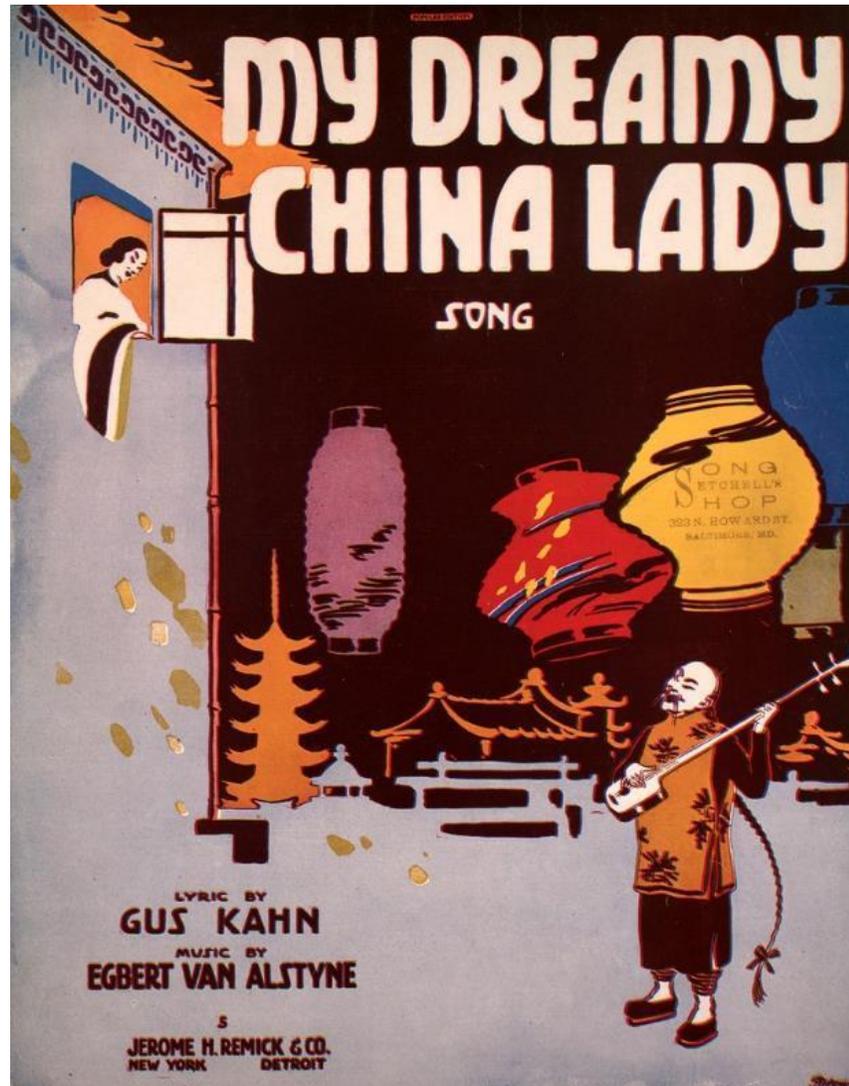


Symbolic Violence

- 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**



Examples: Early 20th Century Popular Music



Racism in Band Music

A COON BAND CONTEST

FEATURED BY ALL THE LEADING DANCERS

JAZZ FOX-TROT

COMPOSED BY **ARTHUR PRYOR**

EMIL ASCHER
1155 BROADWAY
NEW YORK

The cover features a large illustration of a man in a suit playing a trombone. To his right, a smaller figure is playing a saxophone. In the background, a couple is dancing. The title 'A COON BAND CONTEST' is written in a large, stylized font at the top. Below the title, it says 'FEATURED BY ALL THE LEADING DANCERS'. The genre is 'JAZZ FOX-TROT' and it is 'COMPOSED BY ARTHUR PRYOR'. At the bottom, the publisher's name 'EMIL ASCHER' and address '1155 BROADWAY NEW YORK' are listed.

1st Bb CORNET

The TROMBONE FAMILY

A COLLECTION OF 15 ORIGINAL & HUMOROUS TROMBONE NOVELTIES FOR BAND

BY **Henry Fillmore**

PUBLISHED FOR ALL BAND INSTRUMENTS

FILLMORE-MUSIC-HOUSE
528 ELM STREET CINCINNATI, OHIO

PRICE EACH BAND BOOK 30¢

The cover is yellow and features a black illustration of a man playing a trombone. The title 'The TROMBONE FAMILY' is in a large, stylized font. Below the title, it says 'A COLLECTION OF 15 ORIGINAL & HUMOROUS TROMBONE NOVELTIES FOR BAND'. The composer's name 'BY Henry Fillmore' is written in a cursive font. Below that, it says 'PUBLISHED FOR ALL BAND INSTRUMENTS'. At the bottom, the publisher's name 'FILLMORE-MUSIC-HOUSE' and address '528 ELM STREET CINCINNATI, OHIO' are listed. On the left side, it says '1st Bb CORNET' and 'PRICE EACH BAND BOOK 30¢'.

1st Trombone / Fillmore

Henry Fillmore's LASSUS TROMBONE

Plus 14 Other Hot Trombone Rags

Solo Trombone with Piano Accompaniment

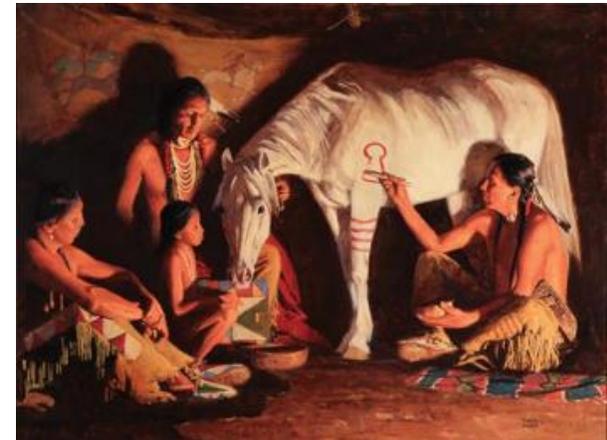
CARL FISCHER
Solely a Carl Fischer Music House publication

The cover is light blue and features a red illustration of a man playing a trombone. The title 'Henry Fillmore's LASSUS TROMBONE' is in a large, bold font. Below the title, it says 'Plus 14 Other Hot Trombone Rags'. At the bottom, it says 'Solo Trombone with Piano Accompaniment' and 'CARL FISCHER'. At the top right, it says '1st Trombone / Fillmore'.

Modern Examples

- [Multicultural Christmas] 
 - “Experience what it's like to be Santa as he travels the world on Christmas Eve. Hop aboard his sleigh as it flies over **Asia, Saudi Arabia, Israel**, Russia, Germany, Italy, England, Latin America and the good ol' USA. While in each country, a favorite holiday tune is heard in the style of that country's music.”
- [Programmatic Native American] 
 - 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

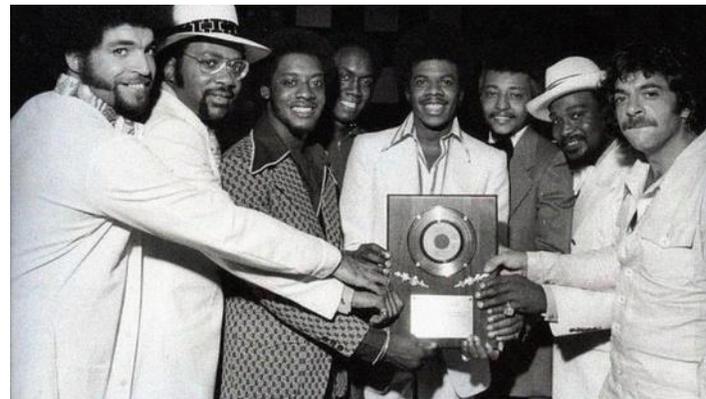
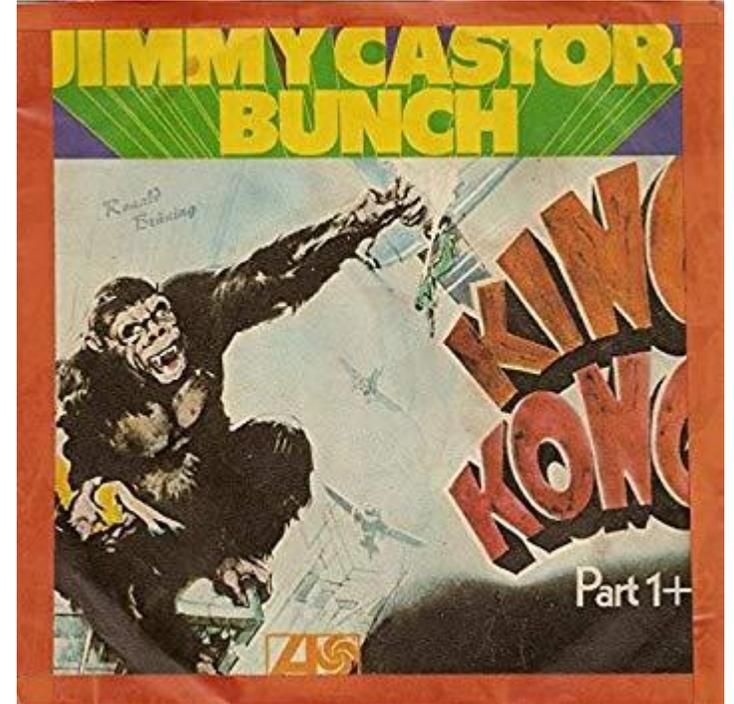


Abramo (2007): Quotes

- 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 [effectiveness] of these works. If the same racial [ideas], 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
- Considerations
 - How is the culture portrayed?
 - Respectful or parody?
 - Would you perform piece for an audience of culture bearers?
- Serengeti Dreams/RW Smith (gr. 1)
- Anasazi/Edmondson (gr. 1) 
- 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 🔊



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 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



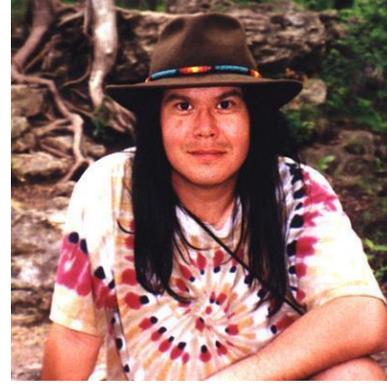
Level 4 – Culture Bearers (composers)

- “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 



Diverse Composers Resources

- [Diverse Composers of Wind Band Music List](#)
 - Online Resource by Christian Folk
 - Excel file - download
- 3500 pieces by female composers, composers of color and composers who are LGBTQ
- Often includes links to recordings and scores

- [Diversity Composers Database](#)
 - Dr. Rob Deemer - Composer & Faculty at SUNY at Fredonia
 - Filter by genre, medium, demographic

Composer Diversity Database

search

[About the project](#)

▼ Search filter options

living (3120) deceased (713)
 F female (3260) NB non-binary (11)

GENRE

<input type="checkbox"/> Or orchestra (1987)	<input type="checkbox"/> W wind band (562)	<input type="checkbox"/> Cho chorus (1627)
<input type="checkbox"/> Cha chamber (2911)	<input type="checkbox"/> V voice (2388)	<input type="checkbox"/> Op opera (814)
<input type="checkbox"/> J jazz/improvisation (690)	<input type="checkbox"/> F film (679)	<input type="checkbox"/> VG video games (150)
<input type="checkbox"/> MT music theatre (635)	<input type="checkbox"/> SW songwriting (879)	<input type="checkbox"/> EA electroacoustic & installation (1403)
<input type="checkbox"/> FT folk/traditional genres (474)		

MEDIUM / SUBGENRE

<input type="checkbox"/> SQ string quartet (585)	<input type="checkbox"/> PT piano trio (162)	<input type="checkbox"/> WQ wind quintet (170)
<input type="checkbox"/> RQ reed quintet (16)	<input type="checkbox"/> SQ saxophone quartet (115)	<input type="checkbox"/> BQ brass quintet (125)
<input type="checkbox"/> PE Pierrot ensemble (113)	<input type="checkbox"/> Per percussion ensemble (139)	<input type="checkbox"/> YB young band (57)
<input type="checkbox"/> YO young orchestra (69)	<input type="checkbox"/> YC young choir (120)	<input type="checkbox"/> YP young piano (54)

DEMOGRAPHIC

<input type="checkbox"/> Black (356)	<input type="checkbox"/> Latinx / Latin American (344)	<input type="checkbox"/> East Asian (325)
<input type="checkbox"/> West Asian/North African (52)	<input type="checkbox"/> South Asian (49)	<input type="checkbox"/> Southeast Asian (30)
<input type="checkbox"/> American Indian (32)	<input type="checkbox"/> Other (90)	

LOCATION

<input type="checkbox"/> Based in USA	<input type="checkbox"/> Based outside of USA
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clear all filters

Composers matching current filters: 3833

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 🗣️



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?
- Integrate 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>
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