

# Whose Music is This? Diverse and Inclusive Repertoire for Developing Bands



Frances Densmore recording Blackfoot chief Mountain Chief  
for the Bureau of American Ethnology in 1916

## *Band Division Clinic*

Clinician: Phillip Hash – Illinois State University  
pmhash@ilstu.edu / [www.pmhmusic.weebly.com](http://www.pmhmusic.weebly.com)

Thursday, January 24, 2019

3:00pm – 4:00pm

CC 403/404

## **Clinic Description:**

The lifelong goals listed as part of the new National Core Arts Standards (2014) state that, “Artistically literate citizens know and understand [music] from varied . . . cultures, and actively seek and appreciate diverse forms and genres of [repertoire] of enduring quality/significance.” However, much of the repertoire played by developing bands consists of music in the Western tradition by white, English-speaking men. This clinic will examine the challenges and opportunities behind programming music for elementary and middle school bands by female and non-white composers, as well as from non-Western cultures. Topics will include (a) the need for a more inclusive repertoire, (b) issues surrounding non-Western music in concert band, (c) unspoken and unintended messages sent through programming choices, (d) examples of selections available, and (e) strategies for developing musical and cultural understanding of unfamiliar genres. Participants will hear recorded musical examples and receive access to an extensive list of repertoire and resources.

## **Clinician Biography:**

Phillip M. Hash is Associate Professor/Coordinator of Music Education at Illinois State University in Normal. Prior to his appointment at ISU, he served as coordinator of music education at Calvin College in Grand Rapids, Michigan (2004-2017). He holds an Ed.D. in music education from the University of Illinois at Urbana-Champaign, a M.M in wind conducting from Northwestern University, and a B.M. in music education from Millikin University.

Dr. Hash is an active scholar with articles published in a number of leading periodicals including the *Journal of Research in Music Education*, *Update: Applications of Research in Music Education*, and the *Journal of Band Research*. Conference presentations include research topics, as well as sessions on instrumental music education, mentoring student teachers, and music teacher evaluation. Dr. Hash has served on the editorial committees of the *Journal of Research in Music Education*, the *Journal of Music Therapy*. He is a current member of the editorial board of the *Journal of Historical Research in Music Education* and chair of the History Special Research Interest Group (SRIG) of the National Association for Music Education (NAfME).

Dr. Hash taught instrumental music in the Chicago area for 14 years and regularly serves as a clinician and adjudicator.

## ISBE Social Emotional Learning Standard - Goal 2

<p><b>Use social-awareness and interpersonal skills to establish and maintain positive relationships.</b></p>	<p><b>Why this goal is important:</b> Building and maintaining positive relationships with others are central to success in school and life and require the ability to recognize the thoughts, feelings, and perspectives of others, including those different from one’s own. In addition, establishing positive peer, family, and work relationships requires skills in cooperating, communicating respectfully, and constructively resolving conflicts with others.</p>
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Learning Standard	Early Elementary	Late Elementary	Middle/Jr. High	Early H.S.	Late H.S.
<p><b>B. Recognize individual and group similarities and differences.</b></p>	<p><b>2B.1a.</b> <u>Describe the ways that people are similar and different.</u></p>	<p><b>2B.2a.</b> <u>Identify differences among and contributions of various social and cultural groups.</u></p>	<p><b>2B.3a.</b> Explain how individual, social, and cultural differences may increase vulnerability to bullying and identify ways to address it.</p>	<p><b>2B.4a.</b> <u>Analyze the origins and negative effects of stereotyping and prejudice.</u></p>	<p><b>2B.5a.</b> Evaluate strategies for being respectful of others and opposing stereotyping and prejudice.</p>
	<p><b>2B.1b.</b> Describe positive qualities in others.</p>	<p><b>2B.2b.</b> Demonstrate how to work effectively with those who are different from oneself.</p>	<p><b>2B.3b.</b> Analyze the effects of taking action to oppose bullying based on individual and group differences.</p>	<p><b>2B.4b.</b> <u>Demonstrate respect for individuals from different social and cultural groups.</u></p>	<p><b>2B.5b.</b> Evaluate how advocacy for the rights of others contributes to the common good.</p>

**Napanee, or, My Pretty Little Indian Napanee**  
Words by Will S. Genaro; music by W.R. Williams  
Published 1906

Out on the Indian reservation,  
far away from civilization,  
Where the foot of "pale face" seldom trod...  
White man went to fish one summer,  
met an Indian girl, a hummer,  
Daughter of the big chief "Spare-the-rod;"  
White man threw some loving glances,  
took the maiden to war dances,  
Smoked the "pipe of peace," took chances;  
Living in a teepee made of fir,  
Rode with her on an Indian pony,  
gave her a diamond ring, a "phoney,"  
Then he sang these loving words to her:

[chorus]  
You are my Pretty little Indian Napanee,  
will you take a chance and marry me?  
Tho' daddy is a chief,  
'tis my belief,  
to a very merry wedding he'll agree...

True you're a dark little Indian maid,  
but I'll sun burn to a darker shade,  
**I'll wear feathers on my head,**  
**Paint my face an Indian Red...**  
If you'll only be my Napanee.

Sorry to say, his "con" talk caught her,  
soon he married the Big Chief's daughter,  
Happiest couple that you ever saw...  
Till his dream of love had faded,  
Napanee looked old and jaded.  
Just about like any other squaw; ...  
Soon papooses came in numbers,  
redskin yells disturbed his slumbers,  
White man wonders at his blunders,  
Now the feathers droop upon his head...  
Too late now, but still he is wishing  
that he had never gone a fishing,  
Or had met that Indian maid and said:

[repeat chorus]

## **Chippewa Lullaby (gr. 1)**

Ann McGinty – Queenwood Publications  
Program Notes from Conductor's Score

CHIPPEWA LULLABY is a simple pentatonic melody from the Chippewa Nation of North America's Native Peoples, documented as "Lullaby No. 127." The infant was rocked in a swing or hammock as the mother would sing this plaintive song, often accompanied in canon by an older child. As Dr. Bryan Burton, Associate Professor of Music Education, West Chester University, West Chester, Pennsylvania, wrote about this lullaby: "Music is alive. Each song travels through its own life's journal pausing from time to time to be shared with those ears attentive enough to hear its melody and listen to the story of its wanderings. Many Native Peoples believe that music exists all around us in the Universe and is always singing in the wind waiting for someone to catch the melody, share it for a while, and then release it back into the wind to continue its journey. The music continues long after we are no longer singing the song."

The entire piece is marked moderately soft, as one would not expect a lullaby to be loud and brassy. This is an excellent opportunity for your band to work on developing ensemble skills such as playing softly, playing in unison, and playing in a legato style as if actually singing this lullaby.

The percussion instruments should add subtle sounds of the night, with the bells adding another color to the first presentation of the lullaby in the unison clarinets. The first canonic entrance is at measure 6 in the alto saxophone. Canonic and imitative entrances will also help develop a sense of independence in your beginning players which in turn will help develop a sense of confidence.

A brief, original interlude begins at measure 12 as a contrasting section to the short melody of the lullaby. Allow the rise and fall of the melodic line to add subtle dynamic nuances in this section, but never allow the music to get loud.

The faster section adds a very simple ostinato to the lullaby. This ostinato was heard and written down by Bryan Burton in 1994 while attending the annual Crow Fair in Montana. As he listened to the music, he discerned some younger voices humming this simple ostinato beneath the other lines of the lullaby. A return to the slower tempo brings a reprise of the original interlude, followed by varying reiterations of the lullaby until at last it fades into the night. The high E flat in the flute part, measure 46, should present no problems once the note is identified and the fingering is learned. It is a very easy note to produce, even for beginning flutists, but please caution your players not to overblow.

As Dr. Burton ended his article, he wrote: "No. 127 is still on its journey. Listen carefully - this song may visit you and share its rich heritage for you for a brief while before moving back into the wind and seeking another willing voice."

Many thanks to Bryan Burton for sharing his thoughts and this music with the arranger. He is an expert in the field of multicultural music and has done field research all over the world, with the exception of Antarctica.

Notes on the melody used for Chippewa Lullaby from:

Densmore, F. (1913). Chippewa music – II. *Smithsonian Institution Bureau of American Ethnology Bulletin*, no. 53. Washington DC: Government Printing Office.

SONG FOR THE ENTERTAINMENT OF CHILDREN <sup>1</sup>

No. 127. Lullaby

(Catalogue No. 447)

Sung by O'GABEÄ'SINO'KWE

VOICE ♩ = 96

Recorded without drum



we we we we we we we we we we we we we we

*Analysis.*—The only two songs which the Lac du Flambeau Chippewa were found to have in common with the White Earth Chippewa are the lullaby and the song accompanying the folk tale of We'nabo'jo and the ducks (Bulletin 45, No. 197). This lullaby was first recorded at White Earth, Minnesota (see *ibid.*, p. 193). On comparing the two transcriptions it will be seen that the first four measures are identical and that the latter parts differ, though both renditions end on the same tone. This is one of the few songs composed by women (see Nos. 31, 39, 40, 112, 151, 177, 178). No words are used in this song, *wewe*<sup>2</sup> being continuously repeated.

<sup>1</sup> See also songs Nos. 51, 52, 53, 179, 180.

<sup>2</sup> *Weve* is a root, the meaning of which implies a swinging motion; thus, *wewe'bizun* signifies a child's swing or hammock. The writer has frequently seen a Chippewa mother put her baby, still fastened in its cradle-board (*atik'ana'gan*), plate 39, into a hammock crudely made of a blanket stretched open with a stick, which she swung back and forth until the baby fell asleep. Still more primitive is the method also shown in the same plate; here the woman is seated on the ground with feet extended in front and the cradle-board resting against them, enabling her to move the cradle-board slightly back and forth by a motion of the feet.

## Culturally Based Repertoire

African Festival	1	Quincy Hilliard	Kjos
African Folk Trilogy	1	Anne McGinty	Queenwood
African Sketches	2	James Curnow	Hal Leonard
Asian Folk Rhapsody	2	Richard L. Saucedo	Hal Leonard
A Joyful Chanukah	2	Michell Bender	Grand Mesa
Bucimis, Bulgarian Folk Dance	3	arr. Bob Lipton	Grand Mesa
Canciones Mexicanas	1.5	arr. John O'Reilly	Alfred
Cherokee Morning	1.5	Kevin Mixon	Carl Fischer
Chinese Folk Fantasy	3	James Curnow	Hal Leonard
Chinese Folksong Medley	2	Robert Garofalo	Grand Mesa
Chippewa Lullaby	1	Ann McGinty	Queenwood
Christmas in Mexico	1	arr. Mike Story	Alfred
Gamelan	2	Walter Cummings	Grad Mesa
Hebrew Medley	2+	David Bobrowitz	Grand Mesa
Hotaru Koi	1	Nancy Fairchild	Carl Fischer
Japanese Folk Trilogy	1	Anne McGinty	Queenwood
Japanese Pictures	2	Kevin Mixon	Carl Fischer
Korean Folk Song Medley	2	James Ployhar	Belwin
Korean Hill Song	2	arr. Mark Williams	Alfred
La Bamba de Veracruz	2	arr. Douglas E. Wagner	Alfred (Belwin)
Las Mananitas (Trad. folk song)	1	arr. Victor Lopez	Alfred (Belwin)
Little Brazil Suite	1	arr. Andrew Balent	Ludwig
Mama Paqueta	1	arr. Michael Story	Alfred (Belwin)
Mexican Folk Song Suite	2	J. Phillips	TRN Music
Oceania Dances	1.5	Kevin Mixon	Carl Fischer
Sakura	1	Del Borgo	Curnow
Sakura (Cherry Blossoms)	1	Michael Story	Alfred Pub. (Belwin)
Snow (Yuki)	1	Robert Buckley	Hal Leonard
Song of Krishna	3	Robert Washburn	Warner Brothers
Spring Festival	3	Chen Yi	Hal Leonard
Swahili Folk Hymn	2	arr. Kevin Mixon	Alfred Pub. (Belwin)
Takeda Lullaby	3	Benjamin Yeo	C L Barnhouse
Three Canadian Folk Songs	2	Roe	Waterloo
Uskudar	1	Robert Smith & Michael Story	Alfred
Variations on a Chinese Folksong	1.5	Robert Foster	Wingert-Jones
Viva Mexico!	3+	David Bobrowitz	Grand Mesa
Yagi-Bushi	3	Iwai	Ludwig

## **Diverse Composers of Wind Band Music List**

### **Compiled by Christian Michael Folk**

This online database of nearly 3500 pieces includes three separate Excel sheets for women composers, composers of color, and LGBTQIA+ composers. Each list is sortable by composer, grade level, and length, and includes links to perusal scores and YouTube videos. The link is provided below. However, a Google search will bring up the link.

[Diverse band composers list.](https://docs.google.com/spreadsheets/d/1i4mcyDo3j6P9MiXKDbgyZ6enIGPcDhY2NTG278ReOaI/edit#gid=0)

<https://docs.google.com/spreadsheets/d/1i4mcyDo3j6P9MiXKDbgyZ6enIGPcDhY2NTG278ReOaI/edit#gid=0>

## References & Additional Resources

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