SING US YOUR SONGS
CULTURALLY RELEVANT MUSIC TEACHING AT THE CURRICULAR LEVEL

Jason Holmes, BCC and Anthony Beatrice, BPS
Culturally and Linguistically Sustaining Practices

Using the cultural knowledge, prior experience, frame of reference and performance styles of diverse students to make learning encounters more relevant and effective in promoting academic achievements; it teaches to and through the strengths of students. It is culturally validating and affirming. (Geneva Gay, 2000)
How We Curate Curriculum

1. Massachusetts Core Arts Standards
2. Boston Public Schools Music Scope & Sequence
3. Curriculum Vendors/Approaches in Music Education
4. Professional Development to Implement Curriculum
Higher Education/NASM

...stuck in a model that does not prepare our future music educators to embrace authenticate and immersive experiences in the classroom.

The Curriculum Vendors

...publish resources that are not authenticate or accurate.
On the Journey….Houston, we have a problem!
John Kanaka

I heard, I heard the old man say, John Ka-na-ka-na-ka

tu-lai-e! To-day, to-day, is a ho-li-day. John Ka-na-ka-na-ka
tu-lai-e! Tu-lai-e, oh, tu-lai-e! John Ka-na-ka-na-ka tu-lai-e!
On the Journey...

**Continuum of Cultural Competency**

- **Cultural Destructiveness**
  - Forced assimilation, subjugation, rights and privileges for dominant groups only.

- **Cultural Incapacity**
  - Racism, maintain stereotypes, unfair hiring practices.

- **Cultural Blindness**
  - Differences ignored, “treat everyone the same”, only meet needs of dominant groups.

- **Cultural Pre-Competence**
  - Explore cultural issues, are committed, assess needs of organization and individuals.

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- **Cultural Proficiency**
  - Implement changes to improve services based upon cultural needs.
Analyzing Our Colonization

1. Organized all of our songs into a Google spreadsheet with classifications for easy searching
2. Remove racist songs or half-told racist songs
3. Begin discussion of collecting songs from the community
4. Apply for grants to bring more culturally relevant instruments into the general music classroom
5. Look at our vendors with a new rubric and eye towards the 7 Forms of Bias
6. Understand our own bias
<table>
<thead>
<tr>
<th>Title</th>
<th>Recording Links</th>
<th>Composer/Arranger</th>
<th>Grade Level</th>
<th>Culture/Language/Holiday Celebr: Circl</th>
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</thead>
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<tr>
<td>Hello, There! (voc) p. 4</td>
<td>SBG MM K/1 track 6</td>
<td>Traditional Children's Song</td>
<td>K</td>
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<td>SBG MM K/1 track 9</td>
<td>Christopher Moroney, Covita M K</td>
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<td>African American Folk Song</td>
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<td>O Ma Washi (voc) p. 13</td>
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<td>SBG MM K/1 track 18</td>
<td>Folk Song from Japan</td>
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<td>SBG MM K/1 track 19</td>
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<td>African/Zulu</td>
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<td>African/Zulu</td>
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<td>Zulu Children's Game Song</td>
<td>K</td>
<td>African/Zulu</td>
</tr>
</tbody>
</table>
Collecting the Songs!
Things we did not expect:

- Prevalence of commercial music
- Colonialism in folk music
- “Sure I know a song! Let me find it on YouTube.”
- Need for an ethnomusicological lens
- Time!
Continuing the Process:

- Building trust within a community
  - Positive sense of self
  - Valuing experiences like and different than one’s own
  - Multiple perspectives
  - Working towards justice
- Leads to willingness to share
  - BCC weekly emails
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Higher Education/NASM
...stuck in a model that does not prepare our future music educators to embrace authenticate and immersive experiences in the classroom.

Performers of the Culture
...have a hard time breaking into K-12 education except for a workshop or one-time performance. Price/vendor availability of authenticate instruments are too high.

The Curriculum Vendors
...publish resources that are not authenticate or accurate.

Ethnomusicologists
...immerse themselves and learn so much, yet have a difficult time translating into the K-12 environment.

Anthony Beatrice
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BCC Song Collection Results

- About 20 songs collected
- 6 languages represented
- Two Haitian songs we collected will be in the concert this afternoon
Now we need to investigate the authenticity of the songs.
We need to invest in composers from this database while pushing our vendors to do the same.
Connecting ethnomusicology and music education in October 2019.
New online book club to read and reflect about CLSP.
| The curriculum reflects an integration of ethic and cultural content throughout programming rather than assigning the study of diverse cultural groups to a single unit or one month. | ✓ |
| The curriculum provides opportunities for students to investigate and understand how cultural assumptions and biases influence subject areas. | ✓ |
| The curriculum fosters respect and understanding for diverse cultures by providing materials that help students develop positive attitudes toward different racial, ethnic, cultural, language, and ability groups. | ✓ |
| The curriculum supports and values the experiences and information students have learned within their cultural groups. | ✓ |
| The curriculum helps students make connections between what they are learning in schools and their personal choices. | ✓ |
| The curriculum situates specific cultural and local knowledge in a global context. | ✓ |
| The curriculum explicitly teaches cultural capital (the norms, behaviours, and attitudes) that provide access to achievement. | ✓ |
| The curriculum uses the local language and cultural knowledge (funds of knowledge) as a foundation for the rest of the curriculum. | ✓ |
| Teachers relate content and instructional strategies to the cultural backgrounds of their students. | ✓ |
| Teachers utilize instructional materials that reflect images and perspectives from diverse groups. | ✓ |
| Teachers help students appreciate current and historical events from multiple perspectives. | ✓ |
| Teachers help to organize activities and projects that enable students form diverse racial, ethnic, cultural, and language groups to work together. | ✓ |
| Teachers inform students about stereotyping and other related biases that have negative effects on racial and ethnic relations. | ✓ |
If you would like to have your students and ensembles perform pieces of music from various cultures, Mary Goetze provides some terrific suggestions for ways to make the musical experience as authentic as possible.

1. Honor the culture by deferring to the experts: native musicians from that culture. You can either speak with them in person or ask permission to make a video or audio recording of them.

2. Speak with a native artist or cultural representative the appropriateness of the ensemble learning the music and performing it for others.

3. Learn as much as you can about the culture from written and video resources, and share the information with your students.

4. If possible, invite a native of the culture to meet the ensemble, either in person or virtually, in order to foster a personal connection with the group.

5. Have the ensemble learn the music aurally--especially if it is transmitted that way within the culture. If using a score, have the students first learn the piece aurally, and then have them compare what they heard and learned to what is and is not symbolized in the printed music.

6. In leading students to explore unfamiliar methods of vocal production, educate them about their voices, but be sensitive to individual limitations.

7. Have the students imitate the visual aspects of the performance carefully, especially any movement, as, in many cultures, dance, dress, and even context and community are inseparable from sound.

8. For vocal pieces, record a native performer who can pronounce and translate the text.

9. Show your respect for the culture by re-creating the music with integrity--match your performance as nearly as possible to the model.

10. Explore performing music without a conductor, if appropriate to the tradition.

11. Share information about the music and culture with the audience through program notes, or, if possible, spoken comments by the native performer.


7 FORMS OF BIAS IN INSTRUCTIONAL MATERIALS

1. INVISIBILITY: What You Don’t See Makes a Lasting Impression
The most fundamental and oldest form of bias in instructional materials is the complete or relative exclusion of a group. Textbooks published prior to the 1960s largely omitted African Americans, Latinos, and Asian Americans from both the narrative and illustrations. Many of today’s textbooks are improved, but far from perfect. Women, those with disabilities, and the LGBTQIA community continue to be missing from many of today’s texts.

2. STEREOTYPING: Shortcuts to Bigotry
Perhaps the most familiar form of bias is the stereotype, which assigns a rigid set of characteristics to all members of a group, at the cost of individual attributes and differences. While stereotypes can be positive, they are more often negative.

3. IMBALANCE AND SELECTIVITY: A Tale Half Told
Curriculum may perpetuate bias by presenting only one interpretation of an issue, situation, or group of people. Such accounts simplify and distort complex issues by omitting different perspectives.

4. UNREALITY: Rose Colored Glasses
Many researchers have noted the tendency of instructional materials to gloss over unpleasant facts and events in our history. By ignoring prejudice, racism, discrimination, exploitation, oppression, sexism, and intergroup conflict, we deny students the information they need to recognize, understand, and perhaps some day conquer societal problems.

5. Fragmentation and Isolation: The Parts Are Less than the Whole
Did you ever notice a “special” chapter or insert appearing in a text? For example, a chapter on “Bootleggers, Suffragettes, and Other Diversions” or a box describing “Ten Black Achievers in Science.” Fragmentation emerges when a group is physically or visually isolated in the text. Often, racial and ethnic group members are depicted as interacting only with persons like themselves, isolated from other cultural communities. While this form of bias may be less damaging than omission or stereotypes, fragmentation and isolation present non-dominant groups as peripheral members of society.

6. LINGUISTIC BIAS: Words Count
Language can be a powerful conveyer of bias, in both blatant and subtle forms. Linguistic bias can impact race/ethnicity, gender, accents, age, (dis)ability and sexual orientation.

7. COSMETIC BIAS: “Shiny” covers
The relatively new cosmetic bias suggests that a text is bias free, but beyond the attractive covers, photos, or posters, bias persists. This “illusion of equity” is really a marketing strategy to give a favorable impression to potential purchasers who only flip the pages of books.

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• **Implicit Bias Test** attached to weapons - “Weapons IAT”

• If you are using a smart phone, here is the URL: https://implicit.harvard.edu/implicit/
Sources to Investigate More

- PanCoco Jams Blog
- Vox Article
- Hidden In Plain Sight: Race and Racism in Music Education, Chapter 12
- Ethan Hein Blogpost