

Boston Children's Chorus & Boston Public Schools

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 authentic and immersive experiences in the classroom.



The Curriculum Vendors

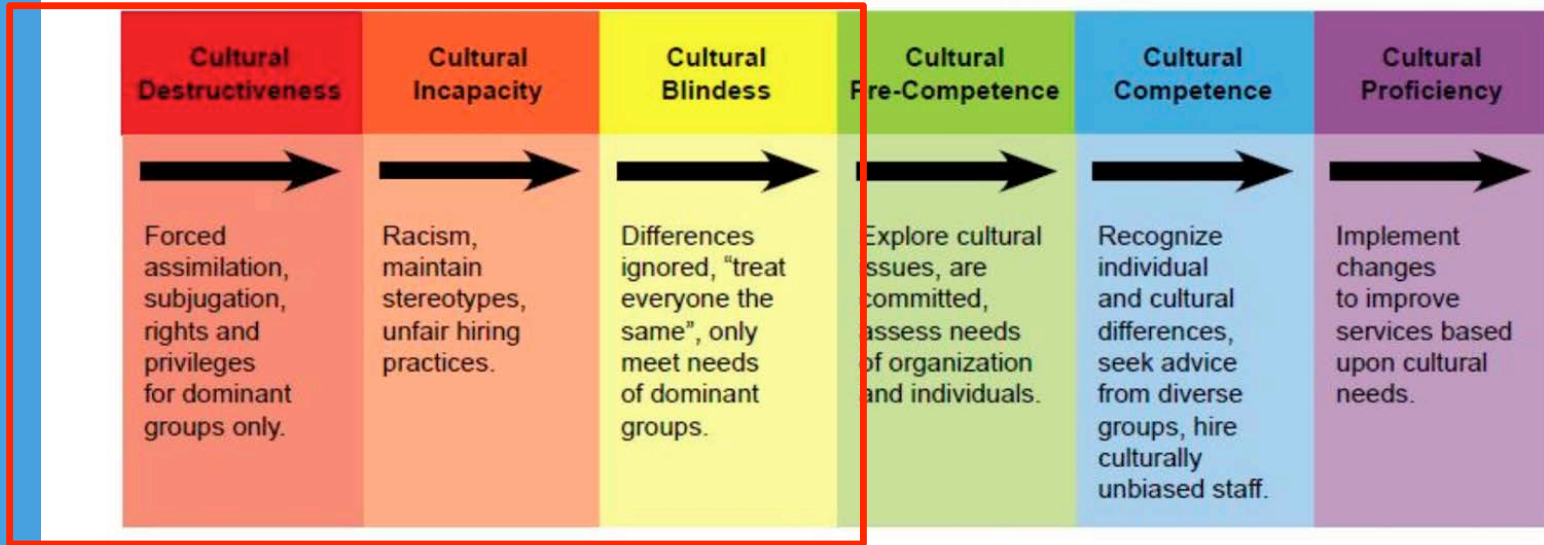
...publish resources that are not authentic or accurate.



Anthony Beatrice

On the Journey....Houston, we have a problem!

Continuum of Cultural Competency



John Kanaka

Sea Shanty

The musical score is written on three staves in treble clef with a key signature of one sharp (F#) and a common time signature (C). The melody is accompanied by chords indicated by letters above the notes. The lyrics are written below the notes.

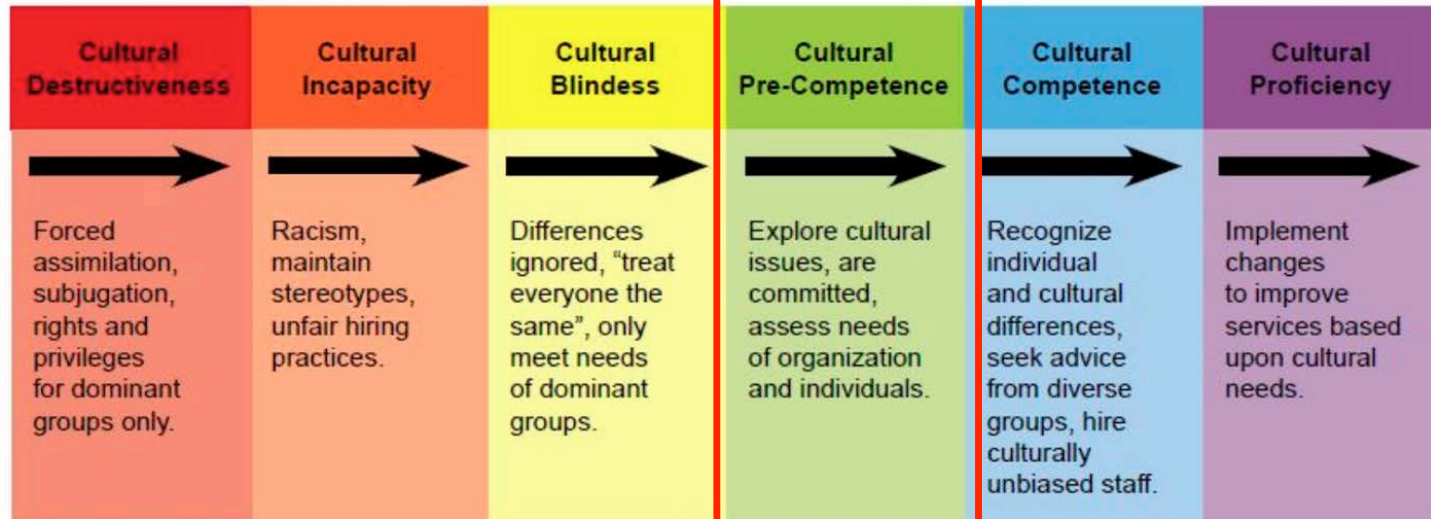
Staff 1: Chords D, A. Lyrics: I heard, I heard the old man say, John Ka - na - ka - na - ka

Staff 2: Chords A, D, D, A. Lyrics: tu - lai - e! To - day, to-day, is a ho - li - day. John Ka-na-ka-na-ka

Staff 3: Chords A, D, Bm, D, D, A, D. Lyrics: 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



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



BPS Master Elementary Vetted Song List



File Edit View Insert Format Data Tools Add-ons Help [Last edit was made on December 28, 2018 by Paul Egersheim](#)

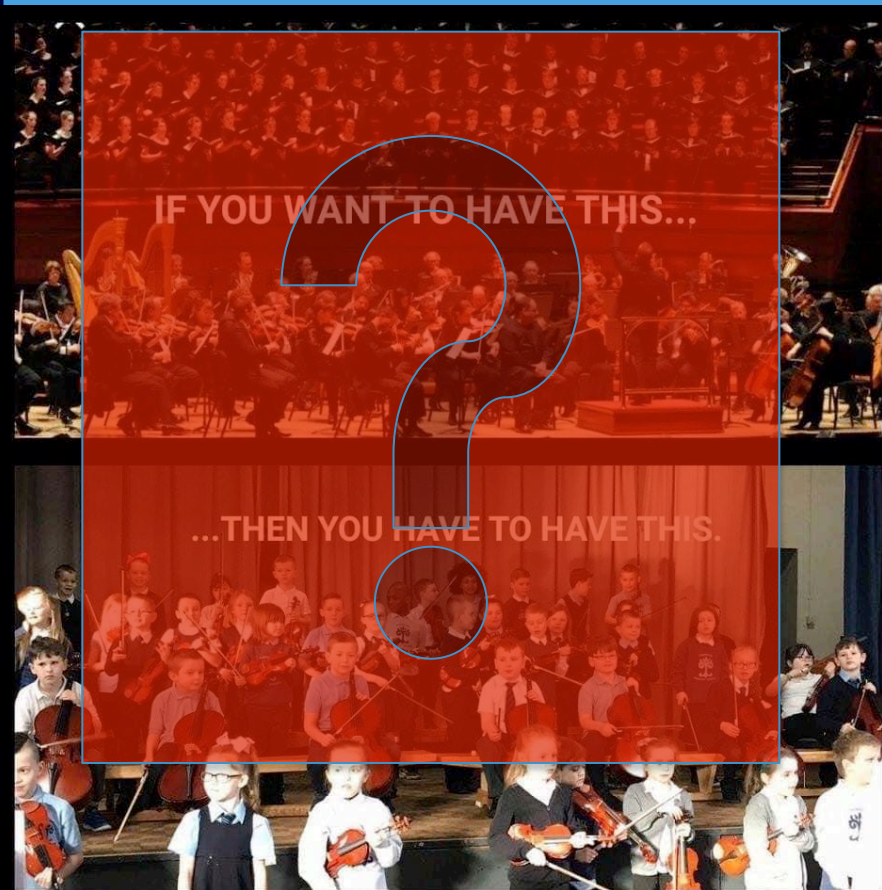
Undo Redo Print Paste 100% \$ % .0 .00 123 Arial 14 B I U A [Color Picker] [Background Color] [Text Color] [List Bulleted] [List Numbered] [List Nested] [Link] [Image] [Table] [Filter] [Sum]

fx

Title

	A	B	C	D	E	
1	Title	Recording Links	Composer/Arranger	Grade Level	Culture/Language/Holiday Celebr.	Circle
2	Hello, There! (voc) p. 4	SBG MM K/1 track 6	Traditional Children's Song	K		
3	Hello, There! (perf) p. 4	SBG MM K/1 track 7	Traditional Children's Song	K		
4	Copycat p. 9	SBG MM K/1 track 9	Christopher Moroney, Covita M K			
5	The John B. Sails p. 10	SBG MM K/1 track 10	Jamaican Song	K	Jamaica	
6	Hi-Dee-Roon (voc) p. 10	SBG MM K/1 track 11	Traditional Calypso Song from	K	Jamaica	
7	Hi-Dee-Roon (perf) p. 10	SBG MM K/1 track 12	Traditional Calypso Song from	K	Jamaica	
8	Juba (excerpt) p. 12	SBG MM K/1 track 13	African American Folk Song	K	African American	
9	Juba (split) p. 13	SBG MM K/1 track 14	African American Folk Song	K	African American	
10	O Ma Washi (voc) p. 13	SBG MM K/1 track 15	Folk Song from Japan	K	Japan	
11	Go Around The Cat's Eye (voc) p. 13	SBG MM K/1 track 16	Folk Song from Japan	K	Japan	
12	O Ma Washi (perf) p. 13	SBG MM K/1 track 17	Folk Song from Japan	K	Japan	
13	Pronunciation Practice For O Ma Washi 18	SBG MM K/1 track 18	Folk Song from Japan	K	Japan	
14	Ikhandu, Maslombe (voc) p. 19	SBG MM K/1 track 19	Zulu Children's Game Song	K	African/Zulu	
15	My Head And My Shoulders (voc) p. 14	SBG MM K/1 track 20	Zulu Children's Game Song	K	African/Zulu	
16	Ikhandu, Maslombe (perf) p. 14	SBG MM K/1 track 21	Zulu Children's Game Song	K	African/Zulu	
17	Pronunciation Practice For Ikhandu, Maslombe p. 14	SBG MM K/1 track 22	Zulu Children's Game Song	K	African/Zulu	

+ [Menu] PreK Grade 1 Grade 2 Grade 3 Grade 4 Grade 5 Grade 6 Singing Ranges



Collecting the Songs!

Celebrate and Engage
in the Cultures of *All* BPS Students Through Music!



Help us collect songs for our music classrooms!

The Boston Public Schools Visual & Performing Arts Department and Academic & Student Support for Equity Team are partnering with the Boston Children's Chorus to record songs to be used in our elementary music classrooms. Join us at our recording booth and **sing us your songs!**

**BPS Celebration of the Look Bill Launch
& Bilingual/Multilingual Learners Advocacy Month**

5:30-8:00PM
April 26th, 2018

2nd Floor of the Bruce C. Bolling Building
2300 Washington Street, Boston, MA 02199

For questions, please contact Anthony Beatrice, Program Director of Performing Arts, at abeatrice2@bostonpublicschools.org or (617) 635-9278.



Things we did not expect:

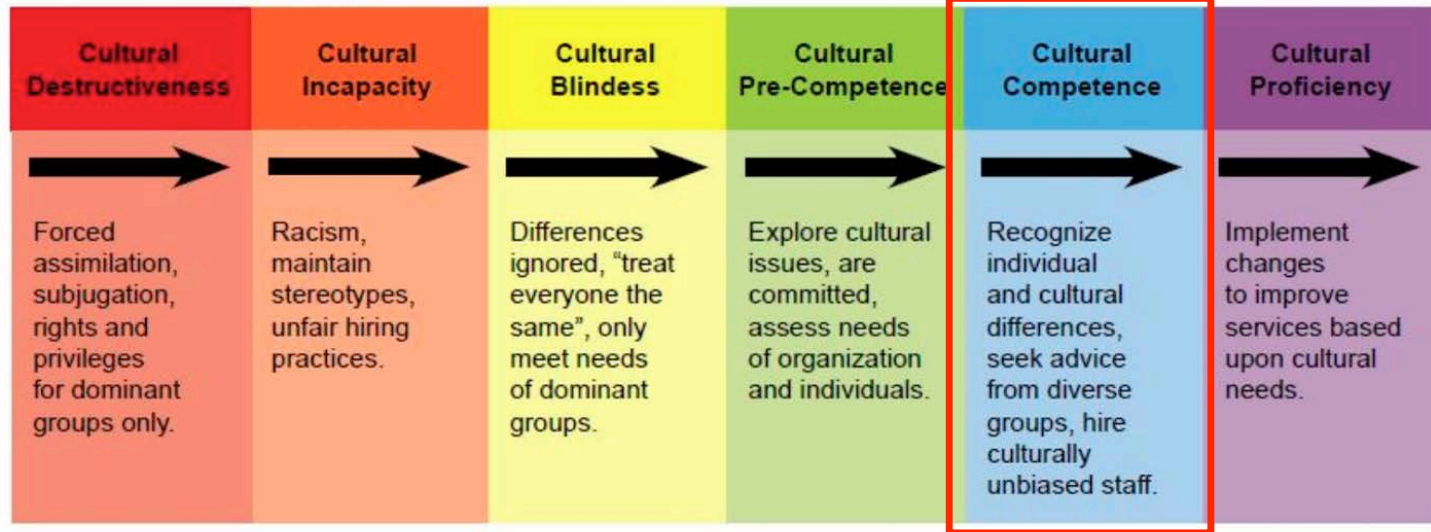
- Prevalence of commercial music
- Colonialism in folk music
- “Sure I know a song! Let me find it on YouTube.”
- Need for an ethnomusicological lens
- Time!

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**

On the Journey...

Continuum of Cultural Competency



Higher Education/NASM

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



The Curriculum Vendors

...publish resources that are not authentic or accurate.



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 authentic instruments are too high.



Ethnomusicologists

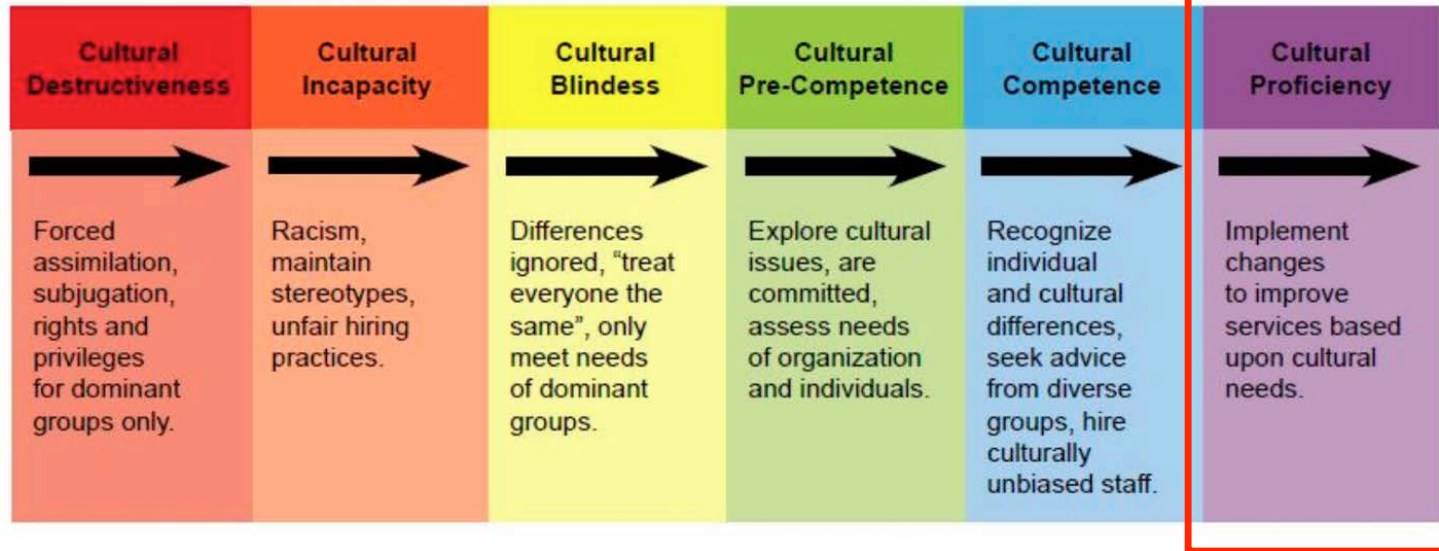
...immerse themselves and learn so much, yet have a difficult time translating into the K-12 environment.



Anthony Beatrice

On the Journey...

Continuum of Cultural Competency

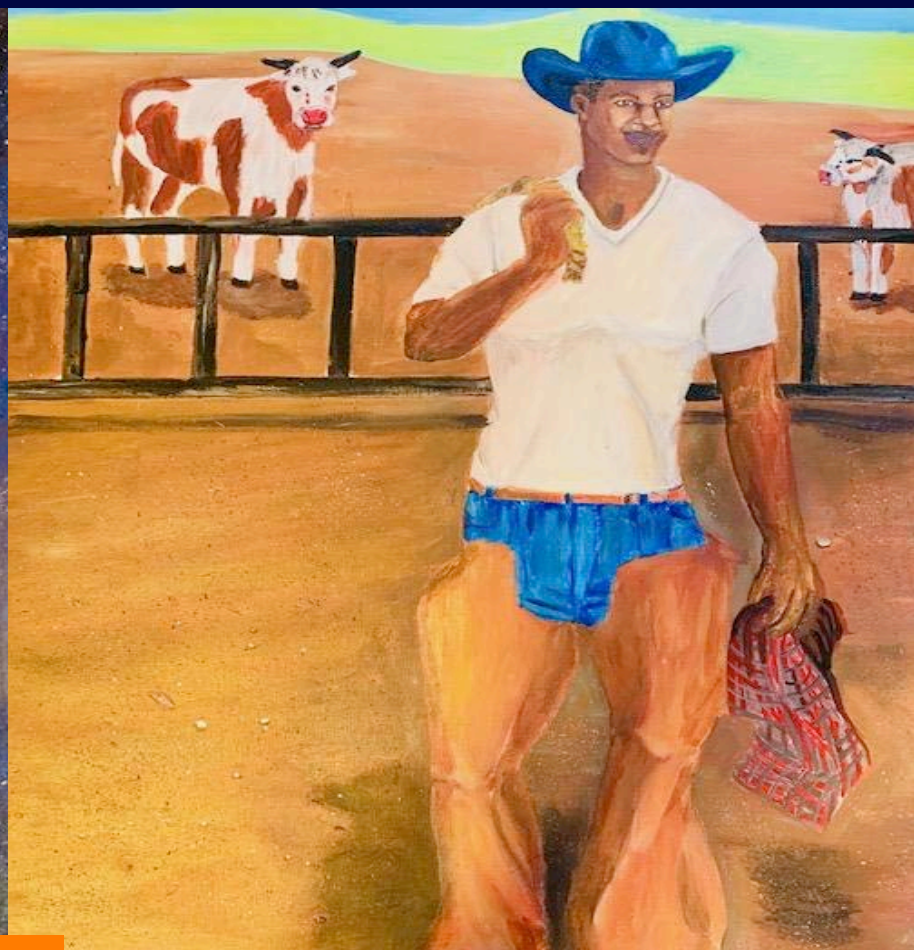


BCC Song Collection Results

- About 20 songs collected
- 6 languages represented
- Two Haitian songs we collected will be in the concert this afternoon

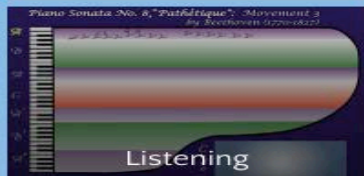
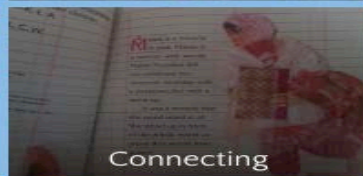






BPS VISUAL AND PERFORMING ARTS CURRICULUM WEBSITE

BPS ARTS CURRICULUM CLSP IN THE ARTS DANCE
MUSIC MEMORY LOG IN







BPS Master Elementary Vetted Song List



File Edit View Insert Format Data Tools Add-ons Help Last edit was made on December 28, 2018 by Paul Egersheim

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Now we need to investigate the authenticity of the songs.

+ ≡ PreK Grade 1 Grade 2 Grade 3 Grade 4 Grade 5 Grade 6 Singing Ranges

INSTITUTE FOR COMPOSER DIVERSITY

DATABASES RESEARCH RESOURCES ADVOCACY
ABOUT CONTACT

Celebration.
Education.
Advocacy.

We need to invest in composers from this database while pushing our vendors to do the same.

COMPOSER DIVERSITY DATABASE

ORCHESTRA SEASON DATA
ANALYSIS

NEWS/ARTICLES

ASCAP Deems Taylor/Virgil

HOME

MISSION

ARTISTS

VENUES

GLOBAL BAZAAR

GIVING

STAFF & CONTACT

PARKING/TRANSPORTATION

**GLOBAL
MUSIC
FESTIVAL**

Connecting ethnomusicology
and music education in
October 2019.





Culturally and Linguistically Responsive Music Education

Spring 2019

Class code w0s8ey1



Select theme
Upload photo

Upcoming

No work due soon

View all



Share something with your class...



Anthony Beatrice

Mar 7

<https://www.upworthy.com/3-racial-microaggressions-that-teachers-commit-every-day-and-how-to-avoid-them?>

New online book club to read
and reflect about CLSP.

Copyrighted Material

relevant creative content diversity classroom access privilege new paradigms school equity meaningful questioning frames of reference music learner context perspective change

Culturally Responsive Teaching in Music Education

From Understanding to Application

Vicki R. Lind and Constance L. McKoy



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Checklist

- Adapted from: Nation Center for Culturally Responsive Education Systems, *Equity in Special Education Placement: A School Self-Assessment Guide for Culturally Responsive Practice*, pp. 14-15

The curriculum reflects an integration of ethnic 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 helps 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.	✓

Strategies for Performing Multicultural Music with Authenticity

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.

Goetze, Mary. (2000). Challenges of performing diverse cultural music. *Music Educators Journal*, 87(1), 23-25, 48.

Referenced in the book: Urban Music Education: A Practical Guide for Educators by Kate Fitzpatrick-Harnish.

7 FORMS OF BIAS IN INSTRUCTIONAL MATERIALS

OFFICE OF
OPPORTUNITY GAPS

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 inter-group 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 conveyor 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.



- 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](#)