

Developing Children's Multicultural Sensitivity
Using Music of the African Diaspora:
An Elementary School Music Culture Project

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Abstract

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The purpose of this ethnographic study was to examine the overlapping yet potentially synchronous aims and practices of music education and multicultural education ideals in a public elementary school music class of fifth-grade children at Pinecrest Elementary School. A fourteen-week curriculum, the Music Culture Project, was created to explore five selected musical cultures from Africa and the African diaspora including Ghanaian recreational music, Afro-Puerto Rican bomba and plena, Jamaican singing games and steel pan music, African-American songs from slavery and the Civil Rights Movement, and African-American hip-hop. An examination of responses by fifth-grade children to the Music Culture Project required ethnographic techniques in compiling an account of the impact of experiences aimed to meet musical and sociocultural goals, the interactions of children with culture-bearers, and the perspectives of children and classroom teacher with regard to the development of musical skills and Multicultural Sensitivity. The daily music educator-taught classes, the four culture-bearer workshops, and the frequent informal conversations and formal interviews were carefully documented and analyzed. A Multicultural Sensitivity emerged among the children as a result of the teaching-learning experiences of the Music Culture Project.

The design of the Project, the collaborations and workshop sessions with culture-bearers, and the experiences of ten- and eleven year-old children are examined in an effort to contribute to an understanding of the benefits of a curricular project intended to manifest the principles and practices of multicultural music education.

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Chapter One

Pathways to Multicultural Sensitivity through Music Education

For nearly half a century, American music educators have articulated the potential of providing students with rich resources and experiences in the world's musical expressions, with relevance to schoolwide goals of multicultural education. Scholars have passionately and persuasively extolled the benefits and necessity of expanding music education to include repertoire and pedagogies that reflect the rapidly changing population in the U. S. (Abril, 2005; Anderson, 1991; Anderson & Campbell, 2010; Bowman, 1993; Bradley, 2006; Burke & Evans, 2012; Butler, Lind, & McKoy, 2007; Cain, 2005; Campbell, 1991, 1992, 1996a, 2002, 2004, 2010; Drummond, 2005; Dunbar-Hall, 2009; Goetze, 1999; Heimonen, 2012; Hess, 2013; Kindall-Smith, 2013; Klinger, 1996; Kwami, 2001; Nettl, 1998). The rhetoric is long, the research record is growing, and yet further study of the nexus of music, education, and culture is warranted in order to better understand the interrelatedness of the three domains and their important effect on children.

The extent varies considerably to which educators have applied in practice the theories developed by scholars of multicultural music education and world music pedagogy. From programmatic “tinkering” to the full-fledged integration of culture-bearers in the classroom (Burton, 2002; Klinger, 1996; Schippers & Campbell, 2012), educators have crafted music experiences and pedagogical strategies in order to realize musical and multicultural education goals. In all, there is far more realization of the former than the latter goal (Bradley, 2006; Campbell, 2004; Hess, 2013; Klinger, 1996).

Continued immigration and the spread of globalization in recent decades have resulted in a significant increase in the cultural diversity of the American population (U.S. Census Bureau).¹ In response to these changes, considerable progress has been made in some settings to multiculturalize the content and process of teaching and learning in schools. In music education, as in education generally, policy and pedagogical practice have attempted to keep pace with changing demographics (Anderson and Campbell, 1989; Campbell, 2004; Schippers and Campbell, 2012; Volk, 1998). Issues surrounding language and cultural traditions, and to a much lesser degree, race and class, are being considered by music educators when developing music programs and curricula (Abril, 2003, 2005; Allsup, 2003; Allsup & Shieh, 2012; Beauregard, 2012; Bradley, 2006, 2012; Goetze, 1999; Heimonen, 2012; Hess, 2013; Kindall-Smith, 2013; Sands, 2007). As informative as scholarly works in music education have been on the intersection of music, education, and culture within the teaching-learning process, questions remain as to the appropriate nature of the inclusion of diverse musical traditions in music education practice, and whether there is room in the already limited time to include sociocultural dimensions of music.

Mostly missing, however, from school music curricular practices are substantive experiences in music that extend beyond the sonic elements to explore music's sociocultural meanings and functions. Music can stand as sound alone, or it can encompass the realms of human behavior and ideas that people hold about particular

¹ According to statistics reported through the U.S. Census Bureau (www.census.gov), Latinos are now the majority population in New Mexico and California. The number of citizens identifying as bi- or multi-racial is growing and is now half that of the Asian-American population (Retrieved on August 4, 2014 from: www.pewresearch.org).

music (Nettl, 1983; Wade, 2004). An ethnomusicological approach to music-educational practice entails approaching music *as* culture, while also teaching music as embedded *in* culture, through performance, listening, and creative experiences (Campbell, 2003; Lundquist, 1991). Music educators aim to teach musical skills, knowledge, and values, but they can also help their students develop deep Multicultural Sensitivity and awareness.

Music education scholars have examined the musical lives of minority and immigrant communities (Campbell, 1993; Soto, Lum, & Campbell, 2009; Nguyen, T. P., Reyes Schramm, A., & Campbell, P. S., 1995). They have sought to understand some of the reasons for lower enrollment of African-American students in school music ensembles (Horne, 2007), to gauge children's responses to and preferences for music in English or another language (Abril, 2005), to compare different pedagogical approaches on preference for world music (Shehan, 1981, 1985), and the inclusion of culture-bearers in teacher training (Klinger, 1995). Still, a better understanding is needed of how to situate a wide span of the world's musical expressions into a music education setting, giving appropriate attention to both sonic elements and the sociocultural meanings and functions of these musics. By doing so, the potential for developing a multicultural sensitivity (and a greater musical skill set) is greatly increased. Even more formatively, research is warranted for exploring whether or not children can understand the sociocultural facets (e.g., function in culture, history, changes over time, manners of teaching and learning, tensions) that are inherent in and externally attached to the music.

Influences of Multiculturalism in Music Education

Multicultural education aims at embedding diversity in curricular content and pedagogical process, thereby creating equal learning opportunities for students regardless of their race, ethnicity, class, or gender (Banks, 2009; Banks & Banks, 1995; Hu-DeHart, 2004; Ladson-Billings, 1999; Wills, Lintz, & Mehan, 2004). For several decades, the ideals of multiculturalism have been prominent in U.S. school policy and practice in all subjects and disciplines (Banks, 2004). There has been general agreement among music educators that teaching music from a multicultural perspective is necessary, and that the curricular provision of experiences in music from diverse cultural origins is an attainable goal (Anderson & Campbell, 2010; Campbell, 2004; Comte, 2010; Legette, 2003; Thompson, 2002).

Music educators committed to multicultural goals have worked to incorporate music from diverse communities into their programs (Schippers & Campbell, 2012) and are concerned with social justice issues in their curriculum development (Allsup, 2004, 2012; Benedict & Schmidt, 2007; Bowman, 2007; Sands, 2007). At the tertiary level, teachers are developing courses for prospective music teachers that address musical diversity through repertoire, instructional techniques, and curricular approaches (Campbell, 2004; Howard, Swanson, & Campbell, 2014; Kindall-Smith, 2013; Schippers, 2010). The goals of multiculturalism in music education are furthered by practicing teachers who expand their own cultural awareness by immersing themselves in musical cultures beyond their own first cultures and trainings and sharing their experiences with their students.

The growth of multiculturalism in music education has also engendered a move toward framing music study in ways that incorporate sociocultural constructs of the music in study. Culture plays an important role in the construction of knowledge, and sociocultural facets of musical traditions reflect complex frames of meaning (McCarthy, 1997). As music is embedded in culture, it follows that musical life in a given culture relies on “communal meanings, concepts, and modes of discourse” (McCarthy, 1997, p. 10). Abril (2003) defined a sociocultural approach to music teaching as “instruction that goes beyond the addition of culturally specific materials to the curriculum, by delving into ... knowledge construction and prejudice reduction dimensions...of multicultural education” (p. 30). Similarly, the policy on Musics of the World’s Cultures, released by the International Society for Music Education in 1998 (Lundquist & Szego), stressed the importance of including sociocultural elements of selected music:

Music can best be comprehended in social and cultural context and as a part of its culture. Properly understanding a culture requires some understanding of its music, and appreciating a music requires some knowledge of its associated culture and society...Comparing musics in terms of their presumed quality should be based on the criteria of the culture whose music is being studied. (pp. 17-18)

In order to help their students understand the context of the different musical systems present in their own communities and across the world, educators do well to be proficient in addressing the sociocultural issues they entail, including racial tensions, class disparities, or discriminatory practices by the group in power.

To address this intersection of the aims and ideals of music education and multicultural education, this dissertation involved children in a formal educational

program that was designed and implemented by this researcher to create a space for engendering sociocultural understandings and concomitant sensitivities while learning music through conventional means of listening, performing, and reading notation. Musical goals have always been central to music education programs, but the goal of deepening Multicultural Sensitivity through musical experiences loomed large as a critical thrust to the research. A review of relevant multicultural components follows, with the intention of underscoring the relevance of music education to an understanding of the sociocultural constructs of racism, White privilege, and knowledge construction. The Music Culture Project was intended to embrace matters of the familiar monocultural vs. a multiculturally-oriented musical canon, the use of culture-specific curricular materials and methods, and the role of cameo appearances of culture-bearers as visiting artists in school music programs.

Considerations of Race in Music Education Practice

In a Music Culture Project that features musical cultures in Africa and African diasporic cultures, race is an obvious feature of a study of musicians and the sociocultural facets of the music they make. A predominantly White group of schoolchildren, in a predominantly White neighborhood, may quite naturally raise questions that may appear curious, if not racist, in character. Van Ausdale and Feagin (2002) examined systemic racism in the United States, observing that “Not only white Americans but also Americans of color have been greatly influenced in thought and action by the racialized contexts in which they build lives and communities” (p. 31). They asserted that the reality of racism in education is something that children regularly encounter in their everyday lives. Despite this, adults often hesitate to discuss race and racism with children

out of concern that they will create problems that were not present (Tatum, 1997). Music educators are no exception: Race has not been a common topic of discussion among music educators, nor is it typically brought into the content of lessons or rehearsals (Bradley, 2006). Nonetheless, as Carr and Klassen (1997) emphasized, "Racial issues are particularly important in education because schools and teachers play a significant role" in socializing children (p. 68). Music educators have the potential to play important roles in the overall socialization of students, particularly in schools where music is a required subject for all students.

Henze, Lucas, and Scott (1998) referred to racism as the "monster" in their book titled, "Dancing with the Monster." Not surprisingly, the sensitive subject of racism with regard to its integration into educational aims and practical outcomes is cause for uncertainty and discomfort among some music educators who wonder of ways in which race, power, and privilege relate to the musical cultures featured in lessons and on performance programs (Bradley, 2006; Pollock, 2004; Tatum, 1997). Colonialism has left a layer of influence on the prevailing practices in music education (Bradley, 2006; Drummond, 2010) by maintaining a hierarchy that treats some musics as primitive and unworthy of serious study. In ways similar to other teachers, music educators may feel discomfort because they recognize that they are a part of these vestiges of colonialism, and may feel helpless in knowing what to do about it. Few have found the courage to talk openly about what Bradley (2007) described as "the taboo surrounding race talk" and its part in the "process of maintaining advantage in a white supremacist system" (p. 139). But in order to comfortably navigate through the wide span of the world's musical

cultures, educators need to have a clear grasp of the actuality of racism as it presents itself today in our schools and society at large in the U.S.

One of the most significant manifestations of racism within the U.S. educational system is White privilege, the implications of which are significant in education. Henze, Lucas, and Scott (1998) defined White privilege as “an invisible package of unearned assets which I (a White person) can count on cashing in each day, but about which I (again, a White person) was meant to remain oblivious” (p. 192). This structure allows Whites to reach adulthood without needing to consider their own racial group, since it is the norm (Tatum, 1997). Veblen and Odom (2005) demonstrated how the internalization of White privilege affected minority university students, who came to a music class “unquestioningly supportive of the dominant culture”:

and, for the most part, they saw themselves as separate from those of another culture. They did not see whiteness as an ethnicity, rather they saw whiteness as the norm and all others different in their understanding of a unified identity. (p. 6)

Educators may be effective in combatting the effects of White privilege through their unique positions in children’s lives, in which they may contribute in significant ways to the shaping of a student’s sense of self. The messages sent from the teacher to the student via their words, actions, pedagogical approaches, and even in the choice of musical repertoire, may inform the process of self-knowing and sense of self-worth as compared to children of different ethnic, racial, religious, or socioeconomic backgrounds (McKown & Weinstein, 2003).

Multiculturalism in Music Education: A Historical Perspective

A brief review of literature from three relevant fields--multicultural education, music education, and ethnomusicology—offers perspective on music education's connection to multiculturalism (Banks 1991, 1993, 2004, 2009; Campbell, 1996a, 1996b, 2004; Nettl, 2012; Schippers and Campbell, 2012; Volk, 1998). It is widely understood that multicultural education is directed toward increasing students' understanding of different racial, ethnic, gender, and religious groups, and that such understanding develops improved human relations in an increasingly diverse society (Wills, Lintz, & Mehan, 2004). Multicultural music education shares those aims, and as American society has become increasingly diverse, music educators have been challenged to rethink their traditionally Eurocentric foundations (Anderson & Campbell, 2010; Campbell, 2002, 2004; Howard, Swanson, & Campbell, 2014; Volk, 1998).

Tracing Multiculturalism's History in Music Education

Over the last half-century, the school music curriculum has been increasingly shaped by multicultural mandates, as is evident in the multitude of resources, both musical and pedagogical, available to music educators today. Through the 1930s and 1940s, the publication of song collections grew in number and ease of availability² within the United States. Music that represented the growing immigrant population in the U.S.

² Folk song collections and resources from the 1930s and 1940s included:

Blegen, T. C., Rudd, M. B., & Malmin, G. J. (1936). *Norwegian emigrant songs and ballads*. Minneapolis: University of Minnesota Press.

Creighton, H., Senior, D. H., Thomas, P. J. (1940). *Twelve folk songs from Nova Scotia*. London: Novell & Co, Ltd.

Lefkowitz, H. (1936). *Collection of most popular Russian folk songs, love songs, and gypsy romances*. New York: Metro Music.

Work, J. W. (1940). *American Negro songs: A comprehensive collection of 230 folk songs, religious and secular*. New York: Howell, Soskin, & Co.

started to appear in notated form, their vocal lines undergirded by piano accompaniments. During World War II, an important direction for music education was a “quest for inter-American unity through music” (Campbell, 2002, p. 29; Howard, Swanson, & Campbell, 2014). At the same time, musicologists further explored traditions outside the Eurocentric canon (Herzog, 1936; Seeger, 1939; Merriam, 1964) and music previously unknown or known but of little interest to those working in formal educational settings became available. This branch of “comparative musicology” shifted into a field of the study of music as culture, or ethnomusicology. Not until the 1950s and early 1960s, however, did music educators give serious attention to ideas about the importance of representing other perspectives than that of White males of European descent. The music curriculum had been fairly inert since the beginning of the 20th century, and the idea of multiculturalism had not yet developed in most subjects in schools, including music (Hu-DeHart, 2004).

During the last twenty-five years, music educators have focused creative energy on aspects of multiculturalism and ethnomusicology in order to understand why and how to shape a pedagogy that is more inclusive of music and culture. Some have developed considerable depth in globalizing their repertoire, while others have lightly sampled songs, percussion pieces, and simple melodies on instruments. Attempts to diversify and globalize content in music education have resulted in relatively small changes in tertiary-level education, too, and as such music education students are continuing to graduate with largely Western European music training and minimal experience with the world’s musical cultures (Kindall-Smith, 2013).

Nonetheless, music educators have been learning on the job as to how to realize diversity goals in their materials and methods. At least some music educators are attuned to the fact that cultural diversity goals are not fulfilled with a “music-from-many-lands” approach (Schippers and Campbell, 2012) and wish to delve past the simple integration of content (Banks, 2004). An increase has been observed in quality and quantity of collaborations among educators, artist-musicians, and culture-bearers--musicians born and raised in a particular musical culture who can provide an insider view (Klinger, 1996)--for a more multicultural music education curriculum.

More recent efforts are evident among music educators who make use of advances in technology (mp3s, YouTube/internet videos, digital video), or who team with culture-bearers and ethnomusicologists to move past “just repertoire” into a more fully realized picture of World Music Pedagogy inclusive of cultural context, the lives of musicians, and the ways in which music is taught and learned in various cultures (Campbell, 2004). This allows for what Barrett (2007) described as “teaching music with its roots exposed” (p. 2). School ensembles may include steel band, “Zimarimbas,”³ and mariachi led by a teacher that has been trained in the ways of these particular musical styles and perhaps with the assistance of a culture-bearer.

The shift toward a deeper awareness of global music and readily accessible quality materials has been slow but steady. This highlights the reality that the commitment to providing students with multicultural musical experiences involves a great deal of time from a cohort of educators who study, transcribe, translate, practice,

³ “Zimarimbas” refers to Zimbabwean-style marimba ensembles.

and then craft a successful pedagogical approach in their classes (Anderson & Campbell, 2010).

Dimensions of multicultural education

James A. Banks (2004), leading figure in the movement to multiculturalize the school curriculum across subjects, advanced five “dimensions” in the typology of multicultural education: Content Integration, Prejudice Reduction, Equity Pedagogy, Knowledge Construction, and An Empowering School Culture and Social Structure. Each dimension interrelates with the others even as each also carries distinct characteristics, and all are relevant to the work of music educators in elementary, secondary, and tertiary-level courses and classes.

Knowledge construction. Banks (2004) used the label “knowledge construction” to refer to teachers helping “students to understand how knowledge is created and how it is influenced by the racial, ethnic, and social-class positions of individuals and groups” (p. 4). It can be complicated and confusing to try to develop knowledge from another’s perspective (Klinger, 1996). If music educators are involved in studying something new, regardless of how far along in the learning process they might be, they are experiencing exactly what their students need to undergo—a fresh perspective on a different way of learning and knowing. When preparing new music educators to work with diverse repertoire, it is necessary to encourage critical analysis of the nature of cultural knowledge and to acknowledge different modes of learning (Veblen et. al., 2005). Eisner (1996) emphasized the nature of knowledge:

Knowledge is made, not merely discovered. The idea that knowledge is a construction and not a discovery is of fundamental importance since it invites

both freedom and the recognition that frameworks matter, that context counts, and that mind cannot be uncoupled from our attention to the world. (p. 11)

Music educators have the opportunity to engage their students in an examination of the knowledge and understanding that led to the very music being studied, rehearsed, and performed.

Prejudice reduction. Banks (2004) described the dimension of prejudice reduction as “the characteristics of children’s racial attitudes and suggests strategies that can be used to help students develop more democratic attitudes and values” (p. 5). Music educators need to provide students with examples of correct and appropriate cultural material regarding minority groups in order to fill knowledge gaps and address existing biases (Gay, 2000). There is also a need for educators to be aware when what is taught serves to emphasize one culture or heritage as greater than another (Allsup, 2003).

While Omolo-Ongati (2005) stated that “students are obliged to confront their prejudices (musical and personal) and face the possibility that what they may believe to be universal is not” (p. 65), teachers are likewise challenged, yet both can willingly (and with genuine interest) come to learn music that is new and outside of their comfort zone. Including music of diverse cultures within a school community can contribute toward increasing a positive self-image for members of that culture, and increasing cultural awareness for those from other cultural backgrounds (Klinger, 1996; Omolo-Ongati, 2005).

Content integration. Content integration “consists of using examples and content from a variety of cultures and groups to teach key concepts, principles, generalizations, and theories in a subject area or discipline” (Banks & Banks, 1995, p.

157). In some school music settings, content integration is the only approach to multicultural education (Koza, 1996). However, it has become clear that this approach alone has not achieved the intended goals (Abril, 2005; McCarthy, 1997; Southcott & Joseph, 2010; Westerlund, 1999). A more effective approach than content integration alone requires necessary training for music educators, both pre-service and practicing (Schwadron, 1984).

Equity pedagogy. The dimension of equity pedagogy, according to Banks (2004), “exists when teachers use techniques and methods that facilitate the academic achievement of students from diverse racial, ethnic, and social-class groups” (p. 5). As many music educators base their own teaching on techniques that were observed and practiced during their university training, they perpetuate the cycle of teaching based on a White, male, Western European tradition. As Campbell (2004) noted, “...this is but one model, and a colonial one at that, which fixes European music (and its staff notation) and its pedagogical processes highest in a hierarchy atop the musical expressions and instructional approaches of so many other rich traditions” (p. xvi). Musical and sociocultural comprehension is deepened when students understand that musical cultures worthy of study exist throughout the world (Sands, 2007).

An empowered school culture. Banks (2004) affirmed the presence of a dimension in multicultural education that empowers school culture and social structure. Music teachers are hard-pressed to single-handedly change the overall culture of a school. Yet, Campbell (1996b) observed that when music educators present cultural-contextual information, students are provided “with a comprehensive, integrated, and interdisciplinary experience of music, dance, literature, and language, and even

geography and history” (p. 13). Consequently, a well-constructed multicultural music curriculum can indeed have an effect across a school culture.

The musical canon

A consideration of knowledge construction in school music classes calls up questions of repertoire that remains within, or stretches beyond, the Western-oriented canon of music featured in formal education programs of performance and study. Banks (1991) had responded to the continuation of conventional course content and perspective, explaining that “knowledge that is institutionalized within the schools and the larger society neither enables students to become reflective and critical citizens nor helps them to participate effectively in their society in ways that will make it more democratic and just” (p. 125). Music teachers have been successful over many generations in teaching children to sing and play together, and much of the knowledge constructed from Western art music (or Western “school music”) experiences continues as it was first conceived a century, or half-century, or even a decade ago. Some teachers are expanding the repertoire to become more culturally inclusive, but many perpetuate the construction of musical knowledge of a long monocultural trail of standardized canonical works for band, choir, orchestra, and general music classrooms. If one music teacher in a district approaches instruction from a multicultural perspective while all others hold to a conventional repertoire, students can be left with the impression that “West is Best” (Sands, 2007). Yet music educators of all levels could conceivably participate in the crafting of curricular programs that encourage the musical development of their students while also offering innovative ways of knowing a broad spectrum of customs, folkways, and preferred practices of peoples. For students and their teachers alike, this process of

learning might take them out of their “musical comfort zones” and perhaps foster curiosity about their own belief systems regarding how music is valued, used, learned, and taught (Dunbar-Hall, 2009).

William P. Malm, notable ethnomusicologist with a keen attention to educating musicians in a breadth of the world’s musical cultures (1983), emphasized the importance of recognizing that different musical styles and cultures are “equally logical but very different” (p. 53). Lundquist and Sims (1996) referred to this ethnomusicological perspective as “relativistic: that is, one music culture is not perceived as more valuable than another. It is just different from the others, adding its own insights on music expression” (p. 314). By examining the manner in which particular musical knowledge is constructed in a given culture, more meaningful connections may be made with the people and the music (Bradley, 2012).

Despite national, state, and district standards, the power is in the hands of individual music educators to select the music that becomes the thrust of the curriculum. Among teachers, and across school districts, then, there may be multiple music canons that reflect the interest of individual educators. Swanwick (1988) had maintained that music teachers “have exercised this power by fencing off the idioms sanctioned by school and college, defining some music negatively compared with the western classical tradition, seeing them as undeveloped, primitive or culturally inaccessible” (p. 103). Banks (1991) summarized the impact of the typical education canon in the U.S.:

The Western-centric and male-centric canon that dominates the school and university curriculum often marginalizes the experiences of people of color, Third World nations and cultures, and the perspectives and histories of women. It is

rarely explicitly defined or discussed. It is taken for granted, unquestioned, and internalized by writers, researchers, teachers, professors, and students. (p. 128)

Estelle Jorgensen (2003) had written of her dissatisfaction with the status quo in music education and noted that the field:

ought to be directed toward such ideas as civility, justice, freedom, and inclusion of diverse peoples and perspective. It ought to take a broad view of the world's cultures and human knowledge and prepare the young to be informed and compassionate citizens of the world. (p. 20)

While many music educators claim a belief in the importance of multicultural ideals and the value of teaching repertoire that reflects respect for diverse musical cultures (Anderson & Moore, 1998), surprisingly few of them include multicultural repertoire in their classes and programs. Many feel ill-equipped to branch out into genres outside the traditional Eurocentric canon (Bradley, 2012; Butler, Lind, & McKoy, 2007; Cain, 2005; Campbell, 2004; Klinger, 1996). Methods have been explored for expanding skill sets, working with culture bearers, facilitating workshops, and developing multicultural music materials for educators (Campbell, 2004; Klinger, 1996). Globalizing or multiculturalizing music education requires innovative program offerings, differentiated learning modalities, and the cultural competence to communicate the various musical and cultural backgrounds to students (Campbell, 2002).

Authenticity

In music education, one of the central points of discussion is the concept of authenticity vis-à-vis the music that is featured for re-creative performance or listening analysis. Music educators frequently restrict themselves to the unrealistic requirement of

recreating a musical experience as close to the original context as possible. In fact, the teacher and students comprise a unique culture that can be “seen as having a rightful reality, and authenticity of its own” (Kwami, 2001, p. 150). In order to feel a sense of success in working with multicultural musical selections, the original context should surely be considered even while attention is also given to the realities of the particular teaching environment (and the needs of particular students) (Schippers, 2010). A contemporary version of a song is not necessarily more or less authentic than a version that has been passed down through generations (Klinger, 2002).

Schippers (2010) coined the term “strategic inauthenticity” to describe the “relationship between the original (context) and the new reality (music education setting)” (p. 52). This term is an apt descriptor of what occurs in an elementary music class, since the music is recontextualized the moment it is taken out of its original culture (Bresler, 1995). Even some of the most well-known songs in the elementary school music repertoire, such as sea shanties or love and murder ballads, were not originally intended for such use. Perhaps in time, a more diverse repertoire will be considered standard, and “multicultural” music education will stand as “music” education in all contexts.

Culture-Bearers

While a music educator can function as a sort of artist-in-residence in her or his school (Campbell, 2004) when presenting music from outside of the primary training, it is not practical to expect musical (and cultural) expertise across multiple musical genres. To that end, it has become common practice in music education to seek out artist-musicians in the community, bearers of specific cultural traditions, to offer up-front-and-

personal musical experiences (and sometimes to add credibility) to curricular programs in music. “Culture-bearers,” as they are called (Boshkoff & Gault, 2010; Campbell, 1996, 2004; Klinger, 1996; Nettl, 1998), add a human dimension to study of a musical culture that can be powerful for students and their teachers. Reimer (2002) observed that “when culture-bearers are readily at hand and eager to share their musical knowledge and skills, the obligation of teachers to be expert in and responsible for a variety of music is somewhat relieved” (p. 4). A culture-bearer can bring the music’s history and culture from a place of marginal interest to central prominence in the music education setting (Campbell, 2004).

Educators recognize that culture-bearers have the expertise of their musical heritage to share, but that they may require help in translating the material in a manner that allows students to relate to and understand, and to perform the music using their pedagogical and management skill. Not all culture-bearers are effective (Klinger, 1996), and some of their teaching fails due to the lack of class management skills or the inability (inexperience and little to no training) to present in ways that fit the learning modalities or developmental levels of students. In addition, not all culture-bearers are exceptional musicians or are comfortable with interactive experiences, and so it is critical that music educators are there to provide frameworks for their contributions to learning, interpretations, and extensions.

Multicultural Sensitivity in Music Education

Musical skill and knowledge development and Multicultural Sensitivity are principal goals of a curriculum that reflects the practices in multicultural music education, or world music pedagogy. Multicultural Sensitivity is a large-scale outcome

that emerges from educational encounters within the school curriculum, whether from experiences in language arts, social studies, math, music, or other topics. I posit that manifestations of Multicultural Sensitivity encompass a spectrum reaching from a fundamental awareness of similarities and differences across cultures (such as happens with basic content integration (Banks, 2004)) to deep empathy for people of various circumstances. The Multicultural Sensitivity of children may be accomplished through music education experiences, if they are thoughtfully and thoroughly crafted, and if they are inclusive of musical, sociocultural, and pedagogical content.

Canella (1997) was concerned that the typical knowledge base in education “actually serves to support the status quo, reinforces prejudices and stereotypes, and ignores the real lives of children” (p. 2). While it is recognized as a reasonable and fair precept of which to be mindful, music educators typically do not have Multicultural Sensitivity in mind as a primary curricular goal. They may be aware of the importance of equitable treatment of children, and may react to blatant declarations prompted by bias and/or ignorance, but details of Multicultural Sensitivity are sometimes lost to them. Yet when in evidence, music educators do well in opening children to up to what it means to be socially biased—and how to avoid it.

Social bias is a broader term referring to three related yet distinct groupings: 1) prejudicial attitudes toward a group, 2) stereotypes that attribute certain behaviors and characteristics to a group, and 3) discriminatory behavior toward a group (Allport, 1954; Dovidio, Hewstone, Glick, & Esses, 2010; Dovidio, Gaertner, & Kawakami, 2010; Fiske, Cuddy, Glock, & Xu, 2002; Leyens & Demoulin, 2010). Keene (2010) described the distinct yet overlapping nature of the three biases: “Each form of bias is performed by

one individual or group of individuals judging another individual or group of individuals prior to obtaining factual knowledge of the individual or group” (p. 1). To better understand the presence of how such social bias affects music education, a brief review of literature relevant to prejudice, stereotyping, and discriminatory behavior follows. Included is literature relevant to the development of a Multicultural Sensitivity which can arise when efforts to nurture understanding of others is present.

Declarations of prejudice are clear evidence of social bias. Scholars have defined prejudice as an individual-level attitude or emotional reaction toward a group, based on preconceived ideas (Allport, 1954; Dovidio, et al, 2010; Keene, 2010). Children who express negative prejudice often adopt this attitude from the home environment. Allport (1954) described this exposure as “not taught by the parent” but rather “caught by the child from an infected atmosphere” (p. 300). Following multicultural ideals, the Music Culture Project of the current study was created to intentionally challenge several types of prejudice, such as race, gender, geographic location, class, and music (Okoye-Johnson, 2011), through the very focus of a unit of study on African-based content as well as the use of intentionally provocative discussions.

Stereotype, as defined by Allport (1954), suggests social bias as present through an individual’s “images within a category invoked by the individual to justify either love-prejudice or hate-prejudice” (p. 189). Relevant to teaching and learning, when such exaggerated perceptions are shown by a teacher to be flawed, students may then be encouraged to develop a sense of empathy. Empathy has been defined as a process that can separate physiological, kinesthetic, cognitive, and affective aspects of human reactions (Kalliopuska & Ruókonen, 1986). At the same time, it is a deep feeling of

shared understanding and concern that can be communicated—transmitted and received—from one person to another, once the individual’s status or situation is understood. Barnett (1987) described empathy as:

The ability to discriminate and identify the emotional states of another, the capacity to take the perspective or role of the other, the evocation of a shared affective response. (p. 146)

These interpretations of Multicultural Sensitivity, from the lighter awareness of “the other” to the willingness to understand their plight are supported by findings that understanding emotional and cultural facets of information about others leads to objective contemplation of their experiences and consequent behavior (Kalliopuska & Ruókonen, 1985, 1993).

Purpose

The purpose of this ethnographic study was to examine the overlapping yet potentially synchronous aims and practices of music education and multicultural education ideals in a public elementary school music class of fifth-grade children at Pinecrest Elementary School. Pursuant to this purpose, a daily schedule of music education experiences known as The Music Culture Project (MCP) was designed and implemented by the researcher, replete with characteristic pedagogical events to include listening, singing, movement/dance, performance on classroom instruments, and featuring African (Ghana, West Africa) and African-diasporic (Puerto Rico, Jamaica, Songs from Slavery and the Civil Rights Movement, and African-American Hip-Hop) musical genres, was designed and delivered to a fifth-grade class of children.

I used ethnomusicological conceptualizations of music in culture and as culture (Bohlman, 1992; Merriam, 1964; Nettl, 1998; Rice, 2013) to form the basis of contextualizing music as sonic and performative expression as well as a vehicle for understanding the sociocultural dimensions of the people behind the music, their ideas, behaviors, experiences, and values (Nettl, 2005; Schippers, 2010; Wong, 2014). There were several factors to consider in the study design, in order to examine how to enable students to understand music outside of their own backgrounds, which requires, as Nettl (1998) described, “studying music both in its own cultural context and also from a comparative perspective, and with ways of seeing what it is that music does in culture” (p. 23). The design of the Music Culture Project reflected considerations outlined by Nettl (1998), including “the way intercultural relationships such as colonialism, economic domination, conquests, slavery, immigration, [and] dissemination of technology” (p. 26) contributed to the construction of musical cultures.

Specifically, the research was guided by the following issues and questions:

1. What happens to, and as a result of, a traditional elementary music curriculum when it is designed to focus on the musical cultures of Africa and the African diaspora?
2. What are the musical skills and understandings that children develop over three months of daily music classes in a Music Culture Project that is based on the distinctive yet complementary goals of multicultural education and music education?
3. What is the nature and outcome of the collaborative process of music educators and culture-bearers in the planning and presentation stages of music workshop sessions for children?

4. Are children capable of developing a Multicultural Sensitivity through a process of the study and experience with musical cultures of Africa and the African diaspora?

An examination of these questions was intended to provide insight into the capacity of fifth-grade children to deeply engage with music of unfamiliar (or less familiar) cultures, and to grow in knowledge of the lives of the communities from which the music and traditions emerged. I developed a 14-week curriculum, The Music Culture Project, that included time-tested repertoire, culture-bearers, and rich sociocultural context in which to situate the sonic and performative experiences. This study was aimed at benefitting music educators by offering an understanding of what children can understand musically as a result of this curricular study, and what matters to them historically, culturally, and even democratically. Further, the study explores the most effective and meaningful ways in which the music educator may collaborate with culture-bearers, valuing both the offerings of the culture-bearers and the pedagogical and developmental expertise of the music educator.

Overview of the Dissertation

The dissertation consists of five chapters. The first chapter reviewed the literature relevant to sociocultural and multicultural issues in music education, and supplied the purpose and guiding questions of the study. The second chapter addresses the method, context, and setting with specific descriptions of the site (Pinecrest Elementary School), the ethnographic techniques utilized, and the participants, including 25 fifth-grade children and their classroom teacher, and four culture bearers. Chapter Three describes the 14-week Music Culture Project in detail including the rationale behind the musical goals and objectives, the repertoire choices, and the student successes and challenges that

presented throughout the study. Chapter Four describes the culture-bearers, the collaborative process between the researcher and the culture bearers that took place before the study began and continued long after it was over, and their workshop sessions with the children. Chapter Five describes the Multicultural Sensitivity that emerged and was expressed through the course of the Music Culture Project from the children. The final chapter presents conclusions and implications for music educators, and for music education research and practice.

Chapter Two

Method and Context

This chapter details the research method and context of the study. The musical and sociocultural features of the Music Culture Project are clarified, as are the five curricular units that delved into the expressive musical practices of African and African-diasporic communities. Pinecrest Elementary School is introduced, using a pseudonym for a lively public elementary school scene in a residential neighborhood of a large metropolitan city in the Pacific Northwest. The music program of Pinecrest is described, and its curricular goals are clarified. The various participants within the Music Culture Project are noted, including the fifth-grade children and various adults active in the project. This chapter provides a rationale for the design of the study and the research method itself, including the particularities of observations and interviews. The chapter concludes with a discussion of the instructional design and the curricular content comprising the Music Culture Project.

Research Method

This research employed an ethnographic method to examine the overlapping yet potentially synchronous aims and practices of music education and multicultural education ideals at work in an elementary school music project (with focus on the musical practices of five African and African-diasporic cultures). Agar (1996) described ethnographic research as keyed to the examination of a culture group's way of understanding (which for this study, was comprised of the fifth-grade class, their music teacher acting as researcher, the classroom teacher, and four culture-bearers). He

observed that ethnographic research “[brings] those ways of understanding into awareness and making them explicit and public (p.1).”

Ethnography

Cresswell (2012) explained that ethnography is appropriately uses in cases of the researcher’s intention to provide an understanding of a larger question by studying a particular culture-sharing group. He (2012) included the following as characteristics of ethnography: cultural themes, a culture-sharing group, researcher reflexivity, context and rich description, fieldwork, and themes and interpretation (p. 468). In her description of ethnography, Bresler (1995a) underscored the need for “thick description and interpretation of culture” (p. 3). Ethnography was deemed appropriate for this research, given that a classroom of culture-sharing school children were grouped together in daily music classes, meeting in the same venue with their music teacher, following up regularly on cultural topics and themes with their classroom teacher. With the addition of myself as teacher of the Music Culture Project (and ironically a culture-bearer, too, for school music culture), and four visiting culture-bearers (each for one session—out of 14 weeks of the study), the ethnographic study was well set to develop an understanding of the full gamut of multicultural and music education. This research met each of Cresswell’s (2012) characteristics of a culture-sharing group:

[The group is comprised of] two or more individuals, and it may be small or large.
The group interacts on a regular basis. The group has interacted for some time.
The group is representative of some larger group. The group has adopted some shared patterns of behaving, thinking, or talking. (p. 469)

These are all apt descriptors for the children, the classroom teacher, the music teacher (as researcher), and the culture-bearers who played significant roles in the project. This “overlooked culture” of the classroom, the school, and school music (Morrison, 2001) was the very culture under examination in this study. The unique culture of the elementary school music program was documented and studied with attention to the children and their journey over the course of the Music Culture Project

Fieldwork. Cresswell (2012) described ethnographic fieldwork as the gathering through participation, observation, or both, of three types of information: 1) Emic (information supplied by participants), 2) Etic (information representing the ethnographer’s interpretation of the participant’s perspectives), and 3) Negotiation (collaborative information from the participant and researcher) (p. 471). All three of these perspectives are represented in the chapters ahead.

Ethnographic research is the examination of the practices of daily life (in this case, daily music classes with children and their music teacher who had known each other for more than two years at the start of the study), shared knowledge (and examination of the construction of this knowledge), and the members of a culture (Agar, 1996; Cresswell, 2012). This approach allows the reader to “‘hear the music’ of a classroom in order to gain a deeper and more profound appreciation for the teacher’s work, to notice the way in which students learn, (and) to grasp the emotional tone of the place in which they share” (Eisner, 1996, p. 9). Rather than asking the reader to simply trust in the researcher’s point of view, emphasis in this document has been given to the voices of those within the classroom culture: principally, the children, as well as the classroom teacher, the visiting teachers (culture-bearers), and the interactive exchanges

and perspectives of the music teacher in the project. Tyler (1986) likened “ethnography” to “evocation”, and described the point of “evoking” in ethnographic writing:

It frees ethnography from *mimesis* and the inappropriate mode of scientific rhetoric that entails “objects”, “facts”, ... “verification”, “experiment”, “truth”, and like concepts that ... have no parallels either in the experience of ethnographic fieldwork or in the writing of ethnographies. (p. 136)

The intention of the ethnographic writing herein was to evoke the image of elementary school-aged children, their journey through daily experiences in music that was multicultural in nature, their give-and-take in the process of understanding music and culture, and their interactions with the culture-bearers as they sang, danced, played, viewed, asked, formed opinions, and wondered about the people whose music they encountered.

Observations and fieldnotes. Video recordings and daily observations were central to the research study. Daily lessons, culture-bearer workshop sessions, and interviews were recorded in full. A Flip Video Ultra HD camera and an iPhone 5c were utilized, and 45 hours and 23 minutes of footage were amassed over the 14 weeks of class sessions. Transcriptions of sessions and interviews comprised 153 single-spaced pages of text data.

I reviewed the video and constructed reflections and commentaries on a daily basis after each lesson. I included thoughts about what worked in the lessons, what needed revamping and reinforcement, and what should follow logically in the next lesson, so as to plan for outcomes that were both pedagogical and research-based in orientation. By reviewing video footage of daily lessons, I was able to give particular

attention to the questions that emerged from the children during the class sessions as well as to assess their responses to my comments and questions. I gauged children's gestures, facial expressions and other non-verbal forms of communication, and their reactions to the musical and sociocultural content of the lessons. I noted the extent of their success in achieving the musical goals of the sessions, and observed in subsequent lessons the effectiveness of pedagogical modifications that I made to address any apparent struggles. This daily (and nightly) process allowed me to customize the lesson for the next day in order to follow the direction of both my intended plan and the children's inquiries and interests as they arose. This reflection and analysis also revealed the larger theme of a burgeoning Multicultural Sensitivity to reveal itself.

Interpretation. In ethnography, the researcher draws "inferences and forms conclusions about what was learned" (Cresswell, 2012, p. 473). The process of "fieldnoting" (Emerson, Fretz, & Shaw, 1995) includes writing observations, as well as writing reflections after transcribing the recordings of the lessons and interviews. After reviewing the direct transcriptions and my written observations, the notes were transformed as suggested by Emerson, Fretz, and Shaw (1995) by filling in and contextualizing my memories and interpretations of the events that transpired in the lessons. The process of fieldnoting is integral to forming interpretations, and is described by Emerson, Fretz, and Shaw (1995) as "a method for capturing and preserving the insights and understandings stimulated by these close and long-term experiences" (p. 10). This process creates a cumulative account of the experiences that represented an interpretation of the significant events and discussions, a transformation of the events into words (Emerson, Fretz, & Shaw, 1995). The fieldnoting process allows for the creation

of a written scene, a transformation of something observed into words on a page. These fieldnotes became the basis for shaping the final ethnography, as they contained not only the events that transpired during the Music Culture Project, but my interpretations as the teacher and ethnographer.

Coding. As is the case in ethnographic research, I carefully reviewed all fieldnotes, interview texts, and lesson transcriptions in order to discover musical and sociocultural themes, using a three-phase process known as “coding” (Creswell, 2012). The first phase, *open coding*, consisted of reading the gathered data with close attention to recurring ideas and themes. This open coding was utilized to “identify and formulate any and all ideas, themes, or issues they suggest, no matter how varied and disparate” (Emerson, Fretz, & Shaw, 1995, p. 143). This was accomplished by noting recurring themes, or important points that stood out as the pages were read and re-read.

After identifying the important ideas, a second phase, *focused coding*, was implemented to hone in on the most promising and relevant themes (Emerson, Fretz, & Shaw, 1995). Once these patterns and themes were identified, further analysis was implemented using *closed* or *selective coding* that involves developing a theory and framework from which the ethnography emerges. These themes became the framework for a thorough-going interpretation of the impact of the Music Culture Project on children’s development of musical and multicultural understanding.

Material culture. Tilley, Keene, Kuchler, Rowlands, & Spyer (2006) defined *material culture* in ethnographic research as physical items examined for what may be the “implications for social, cultural, and historical knowledge” (p. 2). By investigating archival objects pertinent to the children and the selected musical cultures to which they

were introduced (Hodder, 2003), a deeper insight into “how persons make things and things make persons” (Tilley, 2006, p. 2) was possible for myself, as the music teacher, and the children.

The extent of material culture in the Music Culture Project was limited to several items: instruments made by one of the culture-bearers, a vintage concert poster featuring a bomba teacher from Puerto Rico who worked with one of the culture-bearers, handmade instruments (drums, bells, and shakers) and hand-printed fabrics I had brought back from several trips to Ghana, and photographs of my teacher, his family, and children making music in school settings and in their free time. I also reviewed radio and television recordings and newspaper interviews of three of the culture-bearers that were available through various online sources, in order to have a better background understanding of who they were as professional musicians in the community.

Data triangulation. Consistencies were examined across data sources. Data triangulation, the validation of data through verification from two or more sources, (Kuper, Reeves, & Levinson, 2008) was achieved through analysis of observations, interview transcriptions, workshop transcriptions, and evaluation of material culture. Clarification of the data was possible through a member checking process, in which selected children, the classroom teacher, and the culture-bearers were asked to confirm or amend particular representations and interpretations to ensure accuracy.

Research permission. Permission to undertake this study was granted by the principal of the school on behalf of the district’s external research department. To avoid any hint of coercion that my presence as one of their teachers in the room might suggest, the classroom teacher explained the study to the students without my presence. The

classroom teacher, Mr. Stevens, also mentioned the study to each parent in his “welcome back-to-school” phone call, and remarked that they would be receiving print information in the child’s first week’s folder.

As required by the university’s Institutional Review Board (IRB), all children and their parents in the study received an informational statement explaining the classes and detailing the purpose and method of the research (see Appendices A & B). The parents of the participants and the classroom teacher signed a University of Washington IRB-sanctioned consent form (see Appendix A), while the children signed an assent form (see Appendix B). Parents of the participants were made aware of the curriculum content, the interview topics and techniques including the use of provocative declaratives and interrogatives, and instructional procedures through the information statement included in the parent consent form.

Interviews. Student and classroom teacher interviews comprised an integral portion of the fieldwork data. Formal interviews included discussion about the activities in class and the children’s understanding of the music and cultures studied in the lessons. Informal conversations that occurred throughout the lessons or other moments in the school day also offered insight into the children’s and classroom teacher’s perceptions. Interview questions were shaped to probe the students’ grasp of how and why musical behaviors, beliefs, and practices are constructed as part of a greater cultural knowledge. The insights gleaned from the interviews were central to the process of analysis, synthesis and interpretation. The interview process with the children allowed for a continuous unfolding of ideas (Groundwater-Smith, 2007) during the course of the Music Culture Project, as questions and comments were based on the content of the project lessons and

sessions, including group discussion that emerged during class time. The interview structure was based on children's perspectives, honoring their ability to tell their own stories and demonstrating their own understanding (Leeson, 2007).

Teacher as researcher. In order to mitigate the power dynamic that is typical between teacher and student, children were interviewed in friendship groups of two to three children, to create a more comfortable and productive setting than one-on-one teacher-student interviews (Harwood, 1987; Marsh, 2008; Roberts, 2012). Steps were taken to reduce what Wyness (2006) referred to as the researcher's "adulthood" and to provide the least-inhibiting context for the interview. On days that interviews were scheduled, I wore very casual weekend clothes such as jeans, sweatshirt, and sneakers instead of typical teacher attire, with the intent of de-emphasizing my dual role as a teacher and researcher (Roberts, 2012).

I also allowed my language in the interviews to follow the patter and flow common with fifth-grade students. This was reflected in the more casual and personal tone of the conversation, as opposed to the formal demeanor that teachers use when speaking with students. When possible, children were interviewed in least inhibiting environments, such as at the lunch table while sharing a meal together, in the garden next to the playground area, or in an office that was not a teaching space. The children were repeatedly informed that their opinions and feelings were most important (Fontana & Frey, 2005) and that what was of greatest interest was for me to better understand them as students. They were reminded that I had no concern with right or wrong answers (Eder & Fingerson, 2001) and that there were no particular responses that I hoped to hear.

The questions raised in the interviews evolved from the teaching-learning events and interactions that occurred within the Music Culture Project sessions. Some focused on the musical experiences, such as specific rhythms, melodies, or dance movements (e.g., What makes traditional music from Ghana different than what you listen to on the radio?), while other inquiries were directed toward topics such as prejudice, stereotyping, and equal rights, as related to the musical culture at hand (e.g., What do we have here in the U.S. that everyone participates in like the music and dance you saw in the video from Ghana?). A conversational environment was created, as modeled by Campbell (2010), allowing for collaborative answers (Eder & Fingerson, 2001), which resembled the way that children interact socially with each other.

Focus groups. Two focus groups were created for semi-structured interviewing (Doyle, 2007; Fontana & Frey, 1994; Groundwater-Smith, 2007), one group consisting of three boys and a second group of three girls. While every child in the group was interviewed one time, the focus group children were interviewed on four separate occasions (for periods of 20-30 minutes each time). The two focus groups allowed for in-depth interviews in order to provide a more complete picture of what these children were thinking and feeling about their experiences in the Music Culture Project. Children were selected for the focus groups on the basis of ethnic, socioeconomic, and academic (learning levels) diversity to the degree possible in this particular fifth-grade class, and because of their general level of ease with communication.

Total interviews. Mr. Stevens was interviewed for one hour, with regular informal conversations and e-mail correspondence occurring throughout the 14 weeks of the study. The remaining 19 children outside of the two focus groups were interviewed

in small groups (two to three children in each group) one time during the study, adding six more interviews, for a total of 14 student interviews. I interviewed each of the visiting culture-bearers before their visit to Pinecrest and then during the visit with questions the children submitted ahead of time. All 12.5 hours of audio and video interviews were recorded and transcribed for a total of 74 single-spaced pages.

Provocative declaratives and interrogatives. To aid in the children's discussion of sociocultural issues arising from experience and study of the selected musical cultures within the Music Culture Project sessions, a technique of "provocative declaratives" (Vavrus, 2002) was utilized. Developed by Vavrus (2002) as a method to allow participants to confront tensions and challenges as directly as possible, Vavrus (2002) described the provocative statements as:

deliberately formulated to elicit reactions to values and beliefs held by groups of people. Subsequent conversations bring forth contradictory and moral perspectives to help participants clarify unexamined assumptions that drive their actions and the actions of others. Provocative declaratives do not stand independently from one another or necessarily represent discrete points of view; therefore, such statements on a similar topic may overlap or contradict one another. (p. 125)

This technique was particularly effective for this study, as a way to "provoke" a reaction from the children. The provocative declaratives and interrogatives (Fig. 2-1) used in the interviews included statements or questions intended as conversation motivators. The declaratives were formulated to cover topics related to the featured music within the project sessions, including race, stereotyping, historic events relevant to the selected

musical cultures, and even issues concerning the content of a school curriculum (what and how music is taught in school).

The Music Culture Project

The 14-week Music Culture Project was designed and delivered at Pinecrest Elementary School with the intention of teaching music and multicultural understandings. The project was unique in that it focused on repertoire from five specific musical cultures chosen for their interconnectedness both through sonic features, sociocultural constructs, and historical events as well as for my personal familiarity and experience with the selected musical cultures. The rich cultural context of particular musics is often given short shrift in elementary music classes. The Music Culture Project aimed to dedicate a larger than usual amount of time to sociocultural constructs associated with the selected musical cultures as well as the musical features and performative experiences.

The demographic of Pinecrest Elementary School, the site for this study, was predominantly White, as is the case in many school music programs. Often, school music teachers in this type of predominantly White setting include teachers maintaining that the goals of multicultural education are necessary only when the student body is racially and ethnically diverse. These same teachers are less adamant about such goals

Provocative Declaratives and Interrogatives

- Some people think that everyone in Africa is the same.
- Do you think bringing people from West Africa to the U.S. made a difference to the community there?
- Some people think that we should just stop talking about slavery and move on.
- Do you think your generation is better at understanding different races than mine?
- Everyone in Africa must be the same color.
- Does music have to have words to teach a lesson?
- What do you think about our class singing a song from Puerto Rico when there is nobody Puerto Rican in the group?

- A song can mean something for one person and something totally different for someone else.
- Since you speak Spanish, does that mean that you know what it's like to be Puerto Rican?
- Music can help express if you are angry.
- People who are Hispanic are just better dancers.
- Does it seem fair to judge everyone that speaks the same language the same way?
- Can music make people believe a bad stereotype?
- What if we learned songs from other cultures and the only thing we learned was the translation?
- What's the point of learning the cultural background of a song? Why can't we just sing the song and move on?
- Some music teachers say, "How am I supposed to know so much about all these songs?"
- What music would you pick to represent "American" music?
- Does American music equal patriotic music?
- Why do you think we worked with culture-bearers?
- If you were to represent all of the different cultures that make up the U.S., how many musical styles would we need to have?
- What music would you listen to if there were no Internet?
- If you were in charge of deciding what music fifth graders should learn in school, what would you pick?
- What would you say to kids that only want to sing in English?
- What is the point of doing all of these things in music class – why not just make music? Who cares?
- Are you aware of any negative stereotypes other than the ones we have talked about?

Figure 2-1. Provocative declaratives and interrogatives.

when the school population is overwhelmingly White, and these goals may in fact be absent from the music curriculum in these demographic settings (Campbell & Scott-Kassner, 2014; Derman-Sparks & Ramsey, 2011; Lucas, 2010). The children of this research project are predominantly White and affluent, as reflected by their family, community, and school environment as described later in this chapter. As in similar social circumstances, their "segregated home life and school environment does not provide them with substantive contact with diverse groups" (Lucas, 2010, p. 212). It is largely through carefully constructed school curricula such as the Music Culture Project

that these children may gain knowledge of people not of their racial and socioeconomic group.

The lessons. As the music specialist teacher at Pinecrest Elementary School, I created and implemented a three-month curriculum consisting of 52 lessons that focused on selected musical cultures of Africa and African-influenced cultures. The lessons, running 30-60 minutes daily, were designed for a fifth-grade music class of twenty-five ten- and eleven-year-old children. The duration of the classes varied depending on the combination of the music teacher and the classroom teacher's schedules. Four visiting culture-bearers, each of them qualified in particular musical practices from African and African-diasporic communities were invited to guest-teach a 90-120 minute class workshop session. The content of their sessions was designed and/or discussed in some detail with me, as coordinator of the Project as a whole. The Music Culture Project encompassed a total of forty instructional hours. This duration of study slightly exceeds the amount of instruction that a fifth-grade class would typically receive across the scholastic year, if music classes were held on the standard schedule of twice weekly for thirty minutes.

Additional teaching techniques. In addition to the employment of a spectrum of standard music pedagogical techniques, two additional teaching and learning strategies were applied to allow the children the opportunity to share their own background knowledge and to reflect on their learning throughout the course of the Music Culture Project: Ogle's (1986) "K-W-L" charts and Churchill, Ritchart, and Morrison's (2011) "I Used to Think" writing technique.

K-W-L technique. As a method for engaging in meaningful dialogue about each new musical culture in the series of lessons, a modified version of Ogle’s (1986) K-W-L exercise (Fig. 2-2) was applied at the start of each new music culture unit. K-W-L stands for “what I already *know*, what I *want* to know, and what I *learned*.” Originally intended to assist teachers in eliciting students’ background knowledge to determine instructional plans for reading comprehension, K-W-L was implemented in this study as a probe to discover the students' thoughts and beliefs about the musical culture to be studied. I facilitated the group’s collective filling out of the “K” section—what I already know—on the initial day of each new music culture. Before the culture-bearer visits, the “W” section—what I want to know—was filled out by the children and sent to the culture-bearer to help guide the discussion sections of the workshops. At the close of each music culture unit, the “L” section—what I learned—was completed by the children as a group. While an outline of all of the lessons was prepared prior to the start of the study, the K-W-L process allowed me, as the music teacher, to fashion thoughtful, detailed lessons that were based on the children’s identification of what they already knew and desired to know.

K-W-L Strategy Sheet

K – What we already know

W – What we want to find out

L – What we learned and still need to learn

Figure 2-2. K-W-L chart. Ogle, D. M. (1986).K-W-L: A teaching model that develops active reading of expository text. *The Reading Teacher*, 39(6), 564-570.

I used to think... At the conclusion of the Music Culture Project, the children completed a simple written set of statement starters that was designed to help them

examine their own thought processes as inspired by Ritchart, Church, and Morrison (2011). I created a set of 10 prompts (Fig. 2-3) that directly related to the music and dance in the project. During the final class, the children wrote responses to as many of the prompts as possible in the given time, using two statement starters: “I used to think...” and “Now I think...” (Appendix E). The prompts were crafted with the

- I used to think that Ghana was ... Now I think that Ghana...
- I used to think that people with dark colored skin were ... Now I think...
- I used to think that African music was ... Now I think that African music is...
- I used to think that Puerto Rico was ... Now I think that Puerto Rico is...
- I used to think that dancing with hip shaking was ... Now I think that...
- I used to think that dreadlocks ... Now I think...
- I used to think that steel pans ... Now I think...
- I used to think that the Underground Railroad was ... Now I think...
- I used to think that slavery was ... Now I think that slavery was...
- I used to think that rap music was ... Now I think...

Figure 2-3. I Used to Think...

intention of highlighting some of the bias that the children identified in the musical cultures or as it presented in their own comments and behavior throughout the Music Culture Project.

Ritchart, Church, and Morrison (2011) designed this end-of-project closure technique to allow children to reflect on their thoughts on particular topics and how and why this thinking may have changed as a result of their learning experiences. By designing a flexible curriculum (Chen-Hafteck, 2007), the partnership between myself, as music teacher, and the children, was predicated on my sensitivity to the children’s existing knowledge before and after the curricular experiences of the Music Culture Project.

Setting

The setting for the study was a public elementary school located in an urban, affluent, and mostly White neighborhood in the Pacific Northwest. A pseudonym was given to the school, “Pinecrest,” which bespoke of the pine trees that stood on the school grounds and which were plainly visible in the adjacent city park, as well as the elevation of the land in the neighborhood, which sits above a large lake to the east and south. At the time of the study, the student population consisted of 420 students. The student population was predominantly White (77%), but also 9% Asian-American, 8% multi-racial, 5% Hispanic-American, and 1% African-American. Pinecrest’s certified teaching staff consists of 23 certified educators, with 91.3% identifying as White, 4.3% multi-racial, and 4.3% Black. School demographics for students and staff members were obtained through school district records.

The Pinecrest neighborhood, with a population of approximately 5,000 residents, is tucked away in a corner of the city that is bordered by one of the region’s large lakes. The median household income (\$82,000) is almost double that of the city at large (and of the national median income as well). A typical Pinecrest resident is highly educated⁴ and if employed, might work in finance, medical, or high-tech fields. It is common to see Pinecrest parents in the school, resulting in a welcoming family presence in the building. While 9% of the student population received free or reduced meals at Pinecrest,⁵ most of those children were bussed in from other neighborhoods for a special education program

⁴ Pinecrest is located in a city in which 56% of the over-25 population has a bachelor’s degree or higher, and 23% has a graduate degree.

⁵ Percentage information retrieved from Pinecrest’s 2012-2013 city “report card”.

that offers expert attention to serious behavior issues such as IED (intermittent explosive disorder), or bipolar disorder.

The teaching staff at Pinecrest included 19 classroom teachers and specialists in specific disciplines, including one physical education teacher, one computer education teacher, one library/media specialist, and one part-time instrumental music teacher. Many of the specialist positions were supported with funds raised by an active and committed Parent/Teacher Association (PTA) rather than the school district. Support from the PTA included paying for a visual arts artist-in-residence, and partial salary for the instrumental teacher. The vocal/general music specialist position, filled by myself for the scholastic years 2011-12, 2012-13, and 2013-14, is funded through a partnership between the PTA and the local university to create a “lab school” environment in which music instruction is provided to the student body and a location for experimenting pedagogically is provided. The role of the vocal/general music specialist is to teach each class of children in grades one through five once weekly for 30 to 60 minutes, depending upon the grade level. As an enrolled student in a doctoral program in music at the local university, I taught two days weekly at this lab school.

Pinecrest Elementary School is one of 70 elementary schools in an urban district that is 44% White, 18.1% Asian/Pacific Islander, 17.7 Black/African-American, 12.6% Hispanic/Latino, 6.6% Multiracial, and 1% American Indian. There are more than 120 languages and dialects spoken by students enrolled in the 95 schools, with the top five being Spanish, Somali, Chinese, Vietnamese, and Tagalog. The school district’s mission is to ensure that every student graduates ready for college, career and life, although the graduation rate is 74%. The motto “Every Student. Every Classroom. Every Day.” is

emblazoned atop all district marketing and communication materials. The district is the largest in the state, with 8,000 staff and more than 50,000 students in the 95 schools.

To anyone who tours the district schools or reviews curricular offerings for individual schools, there is a clear economic disparity between various neighborhoods throughout the city. The district is aware of the inequalities among schools in terms of services and facilities and has committed to finding ways to reallocate resources. The three main goals for the district as laid out in the most recent five-year plan⁶ are to: (a) ensure educational excellence and equity for every student, (b) improve systems district-wide to support academic outcomes and meet students' needs, and (c) strengthen school, family and community engagement. The achievement gap between White students and non-White students, particularly Black students, is large (almost 40% in subjects such as reading and math) and is an important focus for the district.⁷ The district has made specific recommendations in hope of reaching the three goals, including to: (a) challenge and support each student by providing equitable access to a rigorous and relevant curriculum, (b) elevate professional practice by investing in effective, culturally responsive teachers, staff and leaders, and to (c) commit to early learning education as the foundation for future academic success.

Pinecrest's mission exceeds these district goals by emphasizing the facilitation of learning, posing questions that elicit creative and critical thinking, and nurturing a life-long love of learning. Independence, confidence, and responsibility are promoted. Creative experiences are woven through a rigorous curriculum that includes technology,

⁶ The goals were included in the district's 2008 Strategic Plan "Excellence for All: Full Plan – 2008-2013"

⁷ Also from the district's 2008 Strategic Plan.

science, and the arts. The comprehensive curricular aim at Pinecrest is to foster the development of responsible, effective, compassionate individuals who develop a strong sense of environmental stewardship and appreciate communities and cultures different from their own.

Pinecrest Elementary School has been the recipient of multiple Washington Achievement Awards sponsored by the state Department of Education that are given only to top performing schools. The most recent awards were for overall academic excellence and achievement in science. The reading curricula support children's development of reading skills and strategies. The children engage in critical thinking, shared inquiry, and reflection. Early intervention is provided for struggling students. Math curricula at Pinecrest focus on differentiation and problem-solving skills. Pinecrest is certified as an Advanced Learning Opportunities (ALO) school for students who are academically motivated and require a rigorous and accelerated curriculum. This is achieved through an inclusive approach in the general education setting.

Located within a city that boasts a strong music community, Pinecrest Elementary School children are potentially privileged, should their families wish to engage them in artistic and cultural opportunities. There are more than thirty for-profit and non-profit community choirs, several community bands, and other innovative programs at community centers (including song-writing, rock bands, hip-hop performance, and Mexican-style fandango gatherings of song and dance). There are also potential after-school and weekend experiences for children in the visual arts, at a spread of museums, galleries, and festivals, and a strong theater culture in the city that features professional, semi-professional, and community theater groups with programs for children in acting,

dancing, and singing. Youth choirs, orchestras, bands, and jazz bands are in full bloom throughout the city in evening and weekend rehearsals and performance opportunities. Yet the city's public school district does not consistently provide general or vocal music instruction in elementary schools, and has not historically done so (Kim, 1999), particularly since the devastation of a base of public tax support in 1975. Of the 69 public schools that are responsible for teaching K-5 students, only 23 offer vocal or regular classroom music instruction delivered by a music specialist.

The music curriculum that exists outside of the Music Culture Project at Pinecrest Elementary School addresses all nine of the current National Music Standards created by NAfME (1994), as well as the three areas described in the draft version of the new standards from the National Coalition for Core Arts Standards (NCCAS, 2013). The school's music program is based in performance and listening experiences with the intent of developing knowledge and skills in the musical expressions of the world's cultures, and considerable emphasis is given to singing, dancing, and playing of standard classroom pitched and non-pitched percussion instruments.

Curricular Content, Process, and Objectives

The existing music curriculum outside of the Music Culture Project at Pinecrest Elementary School encompassed seven categories: melody, rhythm, reading/writing (notation), form, part-work (e.g., singing in harmony), listening, and movement. Each category is distinct, but also regularly interwoven with other categories, e.g., analyzing the form of a new song in order to transcribe it or identifying the instruments in a recording of the music for a new folk dance.

The curriculum for the Music Culture Project, which transpired outside of and in lieu of the existing curriculum, was crafted with attention to developmentally appropriate and sequentially presented objectives and learning activities for fifth-grade children. A spiral sequence utilized in the Music Culture Project was inspired by Bruner's (1966) concept of scaffolded teaching that builds on what children already know to facilitate learning and understanding (Campbell & Scott-Kassner, 2014). Each of the music objectives (Fig. 3-1) was addressed through multiple modalities (e.g., aural, oral, visual, kinesthetic) with the intent of providing students with the skills necessary to synthesize and transfer their knowledge to new musical experiences (Zimmerman, 2002). As children in fifth grade are evolving into musicians who take pleasure in "craftsmanship and perfecting performance skill" (Zimmerman, 2002, p. 142), adequate time for practice and reflection of musical concepts and performance skills was built into the lessons.

Singing was the main medium of music-making in the Music Culture Project. Children in fifth grade have a wider singing range (approximately from A_1 to f^1) and can sing songs with harmony, including multi-part canons, melodic ostinatos, partner songs, and simple harmony (Ashworth-Bartle, 1988; Campbell & Scott-Kassner, 2014; Phillips, 1992; Rao, Doloff, & Prodan, 1993). Thus, the songs selected for the Music Culture Project fell within these vocal parameters.

With thorough-going musical study in their curricular program, ten- and eleven-year-old children can perform and read rhythmic material of increasing complexity (when compared to the simple quarter- and eighth-note patterns of their earlier school years). They are capable of chanting, playing, reading, and dancing to syncopations. Their rhythmic accuracy is due to both their developmental level and to educational efforts, and

thus they can tackle more intricate dance movements, as well as differentiating between beat and rhythm simultaneously, discerning and performing more complex rhythmic combinations (Campbell & Scott-Kassner, 2014). Rhythmic motives in the Music Culture Project were presented in systematic ways (oral, kinesthetic, visual) (Palmer, 1976) before the children transferred them to instruments. This allowed the children to perceive and conceptualize what was to be played (Zimmerman, 2002). As suggested by Kwami (1995), some of the rhythms were simplified from what would be heard in the original music culture in order to adapt to the new setting in the music class and age of the children. Examples of some of this rhythmic simplification included slightly shorter rhythmic phrases for the children to aurally memorize, fewer drum strokes for them to master, and a limited number of rhythmic variations for them to remember.

Most 10- and 11-year old children have developed a stronger perception of melodic motion and pitch discrimination. At this age, aural learning broadens to allow a more global comprehension (Zimmerman, 2002) of particular musical attributes in a recording or a live performance. Emphasis can be placed on discerning the structure and function of musical elements. These developmental matters were taken into consideration when selecting the repertoire to be included in the Music Culture Project.

Music Literacy in the Pinecrest Music Program

The music-pedagogical process employed at Pinecrest Elementary School in the curriculum outside of the Music Culture Project emphasizes the achievement of music literacy goals across a four-step sequence following what is commonly referred to as the Kodály philosophy. The first step is to prepare children through aural familiarization with new song material via physical, visual, and aural means. Along with listening to the

song as it is sung “live” by the teacher, children are coached to decipher aspects of text, melody, rhythm, form, and expressive elements. In a second phase, children are led to discover a featured concept (for example, two eighth notes) in some depth, often through listening, graphics, and challenges to perform this concept – singing, playing, and moving it. The next step is continuous reinforcement of the new element through yet further practice in skill areas such as reading, writing, inner hearing, listening, improvising, composing, and moving. The final phase is leading the children to synthesize the new element into their existing knowledge base through various musical processes.

Standard practice in the Pinecrest music curriculum (and of considerable attention in the Music Culture Project) involves ear training, especially through the use of solfège (pitch syllables), and filling in missing notes in a phrase, echo singing, and decoding familiar and unfamiliar content using solfège for melodic work and a rhythm syllable system for rhythmic work. While there are several rhythm syllable systems in use in music education, the “ta and ti ti” system was used at Pinecrest.

Notation was frequently used in the Music Culture Project to enhance children’s analysis of musical elements in songs, instrumental pieces, and listening (Campbell, 1992). Children decoded content containing familiar musical elements, including such as combinations of quarter notes and eighth notes, or particular solfège combinations such as sol and mi.

<p>Part-Work</p> <ul style="list-style-type: none"> • Melodic • Rhythmic 	<p>Objectives</p> <ul style="list-style-type: none"> • Sings three and four-part canons Sings two-part songs with simple ostinato Sings partner songs • Performs three and four part rhythmic arrangements using body percussion, creative movement, and/or percussion instruments
<p>Listening</p> <ul style="list-style-type: none"> • Musical concepts 	<p>Objectives</p> <ul style="list-style-type: none"> • Connects listening examples to musical objectives in melody, rhythm, part-work, form • Combines movement to aural concepts through gesture, creative movement, and choreography

Figure 2-4. Learning objectives for Music Culture Project.

Researcher

At the time of this research, I was in my 21st year of teaching music and in my third year as music teacher at the school that served as my research site. I functioned in my normal role as the music educator for the school children two days per week, even as I also simultaneously acted as the researcher for this study. I designed and taught the classes and collected data during the 14 weeks of the fieldwork process. It is not uncommon for music educators to have worked with their own students as research subjects (Abril, 2007; Bartolome, 2012; Beegle, 2006; Roberts, 2012). Due to my position as a member of both the university community and the elementary school teaching staff, I brought to the study a broader view than would either an elementary school teacher without research experience or a researcher without elementary school teaching experience.

Since I was both teacher and researcher, it was not possible to be a passive spectator of objective events (Agar, 1996). As Bartleet (2009) explained of her own autoethnographic writings, so too this work drew on my own personal experiences with this particular group of students. At the same time, I positioned these in “relation to

significant cultural, institutional, and pedagogical issues within my profession and broader methodological issues within the field” (Bartleet, 2009, p. 717) of sociocultural and music education. Since positionality is shaped by multiple factors, including but not limited to race, class, education, and life experiences (Cheresi-Strater, 1996), I offer here a reflection on my position as related to the study. I have attempted to find “somewhere to stand in a text that is supposed to be at one and the same time an intimate view and a cool assessment” (Geertz, 1988, p. 10).

As an experienced elementary music educator with specialized training and experience in the pedagogical approaches of Kodály and Orff-Schulwerk, and with extensive world music and dance training in numerous countries, my approach to curriculum and instruction in music draws from many pedagogical influences. I was well versed in the ways of fifth-grade students, yet had not crafted lessons in quite this manner before with such particular attention to the inherent sociocultural underpinnings of the repertoire. In addition, I experienced the privilege that came with being White even as I often did not recognize it as such.

As an educator of children, I am aware of the impression within the music education field that children’s music was “easy,” that teaching music to elementary school children was not challenging musically and that more “serious” musicians should want to work with older students. As a classically trained musician, I perceived an extant hierarchy with regard to music such that outside the Western European art music canon was unimportant, “folksy”, and of little consequence in the wider world of musical performance and education. I was never comfortable with this ranking system, loyal as I was and still am to the classical traditions in which I was raised and trained. With a long

experience in the performance of a variety of dance forms and styles as I began my teaching, I had featured the music of many of the world's traditions in my classes from the start of my teaching. As I was figuring out who I was as a teacher, and how to best work with my students, these very different musical forms and styles from around the world were taking up my imagination and finding their way into every corner of my teaching.

My musical training after undergraduate studies has not been that of a typical school music educator. I started a life of studying global music traditions in my early 20s. I studied drumming and dancing in Ghana, *bata* and *rumba* in Cuba, traditional song and dance in Tahiti, singing techniques and drumming in several Balkan countries including Bulgaria, Croatia, Montenegro, Bosnia, and Macedonia, Wagogo women's drumming in Tanzania, drum (doubek) study in Morocco, Gullah music in the Georgia Sea Islands, among numerous other locations and traditions. I have been a student of various singing traditions, with special emphasis for many years on traditional Bulgarian singing. Since January of 2013, I have been in an intense study of "old school" Black gospel singing.

While my personal and professional journey has taken me around the world in pursuit of deeper experiences with diverse musical cultures, it is not my belief that this makes me a better educator. I have known countless exemplary music educators who endeavor to work with diverse musical cultures. Their knack for effective pedagogical strategies, the integrity with which they approach musical cultures, and their superior musicianship allows for quality educational experiences for their students. It is not my intent to give the impression that one must have the wealth of cultural experiences that I

have undertaken in order to be a successful music educator. Rather, these experiences allowed me to push past the boundaries of a typical elementary school music curriculum and to explore what these fifth-grade children and I could create together.

My fascination with diversity is certainly reflected in my pedagogical practice and in my research interests. I am concerned with the implication my work has on my students' lives, "the welfare of the community, and unjust social arrangements" (Ladson-Billings, 1995, p. 474). I have constructed and conducted a teaching project for the sake of researching the realities of teaching diverse musics including sociocultural dimensions.

Participants

The participants consisted of the researcher (acting as music teacher and culture-bearer for school music), the classroom teacher, four guest culture-bearers, and twenty-five fifth grade children. The following is an overall description of the group of children as a whole, with more in-depth coverage of the classroom teacher and the six focus group children.

Children. Twenty-five students enrolled in one public school fifth-grade class were key participants in the study. This class consisted of 15 girls and 10 boys ranging in age from 10 to 11 years old at the launch of the Music Culture Project; all were within the chronological age of 11 years by the close of the project. Twenty children identified as White, one as Latino (Colombian), two as Asian (Taiwanese, Indian), and two as biracial (White/Indonesian, White/Chinese). Six of the children were from families with divorced parents living in a joint custody situation. Only one child in the class was being raised by a single parent.

Most of the children participated in one or more after-school activity including basketball, soccer, baseball, dance lessons, instrument lessons such as piano or violin, voice lessons, and gymnastics. In an effort to protect privacy, I have chosen to use pseudonyms for the children, “Mr. Stevens” for the classroom teacher, and real first names for the culture-bearers, since they would otherwise be recognizable to those living in the vicinity of the school.

Classroom teacher. An important presence in this study was the fifth-grade classroom teacher, Mr. Stevens, a highly enthusiastic and supportive colleague who readily allotted daily class time to this musical study. While he was not involved in teaching in the project, he enabled it in providing up to an hour for the daily lesson (and between 75 and 120 minutes for the culture-bearer workshop sessions). From the outset, Mr. Stevens had expressed his strong belief that music is an important subject in the curriculum. He was keen to underscore several of his central teaching aims: social responsibility, caring for the environment, and tolerance and understanding. Regular in-person and e-mail discussions, often weekly, transpired between Mr. Stevens and myself. These exchanges were transcribed and subject to my later reflections.

Mr. Stevens had been teaching for 14 years at the time of the Music Culture Project, all of them as a member of the faculty at Pinecrest Elementary School. He grew up in the Pinecrest neighborhood and he attended Pinecrest as a boy. His two sons were attending Pinecrest as first- and fourth-grade students at the time of this research. Mr. Stevens had always wanted to teach at Pinecrest, he said, and fortunately for him and for the school, a long-term substitute position there turned into a permanent one.

Mr. Stevens described his general classroom culture as “pretty lax on rules and formalities” and claimed to save “rule making” for demonstrated need, in order to nurture a sense of personal responsibility. He confided that he gives “the kids all the rope they need to hang themselves, but if they make a bad choice, I'm there to help them learn from their mistakes and plan better for the future so they don't hang themselves again.” He expressed his aim as helping the children to understand that their “academic and non-academic success depends on their life choices, not just luck or natural smarts.”

Mr. Stevens explained that he nurtures a democratic learning environment, giving the children a voice in constructing their education. This he accomplishes by allowing children to choose their own books for reading, to select the level of math in which to work, and to pick a mode of class-project presentation (e.g., PowerPoint, dramatic presentation, posterboard, typed, or hand written). He pronounced his classroom culture to be “controlled chaos.”

Mr. Stevens was present for all of the Music Culture Project lessons I taught and facilitated (for the workshop sessions of the visiting culture-bearers), and he often participated in listening, singing, playing, discussions, and even movement and dance. In fact, one of his responses to my initial project proposal was, “Only if I can participate, too!” When asked to compare Pinecrest to other elementary schools in the district, Mr. Stevens said that he had heard it called the “Shangri-La” of the city. He referred to Pinecrest as “the private school in the public schools (system)”. In reference to the fifth-grade class involved in the study, Mr. Stevens described them as a “particularly well-behaved, competent group. Here at Pinecrest, you usually have a couple of kids that take more of your time. This year? Zero.”

When asked about where he saw himself on the social responsibility spectrum, meaning his concern for the community, Mr. Stevens noted that he is known as “the service project guy” at Pinecrest. He divulged that he had single-handedly initiated and still oversees service-oriented projects such as (but not limited to) food drives, school supply drives for schools in Uganda, and daily composting of the food waste in the lunchroom. When asked his views regarding issues of Multicultural Sensitivity and their place in the curricular framework for fifth-grade students, Mr. Stevens was brief and pragmatic in his response: “I think I teach my students that the color of one's skin shouldn't affect your life choices or your abilities (even though I know it does whether you like it or not).” Mr. Stevens impressed me as a dedicated, compassionate, and broad-minded educator, one who holds a meta-view on principles of socially conscious living that could readily be woven into class lessons. He appeared to be an ideal collaborator for a project such as this that would explore multicultural issues through musical experiences.

Focus group (boys). Three boys and three girls from the fifth grade class were selected for periodic formal interviews throughout the project. While all children were involved in the Music Culture Project, and were welcome to enter into conversations of the musical cultures under study, these six children were the focus of more extended dialogues.

Shane. Shane is a multi-racial boy with a White father and an Indonesian mother. Although I knew him as a student for two years prior to the Music Culture Project, I had not known that his mother was Indonesian. This was surprising to me since six months prior to the study, I shared video with Shane’s class from a trip I had taken to Indonesia,

but he made no mention of his heritage. Shane was harder to “read” than other students. It would seem for certain that he was not attending to the details of the lesson, or that he was not interested. He would then prove otherwise by making an insightful comment that showed deep thought presented in a nonchalant package. It was intriguing to have a chance to talk with him over the course of the study and to see if it was possible to move past his seemingly indifferent façade.

Shane proved to be very forthcoming in the interviews and in fact, was the most talkative in the group of three boys. At times, he even stopped himself from responding, recognizing that he was not letting the other boys in his group have an opportunity to talk. Mr. Stevens found Shane to be a talented artist with a great sense of humor. He described Shane as “very thoughtful and ... very profound, but he can be very silly. It kind of turns on and off.”

Vikas. Vikas is an American-born son of two immigrants from India. Vikas is highly intelligent, kind, and gracious, with a clever sense of humor. When official permission was granted by the school district to work with a fifth-grade class for this study, it was my hope that Vikas would end up on the roster for the selected class. He is the kind of student who leads by a quiet yet strong example. He participated in an advanced learning program at Pinecrest. To do so meant that he was working well above grade level in several subjects. The school district provided the materials for him to work ahead and collaborate with other students working at his level. Vikas had singing solos in school concerts and was also a top violin student. He was an eloquent speaker, sounding well beyond his 11 years. Mr. Stevens described Vikas as: “hyper-intelligent. His projects are always top-notch. He puts his best foot forward on everything he does

just naturally. It just seems effortless. He's got to be one of the most self-confident kids I know".

Lucian. Lucian is a White student with big blue eyes, quiet and with rarely anything to say during the course of the music class sessions. However, when he was called on, he demonstrated a high level of understanding sprinkled with a surprisingly high dose of adult-like cynicism. Mr. Stevens described Lucian as "on an interesting trajectory right now. He used to be a really high achieving student." Lucian's mother was a professional classical violinist, and his father was also an amateur musician. Lucian was a puzzle to teach, with his musical background juxtaposed against his seeming indifference to all things school-related. Regarding Lucian's work habits, Mr. Stevens stated, "I hate to throw out that 'lazy' label. He really does not seem to care much about what happens at school." Lucian had the least to say during the interviews, but when he did choose to speak, it was typically a surprising observation often in a direction that seemed in opposition of what we had been working on in class.

Focus group (girls). *Rebecca.* Born in China to two Taiwanese parents, Rebecca moved with her family to Vancouver, Canada, at age five, to the U.S. at age eight, and to Pinecrest for fifth grade. She was one of the top students across the three fifth-grade classes at Pinecrest. While English was not her first language, one would never know this from speaking with her. She was very soft-spoken, almost unintelligible at times, but always had an important comment. In fact, Rebecca was so reliable that if her hand was raised at an inconvenient time, it was certain that there was some critical fact she needed to point out—often some mistake made by the teacher or something misremembered that she quietly and kindly pointed out. She was the kind of student that teachers are grateful

to have in class: bright, kind, and responsible. Mr. Stevens had this to say about Rebecca:

She's lovely. When I think of Rebecca, I think of a big smile on her face...She loves life, she finds the jokes funny, she's happy to be part of the team. When you ask her to do something, it's gonna come out spot-on, neat, thoughtful and aesthetically pleasing and she's gonna go the whole nine yards.

Julieta. Julieta was one of those exceptional students who lights up a classroom. Born in Colombia, she and her family emigrated to the U.S. when she was seven. Like Rebecca, English was not her first language, but no Colombian-Spanish was detectable in her speech. Julieta's family enjoyed music as part of daily life, dancing at home, singing along to life's activities. While not on the highest end of the academic scale, she always gave her absolute best effort to whatever task was at hand. Mr. Stevens said of Julieta: "She is really smart, she performs, and she cares and she puts effort in her work. When I picture her, I picture a radiant, beaming smile and she's the one of the friendliest people on earth." Julieta had singing solos at school concerts, volunteered her time to anyone who might need a hand, and practiced diligently on her violin. Unfortunately for the Pinecrest community, Julieta moved back to Colombia with her family at the end of the study.

Faith. Faith, a friendly 11-year-old from a White family, was the youngest of three children who had attended Pinecrest over a period of ten years. She had big, hazel eyes that absorbed every ounce of activity in music class. Faith performed well in some areas such as reading, art, and music, and not so well in mathematics. She was well-loved by the staff and got along well with classmates. She often looked out for students

who might have needed a friend, making sure they felt that they fit in. Faith often visited teachers before and after school, and sometimes at lunch, just to chat about this or that. Her parents reached out on more than one occasion just to express how much Faith enjoyed music, in her home life and at school. Apparently, whatever Faith did in music class was recreated at the dinner table each night. Mr. Stevens found Faith to be “very bubbly, flamboyant, and extroverted. She is willing to talk about anything and everything all the time (for better or for worse) and she loves to be in the spotlight.”

Summary

The insights that emerged from this ethnographic study were rendered and corroborated from multiple sources. Over the course of the 14-week Music Culture Project, children were active participants in 52 teacher-designed music lessons and culture-bearer workshops aimed at interweaving the study of music and musicians as well as socio-historical contexts and cultural meanings. I created and taught the lessons, consulted with the visiting culture-bearers, documented the teaching-learning process that unfolded, and tracked the impressions and expressions of children, classroom teacher, and culture-bearers along the way. I organized and analyzed fieldnotes, interviews, student writing tasks, and official city, district, and school data (demographic and academic) by noting repeated themes through a coding process. Through triangulation of the data, I sought out patterns and themes and developed interpretations.

This dissertation, then, is an ethnographic analysis and interpretation of the events and results of a Music Culture Project, implemented by one elementary music teacher acting as researcher and culture-bearer of school music along with her class of fifth-grade children, including selected musical cultures from the African diaspora. This study

brings to focus the particularities of one school community, a fifth-grade class of public school children, their classroom teacher, the visiting culture-bearers, and a curriculum that blended musical, sociocultural, and ethnomusicological perspectives.

Chapter Three

The Music Culture Project

This chapter examines the construction and content of the Music Culture Project (MCP). The musical and multicultural aspects of the project, its aims, its pedagogical strategies, and the choices of musical repertoire, cultural concepts, and contexts are described herein. Consideration is given to sociocultural content that is embedded within the featured music experiences, as well as the nature of the planned and spontaneous teacher-student exchanges (including questions arising from students as the experiences of the MCP unfolded). Each unit within the Music Culture Project, geographically and culturally conceived, is described in ways that encompass the children's successes and struggles with the musical and sociocultural content of the project. The chapter begins by addressing the design of the Music Culture Project. Following that, the curricular content and pedagogical rationale and content are described for each of the five music culture units: Ghanaian, Afro-Puerto Rican, Jamaican, African-American, and Hip-Hop.

Designing the Music Culture Project

The Music Culture Project was designed with the aim of examining the aims and practices of music education and multicultural education by delivering music instruction, including the rich cultural context of the music, to a group of twenty-five fifth-grade children. Rather than focusing on one particular musical culture, in one location, of one cultural group, the content of the curricular project was based on music from selected cultures of West Africa and the African diaspora. This Africa-African diaspora theme was deemed important in that it would allow children multiple interfaces with cross-cultural musical similarities (for example, with regard to syncopated rhythms,

polyrhythms, the bodily response to music through movement and dance, the call-and-response nature of vocal forms, and the generally participatory nature of the music). This theme also allowed for children's introduction to the migratory flows of people and their cultural expressions from the western edge of the African continent to the Caribbean and the U.S., a conceptualization that fit well the fifth-grade social studies focus. Finally, a number of sociocultural manifestations were evident within the music or its cultural surrounds (Abril, 2005; Banks, 2004; Bradley, 2006; Sands, 2007; Small, 1987).

Silverman's (2012) description of diaspora as "migration from a singular historic homeland" (p. 39) is fitting here. In the case of the repertoire selected for this study, the singular historic homeland of the selected musical cultures is West Africa, which was the core region of the systematic capture and removal of slaves to North America. While Silverman's (2012) work was specifically about Roma culture in the Balkans, her description also applies to the selected musical cultures in this study, which were also "informed by historical discrimination and stereotypification" (p. 41).

As in all educational circumstances, curricular emphases are determined by the values, goals, and objectives of the school administration and educators, by student interest and needs, and by the teacher's own knowledge and skills. Burke and Evans (2012) emphasized the importance of taking advantage of one's own personal experience with the selected cultures in terms of the social place of the traditions and specific musical practices and techniques in the given culture (Burke & Evans, 2012). This played an important role in my active selection of repertoire to foster musical and multicultural goals.

In his discussion of the study of world music in higher education, Bohlman (1993) recommended the selection of musical cultures from throughout the African diaspora for study (rather than to give focus to a single cultural group) in order to minimize the essentializing of any one particular African or African-American culture. Essentializing, defined by Jan Armstrong (2014), is “attributing natural, essential characteristics to members of a specific culturally defined (gender, age, ethnic, racial, socioeconomic, linguistic) group”. Such essentializing of cultures can occur at any educational level, and can encourage stereotypical and inaccurate views of individual traits and characteristics of the members within a community. By looking deeply at historical, educational, cultural, and musical practices from the selected cultures, the children could see a more fully realized portrait of the music and the people behind it, as opposed to the stereotypical imagery of “African” (and Afro-Caribbean, and African-American) people as poor, barefoot, and drumming. Common threads, such as those identified by Lundquist (1998), were followed through the musical cultures in order to allow for the exploration of connections and similarities across the African-based musical traditions, including Africanisms such as call and response, polyrhythms, percussion instruments (and body percussion), and high energy dancing.

The Selected Musical Cultures

The Music Culture Project was comprised of experiences from five musical cultures that are interrelated by history and lineage: Ghanaian, Puerto Rican, Jamaican, African-American, and American hip-hop culture. The Project lessons began with musical experiences from the West African country of Ghana. From Ghana, the curricular lessons then turned to four other distinct musical cultures with deeply

interrelated musical connections, and featured several unique hybrid musical genres. Of course, the Project was never intended to represent the entirety of Africa and the African diaspora. Rather, it was designed to feature as many regions as could be appropriately and adequately covered in two to three weeks of daily instruction for each culture, with the quality of musical and cultural experiences at the forefront of the decisions about content and approach. Additionally, as the music specialist teacher, I had attained (through my own performance training, experience, and study) a level of competency in the selected musical cultures that allowed for successful project design, implementation, and instruction.

The Music Culture Project was launched with three weeks of study of music of the Ga and Ewe people of Southeastern Ghana, and then shifted gears to the traditions of Afro-Puerto Rican music, then to Afro-Jamaican music, and African-based traditions in the United States. The final two weeks were spent in study of American hip-hop culture with clear connections to the previously studied African and African-diasporic musical cultures.

Authenticity and Music of the African Diaspora

Whenever possible, I prefer to feature music in the curriculum that I have personally “lived.” Music from my training with local artist-musicians or culture-bearers are standard fare in my lessons for children, which enables me to demonstrate repertoire, skills, and transmission style, to model a curiosity and desire to learn about others, as well as to provide contextual information learned from observations and interviews with musicians. With regard to music that travels from its place of origin (for example, Ghana, or Puerto Rico, or an African-American community choir) to the classroom, the

meaning of “authenticity” may be variously defined. All traditions are invented social constructions (Silverman, 2012), and thus a drum-and-dance piece of the Ewe of Ghana will sound differently “there” than as experienced in an American school classroom of fifth grade students. It will feel differently, too, since the language of the song is unfamiliar to American students, the classroom instruments are not Ewe, and the surface of the floor on which students dance is not the hard ground of an Ewe village. This recontextualization (Schippers, 2010) of music is inherent in all repertoire imported into a school music setting. It is the very nature of the educational setting that requires adaptation and resituating of music by the educator in order to craft effective and successful teaching and learning experiences.

Resources for Teaching and Learning

Through extensive international travel and study, I have acquired a large collection of instruments, textiles, audio and video recordings, and other musical resources from which I drew for the Music Culture Project. I selected music that reflected what Kwami (1995) described as “syncretic recreational forms” (p. 226) based on a scale of cultural accessibility, and I found that my acquisitions from several extended study trips to West Africa were especially useful in the initial unit on musical cultures in Ghana. Dozens of hand-printed Ghanaian fabrics made for an enthusiastic launch into the unit, as the children wrapped themselves as befitting styles found in Ghana. I brought to school my hand-carved Ghanaian drums (*kpanlogo* drums and what is called an *Ewe* set that includes several different sizes of barrel-type drums), and I made available multiple large bins filled with metal bells (*gankogui*, *atoke*, *firikiwa*) and sticks that were carved from tree branches for striking the instruments.

For lessons on Afro-Puerto Rican music, instruments in the Pinecrest Elementary School collection were well-suited to sounding the tradition, including drums, maracas, and cowbells; I supplemented these instruments with guiros and claves from my personal collection. The signature percussion instrument for the genre of plena - the *pandeireta* – was not available, but appropriate modifications were implemented using the instrument collection at Pinecrest. For the steel pans featured in the unit on Jamaican music, I accessed five tenor pans and stands from the university’s steel band ensemble in which I participated. Across the five musical cultures, I utilized video clips selected from countless hours of footage from my personal filming over the course of multiple study trips. I supplemented these video clips with others from YouTube, principally, of music in different villages, community settings, and schools.

Pedagogical Approach

Teaching-learning strategies within the project were aligned with the transmission styles prominent in the featured cultures, primarily as a result of my experiences in study with artist-teachers. Beauregard (2012) and Feay-Shaw (2002) analyzed pedagogical approaches used by West African culture-bearers working with students in the West. They observed the extensive use of audio and video recordings depicting indigenous musicians, demonstrations and descriptions of performance practices, use of vocalized rhythm systems, simplifications of complex musical patterns, the regulation of slower practice tempi, and teacher-modeling and student imitation. These techniques have been important in my own approach to teaching music of the world’s cultures to children.

The curricular content was chosen carefully with an eye to its rich potential for the achievement of musical and sociocultural learning experiences. The benefits of

planning and teaching lessons in this manner led to the “development and broadening of aural comprehension through the introduction of new sounds and instruments” and the ability to place one’s own “common musical language and idioms in the context of other musics in the world” (Burke & Evans, 2012, p. 904). The particular musical examples were selected to “help students use historical evidence, respond to people in varied circumstances, [and] think about how the world might look through their eyes” (Skolnick, Dulberg, & Maestre, 2004, p. 2). Children were repeatedly presented with opportunities to imagine how another style of music came to be of importance within a culture and how to imagine people who were connected to the music.

The particular specialties of the visiting culture-bearers were taken into consideration in the class lessons, so that connections could be made in advance to the music they would share in their workshop sessions. For instance, Miss Pat (the culture-bearer for the unit on African-American song) is a singer and choir director, and so emphasis was placed on learning a large number of songs that could then be incorporated into her visit. David, the culture-bearer for Jamaican music, also specialized in the performance of steel pan music, and so it made perfect sense to aim the selections in a direction that would include the facilitation of a productive and efficient steel pan workshop. The guest from Ghana, Kofi, and I decided to work on a recreational piece known as “Kpanlogo.” To that end, I selected songs to prepare with the children prior to his visit that would fit with that specific musical genre. Miguel, our culture-bearer from Puerto Rico, was asked to focus on the traditional genre known as *bomba*, and I prepared the children accordingly by steeping them in signature rhythms of the genre that they learned by ear to play and put into movement.

Teaching and Learning in the Music Culture Project

Detailed here are episodic descriptions of the teaching and learning that transpired within the Music Culture Project, with attention to the pedagogical presentation of each of the five musical cultures. Presented one culture at a time, the rationale for the series of lessons within each unit is followed by vignettes that illustrate actual experiences and exchanges. Specific music and dance experiences are discussed for the successes and struggles the children faced, and attention is offered as well to ways in which music and its role in culture were experienced in the lessons.

Ghana

In order to set the stage for understanding the source of many African-based musical traditions in the Western hemisphere, the Music Culture Project began its course in the Western African nation of Ghana. Many citizens of African descent residing in the U.S., in the Caribbean, and in Central and South America are direct descendants of West Africans who were brought as slaves to the new world (Koskoff, 2005; Maultsby, Burnim, Epstein, Oehler, DjeDje, Evans, & Riis, 2005; Small, 1987). As the intention for the Music Culture Project was to follow the diaspora from West Africa to the U.S., Ghana was a logical choice as the home culture for the project.

MCP Vignette

The children stand in a large circle, laughing after reviewing the chant “Tsobue”. They always giggle after the “Ooh! Aah!” response. It is time to add the axatses into the mix, so we set out to review the previously learned rhythms first. Audra and Julieta remind the class where the claps fall in the ostinato pattern as I retrieve a gankogui from

the bin sitting outside of the circle. As I start to play the bell pattern, Sammy moves her head to the beat, her brown ringlets bouncing in time as she watches my hands.

Gregory looks longingly over his shoulder at the pile of gankoguis, waiting for me to give the signal to get an instrument. Several children practice in the air as they count the pattern out loud, “low, high, high, high, high” or “1, 2, 3, 4, 5.” I walk around the circle playing the gankogui, watching their air practice and listening to how they count, stopping where needed to model and reinforce, moving on to the next section when ready.

Since I had already modeled the technique for playing the axatse the day before, the children are ready to get their hands on the gourd shakers. When enough of the children are ready to successfully split into groups, I count the children into sections—one for the stepping-clapping ostinato, one for the gankoguis, and one for the axatses. Loud noise fills the next moments while children review their parts and the axatse players explore their instruments for the first time—feeling the seeds, shaking them this way and that, looking inside the hole, laughing at the different shapes of the gourds, and switching instruments with a neighbor to try different sounds. The melody of “Zaminamina” can be heard coming quietly from different parts of the circle.

I bring the group’s focus back to me standing in the center of the circle. The gankogui group starts first, and we work to help smooth out some difficulties with the placement of the second note, the typically tricky spot for children and adult learners alike. Once the gankogui pattern is grooving steadily with my support, the stepping-clapping ostinato group finds their way in. Charlotte, tall with long blond hair, has her usual solemn expression on her face, but moves beautifully as she claps and scoops her

hands on the second and third beats. Lastly, the axatse are added until the three parts meld together.

When I signal for a stop, Shane smiles down at his axatse, as if to say “How about that?” I explain the process for switching the instruments and wait while they give their instruments to someone else. Tiffany scurries back to her spot to practice once she has an axatse in her hand, and Sarah jumps across the circle after passing off her gankogui. We repeat the process one more time so that they perform all three parts. With this portion of the lesson at an end, I comment, “You guys showed me that you are ready for drumming tomorrow!” Glenn, a tall, lanky boy of few words with his blue eyes wide, says, “Yeahhh!” and throws his hands out to the side in a celebratory gesture while several other children start to drum on their laps.

With the musical and sociocultural aims of the project in mind, I selected the recreational genre known as *Kpanlogo* from the Ga ethnic group as an introduction to the music of Africa and its diaspora. This popular style includes lively dancing, multiple drumming parts, bells (*gankogui*), shakers (*axatse*), and hundreds of songs from which to choose. The *ngoma* approach of singing, playing, and dancing (2014), a Swahili term which refers to the inclusion of traditional forms of singing, dancing, and drumming, is vividly present in *Kpanlogo*, and thus served as a marked illustration of the way in which music of Africa and African diasporic cultures is conceived. Typically, traditional music in Ghana includes multiple songs sung in succession (Kwami, 1995), and thus three *Kpanlogo* songs were chosen to be taught and learned. The *Kpanlogo* genre contained common elements of call and response and polyrhythmic performance (Chernoff, 1979), both of which are evident in the music of the five music-culture units of the project.

Specific dance movements, referred to as “variations,” were featured through the steps of Kpanlogo. The dancing of Kpanlogo is known for its flirtatious nature due to the emphasis on hip movements; this is further discussed in Chapter 4.

All of the repertoire included during the first three weeks was taught to me by my Ghanaian teachers, Kwasi Dunyo, William Dunyo, Godwin Agbeli, Ledzi Agudzemegah, and Agbeko Sodzedo during several study trips to Ghana. These songs do not appear in publications for teachers, although there are some teaching clinicians who are presenting similar materials in workshops for music educators. Video clips that offer glimpses of the repertoire are becoming more readily available on YouTube, although without contextual information the viewer is left to decide, perhaps incorrectly, the meaning of the repertoire, the functions and values, and whether the content is appropriate to teach and learn in the classroom.

Kpanlogo

The Kpanlogo repertoire of chant and three songs was the musical focus of the three-week unit. The teaching-learning process is centered on rhythmic ostinato patterns in order to create the rich, polyrhythmic texture that is characteristic of Kpanlogo. A clapping and stepping pattern is the first layer (Fig. 3-1), which is typically performed by participants not holding an instrument.



Figure 3-1. Kpanlogo clapping-stepping ostinato.

The highly motivating “Tsobue,” a well-known call-and-response group chant that is often used at soccer matches or large social gatherings in the Volta region of southeastern Ghana (Fig. 3-2), was a quick learn for the children. They experienced the call and response structure of the chant while I drummed and vocalized the call. As the leader, I vocally embellished the call at will, and repeated sections as many times as seemed suitable. There were rhythmic challenges for the children when the stepping-clapping ostinato was added. I addressed this by selecting two student “leaders,” quick learners of the rhythms, to stand at the front of the class so that the children could watch for where to place the claps while they vocalized the chant. The chant became introductory and interlude material as the elements of Kpanlogo were assembled over the series of lessons.

11
 C:Tso-bue, R:Hey! C:Tso tso tso-bue! R:Hey! C:Ah! tso-bue. R:Hey!

14
 R:Tso tso tso-bue. R:Hey! C:Let me hear you. R:Ooh! Ah! C:Let me hear you. R:Ooh! Ah! C:Oh

17
 yeah - R:Oh yeah__ C:Oh yeah__ R:Oh yeah__ C:Oh yeah yeah yeah R:Oh yeah C:Oh

20
 yeah yeah yeah R:Oh yeah.

C=Call R=Response

Figure 3-2. “Tsobue” (chant).

After the chant, the first of the Kpanlogo songs, “Zaminamina” (Fig. 3-3), was introduced over the stepping-clapping ostinato. By listening to me model both the call and response, the children could start to “catch” the form of the song. The melody was contained within an octave, making it possible for most of the children to sing comfortably. With the limited number of Ga words, the lyrics were easy to retain and pronounce. Once the song was within their grasp, they performed the stepping-clapping ostinato while singing the response. The call-and-response nature of the song combined with the claps falling on beats one and four proved to be a challenge for some of the children. The song contained a melody in the response phrase that centered around the pitches do, re, and mi. These melodic fragments were extracted for solfège practice to reinforce pitch relationship and then reinserted back in to the song structure.

Zaminamina

Traditional Ghanaian Welcome Song
Learned from Kwasi Dunyo
Language - Ga

C:Za-mi-na-mi-na ya-kwaa-bo, R:Ee ya-kwaa-bo, Ee, ya-kwaa-bo, Za-mi-na mi-na Ya-kwaa-bo

5 ee. R:Za-mi-na mi-na Ya-kwaa-bo Ee, C:Ee ya-kwaa-bo C:Za-mi-na mi-na ya-kwaa-bo, # of repeats up to leader

9 R:Ee, ya-kwaa-bo, Ee ya-kwaa-bo, Za - mi-na mi-na ya-kwaa-bo ee.

Translation: You are all welcome, Yes, Welcome.

Figure 3-3. “Zaminamina.”

In adding another layer, I played an ostinato on the gankogui (double bell) (Fig. 3-4, 3-5) while the children were stepping, clapping, and singing the response. I accentuated through my own movement where the claps and the scooping hand motions (Fig. 3-1) lined up while I simultaneously played the gankogui and led the singing. This ability to model and track multiple parts at one time is an important step in teaching and learning polyrhythmic music (Feay-Shaw, 2002; Kwami, 1995).



Figure 3-4. Gankogui

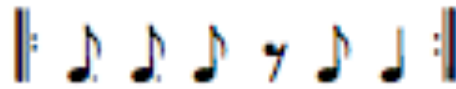


Figure 3-5. Gankogui rhythm

The second Kpanlogo song, “ABC” (Fig. 3-6), contained familiar rhythms. The rhythmic phrases were presented on the whiteboard for reading practice using the familiar rhythm syllables common in the Pinecrest Elementary School music curriculum, in which the successful reading of rhythms leads to the presentation of the sung melody. Once children were able to follow the form of the “ABC” song, including listening closely for my improvisatory calls in the second half of the melody, the tune was added to the rest of the parts.

ABC

(a song for Kpanlogo from the Ga people, Ghana, West Africa)

collected and transcribed by Karen Howard

A B C D E F G H

I J K L M N O P

1. 1st x solo
2. 2nd time group

2. solo
repeat ad libitum

P na-wa-dzo kpan-lo - go kpan-lo-go a-lo-go a - lo-go-li-ki (ma-o ma-o) a-lo-go a-lo-go

Figure 3-6. “ABC.”

At this point in the series of lessons, the gourd shakers (*axatse*) (Fig. 3-7) were introduced. I played a simplified rhythmic ostinato (Fig. 3-8), since the original (Fig. 3-9) was too complex for children of just 10-11 years (Kwami, 1995). Adding the *axatse* to the ensemble created a four-part polyrhythm: the stepping-clapping, song, *gankogui*, and *axatse*.

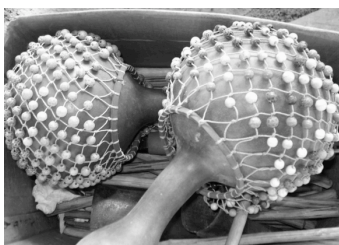


Figure 3-7. Axatse

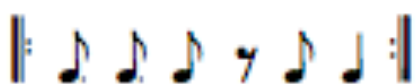


Figure 3-8. Simplified Axatse rhythm—all notes played in palm.

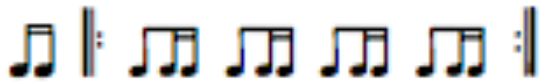


Figure 3-9. Original Axatse rhythm played by alternating notes up and down on the knee and into the palm.

The children were then ready to learn a simplified rhythm (Fig. 3-11) to play on the drums (Fig. 3-10). The pattern included two hand positions—in the center for a deep tone, and at the edge for a higher pitch. In Ghana, and with older students, Kpanlogo has multiple layered rhythms; but with the limited time in this project unit, and given that the children’s musical skills were still in progress, this single pattern was fully challenging for them to learn.



Figure 3-10. Kpanlogo drums.



Figure 3-11. Simplified drum pattern.

Not surprisingly, there were varying degrees of success. While most of the children were able to accurately play the rhythm, the subtle variations between the two hand techniques were a challenge for some of the children.

A different day brought the opportunity for the children to learn multiple bell rhythms. Using tokee and firikiwa bells (Fig. 3-13), complementary rhythms (Fig. 3-12) were added to the mix. I played the firikiwa due to the complexity of the pattern as it

falls on the offbeats. I have found that this type of rhythm is challenging even for adult musicians, but for children younger than middle-school age, it is particularly so.



Figure 3-12. Tokee and Firikiwa rhythms.



Figure 3-13. Firikiwa (L), Tokee (Atoke) (R).

To fill out the Kpanlogo set, I introduced the simple tune of “La ee la” (Fig. 3-14) to create a series of tunes to perform, as would be heard in Ghana.

La Ee La
Kpanlogo Song

Origin: Ghana

The musical notation is written on a single staff in 4/4 time. The notes are: La (quarter), ee (quarter), la (quarter), la (quarter), oh (quarter), oh (quarter), Sa-laam (quarter), a-ley-kum (quarter), ee (quarter), la (quarter), ee (quarter), la (quarter), ah (quarter), oh (quarter). Below the notes are the lyrics: La ee la la oh oh Sa-laam a-ley-kum ee la ee la ah oh.

1st time = Call
Repeat = Response

Note on translation: The only part that has a direct translation is the “Salaam Aleykum” which is a spelling variant of a greeting in Arabic.

Figure 3-14. “La ee la.”

I presented several dance variations that are typical of a performance of Kpanlogo. The children were introduced to one new variation per lesson, over six class

sessions, until they had six different dance moves that could be performed consecutively. With each new addition, I played the accompanying drum calls so that the children learned to change their movements based on what the drum was playing rather than hearing me call out verbal directions.

MCP Vignette

I ask the children to find a personal space where they have enough room to move without bumping into a neighbor while I sit in front of a kpanlogo drum. They jostle around the stage, our normal music space, to find room, reaching their hands out to make sure no one crosses into their space. Several children start reviewing the dance move learned the previous day. They jump twice in place with their hands stretched out in front with palms up while rocking the shoulders side to side. Madison, always quiet, picks the last spot in the back row, rocking side to side in the corner and playing with her long brown ponytail while she waits for me to begin. Rebecca paces in a circle, squatting to the floor, jumping up to reach toward the ceiling, and squatting low. She practices this routine of moves again and again.

I play a combination of Kpanlogo rhythms on a drum while I wait for them to find their personal space. Faith and Julieta, always together, stand front and center, already giggling. Alex jokingly wiggles his behind to make Henry and Glenn laugh. Without saying a word, I play the drum call learned the day before to see if they remember what to do—and they do, jumping twice in just the right spot.

Madison continues to twirl her hair whenever I pause to give a direction. Alex continues to move in a silly way to make the others laugh yet always snaps to attention when the drum call sounds. The children watch me closely as I demonstrate the next

dance variation. Their eyes are on me even as several children have extra energy bubbling out of their arms and legs—Rebecca jumps in place, Katie traces circles with her feet on the floor, Daniel—usually silent and still during any music lesson – rocks side to side.

Henry starts to get involved with Alex’s mischievous moves each time my attention veers from their position on the side of the stage. He is moving in a crude, suggestive manner when he thinks I am not looking. Just as I am about to say something, he, too, snaps to attention and performs the dance move at the right time.

Elliot barely lifts his feet off of the ground, a typical amount of exertion and effort from this bright, thoughtful, quiet child. Even as Henry starts to perform the well-known Macarena, I allow it to continue because his energy is still focused and positive, although quite silly.

As I demonstrate the next dance variation one element at a time, the children copy me, various children making sound effects to match the movements – “whazzup!” in a growly voice for the hand out to the side, “paSHOW!” for a slap-like move. After I show them how to lower the stance by bending the knees a bit, Faith says, “You look like a leprechaun!” I look at her for a moment, and then I sing the jingle from the Lucky Charms cereal commercial doing my best impersonation of a leprechaun dance. We all burst out laughing.

Once they really understand the variation, they move their hips so much that I hear the fabric of their clothes swishing back and forth. Even Daniel, who kindly tolerates me at the best of times, throws himself into the moves with a small smile.

I gave the children plenty of time to learn and practice the dance moves over several lessons, particularly as they related to the drum calls. This type of reinforcement allowed the children to develop the aural literacy that is necessary to successfully perform a call-and-response (between the drummers and dancers) style genre like Kpanlogo.

Music in Daily Life in an Ewe Village in Ghana

Throughout the Ghana unit, the connection of music and social life was underscored (Stone, 2000) in order to help the children understand music's role within a community. This was accomplished by showing video clips (Appendix D), usually one per lesson, that depicted music in community life in Ghana—at a funeral, an anniversary celebration of a community drumming organization, a school celebration, an event to honor guests visiting from another country, and at fundraising events for a local school trying to build a library.

Various artistic practices were featured to offer further cultural context to the unit content: batik-making for understanding the fabrics from Ghana that the children would be wearing for the culture-bearer workshop, drum making for exploring responsibilities by various village craftspeople of the intricate process, proverb exercises to clarify the prevalence of proverbs throughout Ghanaian culture in song and in print on fabrics, and the practice of assigning “birth-day names” for understanding the significance of the guest artist's name, Kofi, and my personal teacher's name, Kwasi.

Puerto Rico

The musical culture of Africans in Puerto Rico informed the second of five units in the Music Culture Project, where children were introduced to two musical genres,

plena and *bomba*. *Plena* is defined by Glasser (1995) as a “primarily Afro-Puerto Rican music that originated in the lower-class neighborhoods of turn-of-the-century Ponce and its outskirts” (p. 171). *Bomba* is “the folkloric ancestor of Puerto Rican popular dance and music, a performative expression of working-class Puerto Ricans, especially those of Afro-Caribbean origins from the coastal areas of the island” (Flores, 2000, p. 68). *Plena* and *bomba* share cultural threads from West Africa, even as they represent the hybrid nature of Puerto Rican culture with its indigenous (Taíno), Spanish, and West African roots. *Plena* and *bomba* reflect the strongest West African influence of all Puerto Rican musical genres (Glasser, 1995).

MCP Vignette

Because the instrumental teacher uses the school stage—the site of all Music Culture Project sessions—on Tuesdays for instruction, this Tuesday lesson is relocated to Mr. Stevens’ fifth grade classroom. To make room for a music lesson, tables and chairs are pushed to the side. Omar pushes a broom back and forth to clear the debris of a hard day’s work that has collected underneath. The children are seated on the floor in front of the whiteboard where they watch a series of YouTube videos depicting performances of the plena “Que Bonita Bandera” in different settings and with varying instrumentations: a primary school concert with children dancing, floats in a Puerto Rican Day parade, a solo singer in a restaurant, and a street party.

I do not give any explanation for the last video that they watch. Rather, I tell the children that I want them to watch it first and then share their thoughts with me when it is finished. The video depicts a middle school orchestra concert playing a plena, “Que Bonita Bandera,” that the children in the MCP have just finished after several lessons.

The video quality is slightly blurry, making it impossible to identify any of the performers or conductors. However, the audio is quite clear. I intentionally selected this YouTube video since it typified public school concerts in the U.S. that include modified arrangements of selections from outside the mainstream of Western art music, so simplified for novice players that all cultural characteristics (specific percussion instruments, syncopated rhythms) are erased. This particular rendition is played at such a slow tempo that it renders the main melody almost unrecognizable, although the pitches are technically accurate and in tune.

The children are attentive to the video, particularly the string players in the class as they watch other children play “their” instrument. They quietly comment to each other, pointing out instruments they recognize and the numbers of players in each section on the stage. As the children start to realize that there is something familiar about the melody, their expressions start to change. Allison’s eyebrows crinkle together as she cranes her neck to see the screen from her position right in front of the board. Charlie shakes his head slowly side to side.

I expect the typical avalanche of comments that normally come at the end of a video, and anticipate some critical commentary on the lackluster performance. Instead, there is silence. I realize that they are hesitant to critique the performance, so I encourage them to speak freely. I explain that the performers will never know what is said in the room. Julieta breaks the ice, “At first, I couldn’t tell it was the song. And then it was like I sang in my head and then I maybe got a little of it.” Lacey wonders why the tempo is so slow. Audra can barely pick out the main melody.

We brainstorm what the music teacher in the video might do differently to make the piece sound like a plena, and to give cultural context to the performance. Melanie suggests increasing the tempo while clapping the plena clave pattern to demonstrate what she imagined. Shane wonders why there was no percussion included, “At least a maraca, you know? I mean, come on!” Vikas wonders where the flag was since that is the subject of the song and plastered everywhere in all of the other videos they watched.

I ponder aloud how the audience would know what the song was really about. I ask the children to consider the fact that it is possible that the music teacher in the video did not know the background of the song, or even the lyrics. Henry suggests having someone to sing the song would have been helpful for the audience to understand what the song is really about.

There were no children of Puerto Rican heritage at Pinecrest at the time of the Music Culture Project. The Puerto Rican population of the city is minimal, with roughly 1,500 who claim Puerto Rican heritage out of more than 600,000 citizens in a city that includes the most diverse zip code in the country according to the city’s website on demographics. Since I resided for most of my life in Connecticut, which has one of the largest Puerto Rican populations outside of the island (Glasser, 1997), and I learned to teach Afro-Puerto Rican music from local culture-bearers, I was naïve to the minimal population of Puerto Ricans in the American west. A local group of musicians was referred to me, all of whom were Latino, including several Puerto Ricans. They advertised the African-rooted bomba as one of the musical genres on their performance list, and so it seemed that a member of the group could fit well into the Music Culture Project as a culture-bearer of this genre.

The ties are strong between Puerto Rican bomba and Ghanaian kpanlogo, particularly the relationships that are shared between the dancers and drummers. The similarities are apparent in the way the lead drummer and lead dancer engage in a musical conversation of sorts, where the drummer plays rhythms based upon the improvised movement of a solo dancer. It made sense that I would follow the three-week unit on Ghanaian kpanlogo with Puerto Rican bomba, as I imagined that the children would aurally identify the shared aesthetic values and characteristics of bomba and kpanlogo.

My friend and teacher, musician and Puerto Rican culture-bearer Alejandro Jimenez, had taught me the repertoire of songs and rhythms that I included in this unit. He had published arrangements with an educational press, World Music Press, and a collection of arrangements titled “Picante” with publisher Hal Leonard, and has contributed music to several music series textbooks. His music is Afro-Puerto Rican and keyed to the developmental level of children.

Que Bonita Bandera

The unit on Afro-Puerto Rican music opened with a well-loved plena composed in the 1950s, “Que Bonita Bandera” (What a Beautiful Flag) (1952) (Fig. 3-15). This song expresses the beauty of the Puerto Rican flag (which was illegal to display publicly from after Puerto Rico’s annexation by the United States in 1898 until the 1950s), and is a rich source for musical experiences and discussions that “emphasize the musical identity for Puerto Ricans” (Berrios-Miranda, 2013, p. 304).

Musically, the polyrhythmic layering under the vocal line of the clave, guiro, maracas, and drum rhythms in standard Afro-Puerto Rican style (Fig. 3-16) are

reminiscent of the Ghanaian polyrhythms from kpanlogo. In fact, the guiro rhythm of the plena matches the axatse rhythm of the kpanlogo. Without the pandeireta leading the ensemble, this was a simplified and hybridized ensemble, but yet quite appropriate and respectful in its approach. In the pedagogical fashion with which they were most familiar, children practiced reading the corresponding rhythm notation prior to playing the rhythms on the instruments.

Que Bonita Bandera

Composed by Florencio Morales
Arranged by Alejandro Jimenez

Que bo-ni-ta ban-de-ra, Que bo-ni-ta ban-de-ra Que bo-ni-ta ban-de-ra es la ban-

de-ra Puer-to- rri-que-na. de-ra Puer-to- rri-que-na. A - zul, blanca, co-lo-ra, en el

medio tie-ne unae-stre-lla, Com - pay, que lin-da es, es la ban - de-ra Puer-to - rri-que-na, Com -

de - ra Puer - to - rri - que - na.

Translation: What a beautiful flag, the flag of Puerto Rico.
Blue, white and red, and in the middle, a star.
My friend, how beautiful it is.
The flag of Puerto Rico.

Figure 3-15. “Que Bonita Bandera.”



Figure 3-16. Percussion rhythms for plena.

A Singing Game

The traditional Puerto Rican children’s singing game, “Cheki Morena” (Fig. 3-17), was selected as a second experience in the unit, for both musical and sociocultural reasons. Musically, the clapping pattern (Fig. 3-18) that accompanies the song matches the gankogui rhythm from Ghanaian kpanlogo. The lyrics describe a *morena*, a girl with light brown skin, inviting a discussion of skin tone in a way that was not offensive and exposing children to the manner in which some cultures are more open to addressing race. This song proved to be a challenge for the children to learn due to the extent of new and non-repeating phrases of Spanish language. I sang the song while the children performed the clapping pattern and took turns as the solo dancer in the center of the circle. The soloists created their own movements that loosely followed the “directions” within the song’s lyrics (e.g., shake it, take a step forward, take a step back, now spin to

find who is next).

Cheki Morena (Shaky Morena)

Traditional Puerto Rican Children's Circle Game

Che-ki mo-re - na Che - ki Che-ki mo-re - na, Jue. Que

5 don - daes - ta se rit - mo ca - ram - ba del me - re - cum - be? Jue!

9 Un pa - si - to a - de - lan - te, Yo - tro pa - ra tras. . . . Y

13 don - da la vuel - ta, don - da la vuel - ta, quien se que - de - ra? Jue!

Translation:

Shake it, brown skinned girl, shake it. Where is that crazy merecumbe rhythm?
Take a step forward, then one back. Around and around, who is next? Hey!
Figure 3-17. "Cheki Morena."

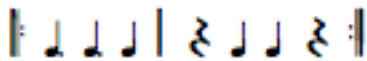


Figure 3-18. Clapping rhythm for Cheki Morena.

A Habanera

We pressed forward into a third experience within the Puerto Rican unit with Jimenez's arrangement of the traditional habanera "La Paloma Se Fue" (The Bird That

Flew Away)⁹ (Fig. 3-19) that called for singing voices¹⁰ and xylophones. The piece presented an opportunity to work on singing long, beautiful phrases, on rhythm reading, and on singing in two-part harmony as well as playing a simple habanera pattern on the barred instruments (Fig. 3-20) that outlined the I-IV-V chords. The song lyrics speak of an enchantment with the beauty of Puerto Rico and of not wanting to leave. The imagery of a beautiful bird is used in the text to signify the island's beauty.

Senores, no han visto la paloma que volo del palomar

Sirs, have you seen the bird that flew away?

Se fue la paloma para no volver.

The bird was not to return.

⁹ Jimenez' arrangement of "La Paloma Se Fue" (1988) is available through www.worldmusicpress.com.

¹⁰ The lyrics are credited, but not confirmed, to a traveler from Cuba, the origin of the habanera rhythm.

La Paloma Se Fue

Traditional Puerto Rican Song

Se - nor - - es, no han vi - sto La pa -
lo - ma que vo - lo del pa - lo - mar? Se fue la pa - lo - ma, Se
fue la pa - lo - ma, Se fue pa - ra no vol - ver.

Figure 3-19. “La Paloma Se Fue.”

Marimba

Figure 3-20. “La Paloma Se Fue marimba pattern.”

Partner melodies

We shifted next to a second song composed by Alejandro Jimenez. Entitled “Buenos Dias” (Fig. 3-21), it required reinforcement of the previously learned plena percussion parts (on drums, cowbells, clave, and maracas), as well as partner melodies and Spanish language practice. Due to the limited number of Spanish words and much repetition, the children learned the song very quickly. The two partner melodies fit together easily and the children performed the song with great success, eventually adding

the plena ensemble to accompany.

Buenos Dias

Alejandro Jimenez

Bue - nos di - as, Bue - nos di - as, Bue - nos di - as pa - ra u -

sted! Bue - nos sted! Yo es - toy muy bien, es - toy muy

bien, es - toy muy bien.

Translation: Good Morning to you! I am very well.

Figure 3-21. “Buenos Dias.”

Music in Daily Life in Puerto Rico

The role of music within communities in Puerto Rico was clarified through video examples of bomba performances at a street party, a *cultura turismo* (a cultural event for tourists), and even a Sesame Street feature on bomba (which the children loved in spite of Big Bird dancing in the picture). Video recordings of well-known Puerto Rican musicians such as Tito Matero (a *congero*, or conga player) and Ricky Martin (a pop singer) showed professional musicians at work in music that readily compels the importance of dance as integrated with the music of Puerto Rico.

Jamaica

A third unit on the African-inspired music of Jamaica evolved at the midway point in the Music Culture Project. For two reasons, Jamaica became the second of two Caribbean examples of the African musical and cultural diaspora: First, the musical culture has different sonic features than that of Puerto Rico, and yet is still an African-

based music from the same Caribbean region; second, it was convenient that I was professionally connected with a Jamaican culture-bearer, David, whom I had seen in action as a fine musician and teacher who would communicate well to the children. I projected correctly that our working relationship would allow for a successful collaboration in designing and delivering a culture-bearer workshop.

MCP Vignette

As the children walk up the stairs to our convening space on the stage, a recording of Jamaican singer-songwriter Desmond Dekker performing “Sammy Dead” is playing. I am still switching materials from the previous class as they enter and find a seat at the whiteboard. Charlotte and Sarah bounce in and sit together, giggling and bobbing their heads to the ska¹¹ beat. Grace and Julieta enter holding hands and skip to the beat as Shane throws his hands in the air and yells, “Yeah! Jamaica!”

Since it is the first day to study music from Jamaica, we start our by now familiar routine of filling a chart with what the children already know about Jamaica. Henry, often mischievous, is unusually serious as he shares what he knows about Olympic athletes from Jamaica such as Hussein Bolt. He seems proud to share his factoid. Allison has heard of steel pans, and Julieta knows of Bob Marley. Allison shares that people in Jamaica are mostly Black.

When Mia observes that people in Jamaica have an accent, Julieta shouts, “They say WE have an accent!” This delights Grace, as she has always wanted an accent. Lucian, normally not one to raise his hand, offers, “They smoke a lot.” I realize that he

¹¹ Ska is defined as “a style of fast popular music having a strong offbeat and originating in Jamaica in the 1960s, a forerunner of reggae.” Retrieved from www.google.com on June 2, 2014.

means marijuana, and I am unsure of how to respond. I decide to be frank and say that I do not know if that is true, but that it does seem to be a reputation associated with the country. I raise my finger in the air and say, “That might be... ding ding ding! A stereotype!”

Lily, tucking her light brown hair behind her ear, asks, “What’s a stereotype?” I give a brief explanation: “It’s when someone makes a judgment without knowing things for sure.” I realize in that moment, with surprise, that the specific word “stereotype” has not yet entered the conversation during the course of the Music Culture Project, even though we have repeatedly discussed stereotypical images, and it is overdue. We had discussed stereotypical imagery during several lessons prior to this one, but had used simpler terminology that was easier to understand than a conceptual term like stereotype.

The unit on Jamaican music was relatively brief when compared to the other Music Culture Project units due to circumstances of school scheduling and the seasonal holiday calendar, as both parent-teacher conferences and the Thanksgiving holiday week coincided with this unit. I gave a brief overview of the most popular musical forms of ska and reggae as well as listening and performance experiences in steel band. All repertoire included in this section was recommended and taught to me in advance of the unit by our culture-bearer and included some of the Africanisms prevalent across the repertoire of the Music Culture Project such as call and response structure, and high energy dance moves. While the steel pan is typically associated with Trinidad and Tobago rather than Jamaica, the ensemble is regularly found in various Caribbean nations. Our culture-bearer, David, learned to play pans as an elementary school student in Jamaica, at the same age as the fifth-grade children in the Music Culture Project. I

predicted that this paradox of pans not originating in Jamaica, and yet here was David as an expert, would be of interest to the children and would fit in with the provocative declarative and interrogative techniques that were used throughout the project.

Poor Sammy

With only five classroom lessons available prior to the visit of the culture-bearer, the Jamaican unit was immediately opened with the steel pans. The traditional call and response song “Sammy Dead-O” (Fig. 3-22) was sung and easily played in the key of F major. The song lyrics were in Jamaican patois, an English-based creole language, which made for an interesting discussion while we deciphered the meaning. Translation of the patois into plain English transpired line after line, as I relayed the meaning to the children. The song tells the story of Sammy as a man trying to make a better life for himself while living in an economically and socially depressed area. He started his own business and prospered, which brought on the jealousy of his fellow community members. Their jealousy led them to kill him rather than be happy for him. The song is meant to be a reminder to support and celebrate people’s successes rather than to bear envy. In retrospect, it was clear to me that had I come across this song in a print collection without explanation, it would never have gained a place in the curriculum for elementary school children, due to the seemingly senseless killing of Sammy. An understanding of the song’s deeper cultural meaning behind the seemingly silly lyrics, however, secured its place in the Music Culture Project as central to the goals of teaching musical and cultural understanding.

To further explore the phenomenon of patois as spoken in Jamaica, on the fourth day of the unit I shared a video with the children that depicted two men speaking at a

social gathering in a large banquet hall. One man was speaking the lyrics to “Sammy Dead” in patois while the other man translated them into “fancy” British-styled English. In the video clip¹², the audience roared with laughter at the “posh” iteration of the tale of their beloved “Sammy.” “Sammy plant piece a corn dung a gully, and it beah ‘til it kill poor Sammy” became “The bountiful yield totally overwhelmed Samuel. Samuel now worked no more. He has kicked the bucket, gone home. Samuel has departed this life. He is resting in peace.” The children were giggling with each variation of “Sammy dead.”

After the children learned to sing the call, response, and chorus section of “Sammy” over the course of five class sessions, we transferred the main melody to paper templates I had created that were the size of a tenor pan. Spread out on the floor in front of them, the “notes” of the paper pans were marked off with the important pitches written in bold, large letters for the children to see. Children used pencils for “sticks” as they found their way through the melody, first one note at a time, then part of a phrase at a time, and then the whole melody. Some of the children were quietly singing the tune as they practiced.

Music in Daily Life in Jamaica

Despite the relative brevity of the Jamaica unit, every effort was made to include multiple examples of African-based music in Jamaica. Videos (Appendix D) that depicted international steel pan festivals, school performances, children singing on a playground, and family parties were shared to demonstrate polyrhythmic music, high

¹² Retrieved on March 21, 2014 from <http://youtu.be/oqDwQnZ-x3g>

energy dance moves, call and response singing games, and percussion driven music and dance.

Sammy Dead-O

Traditional Jamaican Song

Sam-my plant piece a corn dung a gul-ly, (mm - hmm) An it bear 'til it

6
kill poor - Sam-my (mm - hmm) Sam-my dead, Sam-my dead, Sam-my dead-o (mm-

12
hmm) Sam - my dead, Sam - my dead, Sam - my dead - o.

Verse 2 A no tief Sammy tief mek dem kill him (mm hmm)
 A no lie Sammy like mek him dead oh, (mm hmm)
 But a grudgeful dem grudgeful kill Sammy, (mm hmm) 2x
 Verse 3 Neighbor kyan bear to see neighbor flourish (mm hmm) 2x
 Sammy dead, Sammy dead, Sammy dead-o (mm hmm) 2x
 Verse 4 Sammy gone dung a hell fe shoot blackbud (mm hmm)
 A no lie Sammy lie mek him go deh (mm-hmm)
 But a grudgeful dem grudgeful kill Sammy (mm hmm)

Figure 3-22. “Sammy Dead-O.”

African-American Music in the American South

In the Music Culture Project unit on African-American music in the American South, there was a definitive emphasis on the portrayal of the African-American freedom struggle in historic songs. The unit might have encompassed blues, ragtime, origins of jazz, instrumental music (for example, the syncopated and polyrhythmic fife-and-drum music of Mississippi and Alabama), however, it seemed that children’s singing of standard spirituals, African-American folk songs, and freedom songs would fit well their

skill-sets while also allowing some of the standard school repertoire to find its place in the unit.

At this point in the Music Culture Project, the children had become more adept at spotting historical, cultural, and musical links in the music. They were prepared to receive and understand the parallels in song between the fight to end slavery in the nineteenth century and the American Civil Rights Movement of 1954-1968. Beginning in 2013, I had been singing in a choir under the directorship of a Black woman from the American south and had developed skills of the vocal styling evinced by many African-American singers in gospel and soul music. The challenge for me in developing this unit was to consider how best to bring out those stylistic traits in a class of predominantly White 10- and 11-year old children.

MCP Vignette

The children bend over panting, catching their breath after a long dance practice for “Don’t Wait ‘Til the Battle Is Over.” I move to the piano to play while I sing the melody for “Lift Ev’ry Voice and Sing” as a review. Alyssa stands in front of the whiteboard, almost not-quite tall enough, standing on tip-toe to reach the lyrics with a marker to mark where the children should breathe as I sing the first half of the song.

I hear some children close to the piano starting to hum along, particularly the third phrase that reaches the highest note in the song. Alex pats the rhythm of the melody on his lap. With just the word “posture” from me, the entire group rustles into an appropriate seated position, shoulders over hips, ears over shoulders. Three years of music education with me as their teacher brings an immediate response from them with so little verbiage from me. We pretend that Miss Pat, who will be visiting soon as our

culture-bearer for the unit, is in the room while the children sing. This song, for whatever the reason, brings out great expression and better group intonation from the children than is typical.

Lucian mentions that he thinks he saw Miss Pat at a national sporting event the previous night singing the Star Spangled Banner. I explain that she is often invited to sing it “her” way. Miss Pat (whose last name is Wright) often says, “There’s no wrong or right way to sing something, but there is a W-r-i-g-h-t way.”

The Songs

Because of my familiarity with the rich repertoire of musically and socioculturally relevant songs from which to choose for this curricular unit, it was challenging to determine which songs to select. Because the songs were typically short, many with call-and-response sections, and in English language, I was able to include ten songs for singing and discussion. Consideration was given to Koskoff’s (2005) and Maultsby’s et al (2005) discussions on the connection between songs from slavery and the Underground Railroad, and their counterparts during the Civil Rights Movement. Selections were determined on the basis of clear and obvious texts, with references to “Jesus” as connected to times of slavery or “freedom” during the Civil Rights Movement. A number of songs were related, whether musically or contextually, to contemporary hip-hop music, and thus the transition between the fourth and fifth unit could be smoothly made.

Several of the songs were available in print, and all were available in recordings such as the collections of Smithsonian Folkways and the Association for Cultural Equity. Some African-American songs of the Civil War period and the Civil Rights Movement

have found their way into songbooks and school textbooks, while the more contemporary selections are available on recordings. As many of the songs selected were used at rallies during the Civil Rights Movement, they shared similar musical characteristics. They included simple refrains that could be learned quickly, verses referring to specific times of struggle, and easy singing ranges in keys suitable for children's voices. For every song we studied, multiple recorded versions from the 1950s to the present were used in the lessons.

“Woke Up This Morning” (Fig. 3-23) was an appropriate starter piece for the African American/Southern U.S. unit because of the repetitive melody and structure. As they listened to five recorded performances¹³ of the song, children were able to identify song similarities and differences (the variations on the main melody, the lyrics, the instrumentation, the setting, different gender of the singer, vocal quality, “old” [or recent] quality of the recording). This song was an example of lyrics that referred to “the mind” as concentrated, or “stayed on Jesus” during the period of slavery, and which were then changed from “Jesus” to “freedom,” as in “stayed on freedom,” during the time of the Civil Rights Movement.

¹³ The different versions of “Woke Up This Mornin’” included:
(1990). Recorded by Ben Gay. On *Sing for freedom: The story of the civil rights movement* [CD].
(2004). Recorded by First Revolution Singers. On *A’cappella gospel New Orleans* [CD].
(2007). Recorded by Mary D Williams. On *Blood done sign my name* [CD].
(2010). Recorded by Bishop Larry D. Trotter. On *How far back can you go* [CD].
(2011). Recorded by Rory Block. On *Shake ‘em on down: A tribute to Mississippi Fred McDowell* [CD].

Woke Up This Morning

Traditional African-American Song

The musical score is written in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The melody is simple and consists of eighth and quarter notes. The lyrics are: "Woke up this morning with my mind. and it was stayed on freedom. Woke up this morning with my mind. stayed on freedom. Woke up this morning with my mind. and it was stayed on freedom. Hal - le - lu, Hal - le - lu, Hel - le - lu - - - - - ia."

Civil

Figure 3-23. "Woke Up This Morning."

"If You Miss Me at the Back of the Bus"¹⁴ (Fig. 3-24) referenced specific events that occurred in Mississippi during the Civil Rights Movement. The melody was simple

¹⁴ The different versions of "If You Miss Me at the Back of the Bus" included: (1963). Recorded by Pete Seeger. On *We shall overcome: Complete Carnegie Hall concert [Live][Disc 1]*. (1997). Recorded by Bettie Mae Fikes. On *Voices of the civil rights movement: Black American freedom songs 1960-1966* [CD].

enough for children to sing in parallel thirds during the refrain and invited their invention of new lyrics for the verses.

If You Miss Me at the Back of the Bus

Traditional African-American Melody
Words by Carver Neblett

Verse 1 If you miss ___ me at the back of the bus, ___

5 You won't find ___ me no - where. Oh _____

9 Come on o - ver to the front of the bus, ___

13 I'll be sit - - - tin' o - ver there.

Chorus:

I'll be sittin' over there, I'll be sittin' over there, Oh.
Come on over to the front of the bus, I'll be sittin' up there.

Examples of other verses (up to the leader to call what they choose)

If you miss me at Jackson State, and you can't find me nowhere,
Come on over to Ole Miss, I'll be learnin' over there.

If you miss me at the Mississippi River, and you can't find me nowhere,
Come on over to the swimmin' pool, I'll be swimmin' over there.

Figure 3-24. “If You Miss Me at the Back of the Bus.”

“Lift Every Voice and Sing”¹⁵ (Fig. 3-25), known as the Black national anthem, tells the story of slavery. It was included in the African American/U.S. South unit for two

(2007). Recorded by Bethany and Rufus, Kim and Reggie Harris, and Peter Yarrow. On *Sowing the seeds – The 10th anniversary* [CD].

¹⁵ “Lift Every Voice and Sing” was composed by John Rosemond Johnson in 1901 and is considered to be the Black national anthem. The recordings used during the lessons included:

reasons: Firstly, it was one of the favorites of the culture-bearer, Miss Pat, who would visit at the close of the unit; secondly, as widely known as the song was in African-American circles as a song of cultural identity (Bond & Wilson, 2000), it was rarely heard or performed in school settings in this largely White area of the city. Because of this, I felt compelled to include it in the unit.

Lift Ev'ry Voice and Sing

John Rosemond Johnson
James Weldon Johnson

Lift ev-ry voice and sing 'til earth and hea-ven ring. Ring with the

5 har - mo - ny of li - ber - ty. Let our re - joi - cing rise, high as the

11 lis - tring skies. Let it re - sound loud as the roll - ing sea. Sing a

17 song full of the faith that the dark past has brought us. Sing a song full of the

22 hope that the pre - sent has brought us. Fa - cing the ri - sing sun of our new

27 day be - gun. Let us march on 'til vic - tor - y is won.

Figure 3-25. “Lift Ev’ry Voice and Sing.”

-
- (1998). Recorded by Art Blakey and the Jazz Messengers. On *In my prime* [CD].
 - (2001). Recorded by The Boys Choir of Harlem. On *We shall overcome* [CD].
 - (2012). Recorded by Bebe Winans. On *America America* [CD].

“What Can One Little Person Do” is a song written by a contemporary White song-writer, Sally Rogers. The song’s message is well-suited to the sociocultural aspect of the Music Culture Project, as it weaves in the lives of African-American heroes such as Rosa Parks and Sojourner Truth in the lyrics¹⁶ (Fig. 3-26). I was convinced I had made the right decision with the addition of this song when one of the children mentioned that she had recently completed a research project on Sojourner Truth. While the song did not contain obvious examples of what Maultsby (2005) described as musical Africanisms such as call and response structure or dance movements connected to drumming rhythms, its storyline was compelling.

¹⁶ Rogers, S. (2003). What can one little person do? On *I will be your friend* [CD].

What Can One Little Person Do?

Sally Rogers

Chorus What can one lit-tle per-son do? What can one lit-tle me or you___ do? What can

3
one lit-tle per-son do to help this world go 'round? One can help a-no-ther one,___ and to

6
ge-ther we can get the job done. What can one lit-tle per-son do to help this world?

Verse 1

Harriet Tubman was alone on that darkened road to freedom.
But she couldn't leave her people far behind.
Moses stretched out his hand, She led them to the promised land,
'Cause she knew that she had justice on her side.

Verse 2

When Sojourner Truth was free, she got down one knee.
Prayed to God to help her find a way.
With her voice and with her might, she fought for what was right.
For she knew that she had justice on her side.

Verse 3

Rosa Parks sat on the bus and the driver said, "You must
go to the back of the bus or else be thrown in jail."
But she stayed and stood her ground, She fought that old law down.
For she knew that she had justice on her side.

Verse 4

Brother Martin Luther King, he told the world, "I have a dream!"
He led this country's fight for human rights.
We must fight for liberty until all of us are free,
'Cause we know that we have justice on our side.

Figure 3-26. "What Can One Little Person Do?"

Walter Robinson's "Harriet Tubman" is a contemporary song (Fig. 3-27) that I included in the unit because it tells the story of escaping slavery along the Underground Railroad. While the song did not contain any of the musical Africanisms present in most of the repertoire in the MCP, the topic and lyrics were relevant to the unit of songs.

Harriet Tubman

Walter Robinson

On e night I dreamed I was in slavery, 'Bout eighten fifty was the time. Sorow was the
 on - ly sign, Nothin' about to ease my mind. Out of the night a- ppeared a la- dy
 leading a distant pil - grim band. 'First mate! she cried, pointing her hand, 'Mak room aboard for this
 young woman, singin', 'Come on up, Uh huh, I got a lifeline. Come on up to this train of mine (2x) She
 said her name was Harriet Tub - man And she drove for the Un - der - ground Rail - road.

Verse 2

Hundreds of miles we traveled onward, gathering slaves from town to town.
 Seeking every lost and found, setting those free that once were bound.
 Somehow my heart was growing weaker, I fell by the wayside sinking sand.
 Firmly did this lady stand. She lifted me up and took my hand.

Verse 3 (by John McCutcheon)

And they are fleeing their homes in Guatemala, Chile, Brazil, El Salvador.
 Sisters and brothers fleeing their homes,
 Through the night and through Mexico to our door.
 Will we sing come on up....

Figure 3-27. “Harriet Tubman.”

Jeanette Winter’s beautifully illustrated book for the well-known call-and-response song “Follow the Drinking Gourd”¹⁷ (Fig. 3-28) offered a contrasting style to the often high-energy song and dance repertoire of African-American music. Winter’s story of a family of runaway slaves guided by the Drinking Gourd constellation in the sky, featured in the lyrics of the song, provided a quieter mood, and a calmer activity as the children gathered on the floor in front of me to sing the refrain and view the

¹⁷ Winter, J. (1992). *Follow the drinking gourd*. New York: Dragonfly Books.

illustrations while I read the story to them. These fifth-grade children became like younger children, fascinated with story-telling time. They were decidedly not feeling “too old” for a story, as evidenced by their smiles, happy shouts of “Story time!” and rush to get a seat close to the story-teller and her book.

Follow the Drinking Gourd
Refrain Traditional African-American Song

Fol - low the drink - ing gourd.

5 Fol - low the drink - ing gourd. For the

9 old man is a - wait - in for to car - ry you to free - dom if you

13 fol - low the drink - ing gourd.

Figure 3-28. “Follow the Drinking Gourd Refrain.”

The traditional song “We Shall Not Be Moved”¹⁸ (Fig. 3-29), readily learned by the children due to its high rhythmic energy, was another timely song with an easy-to-understand message in the lyrics. The children sang the main melody of the song while I sang the harmony a third above. The additional verse of “We are Black and White

¹⁸ Versions of “We Shall Not Be Moved” used during the lessons included:
 (1965). Recorded by Marchers. On *Freedom songs: Selma, Alabama* [CD].
 (1986). Recorded by Pete Seeger. On *The essential Pete Seeger* [CD].
 (2000). Recorded by Sweet Honey in the Rock. On *Still the same me* [CD].
 (2007). Recorded by Mavis Staples. On *We’ll never turn back* [CD].

together” linked well to photographic images of Martin Luther King, Jr. marching arm-in-arm with people of different races.

We Shall Not Be Moved

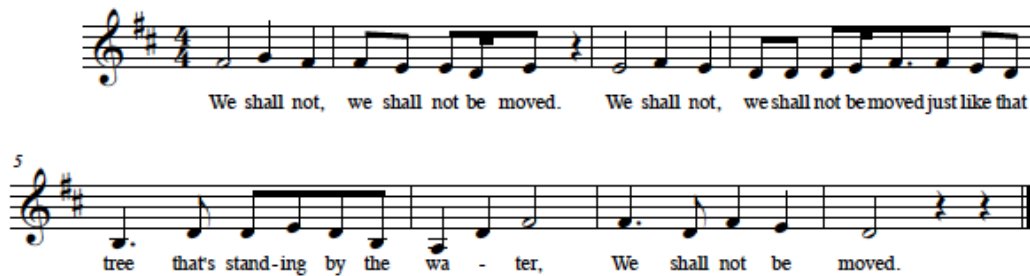


Figure 3-29. “We Shall Not Be Moved.”

Hip-Hop Culture and Rap Music

Heading into the last two weeks of the Music Culture Project, the final unit consisted of an exploration of selected elements of hip-hop culture: graffiti, rap, break dancing, and beatboxing. The most time-intensive strategy of this Music Culture Project unit revolved around a four-day rap-writing experience. As we filled out the “What We Already Know” section of the K/W/L chart (Ogle, 1986), it became clear that the children were aware of their own preconceived ideas about rap music. They were grappling with conflicting ideas of their own, and of those learned from the media, and from their home and family experience. One boy expressed that his father hated rap music because the lyrics “were so terrible,” but it both intrigued and puzzled him that I might be about to take a different perspective on the genre.

The content of this African-American hip-hop unit differed from the previous four units in two major ways: it did not involve singing—striking for children whose music class was typically vocally oriented, and a culture-bearer was not brought in for the unit.

I was not able to connect with someone that I felt was the right fit for working with children and that I could afford. In order to present a short but meaningful experience with hip-hop culture, I planned to show daily videos and recordings (Appendix D) as examples of the four branches of hip-hop: rap, graffiti, breakdancing (and by extension, various other related dance forms such as popping/locking, b-boy, krump, and animation), and beatboxing (vocal percussion), as performed by people spanning generations, from toddler to senior citizen.

MCP Vignette

The sun is streaming so brightly on this day that it is necessary for me to close the curtains after the children come to the stage. As they find a spot to sit, a child-created rap, “Hot Cheetos and Takis”¹⁹ plays through the speakers. Mr. Stevens causes the whole class to break out in laughter when he peeks his head through the curtains. When asked how old they think the rappers are in the recording, several children shout out numbers in the teens while Henry, always the joker, shouts, “80!” As it turns out, the children in the recording are between 8-11 years. Their video, created at an after-school program, has become a YouTube sensation that is later reintroduced in the lesson.

We return to a point that Lucian made the day before when he heard some sound samples on Garage Band with which we had experimented. He does not think rap would fit over the sound. I ask them if they hold other preconceived ideas, or stereotypes, about hip-hop music in general and rap in particular. Faith says, “Well, you kind of said it, but people always think it’s inappropriate, like the dancing and the words.” Julieta mentions, “And the dancing has a lot of hips.” Allison mentions that there seems to be a lot of

¹⁹ “Hot Cheetos and Takis” video retrieved on December 4, 2013 from <http://youtu.be/7YLy4j8EZIk>

“bad words.” Julieta shares further, “My brother loves rap and most rappers have really bad childhoods, so a lot of them talk about their feelings.” I ask the class, “What if you had a good childhood? Could you still rap?” Several of the children nod to show that they feel that yes, someone could rap even if their life had been comfortable.

Time to Rap

The main project for the last four class meetings of the hip-hop unit, and of the Music Culture project, was tuned to children’s writing of rap lyrics, individually or in groups, that could be recorded over a Garage Band arrangement. The class talked together to decide on topics for the rap project, filling the entire whiteboard with their ideas for suitable themes. When Alison quietly mumbled that we should write raps about bananas (referring back to the culture-bearer from Puerto Rico who had surprised the children in a memorable explanation that their bodies consisted of the same elements that are found in bananas), the whole group had paused for a moment of silence and then exploded with laughter. I steered the conversation with a question: “How can we use the banana idea to reflect everything we have been studying these last months?” Through a brainstorming exercise, the children selected the theme “We’re all sixty percent banana” as the refrain of their soon-to-be invented rap songs. The startling statement by the culture-bearer, it seemed, had come to be understood as meaning that all of the natural world is linked by chemical properties, and that animals and minerals (and people and food) are more alike than they may seem.

I strolled among the children who were spread across the stage in small groups of two or three, or who sat alone, working on their lyrics, and stopped to listen and dialogue with children when it seemed that they needed my assistance or to hear them practice. I

created an accompaniment for their rapping using Garage Band²⁰ software, and incorporated several pre-loaded “riffs” that were direct references to the music of West Africa and the African diaspora (and which were featured in the Music Culture Project): a steel pan sample, a reggae guitar line that emphasized offbeats, and percussion sounds that reflected Kpanlogo and bomba features. The music played softly while they worked. If they wanted to practice with the recording, the children moved closer to the speakers to try to match their lyrics to a steady beat.

Hip-Hop music in Daily Life in the United States

At the start of each class session of the hip-hop unit, I arranged for a recording of a different rapper, both African-American and non-African-American (White, Latino, and Asian), to play as the children entered and took their seats in the stage area-classroom.²¹ The lyrics in the selected examples reflected the personal experiences of the artists. In order to entice the children’s imaginations of themselves as budding rappers, I created some basic Garage Band grooves over which we rhythmically rapped first names, first and last names, randomly suggested phrases, conversations children were having on entrance, and nearly anything that would get them to try to match spoken word to rhythm over a steady beat.

During this period, the gospel choir of which I was a member had been invited to perform along with two Grammy-winning hip-hop artists, Macklemore and Ryan Lewis. I shared this experience with the children because it seemed that they might be interested in my own experience with and enthusiasm for rap music. The children were curious and raised questions about the content of the lyrics of the songs of the two rap artists, and

²⁰ Garage Band is an app available through Apple.

²¹ List rap recordings used here

reasons why my gospel choir director would be interested in rap song. As she included rapping in her arrangements of gospel tunes, it was easy to explain her love of the genre.

Summary

The Music Culture Project offered a set of learning experiences that traced a weave of musical cultures from across the Atlantic Ocean on the western edge of the African continent to historic and contemporary communities in the Caribbean and the United States. By identifying, performing, and reflecting on similar Africanisms, musical characteristics that presented in the selected repertoire—call and response, syncopations and polyrhythms, rhythmic percussion accompaniments, nuanced vocal styles, high energy dancing—the project was intended to deepen children’s experience with music, musicians, and cultural constructs found in Africa and the African diaspora.

The pedagogical thrust of the Music Culture Project was to draw children into participation and performance of traditional repertoire from five musical cultures: the recreational genre of Kpanlogo from Ghana, the Afro-Puerto Rican genres of plena and bomba, the hybrid features of the steel pan and singing styles in Jamaica, freedom songs and spirituals of the African-American journey for equity, and American-styled hip-hop culture and rap music. Musical skills—melodic, rhythmic, visual, and kinesthetic—were important considerations of the project, and the plan at the outset was to continue to meet music-curricular aims all the while keeping a keen focus on the rich sociocultural contexts and meanings of the featured African-based musical cultures.

Attention was paid to the role of music in the featured cultures. An earnest attempt was made to envelop within a song-singing experience an understanding of the meaning of the song to the people who sing it “on location” in their culture. Similarly,

instrumental music experiences were a launch to discussion of the historical development of the instruments in a given culture, which gave way to responses to questions of who plays them, when, where, and why. Every daily lesson included stories and videos as means for explaining cultural meaning of the music in study. The single visits with culture-bearers were carefully planned to include preparatory and follow-up activities in class by the music teacher.

By weaving the development of musical skills together with relevant historical, societal, and cultural characteristics, the children were engaged in a thorough-going exploration of the musical cultures. The lessons of the Music Culture Project allowed for the development of musical skills along with the unique feature of deep focus on the sociocultural features present throughout the five cultures. While this particular project focused on the African-based musical genres of my own extensive training and experience, it is a design that can be replicated with the inclusion of different musical genres or cultures based on a music teacher's particular interests or strengths, common musical characteristics, or particular curricular requirements.

Chapter Four

Meaningful Collaboration With Culture-Bearers

To supplement the daily teacher-taught curriculum, the Music Culture Project featured workshops by culture-bearers. Such offerings are the ideal, although not the norm, in school music programs, as culture-bearers, as visiting artist-musicians to the classroom, are opportunities for children to experience insider perspectives on vocal, instrumental, and movement styling (Burton & McFarland, 2008). Culture-bearers are likely to model teaching and learning styles that are commonly found in their respective cultures (Burton, 2010; Campbell, 2004; Klinger, 1996), which adds a depth of cultural understanding that could not be known through a more superficial integration of a culture's song with Western-styled classroom pedagogy.

American music educators are typically trained in specific techniques that follow formulaic sequences for institutional teaching (Burton, 2010), while collaborations with culture-bearers provide students with teaching and learning activities that appear fresh and new in schools but which are common outside the academy. The visits by the culture-bearers to the Music Culture Project were opportunities for fifth-grade children to interact with cultural insiders who were at the same time individuals from outside the children's typical social and educational circles. These visits provided me, as their music teacher, to learn new teaching and learning strategies that I would reinforce in the daily classes to follow. I learned alongside the children important cultural understandings of the featured music. I observed, too, that the children were finding the visits with culture-bearers of genuine interest—perhaps because they were “new” people to know (i.e., the

novelty effect of a visitor to a classroom) but also because of the natural-ness of their renderings of songs, dances, and instrumental experiences.

It was certainly true within the Music Culture Project, as Klinger (1996) described, “some ethnicities required more contextual situating than others” (p. 165). In fact, the unfamiliarity with the musical content was considerable, due to the limited number of students at the school who were born in Africa or whose family claimed heritage from Africa or African diasporic populations. Even the African-American population at Pinecrest was nearly absent (and mostly limited to a self-contained special needs class of children bussed from more urban neighborhoods). The principal of Pinecrest, upon hearing of the plans for the Music Culture Project, expressed her full support for the project and her feeling that students in a predominantly White and affluent school needed, “more than anyone,” the very types of inclusive and diverse musical and cultural experiences the project provided, particularly through children’s interactions with local culture-bearers of African or African-diasporic heritage.

I sought out culture-bearers who were capable of performing for and teaching music to children, and who were expert in specific musical traditions. I was interested in their commitment to the guiding questions of the study related to the development of Multicultural Sensitivity, and to developing an understanding of people through musical experiences. The culture-bearer workshop sessions consisted of music and dance demonstrations, and stories of how certain traditions were “handcrafted” and localized, including characteristic functions of the music and culture (Margolies, 2011). While thoughtful consideration was given to addressing race and ethnicity in the selection of music by culture-bearers for their workshop sessions, language was also an important

component since several of the songs in a language other than English required extra class time for the translation process, and time is always at a premium in the curriculum. This was true even of the songs from Jamaica that were in a patois that was sometimes undecipherable, where recognizable words needed thorough explanation to allow for an understanding of both the obvious and subtler meanings.

Individual in-person meetings allowed for me to discuss the aims of my research with each culture-bearer and to plan how their workshop sessions would contribute to the Music Culture Project. As culture-bearers are typically coming from the far-outside of classroom culture, preliminary meetings by educators intent on their curricular interface are vital to a meaningful learning experience. I shared with them my sense of developmentally appropriate musical and sociocultural content for their sessions and how this content fit the research questions. A scheduling complication prevented the participation of a selected culture-bearer for the Puerto Rican unit such that a last-minute replacement, scheduled with only a few days notice, resulted in limited preparation by that culture-bearer.

I scheduled the culture-bearers for workshop sessions following a week's worth (or more) of daily curricular lessons within the Music Culture Project unit. Preparations for their workshop sessions included opportunities to listen to and view the musical practices of the cultural unit, sing, engage in rhythmicking activities (Campbell & Scott-Kassner, 2014), and participate in movement and dance. During the 90-120 minute workshop sessions, culture-bearers shared songs, dances, instruments, stories, and personal experiences with the children.

The plan for their contributions to the Music Culture Project was that each culture-bearer would provide children with a variety of performative experiences from long-held cultural traditions to the more contemporary expressions. This decision was meant to avoid freezing a culture in an older and historic time, and to demonstrate that some music traditions—anywhere in the world—can change, while others may stay constant. Hess (2013) described this approach as “choosing to take snapshots from numerous angles, watching the terrain of the culture shift as a result, always remaining fluid – a kaleidoscope of sorts” (p. 83). By presenting a broad range of music from each culture, my goal was to avoid the stereotypical representation of “the Other” (Beauregard, 2012; Bradley, 2006a; Hess, 2013).

This chapter proceeds through a series of ethnographic tellings of the workshop sessions with the four culture-bearers of the Music-Culture Project. Four of the five units featured culture-bearers. (The last unit, on hip-hop culture and rap music, was facilitated only by me. I fashioned this unit based on the assumption that the children, as I, are all products of a mediated culture that has enculturated us to varying degrees into the sound and substance of African-American hip-hop culture. It should also be noted that while I did seek out the possibility of inviting a hip-hop artist into the Project, I was dead-ended by either their inaccessibility or exorbitant fees.)

The four culture-bearers for the Music Culture Project are chronicled, beginning with an ethnographic telling of the workshop-session, including musical repertoire, teaching and learning strategies, the cultural background provided, and the interactions between the children and the culture-bearer. This chapter concludes with a reflection on

the benefits for music educators of meaningful collaboration with qualified culture-bearers.

Kofi: The Arts as Cultural Legacies of Ghana

Kofi graduated as a dance major from the University of Ghana in 1965. He was a member of the Ghana National Dance Ensemble, which performed throughout the world from 1964 to 1972. He was the lead dancer for a world-renowned drummer named Mustapha Addy. After moving to the U.S., Kofi ran an African Arts organization for more than 30 years with the goal of studying, sharing, and performing West African culture. He was an active clinician and recording artist—dancer, drummer, and singer—throughout the region, and was an adjunct faculty member at a local music college. Drummers who played West African wood-carved drums knew Kofi was the person to contact for questions about Ghanaian drums or repairs. The Northwest Ethnic Heritage Council recognized Kofi for his significant contributions to the preservation of traditional arts in the Northwest, and his group even performed at a fundraising event for then-candidate President Obama in 2007.

I scheduled to meet Kofi at a downtown Starbucks one morning about three weeks before his workshop session at Pinecrest. Our prior conversations had been limited to e-mail for several months leading up to this meeting. I had explained the purpose of the study, and so we discussed together what he would likely do in his workshop session. Our meeting was an opportunity to get to know one another, to plan the workshop, and for me to have a sense of who was coming to the school to work with the children.

When he walked in to the coffee shop, Kofi was instantly recognizable from the pictures on his website: tall and slender, with dark brown skin, a white goatee, glasses,

and a twinkle in his eye and a slight swagger in his walk detectable from ten feet away. His appearance seemed to be that of someone in his 40s, and so I was quite surprised to find out that he was closer to 70 years. We decided together that he would work on a style of music called “Kpanlogo” from the Ga people of southern Ghana, since it is a recreational genre that I have studied for many years and that Kofi knew well. Thus, I would be well-equipped to prepare the children for the lesson with Kofi, who would further the experience in particular Ga fashion, and then I would follow up after his visit.

Kofi’s Workshop Session

In order to accommodate the drumming and dancing workshop session, the main cafeteria was selected, with several lunch tables moved out of the way to create adequate space. The children wanted to wear the traditional cloths from my collection to the workshop session. Before Kofi’s arrival, I brought two large bins of fabrics up to Mr. Stevens’ classroom so that they could select from among the brightly colored items. The girls wore the cloths in one of two ways: first, taking the two-yard piece of fabric and bringing it behind them as if they were going to wrap themselves in a beach towel and holding it in place by tying it behind their neck, or second, tied loosely at the side of their waist to allow their legs to move when seated at a drum. The boys wore either oversized embroidered shirts or one of the cloths that could be tied over one shoulder. They had added their Ghanaian “day names” to their nametags, and they eagerly helped in the arrangement of chairs from the stage down to the music-and-dance space below. They waited excitedly, watching the door for Kofi’s arrival, whispering to each other, and air-practicing the instrument parts that they had learned the week before. Meanwhile, I finished setting up the drums in a semi-circle on the floor.

When Kofi entered the space through the doors at the back of the cafeteria, the children sent up a cheer, and several of them stood up and clapped as he walked toward them with a kind smile on his face. He was carrying two large carved wooden drums. After we finished setting up his drums along with the classroom instruments, each child carefully found a space at a drum, and several were unable to resist practicing quietly once seated. Kofi, standing tall at well over six feet, wore an elegant Dogamba-style (a northern tribe in Ghana) tunic known as a *patakare* that spun as he moved, along with white trousers and an embroidered cap.

After I introduced Kofi to the children, they gave him a warm welcome of applause. Kofi commented on how colorful and beautiful they looked in their fabrics (Fig. 4-1). Kofi walked back and forth slowly in front of the children, asking some preliminary questions to get a sense of what they already knew about Ghana. The children answered readily that Ghana was in Africa, and West Africa, specifically. Kofi expressed his pleasure at what they already knew, telling the children, “That’s wonderful!” while clapping his hands together.



Figure 4-1. Children wearing traditional cloth and drumming.

He introduced the different types of drums that we had in the circle, some belonging to the school, some to me, and some from his personal collection. Handmade kpanlogo drums (Fig. 4-2), *kenkeni*, *djun-djun*, *samba* (Fig. 4-3), and *djembe* (Fig. 4-4) sat alongside Remo tubanos (Fig. 4-5), allowing each of the children a drum to play.



Figure 4-2. kpanlogo.



Figure 4-3. kenkeni, djun-djun, samba.



Figure 4-4. djembe.



Figure 4-5. tubano.

Kofi described to the children how he earns a living by repairing and building drums, and teaching music and dance from Ghana. Since he had just applied a new goatskin drumhead to one of his drums that very morning, he waited to finish the tuning process so that he could do it in front of the children. As he tapped the wooden pegs and edge of the drumhead with a small hammer, the children were surprised to hear the pitch rising with every few taps as the goatskin was pulled tighter. Each child's attention was riveted on Kofi's every move, their eyes following his hands as they moved around the drums and intently watching his face when he spoke. The children had seen me tune the drums in the same manner previously, and I had explained this very process to them. Even so, this was an example of seeing something with fresh eyes. The way that they

watched Kofi and responded to his explanations, one would think that they had never seen this process before. It reinforced in my mind the importance of having someone from within the culture to physicalize and make more real what I had attempted to teach the children previously.

After explaining that drums such as these could be used to communicate in Ghana, Kofi demonstrated some of the drum language²² (Kwami, 1998) used in Ghana to represent various tones on the drums, spoken syllables that represented different tones on the drum played with different hand strokes. He proceeded directly to having the children echo basic pulses on their drums, two quarter notes at a time, trying out different hand techniques—two notes in the center, two notes at the edge—allowing plenty of time for repetition. His skill after many years of working with children was apparent. He knew just how to pace the amount of practice and was clearly aware of the level of guidance the children needed from him moment to moment. They remained glued to his every gesture and word. It was as if the children were hypnotized by him, showing one-hundred percent focus on his hands as they responded to his call in perfect unison with serious expressions on their faces. When it was clear that the children had the call and response pattern in their hands (Fig. 4-6), Kofi started to improvise on his drums while still leading the call and response, chanting “1! 2!” on the first two beats with the children answering on the drums.

²² Mnemonics are used to represent both oral language and different combinations of open and muted tones on the drums. These differ throughout the different regions in Ghana.



Call: 1! 2! Response: 1! 2! 1! 2!

Figure 4-6. Call and response pattern.

After a long and boisterous practice round, Kofi brought the drumming to a halt with a rhythmic signal on his drums, with each child playing right in sync along with him.

Whoops of joy and high-fives of satisfaction broke out among the children who, moments before, wore expressions of quite serious concentration.

Since Kofi and I had planned ahead of time to work on the components of Kpanlogo, the recreational piece from the Ga tribe, he told the children of the origins of the genre. I stood with my mouth wide open in amazement for the next five minutes while he explained that he personally knew the creator of what is known as the “Kpanlogo rhythm,” that he was present as a dancer at the first official performance of the piece in 1965 for President Kwame Nkrumah,²³ and that some in the religious community at the time had wanted it banned for containing vulgar dance moves. In the eighteen years that I had studied and performed Kpanlogo, I was unaware of any of the history he shared, further emphasizing the importance of having a culture-bearer involved to offer his personal insights and experiences. E. J. Collins’s (2012) account of the origins of Kpanlogo supports Kofi’s description:

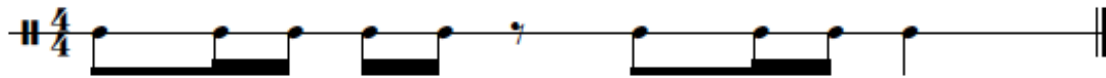
[Kpanlogo was] created by Otoo Lincoln and a group of “area boys” of Bukom in Old Accra in the 1960s. These youth were also influenced by imported rock ‘n roll, and so combined features of this with highlife and the kolomashie

²³ President Kwame Nkrumah (1909-1972) was the first leader of Ghana as they gained independent rule from Britain in 1957.

recreational music of the Ga communities. Because of the exaggerated pelvic movements of the kpanlogo dance, borrowed from rock 'n roll's "Elvis the Pelvis" and from the "Twist" of Chubby Checker, the older generation...initially opposed this new-fangled "traditional" genre, claiming the dance was sexually suggestive. Some kpanlogo performers were even arrested by the police, had their drums seized, were caned and put in the cells for a few days. As a result of the ensuing quarrel between the Ga youth and some older members of the Accra public, a display was organized in 1965 for the public by fifty kpanlogo groups. It was held at Black Star Square in Accra where members of Nkrumah's CPP government endorsed and legitimized kpanlogo as a genuine African "cultural" music. (p. 1418)

I thought that perhaps the children would not be as interested as I was in this historical tale, but once again, barely a blink of an eye was seen as they stared at Kofi and perhaps imagined him in the story he presented so elegantly.

Kofi then led the children into the more complex call and response rhythms of Kpanlogo (Fig. 4-7). Slow and methodical in his presentation, he modeled for the children, played the drum along with them, then walked among them, gesturing with obvious physical and verbal cues to help them play either the call or the response. When the children seemed ready, Kofi challenged them to keep their rhythmic parts going while he improvised on his drums. When they stumbled a bit, he backed up in the teaching process, gently but confidently bringing them back to a smooth performance.



Call

Response

Figure 4-7. Drumming rhythms.

Again, Kofi layered in his richly textured improvisation on his drums underneath the call and response drumming of the children. He kept his playing gentle and soft at first, so as not to throw the children off of their parts. When the long playing round finished, the children cheered while several commented on what their hands looked and felt like after drumming so intensively for so long a period of time. A clear voice called out “Look at my hands! They’re all red!”

While catching a quick breath after the excitement of the drumming, one of the children mentioned to Kofi a Kpanlogo song that the class had learned from me the week before—a song known as “Zaminamina.” We decided to sing it for Kofi, with me leading while the children responded and performed the clapping and scooping ostinato with their hands. He gave them much praise for their exuberant performance while they proudly smiled and looked at each other slyly as if to say, “That was not too bad!” Kofi said, “Let me teach you another Kpanlogo song.” He shared “Sankun Che” (Fig. 4-8), a song about an organist, quite likely a player on the local church organ, playing a melancholic tune that made the older folks feel sad.

Sankun Che

Traditional Kpanlogo Song
Language - Ga

San-kun che e e _____ San-kun che e e _____ o-pe-i nso,

5
San - kun che e e _____ A o, a o.

Figure 4-8. “Sankun Che.”

While Kofi was still praising their singing, two of the girls asked if they would get an opportunity to dance. Kofi was obviously pleased, responding, “You want to dance?” He was greeted with shouts from the group of, “Yeah!” and “Woo hoo!”

Kofi’s skill as a dancer was immediately apparent. I fell right into the same hypnotized state as the children, watching him as he demonstrated several Kpanlogo dance variations for the children to follow, and they did so with great success and humor. When the dancing was finished, the children sat back down, still laughing at their attempts and at the great fun that they were having, practicing their moves as they wandered back to their chairs. Kofi had taken the time to read the long list of questions that we had sent to him ahead of time, and was patient and thorough with his answers. The children had inquired about a broad range of topics, asking questions about Kofi’s family, how he came to be living the life of a musician, if he enjoyed living in the U.S., how many languages he spoke, and if he ever imagined having any other profession than that of a musician. I was pleased that the children had written questions that covered

Kofi's experiences in Ghana but which also expressed a curiosity about his life in the United States.

Kofi put us all back into a sort of meditative state at the end of his visit. He brought out a small thumb piano²⁴ (*mbira*) (Fig. 4-9) and played an original composition.



Figure 4-9. mbira.

The soft tones of the mbira matched the light rain falling outside, and the gentle melody soothed our minds much like a lullaby. As soon as we wished him a warm goodbye, the trance wore off and the children excitedly swarmed around him to take pictures together and to ask more questions of him. Several of the children followed him out of the building as he loaded the drums into his van.

Miguel²⁵: Puerto Rican Bomba

Miguel was not originally scheduled as the culture-bearer from Puerto Rico who would visit Pinecrest Elementary School for the Music Culture Project. The intended guest was an ethnomusicologist born and raised in Puerto Rico, with expertise in teaching traditional and popular forms of Puerto Rican music to elementary school children. Unfortunately, the scheduling for her visit did not work out, and so a colleague recommended a local Puerto Rican ensemble to me. Performers from Puerto Rico, Honduras, and Panama had founded the traditional music ensemble in 1984. A Facebook

²⁴ There are many variations on the thumb piano in different regions throughout Africa including *kalimba*, *ilimba*, and *mbila* to name just a few.

²⁵ "Miguel" is a pseudonym.

message led me to one of the group members, Miguel, who agreed to come and work with the children. I informed him of my plans to feature the Afro-Puerto Rican genre of bomba, and he assured me that he could lead a successful workshop, particularly since bomba was a specialty of the ensemble to which he belonged.

I was not at ease with the arrangements. A collaborative relationship with a culture-bearer was the intended dynamic that I had hoped to achieve (Hess, 2013), but Miguel proved difficult to contact past the opening invitation and his affirmative response. I sent e-mails to him with details about the project, and questions about what he hoped to include in his workshop session. His brief replies offered neither direct nor substantive responses to my questions. I was faced with the uncomfortable decision to either cancel the workshop session, or to go ahead with all good hope that Miguel would be a capable, effective, and collaborative culture-bearer during the Music Culture Project unit on Puerto Rico. I decided to proceed with the plans for the workshop session, since I had already promised the children that there would be a culture-bearer visiting us with Puerto Rican music expertise. My unwillingness to disappoint the children outweighed the hovering sense that I might be wise to cancel the workshop session. I was hoping that there would be a useful learning experience ahead for us, including as described by Klinger (1996), the enrichment of my own understanding of how to work in a flexible and spontaneous manner with visiting culture-bearers in the classroom.

Miguel's Workshop Session

The morning of Miguel's visit, I set up a circle of drums on the stage. Miguel had not requested any particular instruments even after I directly inquired by e-mail about what equipment he would be using. This raised a red flag in my mind since bomba is a

percussion-driven genre, and it gave me the impression that he might not know what he would need for a workshop session with a large group of children. I decided to set up the instruments and hoped that their presence would send the message that we expected the children to play them. I also assumed that Miguel would want to use claves and maracas, both integral components of a bomba percussion ensemble, and so I pulled out several pairs of each to have on hand.

At 9:20 a.m., the children and Mr. Stevens were waiting along with me for Miguel's arrival. The workshop start time of 9:30 arrived with no sign of our guest. We passed the time casually chatting about what we might do in the workshop session, and reviewed together what we had learned about Puerto Rico so far. With no sign of Miguel at 9:35, I called him on my cell phone, and he answered, replying that he was lost somewhere in the neighborhood. It worried me further that a clinician would not have prepared directions to the school ahead of time, and this was another warning sign that my carefully laid plans and preparations would be troubled. Mr. Stevens filled the time there on the stage by continuing a lesson with the children from the start of their day while I talked by phone with Miguel to help navigate him through the neighborhood. Ten more minutes passed, and at 9:45, he called again to say that he was still lost. I enlisted the help of another classroom teacher who knew the neighborhood better than I, and he spoke to Miguel and directed him to the school. I selected two of the fifth-grade children to join me outside the school to help identify him and wave him in. At 10:00, we spotted a man slowly heading our way, coming up the steep hill on foot, pushing a bicycle. The children jumped up and down shouting, "Up here! We're here!" It was Miguel, at last.

Understandably, Miguel was frazzled from his experience of being lost and late. Back on the stage, Mr. Stevens had been teaching an impromptu writing lesson for almost thirty minutes while we had been on the phone and then searching outside the school for Miguel. Certainly, to be stressed was not the ideal state of mind for a guest artist to have in starting a workshop, but the children cheered when Miguel entered and immediately turned to give him their attention.

Miguel, who appeared to be in his forties, came to the stage, tall and thin with long limbs, medium-brown skin, and shoulder-length black braids pulled back with a band. He was wearing loose, white trousers, an old t-shirt, a dark red cap, and a light windbreaker. He greeted the children with a warm smile and friendly persona. Due to his late arrival, we were left with only one hour to work with him, rather than the 90 minutes we had originally arranged. I expected that we would then get directly to making music together due to the late start. Instead, Miguel began by questioning the children as to what they already knew about Puerto Rico.

In what may have been his attempt to try to address the guiding questions of the study, Miguel rattled out some questionable information concerning dating someone of another race. To hear a stranger talk with 10- and 11-year olds about dating put me on edge, but I waited before steering us in another direction. He did not dwell on the dating topic, and appeared to be randomly exploring topics, shifting over to a lengthy oration about what humans share in common with bananas and orangutans. The relevance of the discussion to the topic of Afro-Puerto Rican music and culture was (and still is) unclear, and this did not bode well for a meaningful workshop session.

The workshop session was clearly not following the format I had requested. I settled in uncomfortably for the remaining 45 minutes and hoped that the children would do their best to be attentive and respectful so that we could just get through to the close of the workshop session. This group of children was typically well-behaved, but I was already observing some shenanigans beginning between a few of the boys as they reacted to the confusing discussion of bananas and orangutans. They were rolling their eyes at each other, giggling, and poking one another with comments of, “You’re an orangutan!” and “Look at me! I’m a watermelon!”

Bomba? Or Just a Bomb?

Miguel invited the children to the instruments that were set up on the stage. I hoped that perhaps it was time to learn some bomba rhythms and dance. He patted a basic rhythm on the drum (Fig. 4-10) several times. He did not offer directions to the children as to what they might do with their hands, or where the downbeat fell, and I found myself struggling to track where his rhythm fell within a metrical timeline. The children, who normally showed laser-like focus when it came to performative experiences, were not attending to him at all. I was embarrassed that my typically excited and respectful children were unfocused, hardly trying to play, and sitting with their shoulders slumped. I continued to video-record what Miguel was playing on the drum in the hope that I could review it later and try to re-teach it to the children. At the same time, I also hoped that the children would still have an interest in bomba and could develop any understanding and respect for Afro-Puerto Rican music and culture after this uninspiring first exposure.

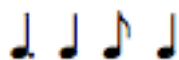


Figure 4-10. Bomba rhythm.

Miguel eventually picked up a pair of maracas and began shaking steady eighth notes. Without guidance as to where the beat fell, the children shook them at various self-selected tempi. Their behavior deteriorated further as they started conversations with one another. This was the only occasion during the 14-week Project that I had to resort to addressing rude behavior. Most of the children eventually gamely attempted to play the parts, but the rhythms never clicked and the groove never emerged. The children started looking to me with confused expressions, as if to ask, “What is happening here?”—a feeling that seemed to be spreading through the group. It had become clear to me that Miguel was unable to lead the parts successfully and could not teach these fifth-grade children.

A glimmer of excitement rippled through the group when Miguel invited the children to rise up to dance. Miguel danced fairly well as he modeled the boys’ steps for bomba dance, but then he stumbled and stuttered in giving directions. He was unable to finish his sentences, and was unclear about how to assemble the sequence of the dance steps. He suggested that the children try the step on their own while he turned to the drum to play a pattern while also singing a short melody²⁶ several times (Fig. 4-11). The

²⁶ During the workshop, Miguel did not say anything about the tune he was singing. When I watched the video shortly after the workshop, I transcribed the tune, but I could not quite catch the words. When I contacted Miguel for help with the words, he sent me the lyrics (Fig. 4-11) in an e-mail, but he did not know a translation of the words or even the language in which the song was sung. I consulted an ethnomusicologist with extensive experience in bomba to see if he could identify the music on my video-recording. He replied that it looked like a *coro*, a repeated melody sung by bomba

children were back to their eager selves for a few bars, but as the music continued with no clear direction from Miguel to the children as to how they should move, their interest again faltered. Boys started to intentionally crash into each other, while some of the girls broke off into groups of two and three to giggle and chat.

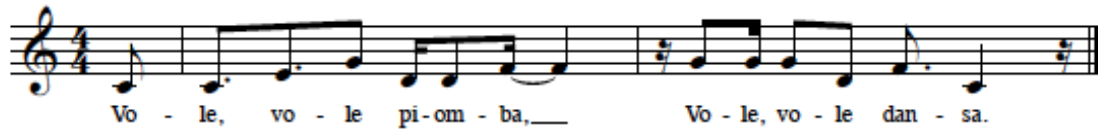


Figure 4-11. Bomba tune.

As Miguel's time came to a close, he apologized profusely to me for being so late and offered to stay later to make up for the delayed start. Based on Mr. Stevens' schedule for his young students, an extended class time was not an option, nor did I think it would be beneficial to reschedule more time on another day based on the ineffective outcome of this workshop session. While Miguel was indeed originally from Puerto Rico and was an active performer of Afro-Puerto Rican music, his workshop did not leave the children with any newly acquired knowledge or understanding of Puerto Rican culture and music. Like Beauregard (2012), I wondered whether my Whiteness and gender might interfere to some degree with the teaching and learning of certain musical genres, and that regardless of my experience there would still be something lacking due to my not being from the culture. However, in the case of Miguel's workshop session, my

participants that is alternated with ad libs from a solo singer. He thought the language of the sung text might be French Creole, since that language is common to bomba songs. I sought out another scholar with expertise in French Creole, but she was also unable to translate the meaning of the words. This tune was certainly easy enough for the children to learn quickly, and offered a clear example of the call and response structure of African-influenced music. It was unfortunate that Miguel could not teach the song to the children, nor translate it or provide us with any contextual information about it.

expertise as a teacher helped me to salvage some shreds of the musical and cultural experiences from the failed event and to incorporate them in the lessons that followed. The importance of mastering a musical tradition *and* the pedagogical art of teaching children was reinforced by the workshop fiasco, and I recognized that a successful culture-bearer workshop required a collaborative relationship between music educator and culture-bearer. Certainly, the mere fact of birth into a culture is no guarantee of effective teaching.

David: Redefining “Jamaican-ness”²⁷

David is a graduate student of ethnomusicology, a steel pan virtuoso, and my friend and colleague. David is a slim, light-skinned Jamaican²⁸ of average height, with short-cropped black hair and a sometimes-present beard. He is 27, and he usually dresses in jeans, sneakers, and a hooded sweatshirt. He has a ready smile, friendly personality, and a relaxed way of speaking. He grew up in a middle-class neighborhood known as “Uptown” in Kingston, Jamaica, and was involved in music through activities of his church and ten years of piano lessons. It was his church choir director who introduced David to steel pans (an instrument that is typical in Trinidad but relatively rare in Jamaica) when he was 10 years old. David also holds strong interest in the intersection of ethnomusicology with music education and has amassed extensive experience as a culture-bearer teaching steel pan to children and youth in Jamaica and in the U.S.

²⁷ When I asked David for suggestions to describe his workshop, this was his response.

²⁸ Figuring out how to describe David’s race/skin tone was interesting. He is in a minority in Jamaica due to the lightness of his skin. Even after several discussions about race, I checked with him again to ask how I should refer to him. We decided “light-skinned Jamaican” was appropriate. His appearance reads as multi-racial, and it made him all the more interesting as a culture-bearer in a project looking at issues including race and bias and how those discussions might lead toward multicultural sensitivity.

I met with David three times prior to his visit to Pinecrest Elementary School to brainstorm how he might organize his two-hour workshop session. The opportunity should not be missed, I reasoned, to take advantage of having such a gifted steel pan player work with the children. We planned the workshop over dinner, and crammed into a tiny graduate student office together to chat. This workshop had the makings of a strong collaboration of music teacher and culture-bearer, and when David asked me what it was that I hoped could be achieved in the workshop, I shared with him the teaching goals and research aims of focusing on musical cultures of the African diaspora, collaborations between culture-bearers and music educators, and exploration of Multicultural Sensitivity. He understood, and we discussed appropriate strategies for meeting the goals.

David's Workshop Session

The children were beside themselves with excitement the morning of David's visit, because they knew that he would be working with them on steel pans borrowed from the university. As they had only had the opportunity to practice on the paper templates that I created for them, they were thrilled to have the chance to play the real instruments. David was already with me on the stage when the children climbed the few stairs up from the cafeteria floor for the workshop session. Their faces were bright with curiosity and excitement. At David's suggestion, Bob Marley's song "One Love" was sounding as they entered, and David was playing along gently with the recording on his tenor pan. The children positioned themselves to sit as closely to him as possible, almost touching his feet. They jostled for a good view of the day's culture-bearer, and watched his hands as he maneuvered the sticks around the inside of the pan.

David opened his workshop with a friendly “hello” to the children and an immediate turn to his backpack, from which he pulled out a banana. I had been prepared for this opening, but the children reacted as we had hoped, with gasps, open mouths, and looks back to me that seemed to communicate their awe-filled expressions of “Are you serious?” One of the girls called out, “We thought we were done with the banana stuff!” in reference to the strange workshop with the previous culture-bearer, Miguel, and his announcement that the children shared 60 percent of their DNA with a banana. Mr. Stevens, sitting down in the cafeteria at one of the lunch tables, burst out with a long and hearty laugh at the prank. David used this opening to offer a commentary on the legitimate importance of the banana to the Jamaican economy. He wove the surprise opening into an introduction of the traditional *mento*²⁹ song, “Day-O.” He included the original words in Jamaican patois:

Day mi say day oh. Day dah light and mi wan’ go home.

Come missa tallyman, tally mi banana.

Mi come yah fi wok mi nuh come yah fi idle.

Nuh give me so so bunch fo me nuh horse wid bridle.

He then compared the patois lyrics with the different “Americanized” version of the words that vocalist Harry Belafonte sang in his well-known version³⁰:

Day me say day oh. Daylight come and me wanna go home.

Come Mr. Tallyman, tally me bananas.

I work all day on a drink of rum.

²⁹ *Mento* is a Jamaican genre that predates ska, rock steady, and reggae (Neely, 2008). David tracked the lineage between the styles so the children could hear how the underlying groove changed over time while still retaining original characteristic qualities.

³⁰ Harry Belafonte, a singer from Jamaica, released his version of “Day-O” in 1956.

Stack bananas ‘til the morning comes.

David helped the children to understand why Belafonte had decided to change the words as a reaction to issues surrounding discrimination and class. Through what started as a joke involving the banana, David was able to link the fruit to the Jamaican economy and to matters of social class through discussion of the words. The children hung on his every word, fascinated by his accent and the way he gestured so fluidly while speaking.

David shared with the children tales of his own childhood that flowed into the teaching and playing of a children’s rock-passing game, “Go Down Emmanuel Road” (Fig. 4-12). As we had planned these activities together, I was prepared to take care of passing out the rocks so that David could keep teaching without interruption. The children loved the game and shouted out “Faster! One more time!” Only my promise that we would play again on a different day (which we did, for an entire class period on the following day) convinced them to allow David to move on to a new activity.

As we moved between the activities, David and I had “open” conversations with each other, continuations of our previous dialoguing about race, music, power, and class but now intentionally in front of the children and at a level at that they could understand. Our existing friendship and history of performing together provided a comfortable and productive flow of activities. I was not hesitant to ask questions and added comments to David’s own, if I felt the children needed further clarification or connection.

Go Down Emmanuel Road

Traditional Jamaican Work Song

Go down E-mman-u-el Road, gyal andboy fin-ger brukrock stone, gyal and boy.

5
Bruk dem one by one, gyal and boy. Bruk dem two by two, gyal and boy.

9
Fin-ger mash, no cry. Gyal and boy. 'Mem-ba play we-a play. Gyal and boy.

Figure 4-12. “Go Down Emmanuel Road.”³¹

The children then gathered around David in a standing circle for a rhythmic challenge of foot stamps and clapping. David introduced the concept of what is called in Jamaica “riddim,”³² layered rhythms that are incorporated into dance music by using body percussion to perform multiple parts (Fig. 4-13). The children were challenged to put these complex rhythms together, so I positioned myself on one side of the circle to assist and model for the children while David led the children on the other side.

feet

clap 1

Figure 4-13. Diwali riddim.

³¹ It seems that the original lyrics used “man and boy” rather than “gyal and boy.” This makes sense since it was a work song for male laborers working with heavy stones.

³² Riddim is “an autonomous accompanimental track, typically based on an ostinato (which often includes melodic instrumentation as well as percussion)” (Manuel & Marshall, 2006, p. 447) in Jamaican dancehall culture.

We then moved the children from the stage down to the cafeteria floor space so that they could have room to move. David demonstrated up on the edge of the stage the laid-back nature of some of the latest dance moves in what is known as “dancehall” choreography. He selected a popular Jamaican song titled “Pon de River.”³³ Several of the boys watched him closely, trying to catch the subtle nuances of the smooth way David moved side to side, slightly swinging his arms, bending at the knees. David is a gifted dancer, making complex moves look simple and elegant. The children followed him closely, some moving in a style similar to his and some stumbling along, all clearly happy regardless of their ability. I laughed with delight to see the children’s excitement and concentration and could not help but to compliment them with phrases such as, “You guys look so good!”

David showed the children a dance move with his back toward the children. He looked over his shoulder and asked them if they understood how the move was executed. He laughed when he saw just how well the children were copying him without verbal directions. He told them that he was impressed with how quickly they copied the moves and grateful for their sincere efforts. As one of the girls who was moving to music at every given opportunity, Faith explained to David that they would be good at mirroring him: “You can face us if you want, and we’ll follow. Just as long as you go in the direction you want us to go. Like, if you want us to go to the right, you go to the left. You know what I mean?” This caused me to laugh quietly, as I could hear my own words as her music teacher over the years coming straight out of her mouth. The children were proud of their ability to learn dancehall choreography quickly.

³³ Elephant Man. (2003). *Pon de River* [CD]. VP Music Group Inc.

As David demonstrated each new dance move for the children, they shouted excitedly, “Whoa,” “Awesome!” and “Ohhhhhhh!” and immediately tried to follow his motions. I heard the children gasping for air and saw their red cheeks and sweaty foreheads when David stopped to explain some small detail about the movements. But the children voiced not a single complaint. Julieta asked David to number the dance variations for the children so that she and her classmates could follow the changes from one move to the next with greater ease, and he graciously accommodated her request. After David enabled the group to perform four dance variations to “Pon de River,” the children were both tired and exhilarated. As they continued to dance, David explained to the children the importance of dance hall participation in the Jamaican community:

This dancing is a serious thing. People [in Jamaica] would be at home, practicing before going to a party. You can’t go to a party and learn it there. You have to get there and practice. You have to show up and know it! Even practicing at home. If you go there and you don’t practice properly, they won’t want to dance with you.

One of the girls, Julieta, still rosy-cheeked and catching her breath from dancing, responded that she was jealous of cultures that have such fun while dancing as part of “regular” life. Once they completed the dancing portion of the workshop session, we offered the children a short break to catch their breath and hydrate with drinks from the water fountain at the back of the cafeteria.

As the children returned to the stage, they collected their paper steel pan templates³⁴ and two pencils to practice while David and I prepared the five tenor steel pans, six drums, maracas, claves, and cowbell necessary for playing the tune “Sammy Dead-O.” The last 45 minutes of the workshop were spent with the steel pans. The children were quietly tapping on the paper templates as David prepared for the last segment of his workshop session. I could hear the rhythm for “Sammy Dead-O” sounded by pencils on paper. David demonstrated for the children just how he goes about tuning his pan, and shared a bit about life in Trinidad from his three years of experience there as a university student. When he was finished, he played a simple scale on his tenor pan. The children froze with fascination at a sound so new to their ears. David’s unmistakable performative charisma was also riveting.

David wanted the children to hear and see the versatility of the pan. I asked him if he would play something that a beginning pan player might learn and then progress to more complex music. He agreed, and commenced to play a short melody called “Pan in A Minor.”³⁵ When he was finished, Audra gasped in amazement and asked, “You call that simple?” One of the boys agreed with Audra, “Yeah! That sounds hard!” David then played a programmatic piece composed by his teacher in Trinidad that required three

³⁴ To facilitate steel pan practice for the children prior to the arrival of the instruments on David’s workshop session day, I created paper templates as a suitable substitute. I traced the outline of a tenor pan on to large sheets of construction paper. After cutting out the circle, I drew approximate outlines of where each pitch is on the pan surface, and filled in the letters for each note. I emphasized the notes the children needed to play “Sammy Dead-O” in large, bold, capital letters, and the rest in lighter, lower-case letters. Each child had their own to practice with during daily lessons. At the end of David’s workshop, they took the templates home.

³⁵ “Pan in A Minor” was composed by Trinidadian musician Lord Kitchener (real name Aldwyn Roberts, 1922-2000).

sticks to play. The piece, “A Visit to Hell,”³⁶ portrayed a nightmare. David eloquently and appropriately explained the Trinidadian composer’s intention of depicting a musical vision of hell rather than the utopia of heaven through the use of sounds and special effects on the steel pan. As David played the different sections, he made sure to comment on the sections to help the children visualize the various scenes the composer had imagined. Although the selections were from Trinidad, David was from Jamaica thereby representing the reality that steel pan traditions have traveled throughout the Caribbean.

At last, the time had arrived for the children to commence playing the steel pans (Fig. 4-14). David and I took a few moments to complete the setup of tenor steel pans, paper templates (for kinesthetic practice), drums, maracas, and a cowbell for David to lay down the steady beat underneath the melody. We rotated the children in groups among the instruments, some on pans, some on paper templates, some on drums, and others on maracas. David worked with the pan players while I rehearsed the other groups. With minimal time for practice, we put the parts together and played through “Sammy Dead-O” with all of the various instrumental parts together. Some of the children managed to play almost every note of the melody for “Sammy,” while others managed to play only a few of the pitches accurately. Regardless of the degree of accuracy, the children’s focus was intense, and their delight in the experience was obvious from their expressions and visible excitement and concentration. David appeared to be giving each child individual

³⁶ “A Visit to Hell” was composed by David’s teacher and friend, Liam Teague, a native of Trinidad and Tobago and now Head of Steelpan Studies and Associate Professor of Music at Northern Illinois University.

attention and encouragement as they practiced.



Figure 4-14. Children playing steel pans with David.

The workshop session had run over the allotted time, and even still the children were insisting on group and individual photos with David, which he graciously accommodated. Several children clamored around David, pleading for him to autograph their paper steel pan template. The comment by one girl was representative of many more: “That was so amazing. I hope he comes back.” Six months following the workshop, the children were still mentioning David in their conversations with me in music class or in the halls.

Pastor Pat (from the Southern U.S.)

Pastor Pat grew up in Carthage, Texas and graduated as valedictorian of her class. Her father was a preacher, her mother a teacher, and her home life extended to the church. By the age of 14, she was directing multiple choirs at her father’s church and honing her self-taught yet virtuosic style of piano playing. After relocating to Seattle during the late 1960s, Pastor Pat was invited by the school district to act as a culture-bearer who would start a gospel choir at the local high school with the hopes of attracting and retaining a greater number of African-American students, who were not joining the

existing music ensembles. Within the first few months of starting her choir, her singers were winning regional and state music competitions.

In 1973, Pastor Pat started a community gospel choir that continues today, celebrating its 40th anniversary in 2013. The group functions not only as a music ministry, but also as a vehicle for Black history and civil rights education. My experience as a graduate student enrolled in a research class gave me the opportunity to know Pastor Pat by way of an ethnographic study of her gospel choir. I observed, listened, and eventually joined her choir, shifting from the role of researcher to participant as soon as my project was completed.

Since I was spending time with Pastor Pat on a regular basis for rehearsals and performances, there was ample opportunity for us to discuss what we planned to accomplish with the children during her workshop. Together, we created a list of possible repertoire choices that supported the aims of the Music Culture Project. We selected ten songs, and we agreed that I would have the children ready to sing them all by the time of Pastor Pat's workshop session.

Miss Pat (as she has children refer to her) arrived in the office at Pinecrest Elementary School on the morning of her workshop session to a welcoming crowd of staff members who were enthusiastic about her visit. Miss Pat is a petite woman of 70 years, just reaching five feet tall, with light brown skin, an ever-present black knit cap, and silver rings adorning several fingers, wearing a red ruffled blouse and black pants (her signature colors), and a warm smile. It is obvious to an observer that Miss Pat delights in working with children, due to her warm smiles, ready laughs and hugs, and tears of joy upon hearing their singing. Several of the children in Mr. Stevens' class

peeked around the corner to the stage area before the opening school bell rang to see if Miss Pat had arrived. She saw them and she graciously greeted each of them with a smile, handshake, and questions about how each child was feeling that morning.

Miss Pat's Workshop Session

The only piece of teaching equipment for this workshop was a piano. As Miss Pat and I waited on the stage, the children entered politely, even as they craned their necks and shifted their positions to see around each other. In preparation for her visit, I had described Miss Pat as “a teeny little thing (gesturing with my thumb and forefinger to demonstrate something teeny tiny) with a massive voice.” Elliot, a quiet and thoughtful student with long, shoulder-length blonde hair that covered most of his face, inquired one afternoon, “When the tiny lady comes, how will we be able to see her?” I realized that he, as well as some of the other children, had interpreted my words to mean she was actually miniature in stature, rather than just short, like me. I laughed until the tears were streaming from my eyes. Elliot's innocent question demonstrated the ease with which a teacher can presume that understanding is present, and also highlighted the importance of checking for comprehension regarding even seemingly inconsequential details.

The children gathered on the floor, sitting cross-legged in front of where Miss Pat was perched on the edge of the piano bench. After introducing her to the children, she decided to start with the long list of questions that we had prepared and sent to her ahead of time. Not surprisingly, they were curious to know her age, and whether or not she was famous, and they wanted to hear stories of what she considered her favorite or most important performances. Charlotte asked in a soft voice, long blond hair covering one side of her face, “Was your school segregated?” (it was), while Faith wanted to know if

Miss Pat knew any “famous” singers (she knows many). Miss Pat wove the tale of her childhood, describing the beginnings of her solo singing at the young age of three.

Several of the children audibly gasped at the idea of a child of only three years singing alone in front of an audience, and comments of “Whoa!” and “Oh!” were heard as they looked at each other with wide eyes.

Miss Pat is a natural storyteller and the children fell under her spell, laughing at her funny facial expressions and sassy mannerisms as she described growing up in a segregated community in the American South. She quickly developed a warm rapport with the children, which was evident through the ease by which several of the children were engaging in discussion with her. The children had previously seen pictures of Miss Pat’s humanitarian work, including her multiple visits to Mississippi after Hurricane Katrina. Sarah asked Miss Pat, “What made you keep going back to Mississippi?” Miss Pat explained her motivation for making eight trips over a five-year period following the ravages of the storm. She explained her heartbreak at seeing entire neighborhoods destroyed, particularly where Black residents lived, and that she felt moved to find ways in which she might give the gift of music. During Miss Pat’s gentle yet passionate description of the scenes when she first arrived in Mississippi, three of the children became teary. They were clearly touched by the imagery she painted with her words and her obvious care and heartbreak for the victims. She told of finding people who had become homeless from the storm sleeping on the beach. Miss Pat brought them money and food, and with her choir members, formed a circle by the water’s edge and sang songs of hope for the people who had lost everything. The children demonstrated feeling for people in Mississippi that they had never met through the stories that Miss Pat shared.

When it was time to begin singing, Miss Pat asked the children to choose one of the songs from our list that she would sing so that they could hear her interpretation. Before she even finished her sentence, several children called out for “Lift Every Voice and Sing.”³⁷ Other children nodded their heads in agreement. Miss Pat happily agreed with their choice as an important one, and she sat down at the piano to play. Upon hearing her sing the first phrase of this song the children had come to know and love, many of them made eye contact with me, smiles on their faces. I had seen Miss Pat have this effect of creating joy and wonder for many an audience member, and I was gratified to see these sensitive and caring children having a similar reaction of feeling and emotion.

At some moments, Miss Pat sang with a delicate vibrato, while at others, she employed a bold and somewhat strident tone, ad-libbing melodic and rhythmic changes with the nuanced touch of a seasoned veteran. At the end of the song, she repeated the last line, “Let us march on ‘til victory is won” three times, inserting a call to the children, “Young people!” before the last repetition. The children gave a long and emphatic round of applause when her performance was complete. With obvious sincerity in her face and tone of voice, and with her hands clasped together in front of her chest, Faith said, “You are a-MA-zing!” Miss Pat smiled warmly as she expressed her thanks to Faith: “Well, thank you, my dear. So are you!” Jessica shared, “When you started singing, my jaw dropped.” Miss Pat was moved by their enthusiasm and told the children that she hoped that she would not cry from all of their kind remarks.

³⁷ “Lift Every Voice and Sing” was composed by brothers John Rosemond Johnson (music) and James Weldon Johnson (lyrics) in 1899. The song tells the story of the struggles of slavery.

I took this moment to ask the children if they had honored my request to memorize the words to the first verse of “Lift Every Voice and Sing” in preparation for the workshop session. They excitedly responded with “Yes, yes, yes!” and “Let’s do it!” and “Yeah! Uh-huh!” I asked Miss Pat if she would do us the honor of accompanying the children on the piano, and she assented. During her piano introduction, the children spontaneously stood up with elegant singing postures, and they entered, singing, at precisely the right time. Some of the children were clearly adding more embellishment than I had taught them, modeling some of the slides and slurs after Miss Pat’s vocal styling. She supported them with her voice when the group seemed to falter (on the challenging highest note in the third phrase of the song). As they finished, Miss Pat chuckled gleefully, even growling with approval, and responded in a slightly teary manner, “Right on, children! Gave me chills. You don’t know how much that means to me that you would learn that particular song.” Julieta replied with her hands clasped together, “No. Thank YOU!”

Miss Pat asked them to choose another song to sing. Melanie, bouncing on the balls of her feet, called out, “Steal Away!” which was greeted with enthusiasm from the group. Miss Pat asked if they wanted to sing it “her” way or the original way. As the only arrangement that I had taught the children was Miss Pat’s version, she sang the original version of the spiritual for them first. I had not heard her sing this version before, with its sparse piano accompaniment, delicate phrasing, and somber tone. Once she was finished, letting a quiet moment hang in the air, she counted off, “1, 2, 3, 4!” for her version of “Steal Away.” When they finished her a capella version, with its six distinct sections, including a whispered chorus of “Haven’t got long to stay here,” there

were big cheers across the stage. Miss Pat shouted, “You’re awesome!” raising both of her fists up in the air.

The children continued singing as Miss Pat asked for one song request after another. I requested “Woke Up This Morning”. The children sang the tune a capella, rocking side to side and clapping on the second and fourth beats. I added in an upper harmony with my voice while Miss Pat sang a lower harmony. The children were able to hold their melody while the three-part harmony filled the stage. From among the children, a voice called out “If You Miss Me!” referring to the Civil Rights Movement song “If You Miss Me at the Back of the Bus” that had emerged as a popular protest song during rallies in the 1960s. Miss Pat kept the song in the same key as “Woke Up This Morning,” playing a rollicking, gospel-style piano accompaniment while the children sang through several verses, with me cuing the lyrics. The children were still up on their feet, moving in their own ways to each song, some clapping, some rocking, and some just standing still but singing with energy. After each song ended, the children applauded for themselves and Miss Pat as they laughed and jumped around, while she showered them with compliments and praise for their energy and talent.

I suggested that we sing “We Shall Not Be Moved,” and Miss Pat requested that I start the song so that she could hear the version with which the children were familiar. I stopped the children after the first verse to address where the claps were supposed to fall, on the second and fourth beats rather than the first and third. We started the tune again, and they were able to fix the clapping pattern. Miss Pat and I joined in the singing with harmony parts, and added extra, syncopated claps throughout the song.

After singing “Study War No More,” also known as “Down By the Riverside,” with its repetitive use of the word “ain’t” in the lyrics (“I ain’t gonna study war no more”), Miss Pat pointed out the grammatical error: “You notice the English used in these songs is not quite proper grammar? Because I’ve been here in this city for 45 years, I’ve lost my Southern accent. They say I sound White.” When I asked Miss Pat if she was still able to slip back into using her Southern way of speaking, she jutted one hip out to the side and replied, “I sho’ ‘nuff do!”

After the giggling settled down, I asked the children if they were ready for some dancing, and I received the response that I had come to expect from this group of eager learners: Loud shouts of “Yeah!” with hands thrown in the air, and various children jumping excitedly about the stage. We played a recording of Miss Pat’s gospel choir singing the tune “Don’t Wait ‘Til the Battle Is Over.” I had previously taught the children an extended choreographed section that Miss Pat had added to the tune, with the intention of combining contemporary dance moves with a traditional song. She explained that the dance had developed as she watched her young choir members perform dance moves during rehearsal breaks, and she incorporated them into the song.

We sent the children from the stage down the stairs to the cafeteria floor so that they would have room to move freely, while Miss Pat and I stood at the edge of the stage to lead them. As they had copied movements of the previous culture-bearer, David, the children were now copying the movements of Miss Pat, with varying degrees of ability. Miss Pat and I shared a smile with each other as we watched the children laughing, moving, rocking back and forth, grapevining side to side, and screaming out the vocal responses to the calls in the song. When the dancing was completed, the children were

out of breath, giving each other “high fives,” and the laughing, cheering, and whooping went on for quite some time.

After coming back on the stage, the children gathered around Miss Pat one more time, sitting close to her for the last few minutes of the workshop session in order to ask some last questions of her. They asked her to demonstrate how high and low her singing voice could go, so she performed a section of the Star Spangled Banner to demonstrate. Henry and Alex exchanged looks and shook their heads in amazement at the breadth of her vocal range. Rebecca whispered, “Oh wow,” audible only to me, as I was sitting directly next to her.

The children managed to patiently wait until the end of the workshop session to convince Miss Pat to tell them the story of her connection to Grammy-winning hip-hop artists Macklemore and Ray Dalton. She told the children of her long history with Ray Dalton as a member of her choir. He joined her choir as a middle-schooler and still sang with her when he was home on breaks from a world-wide tour. She told of how proud she was of him, not only for his musical success, but also for his ability to keep himself grounded amidst all of the trappings of fame and fortune. She mentioned other members of her choir that had gone on to do well on American Idol and in other performing careers.

With time for one last song, Lily requested a reprise of “Lift Every Voice and Sing.” For this final performance, we all sang together, including a resounding “Amen” closing cadence. Even before the song was finished, the children started clapping in appreciation of their experiences with Miss Pat. I was crying, Miss Pat was crying, and the children were beaming and breathless, a few of them in tears, too. I suggested that

the children put their hands together for this special woman. They gladly did so, and then absolutely swarmed around her as they clamored for pictures and autographs.

Collaboration Between Music Educators and Culture-bearers

American music educators are trained in specific methodological sequences and techniques that follow a particular formula for institutional teaching (Burton, 2010). These methods have been successfully applied in the musical education of children, resulting in the development of musical skills ranging from performance to listening analysis and notational literacy. Music educators are the artists-in-residence for the children of a school community, and they impart their musical wisdom that is based on their experience and training. Yet by working with experienced guest artists, teachers can gain what Klinger (1996) described as “a respect for skills and knowledge that are very different from their own,” and perhaps recognize that “although they cannot teach everything on their own, they have the ability to facilitate learning” (p. 168).

The Music Culture Project featured appearances of traditional culture-bearers in addition to the daily lessons. The contributions of these guest artist-musicians allowed for musical experiences that demonstrated culturally accurate vocal, instrumental, and movement styling (Burton & McFarland, 2008) as well as the modeling of teaching and learning styles found in their respective cultures (Burton, 2010; Campbell, 2004; Klinger, 1996). As teacher of the Music Culture Project, my collaborations with culture-bearers enabled me to learn new strategies and techniques for teaching and learning music from beyond the typical music conservatory preparation or university teacher training methods courses, and to step outside my comfort zone so that I would become more skilled in those very techniques. Important to this Project, the children were given the opportunity

to interact and make music with someone from outside (sometimes from far outside) of their typical daily social and educational circle.

There was interest and support for the presence of culture-bearers in the Music Culture Project. The principal of Pinecrest Elementary School, upon hearing of the plans for the culture-bearers, had expressed her full support for the project. Her feeling was that students in a predominantly White and affluent school needed “more than anyone” the very types of inclusive and diverse musical and cultural experiences, particularly working with local culture-bearers. Students were enthusiastic and perceptive, too, of the wisdom of culture-bearers. When Faith was asked what she believed to be the impact of working with a culture-bearer, she opened wide her hazel eyes and nodded her head so as to swing her shoulder length brown hair, replying: “No offense. They know more than you!”

As demonstrated by the unfortunate workshop session with Miguel, cultural identity and membership in a culture in no way guarantees an effective encounter. Effective culture-bearers in schools need to function in a “bicultural” manner – as bearer of their home-culture traditions and as communicative in the language and cultural ways of the school culture. They are sensitive to and respectful of classroom interactions modeled by the teachers who tend daily to children’s educational needs. For culture-bearers to maximize their time in school music programs, they can be guided by music educators to understand the nature of school music by way of its contents, methods, goals and procedures. In the case of three of the four culture-bearers in the Music Culture Project, their rich life experiences and first-hand musical knowledge and expertise were important teaching tools for children who were coming to terms in their daily music

sessions with the music and its cultural meaning. They helped to ground the music (and dance) material while it was settling into the new context of a school music setting, and to provide children with up-front and personal interactions with practicing musicians from the source locations of the music they were studying.

Chapter Five

Music as a Tool for Developing Multicultural Sensitivity

This chapter examines the development of Multicultural Sensitivity as it was present in the interactions of children with the musical cultures of Africa and the African diaspora. Multicultural Sensitivity is a large-scale outcome of educational encounters within a school curriculum, encompassing all subjects from language arts and social studies to math and music. It stretches across a spectrum of manifestations, from fundamental awareness by children of commonalities and distinctive traits across cultures, to increased curiosity and motivation to learn, to a deepening respect for people through knowledge of their music, to a genuine empathy for people of various cultural circumstances. The premise of the research was that Multicultural Sensitivity could conceivably be achieved through school music experiences that are thoughtfully crafted and inclusive of musical, sociocultural, and pedagogical content. Edwards (1998) defined cultural sensitivity, an outcome of her work with fourth-grade children in learning of Native American music, as “affective cognizance or perceptiveness of cultural elements” (p. 66). The construct of Multicultural Sensitivity spans a broad spectrum of outcomes, from basic cultural awareness to ultimate outcomes of respect and human empathy.

The Music Culture Project featured repertoire rich with significant musical, cultural, and historical content. The musical and sociocultural aims of the project were to allow the fifth-grade children to explore beliefs, behaviors, and traditions related to music, musicians, and the people within the selected musical cultures. The lessons were so designed as to facilitate children’s discovery of the cultural context and meanings

embedded in and connected to the music. The five musical cultures, and the particular content of the lessons, were selected with the intention of awakening in the children awareness, curiosity, care, and respect for the people and traditions of Africa and the African diaspora, and with an earnest interest in dispelling stereotypes and other cultural misperceptions by examining the nuances of cultural specificity.

Music education practices have not typically engaged with the social constructs that this Music Culture Project was designed to address. The music was selected and sequenced so as to affect children's Multicultural Sensitivity, and moments were made within daily lessons to reveal aspects of prejudice and discriminatory practices that were expressed in song or which were revealed in stories surrounding music and musicians. These songs and stories brought forward issues of race, ethnicity, social class, emblems of identity, and cultural appropriation. The aim was to elicit an understanding of these constructs as they could be embedded within the music curriculum, and to encourage children's questions, comments, and conversation concerning them.

Quintana (1998) described the commonly "taboo" nature of such topics as having a "long history of eliciting strong, and sometimes contradictory, affective reactions" (p. 27). These very reactions were apparent among the fifth-grade children, and were rich sources of discussion during the Music Culture Project. Quintana (1998) also found that children in this key age group, transitioning out of middle childhood into the pre-teen years, are capable of understanding such culturally sensitive issues, since they typically "can hold more complex and integrated views of racial groups, become aware of individual differences within ethnic groups, and recognize similarities across...groups" (p. 36). It was with this cultural sensitivity in mind that particular provocative

declaratives and interrogatives were used in the design of the project in order to stimulate thinking and discussion during the lessons. Thus, the music lessons were not focused solely on the sonic properties of the music, but also on the people behind the music and their life experiences, which helped to create the musical expressions the project featured as listening, singing, dancing, and playing opportunities.

The pedagogical approach of the Music Culture Project might appear to have the potential to replace one essentialized image of a culture with a different essentialized image thereby creating a cognitive dissonance. However, by achieving what Lepper (1973) referred to as the “foot-in-the-door effect” (p. 65) through instruction and experiences such as in the Music Culture Project, children of this age are able to grapple with such potential dissonance through meaningful discussions and opportunities to examine their thought processes. By introducing children to significant cultural features, they are more likely to continue to develop a curiosity and open-mindedness, even if preferences for particular musical sounds do not change.

This chapter consists of vignettes describing specific moments from the lessons themselves that illuminate the ways in which the children interacted with and navigated through the social constructs that demonstrated behaviors across a spectrum of Multicultural Sensitivity. Firstly, the social construct of cultural appropriation is addressed (as well as peripheral dealings with racial tension as related to song ownership and attribution). The series of vignettes that follows addresses discrimination related to the history of slavery and contemporary African-Americans, music as an emblem of cultural pride, unintentional racism based on physical features, discrimination toward the gay community, awareness of multicultural diversity, and using music to challenge

prejudice. Throughout the vignettes, examples of the presence of a growing Multicultural Sensitivity among the children are described.

Although not yet teenagers, they were also no longer “little.” The children in this study were at the far end of middle childhood, which is considered to encompass the ages of seven to 11 years (Zimmerman, 2002), and some were well in to the pre-teen period that typically encompasses the ages of 11 to 12 years (Zimmerman, 2002). Shiner (1998) described children at ages 10 to 11 years as having an increasing self-understanding, with interests in comparing themselves with peers, and with the capacity to handle social conflicts. By the age of 10 years, most children are able to identify broadly held prejudicial beliefs (Quintana & Vera, 1999), even if they have not yet mastered the vocabulary to describe such social constructs. McKown and Weinstein (2003) explored this expanding sensitivity of children in middle childhood, confirming that “children move from virtually no awareness of others’ stereotypes, to being able to infer an individual’s stereotype, to awareness of broadly held stereotypes” (p. 511). The manifestations of Multicultural Sensitivity that arose from the children, as triggered by the curricular experiences, the music itself, the study of the musicians, and the musical contexts, were a focus through the course of the project. In fact, I planned for them to have these reactions in order to stimulate class discussions and analysis.

“Couldn’t They Find One Person From Africa to Sing It?” (Sarah)

By the pre-teen years, children are finding mechanisms to navigate sensitive social issues (Rosenberg, 1999) including prejudice and discrimination leading to a growing Multicultural Sensitivity and perhaps even a deeper empathy. One of the significant concepts that the children explored through the Music Culture Project was

cultural appropriation. The term “appropriation,” when applied to the African diaspora, can also have negative connotations that derive from its use in describing the relationship between Black and White cultures (Berrios-Miranda, 2003; Born & Hesmondhalgh, 2000; Feld, 1988; Maultsby, 1985). As an adjective, the term “appropriate” means suitable or proper in the circumstances, while as a verb, the meaning becomes negative: “to take something for one’s own use, typically without the owner’s permission” (Merriam-Webster). While certainly not a concept familiar to the children prior to the Music Culture Project, the definition of “appropriate” as a verb was pertinent to the experience described in the following vignette, in which children identified what they perceived to be discriminatory behavior as it emerged through the study of Ghanaian musical culture. The bias did not emanate from the children, but rather, they recognized and identified it as they came to understand the concept of cultural appropriation.

During one of the early lessons in the Music Culture Project, the children were seated cross-legged in front of the whiteboard as we collectively filled out the chart on “what we already know about Ghana,” one of the portions of the K/W/L exercise (Ogle, 1986). Several of the children contributed to the conversation with comments that ranged from knowledge about instruments and dancing to facts related to the geography of Ghana, to the interest by Ghanaians in soccer. Sarah, with curly brown ringlets bouncing as she spoke in animated fashion, shared that children in Ghana knew some songs in English even though they were “way over there,” pointing as far as her little arm could reach to represent her interpretation of the distance between her location and West Africa. Glenn, with buzzed blonde hair and wide blue eyes, remembered in his soft-spoken voice that the gankogui bell was made from metal taken from recycled car parts. The

conversation continued, with children contributing a summary of their experiences of Ghana in music and culture.

Before we returned to the tune, “Zaminamina,” that I had introduced to the children the day before, I revisited a comment that Julieta had uttered on hearing me sing the song. The lyrics to the song had reminded her of “Waka Waka,”³⁸ she had observed, a widely known song by Colombian pop star Shakira with which I had some familiarity. With Julieta’s comment in mind, I had located the YouTube video that featured Shakira in the performance of “Waka Waka,” a melody similar to “Zaminamina,” with the very same lyrics. Shakira appears youthful in the video, with light skin and long, wavy, blonde tresses, and she is giving a high-energy performance in her song and dance styling. In accord with Julieta’s first response to the “Zaminamina” song, I continued a search of Internet links in pursuit of the origins of Shakira’s “Waka Waka,” hoping to discover how one song seemed to have been shaped into another song. I looked forward to sharing the findings with the children the next day.

On mention of Shakira’s song, Julieta and her friend Sarah immediately began singing the refrain, “Zaminamina eh eh, Waka waka eh eh,” and I invited the children to view the official video³⁹ for the song. The group was intrigued: Several of the boys moved closer to the screen for better viewing of Shakira, Rebecca was rocking side to side to the beat, and Jessica was mouthing the words. “Waka Waka” had been the official song for the 2010 World Cup in South Africa, and so the video contained the expected images of various star athletes performing incredible physical feats. Still, the

³⁸ Shakira. (2010). *Waka Waka: This time for Africa*. On *Listen Up! The Official 2010 FIFA World Cup Album* [CD]. New York, NY: Sony.

³⁹ shakiraVEVO. (2010, June 4). *Waka Waka: This time for Africa* [Video file]. Retrieved from <http://youtu.be/pRpeEdMmmQQ>

majority of the focus was given to Shakira's lip-synching the vocals and dancing to the infectious rhythm track.

As the video ended, I shared my findings with the children: Shakira did not in fact, compose the popular song "Waka Waka" (even though she was officially credited as its songwriter). Julieta's remark was emphatic: "Yeah. It's really old and she just made a cover." Glenn followed with his guess that Shakira "must have borrowed the tune from Ghana" since many of the lyrics of "'Zaminamina" were recognizable to him in "Waka Waka." I guided the children to the map so that they might see the location of Cameroon, in West Africa, the source of the tune that Shakira borrowed, or appropriated, as it were. We noted the close proximity of Cameroon to Ghana, and discussed the similarity in languages throughout that region of West Africa.

The children commented on the idea of "borrowing" someone else's music and not giving credit or compensation, as was allegedly the case with Shakira (Jill, 2010) and the Cameroonian musicians whose music she had appropriated (Mackey, 2010). Gregory, a thoughtful boy with a sprinkling of freckles across his cheeks, crinkled his nose at this idea, and Sarah shook her head in disapproval at the lack of respect shown to the Cameroonian musicians whose song it truly was.

We turned to a discussion of the location of the World Cup in 2010—South Africa—and I described the controversy among some Black South Africans over the choice of Shakira, a non-African (and one who visually appears Caucasian), as the singer for the official song at an event in a predominantly Black country. The children were quietly considering the situation when Rebecca, ever insightful and wise far beyond her 11 years, wondered aloud, "Well, maybe that's 'cause there was this one White person

[gesturing to Shakira on the screen] [but] with all these Black people in the back for a song that was from Black people.” Sarah wondered, “Couldn’t they find one person from Africa to sing it?” by which we understood her to mean Black Africa.

There are several aspects of this vignette that are of particular importance. What might at first appear to children to be blatant discriminatory practices can, in fact, involve a complex “socio-musical process” involving “competent imitation” (Manuel, 2006, p. 27) and a “global musical-cultural flow” (Born & Hesmondhalgh, 2000, p. 25). The children grappled with the awkward yet undeniable presence of race as it related to the situation. The children were puzzling out questions of ownership, the reality of a wandering tune, a “borrowed” song, and a song that had been wrongfully appropriated and attributed. The Music Culture Project lessons were designed to reflect an approach described by Feld (1988) as “through a kind of archeological stylistic stratigraphy showing layers and varieties of appropriation, circulation, and traffic in musical grooves” (p. 36). Shakira’s song was not an intended part of the Music Culture Project, yet through the alert listening of one of the children, it became fertile ground for provocative discussion of just such musical “traffic” between Black and White musicians.

“It Does Not Matter About Your Skin Color!” (Faith)

As the Music Culture Project progressed, the children became more sensitive to discriminatory practices related to the history of slavery, particularly connections with race and skin color. As each of the selected musical cultures in the project had ties to the emotional, cultural, and historical aftermath of the slave trade, the children started to recognize that cultural discrimination is deeply entwined with a society’s history. It involves favoring a dominant culture and imposing this culture on less dominant groups.

Racism is still related to prejudice and discrimination, but even more encompassing as it can include prejudice, stereotyping, and discriminatory behavior (Dovidio, Gaertner, & Kawakami, 2010). Children studying such issues that arose during the Music Culture Project may even have experienced what Doosje (1998) identified as “group” guilt, or identifying with people that they did not or could not know personally. Rather than feeling empathy, group guilt brings with it a feeling of responsibility for the actions taken by others in the same race group. Following is a vignette that tracks three girls as they tackle the difficult subject of the treatment of West Africans, and then African-Americans, during slavery as related to the musical and cultural content of the lessons in the Music Culture Project.

During a lunchtime interview, the three girls of the focus group—Rebecca, Faith, and Julieta—were gathered together in an intensive discussion of commonly held perceptions of Africans. They were sitting with me on the stage behind the closed dark red curtains. The cafeteria on the other side was filled with hundreds of children happily chatting and eating, so the noise level was high. Not too high to talk together, however, and so the girls had rested their lunch trays on black music stands, munching on their food while we chatted about the music they had learned from Ghana.

We identified musical and textual differences between current pop music from the U.S. that the girls either enjoyed listening to, or were at least peripherally aware of, and the traditional music that they had studied and performed in the Ghanaian unit of the Music Culture Project. Faith shared her overall impression of the music thus far as she worked to open a small bag of cheese crackers, commenting, “I just think it’s cool that there’s different cultures.” Using the provocative declarative and interrogative approach

(Vavrus, 2002), I mentioned to the girls that I had “heard” people say that everyone in Africa is the same. All three of the girls reacted immediately and passionately, even the normally reserved Rebecca, talking all at once to express their strong disagreement with my statement. This engaged response was exactly the desired result of issuing such a provocative statement, and it demonstrated the reason that I had intentionally built the technique into the design of the Music Culture Project. Faith described different living conditions in Africa as she shared her snack with the other girls, and Julieta commented on different musical characteristics found throughout various regions. Rebecca, a quietly articulate girl, pointed out that “some people are rich, some are poor, some play soccer, some don’t” and shrugged her shoulders in a conclusive but somewhat defeatist manner, finishing with “so that’s that.”

Faith unknowingly switched the topic from people and music in Ghana to African-Americans, jumping from Martin Luther King in the 1960s to the unfair treatment of slaves in the 18th and 19th centuries. She mentioned that “their” music sounded as it did because of what “we” did to “them.” When I asked Faith to explain what she meant by “their” and “them,” it only then became clear that she was referring to slavery in the U.S. I had to work to follow her thinking as she hopped between historical eras. In spite of her slippery foothold on the “who” and “when” in question, it became apparent to me as to what she was trying to express as she continued emphatically:

Because Whites, we [gesturing to herself], did not treat them [Blacks] good.

We thought brown was *yuk!* But that’s not true! It does not matter about your skin color, and actually, African-Americans were right! [Hits her palms on her lap for emphasis] They were right!

Faith's wide, hazel eyes were glassy with tears that she fought to hold back while she grappled with her feelings about the social injustices that she was beginning to understand and empathize with on a deeper level. As we discussed the different songs that they had learned, and the people behind the songs, Faith managed to identify herself as a member of a group that perpetrated wrongs against African-Americans.

Of importance in this vignette is the obvious sensitivity and empathy demonstrated by the girls, Faith in particular, as a response to the thinking and emotions that were provoked through the performative and cultural experiences in the Music Culture Project. Faith's strong reaction and inclusion of herself in the perpetrator category was an example of guilt by association (Doosje, Branscombe, Spears, & Manstead, 1998). It is possible for group members, like Faith, to feel guilt even when she personally did not mistreat a member of a group. Doosje et al (1998) found that this feeling of guilt comes with being White, as a consequence of group behavior regardless of agreement or participation. The three girls recognized that discrimination based on skin color involves the power that allows some groups to be disadvantaged at the expense of others and clearly expressed their disapproval (Dovidio, Gaertner, & Kawakami, 2010).

“It Wouldn't Make Me Feel Good.” (Shane)

Through the study and performance of the tune “Que Bonita Bandera,” the children further developed a Multicultural Sensitivity as they learned the history behind Puerto Rico's annexation and status as a colony of the U.S., including the laws that banned the display of the Puerto Rican flag. Baily and Collyer (2007) explore music as a

signifier and source of identification for a particular culture in their work on music and migration:

Music is bound up with identity and memory in a special way, for music is not only a ready means for the identification of different ethnic or social groups, it has potent emotional connotations and can be used to assert and negotiate identity in a particularly powerful manner. (p. 173)

Since the U.S. government had banned the display of the Puerto Rican flag for more than 50 years, from 1898-1952 (Martínez, 1997), it had become a symbol of defiance, the desire for recognition, and fierce pride (Glasser, 1995). The song “Que Bonita Bandera” (What a Beautiful Flag) developed into an emblem of cultural pride for Puerto Ricans living on the island and also for those living on the mainland. Following is a vignette that demonstrates the children’s recognition of the importance of knowing a song’s place within a culture.

While interviewing the three focus group boys—Lucian, Shane, and Vikas—it became clear that Vikas, with his mop-top of black hair and dark-rimmed glasses, was bothered by what he viewed as unfair rules surrounding the ban against a display of the Puerto Rican flag in the U.S. He and the other two boys also expressed their displeasure with the ambiguity surrounding Puerto Rico’s status as a U.S. colony. Shane, not one to beat around the bush, offered this: “Well, I would be pretty mad that we’re not kind of part of anything. It wouldn’t make me feel good that I’m not part of the big organism.” Shane shook his head in disgust as the other two boys nodded in agreement. It became clear that he was identifying with people he did not know, feeling an empathetic response to an unjust and illogical legal reality. Vikas further empathized, “If we’re part of a big

community, and if we're not allowed to vote and another part of the community is allowed to vote because we're a colony, then I would be mad." He folded his arms across his chest when he was done speaking.

Shane summed up his opinion, flicking his long bangs to the side to emphasize his point:

Yeah. If we didn't know how important the song [Que Bonita Bandera] was to people in Puerto Rico, we would probably just sing it and I probably wouldn't care so much. But since I know now, it makes me feel different about it. Like, it is more important. I learned something I didn't even know!

Shane's comments demonstrate the importance of designing a music curriculum that includes the relevant sociocultural features of the music, since children of this age clearly are intellectually capable of contemplating such social constructs. While it might seem elemental for Shane to comment that he learned something new, his point was clear.

"I Don't Mean to Be Racist, But..." (Julieta)

Children in middle childhood begin to develop a clear awareness, a sensitivity — although to varying degrees, depending on the child—of difference based on race. This understanding starts with the processing of conspicuous features—physical similarities and difference based on gender, skin color, hair texture, or eye shape (Goodman, 1952)—and develops more nuance as they mature and are influenced by what they observed at home and from other important individuals in their lives (Holmes, 1995). Depending on their previous experiences and knowledge, children can act in a racist manner, sometimes unintentionally, as in the following vignette, which demonstrates the complexity of

discussing race as it relates to music, even when approached thoughtfully and respectfully.

Although I had mentally prepared myself for potentially uncomfortable comments to come from the children in response to the provocative declaratives and interrogatives used during the Music Culture Project, I instead found myself not ready for what Julieta uttered during a discussion about song lyrics that referenced physical features. On this particular afternoon, a trio of girls—Faith, Julieta, and Rebecca—was discussing a Puerto Rican singing game from the Project that referenced skin color, “Cheki Morena.” The lyrics of the song refer to a “morena,” or a girl with light brown-colored skin. Julieta was struck by the difficulty of discussing race and skin color in the U.S. as compared to the ease with which “morena” is mentioned in the song.

This topic flowed from a discussion of skin tone to hair texture. Rebecca mentioned that most people from her birth country of Taiwan have straight black hair. Julieta suddenly said, “I don’t mean to be racist, but they have eyes like that (she pulled her eyes sideways). I really don’t mean to be racist.” Rebecca glanced at Julieta with a slightly disapproving expression. I felt myself internally cringe at Julieta’s eye-pulling gesture, but I managed to keep my facial expression and tone of voice neutral as I asked Julieta if she was trying to demonstrate a physical feature.

Of all the children in the class, that Julieta would perform this gesture was the most surprising, as she was normally quite openly passionate about fairness, equality, and diversity. When she was given the opportunity to clarify what it was that she meant by the eye-pulling gesture, she explained to us that when she viewed a person with East Asian eye characteristics, she found that she typically made assumptions—correct or

incorrect—about where the individual person was born and raised. She explained her confusion further: “Yah, they have that [eye shape], but they are from here [the U.S.], and their parents maybe came from somewhere else. Or not! It’s so confusing!” What appeared at first to be a blatantly disrespectful jab at East Asian eye characteristics was simply this child’s way of expressing that she was beginning to understand that what she sees with her eyes is not the whole picture of an individual’s story.

I asked Mr. Stevens how he might have handled the sideways pulling of the eyes. He was not in the room when the interview occurred, so he felt that he would have needed to see and hear the full context, since we were dealing with children. He explained further:

If the student was simply trying to make a point about how you can distinguish an Asian person from a Caucasian person by the look of their eyes, I can see that the shape of the eyes would be a distinguishing characteristic.

This vignette demonstrates the importance of allowing time and space for children to find their own words or other means of expressing what it is that they really want to say or what they really believe (Holmes, 1995). Had I not paused to allow her to clarify her gesture and comment, I might have missed an opportunity to more accurately understand a child’s rationale and to take advantage of a teachable moment in regard to developing multicultural sensitivity (Banks, 2004; Gay, 2000; Tatum, 1997).

“It’s Just Like Slavery Now!” (Julieta)

Nieto (2005) identified the social constructs that define inequality in public education, including race, ethnicity, social class, language, gender, and sexual orientation. Children in the Music Culture Project demonstrated an ability to generalize

between these different social constructs, connecting a Multicultural Sensitivity toward race issues across to class or gender issues. While sexual orientation was never part of the Music Culture Project design, nor have I ever addressed it during an elementary school music lesson before, it repeatedly emerged in regard to a particular song that was very popular during the time of the study.

Following is a vignette that demonstrates the children making connections between different forms of discrimination as addressed through music. Marriage equality was not an intended topic of the Music Culture Project; sexuality is not typically a comfortable topic for any educator, and would typically not be included in an elementary music class. However, several children independently made the same connection between the treatment of slaves and the denial of marriage rights for same-sex couples in the U.S.

During a conversation in which I asked the children if they thought that music ever helped to work through difficult feelings, Rebecca wondered if music helped Ghanaians deal with the trauma of slavery. To follow up on her musing, I asked the children if they found that music helped with emotional situations, whether happy, sad, or even angry. Julieta said, “It’s [music] sooo moving.” This brought to mind for Faith a current chart-topper by local hip-hop artists Macklemore and Ryan Lewis, “Same Love,”⁴⁰ an anthem for marriage equality. The rap song is filled with lyrics that challenge discriminatory thinking and behavior toward the gay community.

Faith confessed that the song made her cry, “Like when he [Macklemore] said that some people would rather die than be [gay]...” Her voice trailed off as Julieta and I

⁴⁰ Macklemore, Lewis, R., Mayfield, C., & Lambert, M. (2012). Same love. On *The heist* [CD]. Seattle: Macklemore, LLC.

started to sing the refrain of the song including the lyrics, “I can’t change even if I try.” As I was very familiar with the song, I knew just the lyric Faith referred to: “When kids are walking ‘round the hallway plagued by pain in their heart, A world so hateful some would rather die than be who they are.” While Faith was having a hard time in articulating her feelings, she nevertheless was deeply moved by what she saw as unfair treatment toward others. Julieta, eyes wide, exclaimed, “Same Love! It’s just like slavery now! It’s not as harsh, but it’s like what turned into sort of slavery now.” Julieta’s way of thinking followed that discrimination based on race, such as was practiced during slavery in the U.S., was as egregious as discrimination based upon a person’s sexual orientation.

Julieta, who moved to the U.S. from Colombia in the second grade, was always a highly expressive child. She was clearly moved by the discussion. She described her feelings with her hands curled into little fists:

I’m shaking. I’m like, so... I feel like I’m proud of myself to say this stuff and to be able to learn this stuff. Do you know how hard this would have been to know if I was still in Colombia? I’m literally shaking wanting to cry and burst out into tears!

At the time of the Music Culture Project, “Same Love” was peaking as a highly popular song in the U.S. Without prompting from me, the song was referenced by children in four different interview groups when asked if music has any effect on people’s prejudicial thinking or behavior. While gender and sexuality was not an intended topic for the Music Culture Project, the children demonstrated a growing ability to transfer their understanding of discrimination with regard to race and ethnicity to the issues of sexual orientation and marriage equality as illustrated in the song “Same Love.” The

children were feeling an empathetic connection to the people referenced in the lyrics of the song, and to the larger gay community. This vignette demonstrates an explicit stimulation of the children's sensitivity to at-large discrimination due to their musical and cultural experiences in the Music Culture Project.

“She Does NOT Look Jamaican!” (Jessica)

The children were intentionally provoked throughout the Music Culture Project to think about more than simply the musical and sonic properties of the selected musical traditions and cultures, to examine their ideas about the people involved, showing a Multicultural Sensitivity to multiracial differences and biases. The following vignette describes the children's realization that they held preconceived ideas of just what a Jamaican person looks and sounds like, both physically and musically.

The children were crammed together tightly in the front of Mr. Steven's classroom, since our normal convening space on the stage was not available to us on this particular day. Prior to showing them a prepared video clip, I asked the children to listen to only the audio from a network television singing competition⁴¹ that aired in the U.S. The challenge for the woman on the recording was to sing, though she would not be seen by the judges, in the hope of gaining votes of support based solely on her vocal sound. I asked the children to do the same as the judges, to picture what they thought that the singer looked like as they listened to her sing. At that moment, I was the only one in the room who knew that the contestant was a Chinese-Jamaican woman, Tessanne Chin. Her father is Asian and her mother is Black, although her physical appearance predominantly reflects her Chinese heritage. David, our culture-bearer from Jamaica, and I were both

⁴¹ September 24, 2013. Blind auditions, Part 2 [Television series episode]. In M. Burnett (Producer), *The voice*. Los Angeles, CA: NBC.

intrigued by Tessanne and the manner in which her physical appearance defied what might be typically considered what David referred to as “Jamaican-ness”.

Images of what the contestant might look like and where she could be from started to take shape in their minds. Faith offered, “She might be American, I mean White.” Two of the girls sitting near to Faith made annoyed faces in response to her comment. Melanie remarked, “American doesn’t mean White,” and there was a tone of frustration in her voice. I, too, was uncomfortable with Faith’s assumption that American is “White.” However, this was exactly the kind of stereotyping that I hoped to provoke in order to examine their expectations for hidden biases. By examining their preconceived ideas of who this singer must be, and who she then turned out to be, the children had an opportunity to “catch” themselves in the act of unwittingly assuming that only particular people can sound or look a certain way.

Mr. Stevens was present when Faith made this comment. When he and I later discussed the comment and resulting tension between the girls, he remembered his reaction:

I sat up and took notice. I believe you called her on that one, as I would have. I remember that you were diplomatic and good-natured with your response, but at the same time pointed out something to the effect that we’re a nation of immigrants. I probably would have been a little more forceful in that assertion than you...But nonetheless, I would have taken essentially the same tact.

When asked what race they imagined Tessanne the singer to be, Sarah said, “I thought maybe Black” which was met with several comments of “Me, too.” Some of the other children in class responded, “Yeah, she must be Black!” Once I turned the video on

with the audio, the children could see the singer, Tessanne Chin. The children were visibly surprised, with eyes wide as they realized how off-the-mark their mental pictures were.

The camera focused on an attractive woman, perhaps in her mid-20s, black hair in a long, stylish mohawk, with physical characteristics typical of East Asians. Several of the children commented on the fact that she looked “Chinese,” the fallback descriptor that many White Americans use for anyone with East Asian features (Lee, 1999). Over the years that I have taught young children, “Chinese” has often been the first guess from the children when they hear any unfamiliar language in a song.

The children were further surprised when the singer, Tessanne, spoke to the judges after her song performance and a strong Jamaican accent was apparent in her speech. In the video, Chin was answering the judges’ questions about her background. As she mentioned that she was born and raised in Kingston, Vikas called out in amazement, “She’s from the capital of Jamaica!” Jessica, eyebrows raised, was adamant: “She does NOT look Jamaican!” Kylie offered her opinion that Tessanne looked like she could be Mexican, a sentiment that was met with agreement, heads nodding, from several other children.

Tremillos (2004) described situations such as this in which the group had no previous interaction with a Chinese-Jamaican, or a Jamaican who did not show or demonstrate any obviously Black physical or musical characteristics, the Music Culture Project was their only point of contact with the concept of such a person. Through this lesson in the Music Culture Project, I intentionally engaged the children in an exercise that explored stereotyping in order to help the children realize just how susceptible one

can be to “preconceived” ideas of what people look like physically and sound like musically.

“You Might Be Something Like Black or White.” (Audra)

Rap music’s function in hip-hop culture has often been to “keep your chin up during hard times...a way for urban youth to say to the world, ‘Look at me, I can take whatever you can dish out and come out standing’” (Au, 2005, p. 211) and to celebrate surviving poverty and hardship (Rose, 2008; George, 2005). It is rare to find lessons in rap music within elementary music classrooms. However, the unit on American hip-hop culture emphasized meaningful lyrics that express personal and collective cultural perspectives, with sessions that allowed the children opportunities to examine the social messages in hip-hop and then exercises in creating hip-hop expressions of their own (with sociocultural issues in mind that were featured all along in lessons of the Music Culture Project. Following the inspiration of what was learned throughout the Project, the children worked through several lessons crafting rap lyrics that reflected their interpretations of the important lessons, musical and cultural. The children chose whether to work in groups of two or three, or to work alone. The next vignette describes the activities, inspirations, and results of the rap-writing assignment.

The children were huddled together in different areas of the stage, writing, sketching out their ideas, laughing good-naturedly at their efforts, and practicing reading in unison with their writing partners. Their hip-hop lyrics were centering on issues of racial discrimination. Clara and Audra had incorporated the musical element of call and response into their hip-hop expression, with Audra chanting each phrase but removing

herself from the last word that was filled in by Clara. The two girls discussed whether they should alternate reading the lines, or read in unison:

You might be something like Black or White.

You might be a slave but you have might.⁴²

Doesn't matter what you look like. We're the same inside.

Some of the children were experimenting with a repeated phrase, using few words, while others were quite expressive and needed extra paper to fit all of their ideas. Vikas worked by himself in a corner for the better part of the writing lessons. His head bopped up and down to a beat only he heard in his mind as he wrote and rewrote his lyrics. He only emerged from his intense focus to practice his section, inserted between the lyrics from Daniel and Gregory. As I worked with the individual children and small groups, I was impressed with their expressive renderings of the overarching themes of Multicultural Sensitivity, prejudice reduction, anti-racism, and respect across cultural traditions from the Music Culture Project, as was evidenced in their lyrics.

Mr. Stevens was intrigued by the children's creative product. During this section of the Music Culture Project, we discussed his perspective on rap music as it had existed prior to the study. He observed:

I guess my impression of rap was no different than your average Joe American [I assumed he meant a Joe "White" American], shaped by headlines of guys like Puff Daddy and the Notorious BIG [both well-known rappers] being involved in drugs and murders and carrying weapons and such. Now, if you'd like me to differentiate between Gangsta Rap and more mainstream rap—I guess my use of

⁴² Audra thought (as did I) that this was a clever turn-around of the word "might."

the word “rap” could have been more precisely termed “gangsta rap,” common sense would have told me that of course there are rappers out there that had uplifting messages even before I listened to K’Naan [a Canadian-Somalian rapper who does not include profanity or violent references in his lyrics]. Now the percentage of positive to negative lyrics out there, I’d have to plead ignorance other than to say the whole gamut is obviously represented by different folks all over the board as in any other genre. (personal e-mail communication)

Mr. Stevens’ thoughts reinforced for me as the teacher and researcher that the importance of the hip-hop unit was to open the children’s eyes and ears to the valued experiences of African-Americans. My goal was for them to discover that the genre of hip-hop was itself subject to negative stereotyping, through the commonly held beliefs, particularly by many elementary school music educators, that “all” rap music was derogatory toward women, or supportive of violence and crime, generally.

During the lesson in which the children practiced their rap lyrics in front of each other, Vikas’ lyrics (Fig. 5-1) brought the house down, as the children hooted and shouted and even jumped up and down in joyous response. Not only were his lyrics clever, but also his manner of lyrical delivery was rhythmically sophisticated. He sat hunched over the piece of paper on which his lyrics were written and lowered his voice to a soft rasp that was not his normal speaking tone. This vocal quality gave a sense of urgency to his lyrics when combined with his rapid-fire delivery that left him barely room for a breath.

Audra and Madison, working together to write, expressed through their lyrics a similar message of equality and a rejection of prejudice, although in a much simpler

musical presentation (Fig. 5-2). Compared to Vikas' rap, Audra and Madison's rhythmic choices and lyrical content were more in line with what I had come to expect of children of this young age after twenty years of teaching music with simple rhythms and fewer words.

Ci-vil rights, that's what we talk-in' a - bout. We shall not be moved.

4
Or we shall shout. European, Asian, we're all the same cre-a-tion. Treat each o-ther legal or that's not e-qual.

7
We talkin' 'bout you to take out your i-dent-ity. See who you are, your looks don't hide you, like a lid and a jar.

Figure 5-1. Vikas' rap lyrics.

C:You may be black, R:Yeah, she said black. C:You many be White.

4
R:That's right, White. C:But we are the same. R:We're no diff' rent from each o-ther.

7
C:Don't judge a book by the co-ver. R:Don't judge a per-son by their co-lor.

9
C&R:Live your life, yeah don't be trapped! Yo! You know, we're all

12
six - ty per - cent ba - na - na.

Figure 5-2. Audra and Madison's rap lyrics.

When Audra and Madison rapped, “Don’t judge a book by the cover. Don’t judge a person by their color,” they brought the practice session to a halt because there were so many shouts of “Whoa!” and “Awesome!” The children responded positively to this clever use of words that contained such a clear message. Again, a similar point was also present in Lily’s short but sweet lyrics, “Never judge a banana by its skin. Even if it’s bruised, it’s still good on the inside” which she spoke without an awareness of the steady beat, instead just speaking as if she was chatting with someone without regard to the musical meter.

The examples of the children’s lyrics (Appendix G) demonstrate a clear awareness—although to varying degrees, depending on the child—of prejudice, and a willingness and desire to reverse prejudgments after exposure to new information (Goodman, 1952; Dovidio et al, 2010; Holmes, 1995). The children expressed the idea that, although they recognized that prejudice was a fairly standard reality, they still wanted to “see” past physical differences and understand people, musics, and cultures more deeply.

Summary

During the Music Culture Project, the children were immersed in experiences that pushed them to question their beliefs about different musical genres, cultures, and social constructs, including race and racism, stereotypes and discrimination, cultural identity, diversity, and negative and positive cultural appropriation. By engaging in this type of reflection, the children discovered social practices and traditions that were directly connected to the shaping of the musical traditions and cultures under examination.

Through their experiences in the music-making process of the daily sessions and culture-bearer workshop sessions, the children frequently expressed empathy toward the members of the musical cultures under examination and toward the culture-bearers who shared their musical and life experiences. Hietolahti-Ansten and Kalliopuska (1991) portrayed empathy as a creative process that requires the ability to temporarily identify with someone else, letting go of limitations from ego. These experiences were intended to guide children to an understanding of the ways in which musical and cultural knowledge is constructed.

Issues emerged through the musical experiences that were related to the social constructs of race and racism, prejudice and discrimination, identity and stereotyping, and cultural appropriation. Through children's comments and questions over the course of the Project, it was evident that these issues were of importance to them. Children were curious as to the diverse ways of musical and cultural knowing and, and intrigued with understanding the music, musicians, and their integration in to the cultural identity of communities in Ghana, Jamaica, Puerto Rico, and African-America. In addition to a growing Multicultural Sensitivity, throughout the Music Culture Project, the children responded with varying degrees of empathy to the stories embedded in the musical repertoire, to the people—unbeknownst to them—behind the music, and to the very sonic experiences themselves.

The presence of a growing Multicultural Sensitivity emerged as the children grappled with different social constructs that arose during the study of the selected musical cultures. In addition, the musical performances, discussions, and other experiences nurtured the children's growing sense of empathy toward others, particularly

those from the selected musical cultures. The experiences during the Music Culture Project elicited a range of reactions from the children from a fundamental awareness of new cultural information, (e.g. a new country unheard of before, or an instrument never seen or heard of prior to the study), to a richer experience singing in a new language working with a culture-bearer from a life very different from their own inspiring a sense of curiosity and wonder about the culture-bearer and the music, all the way to expressions of profound empathy for people who have suffered through discrimination, (e.g. the mistreatment of slaves, discrimination against African-Americans that led to the Civil Rights Movement, and those impacted by Marriage Equality laws). The children tackled their own thoughts about race, musical genres, and even class, and showed the ability to have deep insight into the ways of their local community and the greater community at large in the United States. Some children even voiced an early type of activism when discussing Puerto Rico's confusing status as a colony of the U. S. giving voice to their sense of injustice for their fellow citizens who were not given the same rights.

A group of 25 children can be a handful of diverse learning steps and stages for any teacher, and the role of a teacher-researcher complicated further in framing the learning, facilitating for it, and documenting with precision the extent to which learning transpired. Despite reviews of the videotaped lessons, it was not always possible to know the extent of learning and thoughtful reflection of every child. The means by which I could glean some sense of where children were on the spectrum of Multicultural Sensitivity were in attending to their facial expressions, bodily posture, brief "utterances", certainly comments and questions, and their reflective writing. In their responses to the "I Used to Think" prompts (Ritchart, Churchill, & Morrison, 2011) at the

close of the Music Culture Project, every child's expression evidenced elements of Multicultural Sensitivity. For some children, there were recountings of "factoids", knowledge about people and culture that was gained during particular musical experiences and class dialogues. For others, there were expressions of recognition in song texts and stories they had experienced of prejudice, unfair treatment, and discriminatory practices, and their concern for what they deemed unjust and inappropriate. In several examples, children expressed their connections to the people behind the music, emanating from video-examples, to stories shared by myself as their teacher and by the visiting culture-bearers.

Ten- and eleven-year-old children are yet in early stages of understanding that others exist outside of their known world and have different ways of being in the world. Children are aware and are working with ethnomusicological and social precepts such as racism, appropriation, hybridity, and identity. By illuminating the process of how knowledge can be constructed in a culture (Eisner, 1996), the children came to realize that context matters when studying music. By engaging with the social, cultural, and historical framework of the musical repertoire, they developed a deeper understanding of, connection to, and appreciation for diversity. Educational ventures such as the Music Culture Project can help to prompt and pull children forward in their navigation of such musical and sociocultural constructs.

Chapter Six

Conclusions and Recommendations

“In the music project, we learned their music, and their drums, and we met people from the different places and cultures. Like, I feel like I get it. I didn’t even know these things before, but...now I know things about these places. Like, if I meet someone from Ghana, I actually know their music... It’s like we have something in common!” (Shane)

School music educators have been shaping their music instruction to meet both musical and multicultural aims, moving forward and back over many decades in determining the importance and actualities of achieving these aims. Yet while musical outcomes are apparent in student growth as singers and players, and even in knowledge about music, the extent to which multicultural aims are achieved as a result of music education require further research and definition. This ethnographic study sought out possibilities for children to musically and intellectually engage with the sonic properties, performative experiences, and sociocultural content and context of five interrelated African and African-diasporic musical cultures. In charting the process by which twenty-five fifth-grade children developed musical knowledge and skills as well as an understanding of musicians and audiences, a picture emerged of the myriad ways that musical and cultural knowledge is constructed and appreciated both in the cultures and by the children.

As music educators endeavor to incorporate diversity into music lessons for their students, questions arise as to how multicultural aims are accomplished within the featured repertoire and their cultural meanings. The Music Culture Project was

established as a means of examining children's interactions with facets of multiculturalism even while they are involved in standard skill-building lessons of listening, singing, playing, and creating. In order to examine what children in middle childhood can learn through study of music and culture (and artists) of particular traditions, a curriculum of daily music lessons was designed and implemented. A musical ethnography was systematically undertaken to explore the events and learning outcomes of fourteen weeks of daily classes in study and experience of selected musical cultures of Africa and the African diaspora with children, their music teacher acting as researcher, the support of the classroom teacher, and guest culture-bearers.

In order to explore what children might draw from musical experiences and sociocultural frameworks of specific genres, the classroom became the arena in which participant observation was put into play in the daily lessons (and culture-bearer workshops) that comprised the Music Culture Project. As they journeyed through the fourteen-week Project, children were directed to a matrix of issues relating to African-oriented expressive practices, multiculturalism, and matters of cultural sensitivity in and through music. In this concluding chapter, definitive themes relevant to the development of musical skills and Multicultural Sensitivity through the Music Culture Project are revisited for the purpose of examining their relevance for teachers in their work with children in elementary school music classes. In addition, application and implications for school music programs are suggested, and recommendations for future research are offered.

With principal guiding questions in mind, the Music Culture Project was designed and launched into daily action. The fifth-grade music class became the focus of

fieldwork, and observations were tuned to the children, the participation of the teacher as researcher, and the visiting culture-bearers. As well, our regular exchanges with the classroom teacher in person and electronically added thoughtful perspectives on children's development in ways of Multicultural Sensitivity. Conversations and semi-formal interviews within the music class and in specially-arranged focus groups were important for clarifying and extending insights from the observations. Portrayals of children in class sessions were meant to reveal the aims and practices of music education and multicultural education in a public elementary school class of fifth-grade children.

The Music Culture Project

“I think introducing them (the children) to other cultures through music is a powerful opportunity, cross-curricularly speaking. I love teaching this way. It seems to make it so much more real for the kids.” (Mr. Stevens)

In stark contrast to music education practices for children in elementary school that are either Eurocentric in nature (Bradley, 2006; Bresler, 1995; Hess, 2013) or a superficial sampling of “songs from many lands” (Schippers & Campbell, 2012), the Music Culture Project drew on multiple musical expressions from Africa and the African diaspora. Particular attention was given to relevant musical and sociocultural facets that were common throughout the featured musical cultures, particularly: Ghana (recreational music), Afro-Puerto Rican culture (including bomba and plena forms), Jamaica (singing games and steel pan performance), African-American expressive practices (including songs from slavery and the Civil Rights Movement), and African-American hip-hop. Common musical “Africanisms” were highlighted across the genres, so that class sessions were replete with experiences in polyrhythms, syncopation, call and response

forms (in singing, drumming, and dancing), and high-energy dancing that corresponds to featured drumming patterns. The Music Culture Project was created for the purpose of growing musical skills and understandings, but also as a means of developing a cultural awareness that emerged as a spectrum of Multicultural Sensitivity. It was intended to disrupt conventional notions of elementary music curricula (Hess, 2013) in terms of topical focus, daily instruction, and a keen attention to the means by which Multicultural sensitivity can be developed alongside musical skills and knowledge.

The Music Culture Project sessions were designed as single and sequential music-making experiences that were thick with cultural context. The inclusion of sociocultural and historical frameworks for songs, dances, and instrumental pieces were designed to offer windows into the world of musicians and their communities in the featured cultures. Considerations of race and ethnicity were never far from the surface of some of the lessons, often explicitly designed to raise questions and tease out children's responses to incidents reflecting social bias and discriminatory practices.

Musical Accomplishments of the Music Culture Project

"I can't believe that I learned how to play a song on a steel pan. I didn't even know what that was before. I asked my parents if I can get one." (Melanie)

Prior to the Music Culture Project, the children had experienced music lessons that followed a more conventional approach to elementary school music instruction. In the standard practice of classroom music study at the school, emphasis was placed upon core musical skills that included: 1.) beginning vocal techniques such as posture, breathing, vowel shaping, and diction, 2.) reading and writing familiar rhythms and pitches, 3.) singing in unison, rounds and canons in multiple parts, and two to three part

songs, 4.) chanting, clapping, or performing familiar rhythm patterns, and extending these rhythms and performances to pitched and nonpitched percussion instruments, and 5.) active listening that demonstrated the connection of musical concepts through discussion, guided or creative movement, or other performative experiences.

In the Music Culture Project, these same core musical skills were nurtured as also occurs in conventional classroom music study. The demonstrated performance skills of students in the Project, however, were more advanced than what is typically expected of fifth-grade children due to the greater rhythmic complexity of the repertoire and the aural-oral means of teaching that appeared to accelerate and solidify learning. It is possible, too, that the content and pedagogical approach of the music of Africa and the African diaspora may have motivated students' attention and effort to sing, play, and engage rhythmically with greater accuracy due to children's enthusiasm for playing so many percussion instruments as well as the high-energy rhythmic drive of much of the repertoire. As a lesser, but still present, emphasis was placed on music notation and more attention was given to the honing of aural and performative skills, the children learned a large repertoire in a short time. The song repertoire was selected to include lyrics and tunes that were simple and repetitive (if not in English), and included (somewhat) familiar musical constructs such as verse/chorus, singing in parallel thirds, and vocal *ostinati*. Children sang in four different languages, in major and minor modalities, and in multiple parts. They utilized vocal stylings and embellishments that were new to them as young singers but common in the selected cultures, singing with stylistically appropriate scoops and slides.

As demonstrated throughout the Music Culture Project, complex polyrhythmic music is not out of the range of what fifth grade children are capable of analytically listening to, dancing to, or performing. Rather, with a modicum of teacher-induced modifications (for example, a reduction of the number of rhythms in a polyrhythmic experience from 7 or 8 parts in a Ghanaian selection to 4 or 5), the children of the Music Culture Project successfully participated in complex musical analysis and performative experiences. Across the fourteen weeks of the project, the children developed a keen ear for the complex polyrhythms present in the selected musical cultures as their skills grew on the percussion instruments, their aural ability to decipher and critically analyze what they were hearing, and their kinesthetic acuity in picking up the dance moves and their corresponding relation to particular elements in the music.

A variety of teaching and learning strategies prominent within the featured African and African-diasporic cultures were implemented, particularly relevant to aural and embodied learning that engaged the ear and immediate bodily response. Children responded with greatest enthusiasm to music with an energetic rhythmic groove, and to pedagogy that incorporated movement. By the project's close, children were able to identify without hesitation musical traits specific to the studied cultures, including the iconic rhythm patterns of the gankogui and axatse played in Ghanaian music, the standard clave pattern of bomba from Puerto Rico, the characteristic emphasis on the backbeat of Jamaican reggae, and the growls, slides, and vocal ornamentations prominent in African-American song. Children of the Music Culture Project surpassed the complexity of previous performance experiences in that they successfully played percussion arrangements with five different polyrhythmic parts. Their listening skills were greatly

sharpened as they developed an aural vocabulary for new vocal timbres, cultural stylings, instruments, and languages.

Collaborating With Culture-Bearers

“No offense. They [culture-bearers] just know more than you do about their music, right?” (Faith)

While the daily music sessions provided opportunities for exercising children’s capacity to listen, analyze, perform, and evaluate, a key component of the Music Culture Project was the inclusion of culture-bearers from four of the five selected musical cultures. The presence of these individuals was viewed by the children with considerable fascination. These visitors were “the genuine articles” in their representation of the music under study. Their visits were conceived of in the construction of the Project as a means of weaving in the voices of musicians with deep knowledge of the music and cultures of origin. The impact of culture-bearers on children’s musical and multicultural growth was examined, even as the nature of the collaborative process of educators with guest artists in the classroom was also under study. Four local artist-musicians were included in the design of the project: Kofi, a master drummer, drum-maker, and dancer from Ghana in West Africa; Miguel, a member of a local music and dance troupe focused on Latin American traditions; David, a graduate student in ethnomusicology from Jamaica with an expertise in steel pan; and Pastor Pat, a gospel choir director and African-American song expert. Through the significant and novel experiences working with the culture-bearers, the Music Culture Project children appeared to learn that there is more than one way to relate to music, to gain knowledge, and to understand the world around them.

The collaboration by music educators with culture-bearers is enticing for those who wish to connect children with “human resources”, individuals who were born and raised in a particular culture. These individuals learned language as well as expressive arts, and have the insider insight to the meaning of music within a cultural community. Of course, it is not practical or possible for music educators to master endless genres of music from diverse cultures outside of Western and Anglo-American traditions, and thus the hiring of culture-bearers offers students up-front and personal experiences in the music of multiple cultures. It is also not possible for one culture-bearer to be an authority on an entire culture (Hess, 2013a), yet the experience with a musician who has internalized the music and its cultural meaning is an invaluable one. Music educators do well to learn alongside their students, too, in developing repertoire and pedagogical techniques and strategies from knowledgeable and skilled musicians that enhance, prepare and extend, and magnify the teaching and learning experiences presented by culture-bearers in school workshop sessions. Particularly for young children, meeting and making music with a person from a specific musical culture and tradition helps them to solidify and substantiate their ability to understand people and traditions other than the near and familiar.

One might presume that a culture-bearer is more readily equipped to present musical traditions of their culture than a school music teacher. This is a risky assumption, however, as being “of” a tradition is not akin to having the skill to effectively impart the material in a pedagogically sound manner (Burton, 2002; Campbell, 2004; Hess, 2013a; Klinger, 1996). Music educators play a vital role, all too often understated or ignored, in creating meaningful learning experiences that will have a

longer educational life past the quick visit from a culture-bearer. Collaborative discussion and design of workshop session events, and the curricular experiences that precede and follow these events, were essential for enhancing the Music Culture Project experiences. Advance exchanges with culture-bearers, particularly in the units on music of Ghana, Jamaica, and African-American song, were intended to connect the points between the content of the daily sessions and the workshops, and to evince from the culture-bearers an understanding of values that would be underscored in the ensuing lessons. The children could then be well-prepared for the visits with these guest artists, and could know preliminary musical and cultural understandings upon which the culture-bearers could draw. The Music Culture Project was designed with attention to the particular strengths of the culture bearers, be they singers, instrumentalists, dancers, or story-tellers. Through collaborative discussion with them prior to their visits, I was able to select out repertoire, cultural perspectives, and teaching-learning techniques based on their and my expertise that were then incorporated into my own pedagogical practice.

Multicultural Sensitivity

“I used to think that all Africans were poor and had nothing. I didn’t know that they danced and did music.... I felt bad for them. Then in this project I learned that there can be music and people can be happy even if they don’t have fancy stuff. It’s cool, you know?” (Julieta)

Children are capable of grasping elements of cultural context as it relates to musical repertoire (Abril, 2003, 2005; Campbell, 1992, 2010; Edwards, 1998). The Music Culture Project pressed further in efforts to understand children’s Multicultural Sensitivity as emerging in class discussion as well as in their performances,

conversations, behaviors, and written expressions. An integral part of the Music Culture Project was the design and delivery of musical cultures of Africa and the diaspora in such a manner that could illuminate “how the present relates to the past, how oppression and privilege affect music” (Hess, 2013, p. 334) and to situate the music in not only a sonic context but a historical, and sociocultural context.

Throughout the Music Culture Project, the children were given open-ended opportunities for expressing their own social interpretations of issues that arose from their experiences with the music. They were challenged (and “provoked”) to probe the significance of particular musical forms and elemental features, song texts, instruments, dance movements, sensitivities related to race and racism, class, slavery, and other discriminatory practices over time. The components of social bias... prejudice, stereotypes, and discrimination--were brought up repeatedly through the song lyrics, stories behind the music, video-recordings of performers, and interactions with culture-bearers. The children interacted with sensitive and often difficult social constructs such as race and social bias and found a way to give voice to their thoughts about the justice (or lack thereof) that they were discovering in connection to the musical cultures. Some of the children were more comfortable discussing basic cultural facts (e.g., geographic or language translation), some reflected on what they recognized as their own biases, while others dove deeply into the sociocultural matter connected to the music and demonstrated a growing sense of respect and curiosity for difference as demonstrated by the Other, and in some cases, a deep sense of empathy was expressed by children. Some children commented on cultural matter, bringing into focus their interests and queries concerning geography, or the meanings of foreign language texts, while others delved into curiosities

and concern for the musicians and dancers, and for people living within local communities from which the music originated. For several children, there were empathetic expressions for the well-being of communities in West Africa and elsewhere.

The children were granted a time and space in which they were not only recipients of musical sound or imitators of musical expressions modeled for them on recordings and in film excerpts, by culture-bearers, and by me as a musician with study of and experience in these expressions, but also thoughtful participants in making sense of the music. They were guided to know something of the performative potential of the music, the reflection of cultural values within the music, and the function of music as a window into other cultural histories and circumstances. Through the content and approach of the Music Culture Project, children received with enthusiasm opportunities to connect to a broader world of music and people beyond their more limited experiences in the vicinity of their school and neighborhood communities.

As the project began, the fifth-grade children knew little to nothing of the music, musicians, or cultures of Ghana, Puerto Rico, Jamaica, and African-American communities. They knew few details of West African nations and cultures, and were decidedly uncertain of musical traditions there or that traveled through the slave trade of Africans to the United States and the Caribbean. They knew nothing of the commonalities of artistic-expressive-cultures of West Africa and the new world places in which West Africans were settled.

The children of the Music Culture Project learned of the complexity surrounding Puerto Rico's status as a colony and how that identity has been expressed through music. They simultaneously recognized musical features in Afro-Puerto Rican music that is

common to the Ghanaian music they studied: the clave rhythm's relationship to the gankogui pattern, an emphasis on hip movements in dancing, and the layered percussion parts that drive the music and motivate the dance. Many of the children had known only of the Spanish heritage of Puerto Rico and were unaware of the strong presence of West African heritage. They were introduced to musical traditions of Jamaica including hybrid traditions such as steel pan. By singing African-American songs that spoke of freedom, they made connections from slavery to the Civil Rights Movement. By engaging in creating and performing rap music, they gained skill in digital accompaniment and rhythmic performance of their own lyrics.

By the close of the project, children were making musical connections between the five cultures. While learning hip-hop dance moves, Henry had spontaneously called out "That looks like that dance we did from Ghana!" (which, in fact, it did, with a particular hip-shaking move that was reminiscent of a previously learned move). During the Jamaican workshop session, when children were directed to listen for offbeats rather than the downbeats (in ska, rock steady, and reggae), the connection was made by Sarah to this same feature in songs within the African-American sessions: "When we clap like this (on beats two and four), it's the same as what David (the Jamaican culture-bearer) said happens in Jamaica!" Their understanding of Jamaican-ness with regard to music was broadened beyond Bob Marley and dreadlocks by learning of the steel pan's emigration from Trinidad and Tobago, and the surprise of watching an award-winning Chinese-Jamaican singer with none of the expected physical features (such as dark brown skin, curly-textured hair). The presence of high-energy rhythms that inspire the dance of music of Africa and African diasporic cultures was not lost on the children, either. Julieta

voiced the growing awareness of many of the children as she exclaimed with enthusiasm: “I feel jealous that these different cultures get to do things like this (the dancing). I wish it was like that here! Our culture is, I guess, sort of boring when you compare! Why can’t we have music like this here in school every day?”

Due to the historical prominence of oppression within the cultural histories of the expressive practices featured in the Music Culture Project, specific examples of social bias, including prejudice and stereotypes, were explored as they were evident in the making of the music, its production and distribution, and its response by listening audiences. Provocative declaratives and interrogatives were designed and “issued” to tease out the changes in the way children think about music and people through the course of the project.

At times, children displayed their own stereotyping and prejudicial thoughts of music and musicians at the front end of a music cultural unit. For example, their impressions were initially “black and white” on various concepts, that is, “either-or”, and rarely with a sense of a graduated spectrum of perspective or experience. They typically presumed that a rock singer must be White, and that everyone in Ghana is surely poor and living in a hut, and that all rap music contains violent and profane lyrics that are derogatory toward women, and even that only Black males can breakdance. They were a long way, at the outset of the Music Culture Project, from understanding gradations of difference and of knowing that their own stereotypes were due to their inexperience and ignorance of the realities of a place and people. As the Project developed, however, some children came so far in their thoughtful observations as to identify examples of bias that were playing out (for example, the realization that a traditional song from Cameroon had

been recorded by and attributed to pop-singer Shakira). Various displays of bias through inexperience became teaching moments for the shaping of Multicultural Sensitivity, with results that ran the gamut from children's fundamental awareness of cultural facts to their expressions of empathy for the people behind the music. One example of a growth of cultural facts was Glenn's observation that there are "so many kinds of drums in Ghana!" Exemplar of deeper sociocultural understanding leading to empathic development is in the conversation between Vikas and Lucian:

Vikas: Like the song we sang that talked about Rosa Parks⁴³. If I didn't know about her, I wouldn't feel any emotion for it. I would just sing it as a happy song. But like, to know the story is better because you can feel what they felt. I think it's more fun to sing it like that.

Lucian: If you didn't know the story, it would be like if you're telling a dog that you're going on a walk in a high-pitched voice. He doesn't know what you're saying. He just knows the voice it is. So you don't really know what it means.

Children's development of Multicultural Sensitivity was widely evident as outcomes of the Music Culture Project whose purpose was to afford them with both musical and multicultural outcomes. The goals of multicultural music education has long advocated the dual results of such a purposeful program, but little evidence has been forthcoming of the nature and extent to which rhetorical writing can be realized.

Children in middle childhood are leaning toward adolescence. They are savvy enough at this age to recognize the sometimes subtle and at other times blatant examples of negative social bias that is present in their surrounding and extended communities.

⁴³ Vikas was referring to "What Can One Little Person Do" by Sally Rogers.

When given the tools to grapple with the reality of the marginalization of the selected music and musical cultures, children can realize the capacity to express a deeper understanding of music’s powerful role in culture. They can connect the musical experiences to the stories about the music and musicians, and to an understanding of music as sound and social signifier.

Toward a Model of a Multicultural Music Education

In this model of multicultural music education (Fig. 6.1), the outer circle of “education” embodies all subjects, including language arts, math, science, physical education, and arts. The middle circle shows multicultural education firmly ensconced in all facets of a broad and sophisticated education included content (Banks, 1993), equitable pedagogical strategies (Banks & Banks, 1995), and efforts to illuminate the process of constructing knowledge (Abril, 2003; Banks, 2004; Born & Hesmondhalgh, 2000; Drummond, 2010; Hess, 2013; Kwami, 1995). The inner circle shows music education functioning within a multicultural or global perspective in ways that can powerfully serve the broader needs and demands of education and society.



Figure 6.1 A model of multicultural music education

This placement of music at the inside of the other two circles does not refer to diverse musical repertoire alone but also to an approach that employs the integration and presentation of multiple types of and approaches to knowledge so as to validate multiple epistemologies (Banks & Banks, 1995; Kwami, 1995). In this conceptualization, music is not only the sonic art but also the behaviors and the values of the individual and collective culture from which the music is drawn. Music sessions and lessons that fit the goals of multicultural education require attention to music as a reflection of the source culture and the needs and interests of the classroom culture.

Multicultural music education requires that a music educator is present to design curricular content and instructional strategies that will teach music as sound, behaviors, and values. Musical knowledge and skills, and multicultural understandings that are fully integrated within the music, can only develop within the hands of a thoroughly educated and experienced musician and educator who has learned to facilitate music for its sonic properties as well as its sociocultural meanings of the music within the culture of origin as well as within the culture of the classroom. The proposed model of a Music Culture Project (Fig. 6.2) features the music educator as central to the development of musical understandings and Multicultural Sensitivity. The model envelops the presence of a cooperative classroom teacher who is supportive of a musical education of children that is of serious intent in fulfilling musical and cultural goals. It gives tribute to the useful contributions of culture-bearers who are not a regular presence in school music but function as important in enhancing music-learning. The assumption of the model is that diverse repertoire and pedagogical strategies are regularly featured, and that sociocultural

facets are offered to create a learning environment inclusive of musical and multicultural ideals. An important focus is the diverse pedagogical processes that may lead to

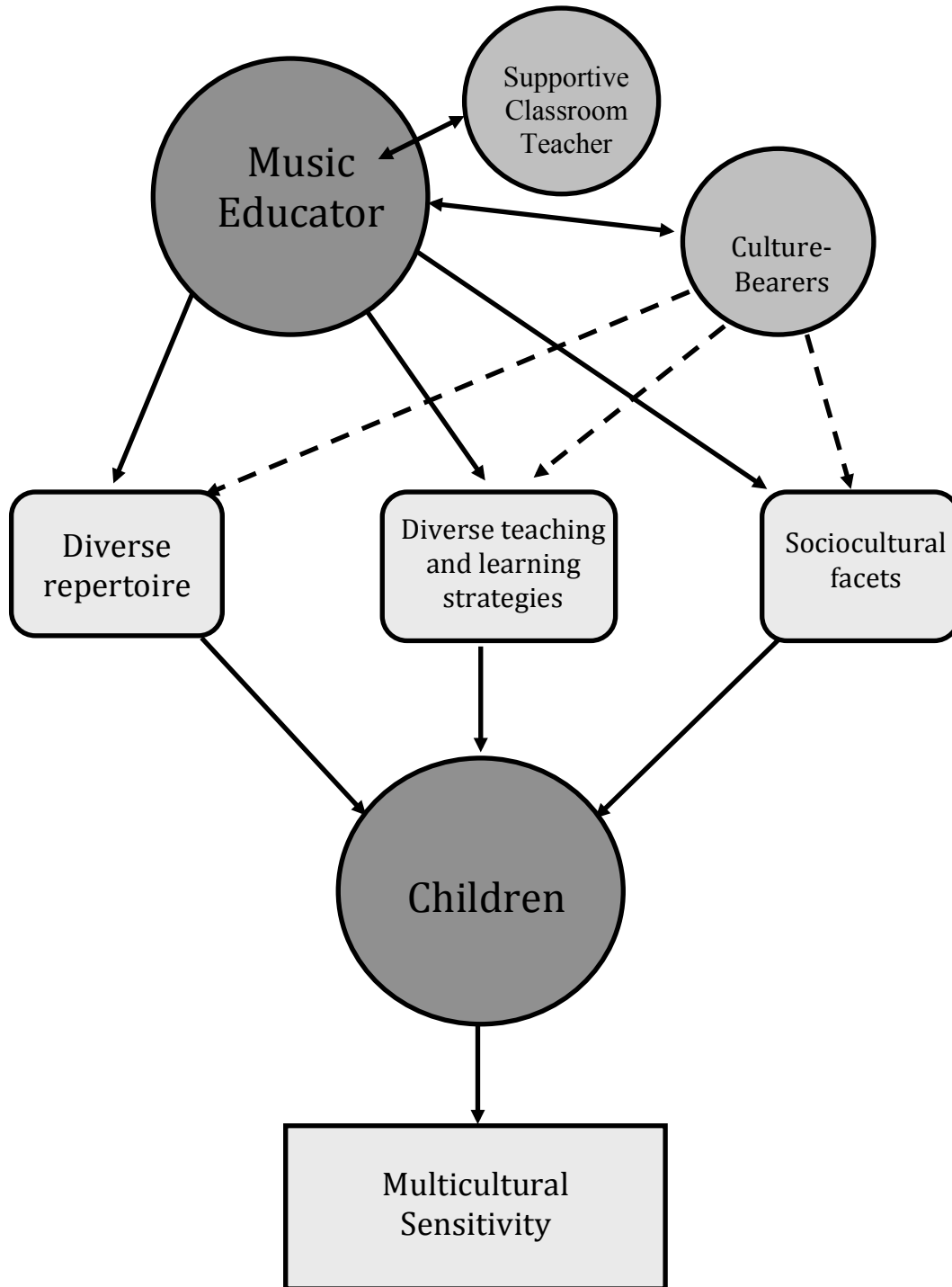


Figure 6.2 A model of a Music Culture Project

children's understanding of multiple ways of musical knowing. In the music classroom, it is critical that experiences take into account the diverse backgrounds of the students as well as the diverse musical and cultural experiences that reflect the global society in which they live.

The success of the Music Culture Project to advance musical and multicultural knowledge and skills prompts further attention to its features, so that it might be understood for its combination of players and processes. Figure 6.2 reveals that children's growth of understanding requires the critical presence of a professional music educator with expertise in the performance and pedagogy of musical genres, the brief but powerful classroom visits of culture-bearers, the consistent support of a classroom teacher from the curricular planning stages through to the final class meeting, and a carefully crafted music curriculum focused on music as culture. The arrows show the reciprocal relationships that exist in the teaching-learning process, such that music teacher, visiting culture-bearers, and classroom teacher are active, to various degrees, in the facilitation of children's learning. The dotted lines indicate the more moderate influences of the culture-bearers, while the continuous lines represent the direct and continuing influence of the music educator at the center of the process.

Thus, the players in a learning process such as designed and delivered in a Music Culture Project include both teachers (music specialist, classroom subjects, visiting artists) and students. At the elementary school level, young students in their later childhood are musically skilled to the point of taking on the intensive study of unfamiliar musical cultures in ways that involve performance, listening, and analysis. They have accumulated cultural knowledge of their own, and are curious of the world beyond them.

By the time of their pre-teen years, their values are already in formative stages such that stereotypes and biases filter their experiences, until further experiences help them to clarify what they have informally learned from the media, family, and friends.

Teachers are vital players in the course of a Music Culture Project. While seemingly a minor player in a music education setting, a classroom teacher may, when convinced of the importance of musical study, relinquish time for other curricular subjects. This is more likely when music can be seen as integrated with social studies and language arts, or when music is perceived to attain holistic all-school goals such as Multicultural Sensitivity, moral action, and social justice. Qualified culture-bearers offer important perspectives of their own to a curricular project. They serve as visiting artist-teachers in brief residencies, and they may work well in collaborative fashion with music educators in realizing multicultural and musical aims. Their ability to perform, facilitate participation, teach in culturally specific ways, and share relevant sociocultural features of their musical culture contribute in important ways to a curriculum, and these contributions can be reinforced by the professional music educator in classes that precede and follow their featured residencies. This professional music educator is the hub of all activity of a Music Culture Project, central to all of the players—students, classroom teacher, culture-bearers—and the practices of daily thought-provoking experiences in music and its sociocultural meaning.

The potential is present through a Music Culture Project for children to engage in a broad spectrum of behaviors that evince a Multicultural Sensitivity. Figure 6.3 offers a spread of children's manifestations of Multicultural Sensitivity. Through a project with its focus on music and culture, children may demonstrate a fundamental awareness of

factual information of music, musicians, and cultural meanings. They may evidence a growing sense of curiosity, interest, and wonder. They may come to understand how cultural knowledge is constructed. They may develop a respect for cultural differences. They may experience a reduction in their own biases and they may experience empathy for others. Children may shift from one behavior to another in their manifestations of Multicultural Sensitivity, depending upon the selected music, the pedagogical strategies, and the extent of class time that is provided to think through the cultural meaning of a song text, a dance move, or an instrument's historical development.

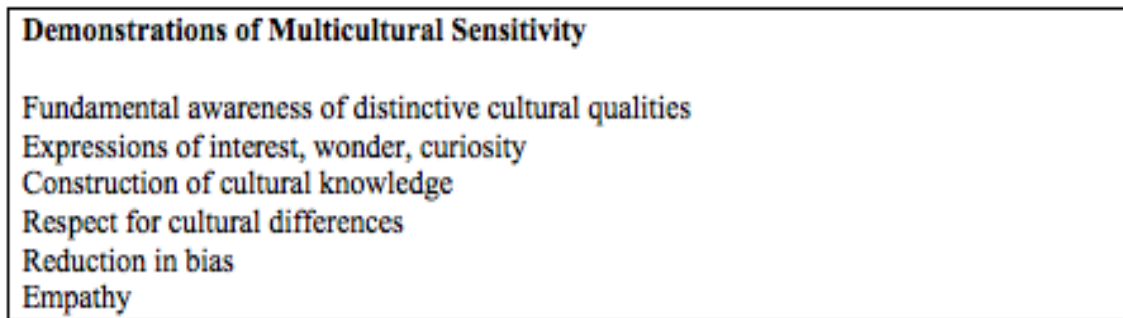


Figure 6.3 Demonstrations of Multicultural Sensitivity

Demonstrations of Multicultural Sensitivity reflect the five dimensions posited by Banks (2004) in his typology for Multicultural Education: Content Integration, Prejudice Reduction, Equity Pedagogy, Knowledge Construction, and An Empowered School Environment. The fundamental awareness that students can have of distinctive cultural qualities of musical selections is definitive of the first dimension, Content Integration. Engagement in equitable pedagogical approaches may result in a growth of self-esteem, and the insertion of provocative declaratives into class discussions with students can serve to underscore issues of prejudice while also nurturing a sense of wonder and respect for cultural differences. By guiding students through the process of how cultural

knowledge is constructed, Multicultural Sensitivity may be made manifest in expressions of empathy.

The Path Forward

The movement to multiculturalize the musical education of children in schools is long and continuing. Yet for all of the expansion of music repertoire available now to be integrated into a school music curriculum, too little attention is paid by music educators to the musicians and their sociocultural surrounds, nor to an understanding that music can be taught and learned with not only musical but also multicultural aims very much in mind. Likewise, music educators who argue that they “teach music, not culture” are missing opportunities to encourage the development by students of Multicultural Sensitivity, a genuine respect for (or at least an interest in) the people whose music they are listening and responding to, and performing. The missing piece in efforts under the umbrella term, “multicultural music education”, has been the deeper connection through the music to the people. When those connections are made, then the prospects for the development of Multicultural Sensitivity are present, and promising.

Implications for Further Research

This ethnographic study was centered on the unfolding of a newly designed curricular project that was intended to tilt the typical music education paradigm from musical aims alone to musical and cultural aims. In featuring African-influenced musical cultures, various pedagogical strategies were followed in pursuit of children’s development of musical understanding and Multicultural Sensitivity. Ethnographic research is useful in the study of a classroom culture, and the daily goings-on, over a period of almost three months, were chronicled through observations (including

examination and analysis of video-recorded lessons), casual conversations, and formal interviews.

The use of provocative declaratives and interrogatives, as they were worked into discussions of music and musicians—and the cultures from which the featured music was derived, were particularly important in drawing out children’s sense-making of cultural constructs. As one might imagine, a teacher’s strong statement of a cultural impression (e.g., “It’s time to stop talking about slavery“) is all the more provocative to students when the learning has been designed to steer them away from common biases held by people without exposure, experience, or education. The sociocultural matter of the music lessons was jammed with knowledge of the culture, but it was the use of provocative declaratives that brought out the sometimes passionately articulated displays of student insight and empathy. Likewise, a battery of items referred to as “I used to think” functioned well in gauging student reflection of how they were developing over the duration of their study from previously held perspectives to more enlightened ones. Even while ethnography is well underway and continuing, techniques like this one can open eyes and minds to particular points and perspectives.

Future research along these lines could examine other successful approaches for diversifying school music curricular programs and projects. While this study was documentation of one particular group of fifth-grade children, a great majority of whom claimed Euro-American heritage, future research might explore children’s musical understanding and Multicultural Sensitivity in different socioeconomic settings. Certainly of interest would be responses by children in rural, suburban, and urban settings, homogenous (non-White) or diverse (predominantly non-White as opposed to

the mostly White participants). Studies of children's responses of different chronological ages could be of interest: How might younger children, or teens, respond to such a curricular infusion?

This project utilized repertoire from musical cultures within the African diaspora, but other musical cultures, and musical routes, could be explored including the myriad of other diasporic communities. Another curricular design might contain common musical characteristics that crossed racial and ethnic boundaries. An examination of more time-intensive and longer-duration collaborations of culture-bearers with music educators could prove insightful. Of course, questions surrounding the ability of thoughtfully designed musical experiences to reduce bias and even engender empathetic thinking should be pursued in all areas of music education, not only in elementary music classes.

This research was inspired by pedagogical concerns related to teaching and learning musical skills and cultural context in an elementary school setting alongside a strong desire to gain insight into children's interpretations, values, and priorities in regard to people and traditions from musical cultures less familiar or even brand new to them. It is hoped that the analysis and interpretation of the design and delivery of a Music Culture Project will help to promote the overlapping ideals of music and multicultural education.

Implications for Practice

In creating a learning climate that is conducive to the attainment of multicultural and musical goals, music educators need to have "the will to confront prevailing educational canons and convictions, and to rethink traditional assumptions of cultural universality and/or neutrality in teaching and learning" (Gay, 2000, p. 44). This applies to American school music education, which is based in an existing hierarchical music

canon replete with its own inherent biases. It is important for music educators to have an awareness of their own personal prejudices and to avoid inadvertently perpetuating such biases (Kindall-Smith, 2013; Volk, 2002).

This ethnographic study provides practitioners of music education some confidence in knowing that musical study can lead to multicultural understanding, and that the combination of musical, multicultural, and sociocultural facets of music can open children to the wider world of people who make, receive, and value the music as components of their personal and collective identities. The selected musical cultures of Africa and the African diaspora were enthusiastically received by children, and the songs, dances, instrumental experiences, and listening and cultural components are transferable to classrooms of children of similar age and developmental levels. Musical goals alone can be attained through the performative experiences, so that children can develop their capacity for singing, playing, moving/dancing, listening, and creating through the featured curricular content

While the timeline of daily music lessons is unusual for children in an elementary school, this time is equivalent to a standard school music program with twice-weekly classes. Thus, an entire year's curriculum was squeezed into fourteen weeks. Such a focused program, on African-based musical genres and cultures, may not be entirely feasible for music teachers who need to be responsive to other school- or district-based requirements. On the other hand, the outcomes of the Music Culture Project are convincing of the extent to which children can grow musically and in cultural understanding. Such outcomes might be all the more reason for running a focused program, and might be especially impressive to administrators as well as classroom

teachers who have the holistic education of children in mind. That musical study is a means of developing multicultural understanding and sensitivity would seem to be enticing for educators of all specializations.

The collaboration of music educators with classroom teachers is not new, of course, but the extensive (and intensive) period of working together pays tribute to the possibilities to which future collaborations may be designed. Classroom teachers may wish to play more active parts in the design of a music-and-culture curriculum, too, working in lessons in language arts, social studies, and even science projects that may further the study of people, their lifestyles, and their valued practices. There are countless possibilities for interdisciplinary study of a people that include study of music, dance, drama, the visual arts, and music and art specialist teachers may work together with classroom teachers to afford children with rich avenues of cultural and multicultural understandings.

This study supports the advocacy of multicultural ideals in music education practice (Abril, 2003, 2005; Banks, 2004; Boshkoff & Gault, 2010; Bradley, 2006; Campbell, 1993, 2004; Kindall-Smith, 2013). The more that music educators can understand about how to construct curricular content that supports musical and multicultural ideals, the more they will feel enabled to provide meaningful music-and-culture learning for children in elementary school music classes. Of course, a clear conception of the intellectual capacity of elementary school children is vital, and knowledge of pedagogical processes that can be built into lessons is critical. A consideration of the content of the Music Culture Project may provide music educators

with valuable insights as they critically assess content and approach leading to a regard for various cultural pathways to the construction of knowledge (Banks, 2004).

Replication of the Music Culture Project is conceivable, especially if a music educator is earnest in efforts to continue musical training in order to become comfortable and confident in one or more musical cultures beyond their earlier education in Western European Art Music. While the design of the Music Culture Project followed alongside my own personal musical and pedagogical strengths, music educators could certainly design instruction based on what they know best (even as they press forward in learning new music from less familiar cultures). Music educators intent on creating teaching and learning experiences that contribute to the development of Multicultural Sensitivity must be willing to take the time with their students to fully understand music as sound, behavior, and values. They will need to know the context of the music they will teach, and will find themselves enlightened, too, as they learn something of the stories of musicians who make the music. By selecting music with meaningful texts, historical symbolism, or that functions as a signifier for a culture, music educators can craft opportunities for experience, analysis, and discussion by their students.

The inclusion of culture-bearers in curricular programs is effective, if not even transformative, for children's learning. Children come to know cultural traditions present in their community in up-front-and-personal ways by working with visiting artists. Teachers, too, can learn valuable repertoire and pedagogical techniques to incorporate into their own teaching practices by working with culture-bearers. In developing workshop sessions that go beyond a one-shot lesson with an exotic visitor, children and educators may engage in longer-term residencies that invite learning and contemplation.

The challenges are (a) funding these short- or longer-term visits, which can be realized through school- and district-grants, PTA funds, and other private funding possibilities, and (b) determining which artist may best serve curricular needs, and whether an individual from a given culture is truly a genuine artist and capable communicator.

Music educators are faced with what Born and Hesmondhalgh (2000) described as “unparalleled and intensifying aesthetic crossovers between popular, non-Western, and art musics, a relativizing and decentered ‘will to hybridity’ evident in the transglobal movements of musicians and sounds” (p. 19). This reality mandates that music educators, even those working with elementary school-aged children, re-envision their practice and pedagogy to reflect what their students are capable of and what they desire. This social reality demands that undergraduate (and graduate) teacher-training programs prepare their students to enter the teaching profession with a more finely-honed multicultural and multimusical sensibility. This requires university faculty and cooperating teachers in the field that are equipped to provide such important training to pre-service music teachers. The process of constructing musical and cultural knowledge can be challenging for music educators. However, children know more about culturally sensitive issues than adults sometimes give them credit for, and certainly some children are able to express this Multicultural Sensitivity better than others. Asking the difficult questions is not an option for music educators wishing to nurture Multicultural Sensitivity in their students. The point is to encourage reflection on the part of the learners to inform both the educator and the children about how musical and cultural knowledge is constructed (Beegle, 2006).

Summary

At the onset of the Music Culture Project, I identified a number of key aims through the shaping of curricular experiences for a group of fifth-grade children. In an ethnographic manner of ongoing and follow-up analyses and interpretations, multiple discoveries and understandings emerged. Some were expected in accordance with past research on children's development from prescribed programs of study, and others were surprising and could never have been projected. This study probed more deeply than most research to date on how music education experiences serve as an avenue to achieve multicultural as well as musical goals

I was seeking a way through the dominant paradigm of elementary school music education practices as it has long existed. As I developed and then taught the Music Culture Project, I shifted from wanting to recreate an entirely new paradigm to recognizing that a blending of existing frameworks with new "material", i.e., music and cultural perspectives in music, could result in an improved paradigm. The type of instruction provided in the Music Culture Project is a transformative approach to music education. The lessons were designed to acknowledge the authenticity of the music classroom as equally important as the authenticity of the music cultures as portrayed on recordings, video-recordings, and in the appearances of culture-bearers. The instruction personified in the Music Culture Project may well have the power to transform music education practices, even as it appears to have awakened one group of fifth-grade children to ways of thinking about music and people.

I did not design the Music Culture Project to "teach music", at least not as "teaching music" has been defined and understood in the past. My hope was that

children could engage in sonic, performative, and cultural experiences of groups of people far from them, such that they could become as enamored as I have been of intelligent musicians beyond the Western European Art Music spectrum. When children can experience and enjoy the beauty and joy of music of Ghana and of African-based traditions in Jamaica, Puerto Rico, and the United States, that is an important curricular outcome. When they can identify sociocultural meanings of the music, and can begin to sort through their own biases towards people and cultures in ways that turn the corner from suspicion or negativity to curiosity and respect, then music is that much more powerful in a school curriculum. A music-and-culture curriculum holds great promise for the impact that music can have in the holistic development of elementary school children, when the foundations of knowledge, skills, and values are shaped.

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Appendix A



SCHOOL OF MUSIC

UNIVERSITY *of* WASHINGTON

**University of Washington
Understanding Music, Education, and Culture
Parent/Guardian Consent/Assent Form**

Researchers:

Karen Howard, Doctoral Student, School of Music

Patricia Campbell, Ph.D., Professor, UW School of Music

Researcher's statement

I am asking you to allow your child to be in a research study and to consider participating yourself. The purpose of this consent form is to give you the information you will need to help you decide whether you want to be involved in this study or not. Please read the form carefully. You may ask questions about the research, what I would ask you or your child to do, the possible risks and benefits, your rights as a parent/guardian, and anything else about the research or this form that is not clear. When all of your questions have been answered, you can decide if you want to be in the study or not. You will get a copy of this form for your records. Mrs. J and Mr. H have approved this letter, and have agreed to cooperate with the study.

PURPOSE OF THE STUDY

The purpose of this research is to examine the role of music and multicultural education ideals in a Grade 5 music class. A daily schedule of music education experiences including listening, singing, movement/dance, performance on classroom instruments, and featuring African influenced music, will be taught to the students. The research will be guided by the following questions:

1. What happens to, and as a result of, a traditional elementary music curriculum when it is designed to focus on the musical cultures of Africa and the African diaspora?
2. What are the musical skills and understandings that children develop over three months of daily music classes in a Music Culture Project that is based on the distinctive and complementary goals of multicultural education and music education?
3. What is the nature and outcome of the collaborative process of music educators and culture-bearers in the planning and presentation stages of music workshop sessions for children?
4. Are children capable of developing a multicultural sensitivity, and even a deeper empathy, as a result of study and experience of selected musical cultures?

STUDY PROCEDURES

As part of the study, I will be teaching a series of music classes to the students from September to mid-December. Participation in the study includes the following activities. At the end of this form, you can decide if you would like your child to participate in any or all of the activities.

- (1) I would like to videotape your child's classroom participation during music lessons.
- (2) I would like to interview all children in the class one time for twenty minutes about what they are learning in the lessons and from our guest clinicians. In order to make the children comfortable, students will be interviewed in groups of two or three. The interviews will take place during lunches together, or at other times during the day that the classroom teacher has indicated will not interrupt their learning. The interviews will be videotaped, then I will write down what your child said, putting a fake name in place of your child's name.
- (3) I would like to interview a small group of students more often throughout the study – a total of 5 times for 20 minutes each time – to have the opportunity to track their progress and discuss their thoughts throughout the study. Examples of questions to be asked during the interviews include: Do you remember the translation of the song we sang from Puerto Rico? Why do you think the flag was so important to Puerto Ricans? What do you think runaway slaves felt when they tried to escape on the Underground Railroad? Do these songs still seem important today or are they no longer important? Some people say that slavery was important because how else could the farms work unless they had people work for no pay – does that sound fair? How did the songs help slaves? What do you recognize in hip-hop as coming from West African traditions?
- (4) I would like to have an e-mail discussion with parents every three weeks during the study to ask questions about what we are working on in the music lessons, your thoughts about the discussions we are having in class, and to respond to any comments or questions you may have throughout the study.

Participation in this study will not require any time outside of school. Your child's participation is optional. Participation will not affect his or her classroom grade or any other evaluation.

RISKS, STRESS, OR DISCOMFORT

Some people feel that providing information for research is an invasion of privacy. I will protect your child's privacy by assigning a fake name in all writing related to this research.

BENEFITS

Your child will learn and perform music from several different cultures. They will have the opportunity to work with guest musicians, and to play authentic instruments from around the world. I hope that the study will help music teachers to develop music lessons that represent the global society that we live in, and that provide opportunities for students to understand and be curious about music and people from cultures that are similar or different from their own. You or your child may refuse to participate or stop participating at any time without penalty or loss of benefits to which you are otherwise entitled.

ALTERNATIVES TO TAKING PART IN THE STUDY

If you or your child chooses not to take part in the study, they will continue working with the classroom teacher during the music lessons. They will not be interviewed outside of class.

OTHER INFORMATION

Taking part in this study is optional. Your child can choose to stop at any time. If you decide to participate, you can also choose to stop at any time. Your decision whether or not to consent that your child participates in this study will not affect your child's grades. I will use fake names instead of real names. You and your child can view the videotapes of specific class periods or of his or her interviews with me and erase anything that you or they do not want used for research.

If you have any questions about this study, please contact me at any time, using the contact information at the top of this letter. If you have questions about your rights as a parent/guardian or your child's rights as a research subject, call the University of Washington Human Subjects Division at 206-543-0098.

Karen Howard

Printed name of researcher

Signature of researcher

Date

Parent's/Legal Guardian's Statement

This research study has been explained to me. I voluntarily consent to allow my child to participate. I have had a chance to ask questions. I give the researcher permission to observe and interview my child regarding his or her level of interest in the music class, as outlined above. Below, I will indicate whether I will allow these interactions to be video recorded. If I have questions later about this research, I can ask the researcher listed

above. If I choose to contact the researcher by e-mail, I understand that confidentiality of any information in e-mail cannot be assured.

If I have any questions about my rights as a parent/guardian or my child's rights as a participant in this research, I may call the University of Washington Human Subjects Division at 206-543-0098. I will receive a copy of this consent form.

Please INITIAL next to EITHER YES or NO for each of the items below:

I give permission for my child to participate in the series of music lessons involved in this research study.

Yes _____ No _____

I give my permission for Karen Howard to video-record my child in the music classes that are a part of this research study. I understand the videos will be kept indefinitely.

Yes _____ No _____

I give my permission for Karen Howard to interview my child about what they are learning in the lessons, and video-record the interview. In giving this permission, I understand that my child might be interviewed more than once.

Yes _____ No _____

I agree to participate in an e-mail discussion every three weeks during the study with other parents and Karen Howard.

Yes _____ No _____

Name of Student

Printed Name of Parent or Legal Guardian

Signature of Parent or Legal Guardian

Date

Appendix B



SCHOOL OF MUSIC

UNIVERSITY *of* WASHINGTON

University of Washington
Student Assent Form

Dimensions of Multicultural Education in an Elementary Music Class

Researchers:

Karen Howard, Doctoral Student, School of Music

Patricia Campbell, Ph.D., Professor, UW School of Music

What is my study about?

I am interested in making music with you from different cultures with roots that trace back to West Africa including styles from traditional West African drumming all the way to modern hip-hop. This will allow us opportunities to talk and learn about people from several different cultures and how they use music in their lives and how it relates to us in our daily lives.

What will I do?

You will have music classes in addition to your regular Friday music time. What is different is that there will be a video recorder that will record your class. I will look at the video later, because I want to think and write about your responses. You can watch the videos. You can change or ask me to erase anything that you said or did. I will talk to you about music class. I will ask you questions about what we have worked on in class. You will not be alone when we talk. You will be with at least one other fifth grader in your class. I will make a video of what we talk about. You can watch the videos. You can ask me to change or erase anything that you said.

Your part:

You can choose if you want to be part of this study. You don't have to be in this study if you don't want to. No one will be mad at you. You can ask questions any time while we are in class together. Being a part of this study will not affect your grades. You can change your mind about being in this study at any time

Karen Howard

Printed Name of Researcher

Signature of Researcher

Date

Student's Statement:

Karen Howard told me about this study. I want to be in it. I can ask questions about the study now or later. I know that I will be filmed on video and that is okay with me. I know that if I have more questions, I can ask Karen Howard.

I give you permission to video record me during music class.

Yes _____ No _____

I give you permission to talk to me about what I am learning in music class. I understand that you will video record our conversation.

Yes _____ No _____

Student's name

Student's signature

Date

Appendix C



SCHOOL OF MUSIC

UNIVERSITY *of* WASHINGTON

**University of Washington
Teacher Consent Form
Dimensions of Multicultural Education in Elementary Music Class**

Researchers:

Karen Howard, Doctoral Student, School of Music

Patricia Campbell, Ph.D., Professor, UW School of Music

Researcher's statement

I am asking you to be in a research study. The purpose of this consent form is to give you the information you will need to help you decide whether you will be in this study. Please read the form carefully. You may ask questions about the purpose of the research, what I would ask you to do, the possible risks and benefits, your rights as a volunteer, and anything else about the research or this form that is not clear. When all of your questions have been answered, you can decide if you want to be in the study or not. This process is called 'informed consent.' You will get a copy of this form for your records.

_____, principal, has agreed to cooperate with this study.

PURPOSE AND BENEFITS OF THE STUDY

The purpose of this research is to examine the aims and practices of music and multicultural education ideals in a Grade 5 music class. Pursuant to this purpose, a daily schedule of music education experiences, replete with characteristic pedagogical events to include listening, singing, movement/dance, performance on classroom instruments, and featuring African and African-diasporic musical genres, will be designed and delivered to the students. Ethnomusicological conceptualizations of music in culture and as culture will form the basis of contextualizing music as sonic and performative expression as well as a vehicle for understanding the people behind the music, their ideas, behaviors, experiences, and values. Specifically, the research will be guided by the following issues and questions:

1. What happens to, and as a result of, a traditional elementary music curriculum when it is designed to focus on the musical cultures of Africa and the African diaspora?
2. What are the musical skills and understandings that children develop over three months of daily music classes in a Music Culture Project that is based on the distinctive and complementary goals of multicultural education and music education?
3. What is the nature and outcome of the collaborative process of music educators and culture-bearers in the planning and presentation stages of music workshop sessions for children?

4. Are children capable of developing a multicultural sensitivity, and even a deeper empathy, as a result of study and experience of selected musical cultures?

STUDY PROCEDURES

As part of the study, I will be teaching a series of music classes to your students. Participation in the study includes the following activities. At the end of this form, you can decide if you would like to participate in any or all of the activities.

- (1) I would like to have weekly e-mail discussions with you about your students' work in the lessons, and your thoughts about the overall process.

RISKS, STRESS, OR DISCOMFORT

Some people feel that providing information for research is an invasion of privacy. I will protect your privacy by assigning a fake name in all writing related to this research.

BENEFITS

Your class will learn and perform music from several different cultures. They will have the opportunity to work with guest musicians, and to play authentic instruments from around the world. I hope that the findings will help music teachers to develop music curricula that represents the global society that we live in, and that provides opportunities for students to understand and be curious about music from cultures that are similar or different from their own.

ALTERNATIVES TO TAKING PART IN THE STUDY

If you choose not to take part in the study, I will continue working with your class during the music lessons. I will not be interview you outside of class.

OTHER INFORMATION

Taking part in this study is optional. You can choose to stop at any time. You can read the interviews with me and erase anything that you do not want used for research.

If you have any questions about this study, please contact me at any time, using the contact information at the top of this letter. If you have questions about your rights as a parent/guardian or your child's rights as a research subject, call the University of Washington Human Subjects Division at 206.543.0098.

Karen Howard

Printed name of researcher

Signature of researcher

Date

_____ I agree to participate in weekly e-mail discussions with Karen Howard during the study.

_____ I do not agree to participate.

Printed name of teacher

Signature of teacher

Date _____

Appendix D
YouTube Videos

Related to lessons on Ghana:

[kmerunezz]. (2008, June 1). *Zangalewa 1*. [Video file]. Retrieved from

http://youtu.be/AmC_YHGweLs

[shakiraVEVO]. (2010, June 4). *Waka Waka (This Time for Africa)*. [Video file].

Retrieved from <http://youtu.be/pRpeEdMmmQ0>

[K'NaanVEVO]. (2010, March 5). *Wavin' Flag (Coca-Cola Celebration Mix)*. [Video file]. Retrieved from <http://youtu.be/WTJSt4wP2ME>

[Krysti Freespirit]. (2012, March 17). *Freespirit Dance Group – children from Ghana*. [Video file]. Retrieved from <http://youtu.be/EgbbfmhHmTI>

Related to lessons on Puerto Rico:

[sawing14s]. (2008, July 2). *Bomba!!* [Video file]. Retrieved from

<http://youtu.be/-EfGR4IrPrE>

[gyenyamesankofa]. (2008, August 14). *Bomba in Loiza, Puerto Rico #2*. [Video file].

Retrieved from <http://youtu.be/2wJrQWB1-jQ>

[Latin Percussion]. (2013, February 20). *Tito Matos – La Plena with Congas*. [Video file]. Retrieved from <http://youtu.be/4qDYmJHokiQ>

[imaewetoober]. (2010, June 26). *Que Bonita Bandera*. [Video file]. Retrieved from <http://youtu.be/wChrNM-BLxc>

[SuperManzWorld]. (2010, June 15). *QUE BONITA BANDERA PR PARADE REMIX*. [Video file]. Retrieved from <http://youtu.be/J6KO2IUlqSc>

[Pranesh Rao]. (2010, February 11). *ricky marin grammy 1999*. [Video file].

Retrieved from <http://youtu.be/TOQx9XE2xdM>

San Sebastian Festival

Related to lessons on Jamaica:

[PlayingForChange]. (2009, February 5). *One Love/Playing For Change/ Song*

Around the World. [Video file]. Retrieved from <http://youtu.be/4xjPODksI08>

[Kats Imai]. (2013, February 10). *Phase II CHAMPION PANORAMA 2013*. [Video file].

Retrieved from <http://youtu.be/7QRR9BbQL-Q>

[The Voice]. (2013, September 24). *Tessanne Chin: "Try" – The Voice Highlight*.

[Video file]. Retrieved from <http://youtu.be/wu34S07okgI>

[superboy6174]. (no date available). *SYTYCD Comfort Fedoke solos*. [Video file].

Retrieved from <http://youtu.be/3JScopazfv0>

Appendix E

I Used to Think Prompts

- I used to think that Africans ... Now I think that Africans...
- I used to think that Ghana was ... Now I think that Ghana...
- I used to think that people with dark colored skin were ... Now I think...
- I used to think that African music was ... Now I think that African music is...
- I used to think that the Underground Railroad was ... Now I think...
- I used to think that slavery was ... Now I think that slavery was...
- I used to think that Puerto Rico was ... Now I think that Puerto Rico is...
- I used to think that dancing with hip shaking was ... Now I think that...
- I used to think that rap music was ... Now I think...
- I used to think that dreadlocks ... Now I think...
- I used to think that steel pans ... Now I think...

I Used to Think Student Responses

N.B. - These are exactly as written by the children without grammatical or spelling corrections.

I used to think that Africa/Africans...

... was poor but there are lots of cities with wealthy people. Now I know a lot of them are wealthy and have lots of money and they don't all live in small dugouts.

... all had the same types of drums but now I know that there's a whole bunch of different drums.

... Everyone was poor. And the rich people made popular music. Now I know poor people made the popular songs. And not everyone is poor.

... weren't very good because I heard about a lot of fighting. Now I think that they are just the same as us.

... Everybody there was poor. They are actually not that poor. They have everything they need!

... people would always have a hard time and had no time to just chill, always getting water from far away or starving Now I know that they're very different even though they have to do all those things but they enjoy it and they just now seem so nice.

...everyone in Africa played drums. Now I think they play lots of instruments.

... that it was a poor country. Now I think that there are big areas.

... weren't very good musicians because they were so poor. Now I know Africans are some of the best musicians in the world.

... that there were only four types of drums. Now I know that there hundreds of drums.

... almost everywhere was poor, and fought to stay alive. Now I think that there are wealthy people and that they also do recreational activities, like music.

... didn't have a lot of things in some villages and some did have a lot. Now I think that some villages kids can't go to school or are very poor.

... poor contry, all black people. Now I know that most of the people there are black, and that they don't have a lot of money.

... were black and sad. They used a lot of music. Now I know they weren't all black.

... was a poor country and children lived differently than us. Now I think Africa is a poor country and children know sort of the same life of us because they go to school play games like the rock-game and dance.

... all Africans were in poverty and they were all black. Now I know that Africans aren't all in poverty and they are not all black.

... was very poor and had nothing but I did know they did dance and did music but not as much as other places. But I always felt bad for them. Then you taught me they do have some stuff and love music and go to school. But most of all are happy. Now I also know that they used stuff to make stuff that we would diffently would not used to make things. For an example the drums also the shakey things.

... Africans dances were weird. Now I think their dances tell a story.

I used to think that Ghana....

...All dancing in Ghana was having fun. Now I know that a lot of dancing is flurtashis.

... didn't play that much music. Now I think they love playing music all the time.

... people in Ghana just played music. Now I know that... play soccer and do things other thing than music.

... that everyone was poor and sad all the time but now I know that they have beautiful music and all kinds of music and all kinds of music and wow they can dance.

... that the slavery was done there. Now I think that we need to help them there.

...was not important before but now I think that everybody there is very very important.

...everyone played soccer. Now I think most people play soccer.

... that only one person would sing at a time. Now I know that they do a lot of call and reasons.

... was a country in Africa. Now I think that Ghana is in west Africa, and that they create lots of music there and they do live mostly just like the rest of Africa.

...they were all white and poor. Now I know that they weren't that poor and loved music.

...it was of no importance

I used to think that people with dark skin...

... were normally homeless and I was scared of them. Now I know that black people are no different from white people.

... were poor and sad. Now I know that they are happy to be with everyone they are just happy to include every one. In dancing and everything else.

... everybody was the same and that they weren't verey friendly. Now I know that everybody is different and that they are verey verey friendly and they let people know and ask you to join.

...doesn't like doing music with White people. Now I know darker people are friends to White people playing music.

... that just got treated really bad, and Now I know that they did get treated like that but they never ever gave up, they strong about it. They did what they told them and just dealed with it I really admierly then an I know it's imbarassing but I would not be anything like that.

... usually only rapped and rapped with bad lyrics. Now I know that people with dark skin do rap, but also do many other kinds of music. Also I know that people with dark skin can write really good and meaningful lyrics, like Bob Marley's One Love.

... have equal rights. Now I think the same thing.

... were treated differently but I felt prefectley comfortable with them now I think the same thing.

...didn't have a lot of money. Now I know that not all people with dark skin are poor.

...were not that healthy and they had a hard time.

... segregation was over. Now I know segregation is not afitely over.

... were the same as other races, exept African Americans were in slavery.

... who hanged in alley and other "dark places" were mean and dandrues.

...were all the same. Now I know they have different cultures.

I used to think that African music

... was all in different language like Spanish. Now I know lot of African music is in English too.

... no music in Africa. I knew some but not much, Now I know that there is like 100 different kinds of music. It's like no even funny.

...was all rapping. Now I think that there is a lot nice smoth soft but upbeat music.

...was always yelling. Now I think that some songs are mellow.

...not enjoy African music, now I have learned to love it.

...was all boreing. Now I think it is very interesting.

...most of it was going to be English but it was not English.

...never danced or had any music because I thought that they where very poor and their life was depressing. Now I know Africans and very thankful for what they have and that dancing and singing runs in their jeans and that dancing expresses them and everybody dances and not many people are embaresed if some one is better then them.

I used to think that slavery (and/or) the Underground Railroad...

... about the moss, songs, jumping the broom, slavery. Not I think about the same as before.

...there were a lot of good white people who helped the slaves. Now I know that I was right.

...they didn't make slavery music and about the underground railroad. Now I know they do!

...was scary and now I still think it's scary or risky.

...that slaves only worked in the US. Now I think they went all over to be mistreated.

...that Martin Luther King was the only protester.

...Slavery was my favorite teaching. I thought it was going to be sad.

...only happened here. I did not know that it happened in different place. Now I know that slavery happens in different places.

I used to think that Puerto Rico...

...Where portarico is and what the songs are like. Now I know what the songs were like and about steel pans and where portarico is.

...Puerto Rico hated music, Now I know they love music.

I used to think that moving the hips a lot...

...it's weird, but now I know that it's supos to be fun and flirty.

... was inapropiet for school but now I know that it is just a feeling it is hard you eithey have it or you don't, it's amazing.

...I thought we were going to dance soft but we danced crazy!!

...was not my type, Now I think it is OK.

I used to think that rap...

... All rap had bad words because I had never heard about any without bad word. Now I know that I was rong.

...wasn't popular anymore now I know rap is so popular and catchy.

...there was one kind of break dancing. Now I think there is a lot of kinds.

...was all about bad words and dirty things ect and that those people were bad, but now I know that not all raps are like that and theirs a lot more to raps than just the songs.

...was all profanity and innapropriate stuff, Now I know it can be a positive message.

...hip hop was just rap. Now I know that hip hop is griffety to

I used to think that dreadlocks...

... were just fashion. Now I know it is religion.

...that a lot of people in Jamaica had dreadlocks. Now I know that it is part of a religion.

... were weird Now I know that were all 60% banana.

...were a weird style. Now I know they are a religion.

I used to think that steel pans...

... were real pans we cook with. But there not now I know.

... were made in Jamaica but now I know that they are made in Trinidad and Tobago.

Appendix F

A Day In the Life

The following section is a detailed description of a lesson that took place on the second day of the study during the series of lessons on the music culture of Ghana.

Entering the music class. Fifth grade children arrived to the music class in clusters of twos and threes on the third day of the project. They sauntered in as pairs and clusters of three, rounding the corner and then up the stairs to the cafetorium stage, the location of the school music program. A video was playing on the large whiteboard as they found their way over to where I waited for them. The video from the 1980s featured a pop song by a Cameroonian band.⁴⁴ The video was a satirical commentary on the corrupt nature of the government and military. The images showed soldiers with pillows stuffed in their shirts and pants, with clown make up on their faces, dancing around in a buffoonish manner. The featured song in the video had been the subject of a discussion the previous day about a song by Colombian pop-singer, Shakira.

Vikas, a bright boy with thick black hair, glasses, and a ready smile, asked, “Is this the one we heard yesterday?” Gregory danced his way across the stage to a spot on the floor with a small smile on his face, lifting his shoulders up and down while stepping side to side. Once seated, he continued to move to the music by rocking his upper body side to side to the beat as he watched the video. Sarah, a conscientious girl with long, curly light-brown hair and freckles, asked if I found an answer to Henry’s question from the day before (Why does Lake Victoria, the lake in East Africa, look like a “black blob” on Google Earth). I shrugged my shoulders with a helpless expression and explained that I had not been successful in finding an answer. Once the children were all settled into

⁴⁴ wampsmania. (2012, October 30). *Cameroon Zangalewa zamina waka waka* [Video file]. Retrieved from <http://youtu.be/Lazc3ByHMWk>

their seated position, I announced that we would continue the conversation about Shakira's song, "Waka Waka"⁴⁵.

We were trying to figure out why some of the same words from a traditional Ghanaian song "Zaminamina" were heard in Shakira's song from the 2010 FIFA World Cup⁴⁶. During the previous day's lesson, the children had been learning to sing "Zaminamina". Julieta, a joyful girl whose family moved to the neighborhood from Colombia three years ago, asked why the words I was singing sounded like Shakira's "Waka Waka". As I had no answer for her then, that evening I sought out an explanation via the internet by searching "Shakira" and "Waka Waka". The video was a result of the search, which featured images of Shakira singing and dancing interspersed with clips of soccer players from previous World Cup matches. This unexpected detour from the Ghanaian song "Zaminamina" to Shakira's "Waka Waka" brought about a discussion of appropriation, class, discrimination, and racism – all from Julieta's question, "Why does that sound like Waka Waka?", asked while learning a song from *Kpanlogo* that contained words that sounded familiar to her.

During this second class, I shared with the children a clip of the other 2010 FIFA World Cup official song by K'Naan, "Wavin' Flag"⁴⁷. The children's classroom teacher, Mr. Stevens, mentioned to the children the day before that he was a big fan of the song, even though he had never really enjoyed rap before⁴⁸. In that moment, I was concerned

⁴⁵ Shakira. (2010). *Waka Waka: This time for Africa*. On *Listen Up! The Official 2010 FIFA World Cup Album* [CD]. New York, NY: Sony.

⁴⁶ The international soccer competition organized by the Fédération Internationale de Football Association.

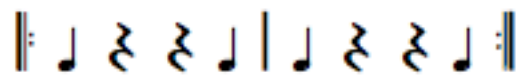
⁴⁷ K'Naan. (2009). *Wavin' flag*. On *Troubadour* [Audio CD]. New York: A & M.

⁴⁸ While K'Naan is also known for rapping, there is no rap included in "Wavin' Flag", only singing.

that his comment reinforced the negative attitude so commonly directed toward rap music. Fortunately, as I was formulating a plan to address his comments, he explained that K’Naan’s song had opened his mind to rap as a carrier of positive messages, something that he had previously thought impossible.

Mr. Stevens’ expression of a common predisposition to negativity by educators, music and classroom, regarding rap - that all rap music has negative lyrics, or that hip-hop is a bad influence allowed for an opportunity to navigate through what was really going on in the music and lyrics. His admission that he understood he was mistaken, and had judged a music culture without understanding it, turned out to be a helpful example of reducing bias.

Kpanlogo. I then moved the lesson back to *Kpanlogo*. We reviewed a basic clapping/stepping ostinato that is commonly performed while singing social music in Southeastern Ghana by members of the Ga ethnic group and other groups that live in same geographic area (clapping on the quarter notes, stepping on each beat):



While the children stepped and clapped, I played the double iron bell (*gankogui*) pattern so they could feel the interlocking nature of the two parts. I asked them to identify the

part of the gankogui pattern that matched their claps. Rebecca, a quiet and highly intelligent girl who emigrated with her parents from Taiwan in first grade, heard the connection after only a few repetitions of the pattern. With her long, straight black hair and gentle smile, she explained with her voice rising like a question, “The low bell matched....the first clap?” This identifying of overlap was a way to help the children have “markers” in the rhythms, a means to find their way back if they fell “off” the rhythm. This method is supported by research that has examined the ways in which master drummers from Ghana work with Western-centric students



: ♩ ♩ ♩ ♩ ♩ ♩	<i>gankogui</i>
: ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩	claps
: ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩	steps

As the children figured out where the claps and the gankogui related to each other, they took up the challenge of transferring the bell pattern to their hands first, using one hand to strike two fingers of the other hand. This process of putting the rhythm into the body before transferring it to an instrument is another common and effective pedagogical

technique that is useful in growing children’s rhythmic accuracy and easing in their performance coordination.

A new song. I reviewed the *Kpanlogo* song from the previous lesson, “Zaminamina”, a traditional song of welcome and greeting in the *Ga* language. The melodic repetition and limited number of Ga words made it a quick learn for the children.

Zaminamina

Traditional Ghanaian Welcome Song
Learned from Kwasi Dunyo
Language - Ga

Translation: You are all welcome. Yes, you are all welcome.

I asked the children to show with hand signals when they thought I was singing the call section (C) and when they heard the response section (R), and encouraged them to sing the response section. We returned to the *gankogui* rhythm and each child had a chance to play the double iron bell. I split the group in half, with one half performing the clapping ostinato and the other playing the *gankogui* rhythm. We then added in the gourd shakers (*axatses*) that the children had learned to play the previous day and performed in three parts. As interlocking rhythm was a recurring theme throughout the Music Culture Project, it was given special emphasis. I asked the children to identify where the claps

lined up with the gankogui. They heard that the first and last beats of the gankogui pattern lined up with the claps. The intention was to give the children a “marker” to aurally find their way back in if they became confused or lost in the rhythms.



“What would your name be?” Following the exercise with axatses and *gankoguis*, I gathered the children at the whiteboard where I explained a tradition in Ghana of assigning names to newborns based on the day of the week a child is born. Not all Ghanaians choose to keep or use their “day” name, but many do, including my own teacher (Kwasi = Sunday born) and our guest culture bearer that was coming to visit (Kofi = Friday born). There were many giggles and surprises as we looked at calendars from when the children were born to figure out the day of their birth.

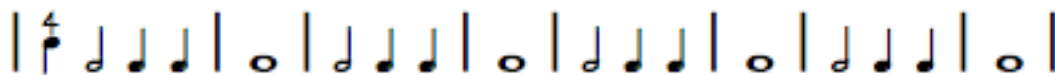
Since we were preparing for a visit from a culture-bearing musician from Ghana the following week (Kofi, a member of the Akan people), we examined day-names from his region. We matched birth dates of children with the Akan “day” names⁴⁹. This activity was intended to paint a picture of the people whose music the children were learning. The children were eager to figure out the day of their birth in order to learn

⁴⁹ This list of day names was included in a study guide provided by Kofi, our guest culture bearer from Ghana. The names vary depending on the region in Ghana.

their Akan name. Shouts of “I’m Akosua!”, “Aieeee! Me, too!”, “What’s yours?” and “Anybody else called ‘Yaw’?” were heard as the children scurried back and forth across the stage checking with each other after checking the name chart on the whiteboard.

<u>DAY OF BIRTH</u>	<u>GIRLS (pronunciation)</u>	<u>BOYS (pronunciation)</u>
Sunday	Akosua (ah KO su ya)	Kwesi (KWEY see)
Monday	Adwoa (ah JO wa)	Kojo (KO jo)
Tuesday	Abena (ah BEH na)	Kwabena (kwa BEE na)
Wednesday	Akua (ah KWEE ya)	Kweku (KWEY koo)
Thursday	Yaa (YAH)	Yaw (rhymes with jaw)
Friday	Afea (ah FEE ya)	Kofi (KO fee)
Saturday	Amma (AHM mah)	Kwame (KWAH mey)

The lesson continued with preparatory exercises for another traditional song to sing, “ABC” as part of the *Kpanlogo* recreational genre. The children read four measures of rhythms from the whiteboard using rhythm syllables and reviewing the relevant terms and concepts such as bar line, time signature, rhythm names, and value. While the children listened to me sing the melody of the four phrases on a neutral syllable in order to allow more focus on the melody rather than words, they were asked to compare the melodic contour and content of each phrase. Following this, they then sang the phrases using the neutral syllable “loo”.



ABC

(a song for Kpanlogo from the Ga people, Ghana, West Africa)

collected and transcribed by Karen Howard

1. 1st x solo
2nd time group

2. solo
repeat ad libitum

Honk horn music. I then shared a video segment from the Smithsonian Folkways website that featured a social club of taxi drivers in the Ghanaian capital city of Accra⁵⁰. The drivers, known as “The La Drivers Union Por Por Group”, made music using “honk” horns, tire rims, air pumps, bells, shakers, and square-frame drums. Faith, with large hazel eyes and shoulder length blond hair, commented with surprise, “They have taxis in Ghana?” The children exited the stage much as they entered, some left directly, some checked the weekday of their birth to be sure of their “day” name, and still others lingered to watch more of the taxi driver musicians.

Epilogue. Four of the children and their teacher, Mr. Stevens, lingered even as the majority of the children moved eagerly outdoors for a short afternoon break. We were figuring out Mr. Stevens’ “day” name, at which point he shared an experience he had several years prior in Senegal. He explained that his height (he is over 6 1/2 feet tall)

⁵⁰ Video retrieved from Smithsonian Folkways <http://www.folkways.si.edu/the-la-drivers-union-por-por-group/honk-horn-music-of-ghana/world/album/smithsonian>

inspired hosts and strangers to refer to him as “Big Man” in the local dialect. He couldn’t remember the exact phrase, but he thought it was something in French. The children cracked smiles, as did I, as we pictured Mr. Stevens traveling through Senegal with people shouting “Big Man” after him.

I recalled my own nicknames, given to me by the locals in Ghana, of “little white person” – in Ewe, *yevuvi*, and in Ga, *brunicoco*. Julieta winced and with disdain in her voice, “That’s racist”. I told her that when I first went to Ghana, I also was confused by this practice, but that I came to understand that this “naming” process was normal and not to be taken as racist even though the name was based on my race (“little white person”).

Appendix G

Student Rap Lyrics

Lacey, Alison, and Kylie

L: You may be black.

A: Yeah, she said black.

L: You may be white.

K: That's right. White.

A: But we are all the same.

K: We're no different from each other.

L: Don't judge a book by the cover.

A: Don't judge a person by their color.

K: Live your life. Yeah, don't be trapped.

L: Yo! You know, we're all sixty percent banana.

K: Yeah! That's right. Banana!

L,A,K: Banana!

Rebecca

No prejudice, no difference.

We are all friends in our banana tree.

All different cultures. Ghana, Jamaica, Puerto Rico.

We're all holdin' hands and havin' fun.

Gregory, Glenn, and Vikas

Gl: Race, clothing, My name is Glenn.

Knowing that differences don't matter, so keep the ball rolling.

Gr: Jamaica, Bob Marley, My name is not Charlie.

Bomba, plena, Cheki Morena.

Vi: Civil rights. That's what we talkin' about.

We shall not be moved, or we shall shout.

European, Asian, we're all the same creation.
Treat each other equal or that's not legal.
We talkin' about you to take out your identity.
See who you are, your looks don't hide you like a lid and a jar.
G, G, V: It matters on the inside.
Jam, Jelly, Peanut butter, and best of all – Bananas! Word!

Charlotte, Sarah, and Melania

S: Harriet Tubman was a slave at first.
But then she came over to Pinecrest.
C: She taught us about black culture and everything.
M: And we know – how to sing.

Faith

Let's talk about equal rights.
When you're a little kid and you cry, they know you're hurt.
But it was different back then.
Remember, we're all the same.
So don't do any mean stuff at all.
It doesn't matter if you're black, Latino, or white.
People were terrible.
People got sprayed and hit and even separated.

Lily

Everyone should have equal rights.
To be in the same pool. And be in the same school.

Everybody, everywhere. All the same like bananas! Bananas!

Never judge a banana by its skin.

Even if it's bruised, it's still good on the inside.

Julieta

Everyone has differences. We accept them all.

We all together like a big fa-mil-i-o.

You can be yellow. You can be blue.

You can be black or white or rainbow colors, too.

Elliott and Lucian

Slaves went in the Underground Railroad.

They followed the drinking gourd.

They stole away and sang.

They lift every voice and sing.

In Jamaica, people have dreadlocks.

But they don't care, and we shouldn't either.

Audra and Clara

A: You never know who you are.

You might be a shooting star.

C: What? What?

A: Nothing ever be the same once you're in all that fame.

C: We're all the same. We're all the same.

A: You might be something like black or white.

You might be a slave but you have might!

C: Doesn't matter what you look like.

We're the same inside!

A: You might have traveled far, but nothing's gonna stop us now!

A,C: Equal rights!