

MAKING CONNECTIONS TO THE FILIPINO AMERICAN COMMUNITY
USING CULTURALLY RESPONSIVE MUSIC PEDAGOGY

By

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ABSTRACT

MAKING CONNECTIONS TO THE FILIPINO AMERICAN COMMUNITY WITH CULTURALLY RESPONSIVE MUSIC PEDAGOGY

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Positive connections between school and home have been shown to increase student achievement. Currently there are few resources available in the United States that allow teachers to incorporate aspects of Filipino American culture into their instruction practices. Through the use of traditional children's songs and singing games, the K-6 classroom music curriculum can serve as an effective vehicle to establish these connections.

In interviews with members of the California Filipino American community, we discussed the musical culture of the Philippines. Informants shared how musical traditions are transmitted and shared in the Philippines and United States. Participants also discussed possible ways that an elementary school classroom can make connections to this musical culture. Using this information, I have selected culturally authentic folk songs and games that are appropriate for use in K-6 general music classes.

Using standard notation this project includes 15 transcriptions of traditional children's songs and singing games from the Philippines. The original Tagalog lyrics, along with a direct English translation, and detailed instructions for activities have been included with each song. The short simple melodies allow for opportunities for the music

teacher to teach music literacy. In order for the material to be easily accessible to teachers and students who may not have a background in the Tagalog language, the songs that were selected for inclusion in this resource have brief lyrics that often feature repetition and nonsense syllables.

Filipino musical culture has a strong tradition of group play. Traditional games are an important part of childhood in the Philippines. Each folk song collected in this project contains a detailed description of the activity or game children will play as they sing. In these games students chase, guess, improvise, dance and work together as a team. The materials are examples of Filipino musical culture that allow students to make connections between home and school experiences.

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INTRODUCTION

Music students need to be exposed to the music of the community in which they live (Winter, 2007). Furthermore, the cultural makeup of a classroom needs to be represented in the music curriculum (Damm, 2000; Winter, 2007). Students with a deep understanding of their own music culture are able to compare and contrast this music with the music of other cultures and, in so doing, students learn that no one culture is superior (Winter, 2007). An effective multicultural music curriculum allows students to develop the skills needed to appreciate the unique differences that each culture contains in its music (Legette, 2003).

Over the last 100 years, there have been significant changes in the presentation of multicultural material in the music class (Damm, 2000; Weidknecht, 2011). Current curriculum choices and instructional practices are the product of an evolution of education philosophy (Carithers, 1999). Multicultural education in the United States has been based on the ideas that the United States is a diverse society and that the classroom curriculum should help students understand the world and the society they are a part of (Volk, 1998).

This study includes a history of multicultural music education in the United States. The various approaches to authenticity that have been a part of the history of multicultural music education are examined, including how the role of music, cultural ideas and performance practices have given or, in some cases, failed to provide cultural context for the music. The value and purpose of music in the classroom is also

discussed. Within the educational setting, music provides unique benefits that encourage student engagement, which then affects learning, memory and brain development.

Culturally responsive teaching is the result of over a century of development of multicultural education practices. For the first half of the twentieth century, teachers used what was then called international education to prepare students to successfully contribute to U.S. society. This would be accomplished through the “Americanization” of students as their cultural differences were absorbed into the melting pot of the U.S. school system. Beginning with the African American civil rights movement of the 1960s, an appreciation for the unique attributes and contributions of specific cultural groups began to form. As American society continued to diversify throughout the second half of the twentieth century, the goal of a homogenous melting pot was replaced by the image of a salad with many unique yet equally important parts working together to create a diverse multicultural society.

During this time, multicultural education was based around curriculum choices (Bond, 2017). Acknowledging the importance of multicultural knowledge educators worked to include diverse materials in education curriculum (Volk, 1996). Over time, in consultation with experts in specific cultures, the value and authenticity of these materials would improve (Campbell, 2003). As teachers realized the importance of diversity, the place of multicultural materials within the education curriculum began to change. Previously reserved for specific times of the year or relegated to specific presentations such as multicultural concerts, diverse cultural materials began to receive full inclusion in the day-to-day curriculum of the classroom (Bond, 2017). By the end of

the twentieth century, the availability of authentic materials continued to increase as the internet allowed students and teachers to access original representations of diverse cultures throughout the world (Bond, 2017).

At the end of the twentieth century the curriculum centered practices of multicultural education developed into child centered culturally responsive pedagogy (Abril, 2013). Originally conceived as a response to difficulties experienced by white middle class teachers working with urban African American students, culturally responsive pedagogy (CRP) formed around the three pillars of high expectation, an increase in cultural competence, and socio-political criticism (Bond, 2017).

Acknowledging the multicultural nature of each individual, this constructivist practice uses the individual student's cultural experiences to inform instructional practice (Shaw, 2012).

Culturally responsive teachers develop relationships as well as a detailed knowledge of individual student cultural experience. With this knowledge, teachers are able to validate student's cultural history, employ culturally relevant instructional practices, and address potential hurdles to student access and participation (Abril, 2013). Student strengths and preferences are utilized in a way that allows learning to progress from the validation of the familiar to the development of what had previously been unfamiliar knowledge and skills (Shaw, 2012). Using this increase in cultural competence, students are led to socio-political criticism in which multicultural materials are seen within the context of flawed social and political structures. With a framework of

culturally responsive pedagogy, students are led to critique and actively address these societal conditions (Shaw, 2012).

Culturally responsive pedagogy allows music teachers to effectively address the educational needs of diverse groups of students (Bond, 2014). Knowledge of the music and culture of the Philippines is an essential component of the culturally responsive teaching of Filipino American students. This study will attempt to gain an understanding of these cultural experiences through a phenomenological study of Filipino American cultural experiences. Information from this study will give culturally responsive teachers the cultural knowledge needed to develop culturally responsive music pedagogy for Filipino American students.

Speaking with members of the Filipino American community in California, fifteen authentic Filipino folk songs and singing games were identified. As folk songs and games, this material is of unknown authorship and in widespread use in the Philippines. Transcriptions using standard music notation of these songs, chants, and activities are found in appendix C of this project. English translations of the Tagalog lyrics along with detailed instructions for activities are included with each transcription. This material is intended for use in the K-6 general music classroom.

The following section explores the history of multicultural music education in the United States. An appreciation of cultural diversity and realization of the importance of authentic materials can lead educators to begin to make use of the multicultural resources found within their community. This development of multicultural education leads to pedagogical practices that are described as culturally responsive. The culturally

responsive educator makes connections between the school and home communities of which their students are a part.

LITERATURE REVIEW

The first section of this literature review will include the history of multicultural music education in the United States. Within this section, the various approaches to authenticity that have been a part of the history of multicultural music education will be covered, including how the role of music, cultural ideas and performance practices have given or, in some cases, failed to provide cultural context from the music. This review will close with a description of the value and purpose of music in the classroom.

The Historical Background of Multicultural Music Education in the United States

Before the twentieth century, teachers in the United States looked to Europe, especially the music tradition of Germany, for curriculum materials (Volk, 1998). Music was primarily presented from the point of view of Europeans (Robinson, 2016) and Germanic influences dominated classroom music curriculum (Volk, 1998). Music education was concerned with notation, sight-reading, vocal tone, and cooperation with classroom teachers; using European art music (music composed by a trained musician), the curriculum focused on music theory, rhythm, harmony, and German and British folk songs (Volk, 1998). Folk music was presented without context (Campbell, Howard, Swanson, & Shehan 2013) and the Euro-German art music tradition was the only musical culture taught during this time period (Volk, 1998).

Multicultural education first began as a response to early twentieth century immigration (Campbell et al., 2013). By the 1920s, intercultural education was intended

to allow students to understand the ethnic backgrounds and contributions of minority populations in the U.S. (Volk, 1998). In the early twentieth century folk dances were a standard part of the music curriculum and were used to teach music, present American culture, correlate with other subjects, and start world understanding. Folk dancing (popular before WWI) provided movement, rhythmic exercise, and ethnic representation to the classroom curriculum (Volk, 1998).

European folk songs remained a part of the curriculum through the 1920s (Campbell et al., 2013). Sung in English, text was considered secondary to music and the material was used to promote Americanization of ethnic groups (Volk, 1998). With the addition of English lyrics and Western harmonic techniques, folk songs outside of the European tradition were Westernized (Volk, 1998). Music came to be considered a “universal language that could be used to build cooperation” (Volk, 1998, p.48).

It was in the early twentieth century that music organizations such as the Music Teachers National Association (MTNA), Music Supervisors National Conference (MSNC), and National Education Association (NEA) began to present diverse music at their meetings (Damm, 2000; Volk, 1998). From 1900-1928, the curriculum moved from strictly German based curriculum to songs and dances from many Northern and Central European countries and included African American and Native American songs as well as songs from Eastern and Southern Europe and East Asian countries (Volk, 1998). At this time, the multicultural music was overlaid with inaccuracies and only slight authenticity (Damm, 2000).

The time period of 1929-1953 has been referred to as the “International Movement” (Kang, 2016). Immigration restrictions, the Great Depression, WWII, and the Cold War all affected teaching during this time period (Volk, 1998). The United States used an immigration quota system based on national origins with the goal of creating a melting pot of culturally homogeneous individuals (Bradley, 2015). American national identity was cultivated and displayed in the 1930s (Kang, 2016). Examples of this nationalist sentiment include the novels *Gone with the Wind* and *Grapes of Wrath*, as well as the radio programs *Superman* and *Dick Tracy*. Popular music at the time included *The Beer Barrel Polka* and dance band music (Volk, 1998).

The Good Neighbor Policy to Latin American Countries allowed for teacher and students to participate in academic exchange programs with different countries and allowed cultural exchange between the U.S. and Latin America (Volk, 1998). A post war obsession with communism gave rise to the start of the cold war. At this time there was also a growing interest in racial justice and the idea that democracy required the equal treatment of citizens began to spread throughout the United States (Volk, 1998). The post war period was a time of economic growth for the United States the result of which included increased funding across all subjects in education (Volk, 1998).

International relations through the 1920s and 1930s focused on peace and friendship, and the importance of each country’s contribution to humanity (Volk, 1998). In schools, international and intercultural education emphasized the need for cultures within the United States to understand one another. Students were taught about the contributions different immigrant populations had made to American society (Volk,

1998). The goal of international and intercultural education was cultural pride for immigrant groups and appreciation of other cultures with music and folk dance integrated into the program (Volk, 1998).

All subject areas including the arts, were taught in ways that promoted intercultural understanding. Vocal proponents of this intercultural education movement included Horace Kallen and Louis Adamic (Volk, 1998). The previous goal of international education was the creation of a homogeneous society (Kang, 2016). This began to change as intercultural education encouraged an appreciation of diversity (Bradley, 2015). The contributions of minority groups were addressed by private organizations such as the Service Bureau, The American Union, China Institute, Japan Society, and Friendship Press. These organizations created educational materials that teachers were able to use in their teaching (Volk, 1998). After WWII, intercultural education began to mean understanding and appreciation internationally (Volk, 1998).

During the period following World War I, for the first time, international music educator conferences were held. In 1928, British and American teachers met at the Field Day for Music Educationists British and American and the Anglo-American Conferences for Music Educators was held in Lausanne, Switzerland in 1928, 1929 and 1931. In 1936, the first international Congress in Music Education Internationalism (ICME) was held in Prague Czechoslovakia (Volk 1998). Internationally known composers Bela Bartok, Zoltan Kodaly, and Anton Dvorak were all using folk music in their compositions (Volk, 1998). It was with this backdrop of internationalism and cultural appreciation that Congress encouraged the inclusion of folk music in classroom

curriculum (Volk, 1998). Professional conferences allowed music teachers to meet and become curious about many types of music. The use of folk music was now promoted in teacher preparation materials (Volk, 1998).

The Cold War continued to escalate throughout the 1950s and the Korean conflict added to this tension. In 1957, Sputnik 1 became the first satellite in space, and in response funding to education in the United States increased (Volk, 1998). With the Civil rights case of *Brown v. Board of Education*, the Supreme Court desegregated schools throughout the United States and “separate but equal” was no longer constitutional (Volk, 1998). A leader in the civil rights movement, Martin Luther King Jr., publicized civil rights issues. In 1964, Congress passed the Civil Rights Act that guaranteed equal employment opportunities and access to public facilities, and by 1965, the Voter Rights act established equal voting rights for all persons (Volk, 1998).

By the mid 1960s the civil rights movement had given rise to the black power movement, led by Stokely Carmichael and Malcom X. Black power was a culmination of ideas first expressed in the early 1900s by W.E.B. Du Bois and Marcus Garvey (Bradley, 2015). The black power movement resulted in African American cultural pride (Bradley, 2015). By the end of the 1960s Native Americans, Hispanic Americans, Asian-Americans, and European-Americans all demanded recognition of their cultures (Walter, 2018). The melting-pot metaphor began to give way to the idea that our society is a “salad bowl” or “mosaic” with many diverse elements. The United States started to see itself as a pluralistic society where many different cultures coexisted (Kang, 2016).

In 1965, the Elementary and Secondary Education Act (ESEA), the Higher Education Act, and the National Foundation on the Arts and the Humanities Act were passed and began a lasting influence on multicultural education. ESEA (1965) and its amendments (1966) provided funding to local educational organizations to educate low-income students. These funds were used for training, supplies/materials, and educational research. The Higher Education Act was used to broaden teacher education programs and provided funding for low-income students to pursue post-secondary education. The National Foundation of the Arts and the Humanities Act provided funding for research and teacher preparation programs for the purpose of strengthening humanities and arts programs in K-12 classrooms. The International Education Act of 1966 provided financial support for research, and teacher training, as well as creating programs in international studies. (Volk, 1998)

In 1965, Congress passed “An Act to Amend the Immigration and Nationality Act,” and national origin restrictions that had been used since 1921 were no longer used. There was only a cap on total immigration, this resulted in an increase of immigration from Latin America and Asia. At this time, American society became more accepting of diverse religions and beliefs. Religion became increasingly separated from public institutions, especially public school. These immigration laws, combined with the effects of desegregation, created significant demographic changes within the public-school system (Volk, 1998).

The success of the Russian Sputnik 1 Satellite program led to a reevaluation of the American education system. Schools adopted “new Math” and “scientific inquiry”

methods of instruction. The National Defense Education Act of 1958 established language centers and graduate fellowships in foreign language teacher preparation. In 1959, the Woods Hole conference, organized by the Education Committee of the National Academy of Sciences with support from the Rand Foundation, discussed how to improve education. Using the ideas of psychologist Jerome Bruner, the “spiral” curriculum was developed from this conference (Volk, 1998). This pedagogical approach of a spiral was based on the belief that students of any age can learn the foundations of any subject. Curriculums for all subjects, including music were restructured to focus on foundational concepts that would increase in depth and knowledge as the students progressed through grade levels (Volk, 1998).

Increasingly diverse populations of students were given access to the restructured “spiral” curriculum. The 1954 Supreme Court decision in *Brown v. Board of Education* desegregated public schools (Volk, 1998). Pre WWII international education programs were used more extensively to teach to these increasingly diverse classrooms. Intercultural education at this time worked to decrease prejudice and encourage cross-cultural understanding. Students learned about other cultures, and developed sensitivity to the cultural feelings, values, and attitudes of others (Volk, 1998).

School reformers at this time started to point out prejudices found within textbooks. These included overt and implicit racial, ethnic, and religious disparagement. Examples included ethnocentric stereotypes and pictures (Campbell et al., 2013). The increasing need for a relevant curriculum for the increasingly diverse

classroom population, as well as the textbook criticisms led to the beginning of the multicultural education movement. (Volk, 1998)

In 1964 the National Education Association (NEA) advocated that the general education component of higher education should allow students to learn about a multitude of other cultures found throughout the world (Campbell et. al., 2013). Multicultural knowledge would enable students to make comparisons between cultures, allowing them to better understand their own background. The arts were an important part of international education because their creative, participatory nature allowed all students to participate. This was a period when concern for the study of nonwestern cultures lead to the creation of many areas of studies which included African and African American, South and East Asia, Latin American, Russian and Eastern Europe (Volk, 1998).

Within the context of changing public school demographics white educators became more aware of African American music. At this time most white music educators were only familiar with spirituals; jazz was not yet taught in schools. At first, jazz was adopted by the creation of university jazz bands. In the 1950s and 1960s, entire jazz programs began to be developed. The Music Educators Journal (MEJ) presented an unprejudiced, historic perspective of jazz music (Volk, 1998).

In 1960 and 1962 the Music Educators National Conference (MENC) presented demonstrations and discussions on how to include jazz in the school curriculum. In 1953 the International Society for Music Education (ISME) and the Society for Ethnomusicology (SEM) were established (Volk, 1998). SEM created a professional

journal to share research and ethnomusicologists began to have more visibility in education. Ethnomusicologist frequently spoke at ISME and MENC conferences.

Latin American countries had been sending representatives to MENC conferences, and with the establishment of the ISME educators from throughout the world began attending the MENC conferences. These conferences featured performances of music from throughout the world (Volk, 1998).

The ISME Interlochen meeting of 1966 was held in Ann Arbor, Michigan. Music teachers from the United States could attend along with teachers and performers from throughout the world. This conference made six recommendations, four of which concerned multicultural music education (Kraus, 1966, p. 452):

Recommendation #2: The most important objective of music education is to establish the prerequisites for a co-existence of musical cultures.

Recommendation #3: Appreciation and understanding of the values of foreign musical cultures does not imply the devaluation of one's own musical culture.

Recommendation #4: The superiority complex of western civilizations should be abolished through a deeper penetration into the significances which lie in the musical languages of other civilizations.

Recommendation #6: Music is not a universal language, but rather a universal medium of expression which finds many varied forms.

These recommendations were very similar to the recommendations that had been made by the Association for Higher Education of the NEA (Volk, 1998).

Music textbooks continued to have more diverse songs. Songs from Latin American, Africa, Australia, Canada, Eastern Europe, the Far and Middle East and Pacific Islands were now included in music and foreign language textbooks, but musical authenticity was still a problem (Volk, 1998). Arts education advocate Charles Fowler argued against simplified Western arrangements of multicultural music. He felt songs should be in the original language with authentic accompaniment and dance. (Volk, 1998)

Through the 1960s syncopation was eliminated from African American Folk songs and text was changed to Standard English. This music gave false impressions to music students (Campbell et. al., 2013) and there was concern that this inauthentic format was boring and unsophisticated. During the 1960s, more authentic materials were available for teachers to make use of in their classes. Vernice Trousdale Nyes' songbook, *Toward World Understanding with Song, in the Elementary School* was correlated to Smithsonian Folkways recordings to demonstrate timbre, pronunciation and rhythmic patterns. *Folk Songs of the Americans* published through IMC and UNESCO contained original foreign language texts with English translations. Capital Records produced the UNESCO collection of folk music and Columbia records released recordings of American folk music with the "World Library of Folk and Primitive Music." The Library of Congress made available their recordings of African American and Native American folk music. Pressured by increasing societal awareness of multicultural issues, music textbook companies began to present non-western music more authentically.

Textbook companies began to hire specialists with expert knowledge in the area of multicultural music (Volk, 1998).

The Panel on Educational Research and Development (PERD) sponsored the Yale seminar on Music Education in 1963 (Damm, 2000). This advisory group reported to the U.S. Office of Education and the President's Science Advisory Committee. PERD had been encouraging curriculum redesign in English, math, foreign languages and science. In the 1960s, this group identified a lack of federal funding in the arts when compared to science (Volk, 1998). The purpose of the Yale seminar was to try to apply curriculum redevelopment ideas that had been used in the subjects of science and math education and apply these redevelopment techniques to the arts. In 1963 thirty-one scholars, musicians, and educators met at Yale University to discuss problems in music education and recommend solutions. This was the first time a mix of scholars, musicians, and educators had been brought together (Volk, 1998). Originally, the Yale professor and music historian Claude Palisca had asked PERD to fund a conference for musicologists. They instead approved a music education conference and educators were added to a conference originally intended only for academics. This was the pretext behind the unusual mix of attendees (Volk, 1998).

The conference commented that the school music curriculum was made of classics from Western music and music composed specifically for educational setting (Damm, 2000). "Non-Western music, early Western music, and certain forms of jazz, popular, and folk music have been almost altogether neglected" (Palisca, 1964, p. 11). The seminar recommended that music from all periods of western music as well as

jazz and folk music be used in school music education, and also recommended the inclusion of multicultural music (Damm, 2000).

Inauthenticity of multicultural music in school was identified as a problem (Campbell et. al., 2013). It was stated that the school music repertoire “is corrupted by arrangements, touched-up editions, erroneous transcriptions, and tasteless parodies to such an extent that authentic work is rare” (Palisca, 1964, p. 11). It was recommended that monophonic songs be presented as monophonic, and that the original text and language be used. Experienced ethnomusicologist specialists were identified as an essential resource for the selection of curriculum repertoire and materials (Palisca, 1964).

The Yale Seminar also recommended the use of divisions of musical types, which had been developed by the musicologist Charles Seeger (Volk, 1998). These divisions were identified as art music of the West, popular, folk, tribal, hybrid, and non-Western music. The panel created a Junior High school music curriculum entitled, *Music of the Peoples of the World*. This course included units on Jazz, Spain and Latin America, Africa, Java, France, and Germany. The curriculum tried to immerse students in a small number of authentic representations of multicultural music. Course materials included original recordings and films that showed cultural context, as well as slides of instruments and musicians, and authentic transcriptions that could be used for a class performance. The panel emphasized the essential need for teacher training to use the materials effectively. It was also recommended that schools develop artist in residence programs that would bring authentic performing artists of cultural music into the schools (Volk, 1998).

The direct language of the panel's findings profoundly affected music education (Volk, 1998). A criticism of the Yale Seminar was that there were not many music educators involved (Volk, 1998). The educators had been added to what had originally been conceived as a conference for music history scholars and ethnomusicologists. Only two representatives from Music Educators National Conference (MENC) attended the Yale Seminar.

In response to the recommendations of the Yale Symposium, the Juilliard Repertory Project (JRP) submitted a grant proposal to develop diverse and authentic music education materials, and the grant was approved in 1964 (Volk, 1998). Gid Waldrop, Dean of Juilliard School of Music, had been a member of the Repertory Section of the Yale Seminar. The JRP used composers, music educators, musicians, and musicologists to work together to improve music education. This was one of the first collaborations of this type. Referencing a *New York Herald Tribune* article written by Joseph Michalak from August 4, 1964 music education historian Terese M. Volk (1998) relates that folk music was included but the JRP felt jazz and popular music were not yet ready to be included in the classroom music curriculum.

Folk songs included singing games, lullabies, and songs from many different countries throughout the world. These songs were tested in public schools before their publication. Authenticity was a priority; texts were in native languages with pronunciation guides and English translations. Unaccompanied songs remained unaccompanied (Volk, 1998).

During the time of the JRP other music educators started to experiment with the use of multicultural music in the classroom (Volk, 1998). Elizabeth May Mantle Hood worked with 5th grade students in Santa Monica, CA teaching Javanese songs accompanied by bells tuned to a Javanese scale. In New York, public school music teachers, P. Larson, P. S. Campbell and W. M. Anderson introduced students to the music of Africa, China, India, Indonesia, and Japan through listening to recordings, vocal and instrumental performances. Music educators E. May and T. Jones taught Aboriginal Australian music in Australia and Santa Monica. In the U.S., educators were now teaching jazz and African music in the public-school system. In the 1950s, multicultural music was being implemented in general music classes and in the 1960s, educators began to allow students to be directly involved in performing and experiencing multicultural music (Volk, 1998).

In 1953, San Diego City Schools *The Curriculum Guide* said there was a need for world music in the elementary music program (Volk, 1998). Volk (1998) reports that, New York State Education Department recommended the inclusion of music from non-western cultures in the 7th and 8th grade general music syllabus. There were still inaccuracies, but there was a lot more variety and detail, and music was presented as expression of culture.

Teachers with only training in the Western music tradition had specific difficulties teaching non-western music (Volk, 1998). In attempting to present jazz and ethnic contexts, teachers would unintentionally promote misconceptions about music, culture and the people who made the music. Students in this situation had a hard time

understanding the music that was presented. It was becoming obvious that teachers needed more training in analysis, performance and the cultural context of non-western music (Volk, 1998).

The Yale Seminar from 1963 acknowledged the need for teacher training. In 1966, the International Seminar on Teacher Education at the University of Michigan, Ann Arbor addressed the issue of preparing teachers to present the music of their culture as well as the music of other cultures (Volk, 1998). Ethnomusicologists and music educators at this conference concluded that all music of the world has value and no one culture's music should be prioritized over another and musicologist William Malm explained that music is not an international language (Volk, 1998). Rather, there are many different musical systems that are all equally valuable. Teachers need to have the skills necessary to recognize the value that is inherent in the different kinds of music and then work to share this information with their students. This seminar concluded that prospective teachers should experience multicultural music in their undergraduate course work as well as through the attendance of summer workshops (Volk, 1998).

At this point in time, the United States had still not accepted all kinds of music as being acceptable for the music classroom (Volk, 1998). The Music Educator National Conference (MENC) responded to the Yale Seminar and Julliard Repertory Project in 1967 with the Tanglewood Symposium (Campbell et. al., 2013). Organized by the MENC, the Tanglewood Symposium was a self-evaluation for the music education profession that developed goals for music education through the year 2000 (Campbell et. al., 2013). Like the Yale Seminar, the Tanglewood Symposium included music educators

and musicians, but also invited labor leaders, scientists, sociologists, representatives from government, as well as corporations and charitable foundations to participate as well (Volk, 1998). Questions asked at the Tanglewood Symposium included: should multicultural music be included in the curriculum and what are the purposes of music? The symposium recommended that curriculum be broadened to include many different types of music, and teacher preparation should prepare prospective educators to teach many different kinds of music (Damm, 2000).

The years 1968-1970 brought new levels of multicultural awareness to American society (Walter, 2018). Civil rights and “new ethnicity” movements within the Hispanic, Asian, and European American communities were inspired by African American civil rights (Volk, 1998, p.85). Immigration to the United States caused changes in demographics as Hispanic, Asian, Arabic populations increased. This was especially true in urban areas as whites migrated to suburbs (Volk, 1998). Multicultural education issues experienced extensive legislative support during this period. The 1968 Bilingual Education Act was included as Title VII of the Elementary and Secondary Education amendments of 1967. This law provided funding to meet the needs of bilingual students. Additional funding for multicultural education programs was included in the Education Amendment of 1972, Title II of the Indian Elementary and Secondary School Assistance Act, and Title IX of the Ethnic Heritage Program ESEA (Volk, 1998). These programs are examples of the importance of cultural pluralism at this time (Volk, 1998).

Desegregation continued through the court ordered redistricting of school boundaries (Volk, 1998). The goal of redistricting was to balance minority populations

throughout a school district. The outcome of “white flight” to suburbs and private schools continued to affect school demographics (Volk, 1998). With the creation of the Bilingual Education Act, school districts worked to implement new federal laws. The previous educational goal by J. Addams and J. Dewey in the early 1900s allowed foreign speaking students to function in school as they were Americanized and absorbed into the melting pot of American society (Volk, 1998). This educational purpose continued but by the 1970s the methods had changed. English would not supplant the native language and students would now be encouraged to keep their language (Volk, 1998). English as a Second Language (ESL) and “two-way enrichment” programs allowed English speakers and students learning English to help each other to learn their respective languages (Volk, 1998, p.89).

Music was often used in bilingual education. It was a functional medium in bilingual classes while helping with pronunciation, grammar, and vocabulary (Volk, 1998). Folk songs were used to teach culture and regional differences using the historical, social, and geographical contexts of the songs (Volk, 1998). Music allowed students to learn more about other cultures. As multicultural music continued to be more fully integrated across the classroom curriculum teachers began to acknowledge the difficulties in communicating the dynamics of an authentic musical culture within the classroom setting (Volk, 1998).

In the early 1970s, ethnic studies were limited to specific ethnicities and regions (Walter, 2018). The Ethnic Heritage Act changed the educational emphasis from allowing specific ethnicities to develop pride in their culture to encouraging students to

learn about and appreciate diverse cultures (Volk, 1998). State and federal funding became available and encouraged programs to develop curriculum that would make multicultural education integral to the entire school curriculum. No longer considered independent units of study, the interdisciplinary approach to multicultural education could be seen in social studies, language arts, visual arts, music, and drama. By the 1980s, this was the accepted approach to multicultural education (Volk, 1998). Since 1985, research has shown benefits of multicultural education to include the positive impact of students' attitudes, as well as an increased knowledge of other cultures (Volk, 1998). At this point, there was rising state and professional mandates for multicultural education. In 1973, Montana required training in Native American Studies and 13 states required ethnic studies in teacher preparation curriculum (Volk, 1998).

After the Tanglewood Symposium in 1968 and 1969, the Music Educators National Conference (MENC) reviewed music education goals and objectives through the year 2000 (Volk, 1998). With these multicultural goals in mind, MENC worked to investigate the music of nonwestern cultures (Kang, 2016). A change in educational philosophy took place at this time where music was no longer considered an international language; instead, multicultural music was seen as many different and equally important musical systems (Volk, 1998).

Acknowledging the importance of authenticity, MENC and the Society for Ethnomusicology (SEM) worked together to provide high quality, authentic, multimedia materials for the classroom (Volk, 1998). The new demographics of urban schools often clashed with the cultural background of general music teachers (Ladson-Billings, 2002).

Throughout the twentieth century students were often forced to learn their musical culture on their own as deeply authentic, diverse, multicultural music was not widely available within the school curriculum (Abril, 2003). This school music curriculum was culturally foreign and frequently from a culture students were in conflict with (Bond, 2017). In these dynamics, it is not surprising that students were not accepting of the efforts of general music teachers (Volk, 1998). Materials such as the Music Educators National Conference (MENC) journal began to offer resources for African American music (Damm, 2000). Teachers also purchased their own resources to supplement textbooks (Volk, 1998). Jazz, popular music, musical theater, and show choirs brought popular forms of music into the schools. Rock music was still not accepted as part of the music curriculum (Volk, 1998).

From the 1970s through the 1980s, western music folk songs in textbooks declined by 20%, and allowed for an increase in nonwestern folk songs (Volk, 1998). African American music was the most commonly used nonwestern music. After African American music, the most common non-western cultures represented in music textbooks was Caribbean/Latin American, Native American, and Asian (Volk, 1998). The number of different cultures that were represented significantly increased at this time, as reflected, in part, by the master Index of Silver Burdett and Ginn's World of Music (grades K-8) which references songs from sixty-six different geographical regions (Silver Burdett, 1991, p.53-61).

Authenticity improved as music textbook publishers began to employ ethnomusicologists (Volk, 1998). Songs in textbooks included more foreign texts,

photographs, poetry, as well as descriptions of musical instruments. This helped students understand the context and role of music within society (Volk, 1998). Music textbooks also began to highlight composers from different cultural backgrounds and authentic recordings were now more available (Volk, 1998). In the past, recordings and written music were inaccurate. Often melodies had been simplified and arrangements did not reflect traditional performance styles. Improved access to authentic materials allowed for improvement in these areas (Volk, 1998).

Even with improvements, there continued to be issues with inauthentic material within the music textbooks: song origins were not always labeled correctly, songs did not accurately reflect the musical culture of nonwestern societies, melodies continued to be simplified inaccurate representations of authentic folk music performance, and the school music was still different from what the students were experiencing at home (Volk, 1998). With this disconnect, students perceived the repertoire of the general music curriculum as being specific to the school classroom (Abril, 2013). Students recognized that this music was inauthentic (Shaw, 2012).

Other issues of inauthenticity arose as textbooks continued to present material from a western point of view (Bond, 2017). For example, recordings of songs from an oral tradition were typically written in the staff notation of western music (Volk, 1998). Music educators begin to recognize the problematic nature of imposing western teaching methodologies on material from diverse oral traditions (Shaw, 2012). It is at this time in response to the Atlanta National Black Music Caucus (NBMC) that MENC formed an

advisory committee to improve the inclusion of African American music within journal articles and conferences (Volk, 1998).

By the late 1980s, music educators David Elliot and Anthony Palmer began to promote a “dynamic multiculturalism model” (Volk, 1998, p.190). This approach provided students a broad view of music as they were taught to compare and contrast differences with the goal of learning to appreciate diverse cultural contributions (Volk, 1998). Music education in the late 1980s began to see multicultural music education as a way to better understand musical elements such as rhythm, meter, beat, and melody. This comprehensive approach to music education used the commonalities of diverse music as pedagogical resources (Volk, 1998). It was now universally acknowledged that teacher preparation needed to include the study of music from nonwestern cultures (Walter, 2018). Multicultural perspectives increased student knowledge of musical concepts as well as increased the understanding and appreciation of different cultures (Volk, 1998).

Starting in the 1990s, the U.S. experienced a period of economic recession leading to stricter budgets in business, government and education, corporate downsizing, and reduced funding for the school system (Volk, 1998). The public also began to demand school reforms at this time. Exit competencies and educational standards were the primary reform topics, but other areas of reform included accountability, authentic assessment, and site-based management (Volk, 1998).

Music education, along with the education system in general, was expected to develop improved programs using increasingly smaller budgets. There was no longer a question if multicultural music would be presented as a part of the music education

curriculum; the question was: what is the best way to introduce and use this material to represent this multicultural, global perspective (Volk, 1998).

The interest in national goals for education originated with the six National Education Goals agreed upon in 1990 by President George H. W. Bush and state governors (Volk, 1998). The National Council for Standards and Testing then published *Raising Standards for American Education* (1992), as one of the first attempts to raise education standards at a national level. This report led to the creation of national standards in specific subject areas. Additionally, this report, along with the Secretary of Labor's Commission on Achieving Necessary Skills and the National Commission on Time and Learning, influenced Congress to pass the Goals 2000: Educate America Act in 1994 (Volk, 1998). Goals 2000 specified eight areas that needed to be accomplished by the year 2000. These goals set high standards for all students and tried to improve preschool education and attendance. Students were required to demonstrate competency in English, math, science, foreign languages, civics and government, economics, arts, history, and geography as they exited grades four, eight, and twelve (Volk, 1998). This law contained a section of objectives that would work to accomplish these goals. Objective six concerned multicultural education, "All students will be knowledgeable about the diverse cultural heritage of the nation and about the world community" (Goals 2000: *Educate America Act*, 1994, p.131).

The federal government created these goals and objectives, but their implementation was left to the individual states (Volk, 1998). Federal grants were made available to encourage states to implement the new education law; the federal

government provided these goals and grant opportunities during a time of pressure to balance both state and federal budgets. These pressures led to reductions in support for education (Volk, 1998).

Desegregation was complicated by judicial decisions and continued to profoundly affect multicultural education (Volk, 1998). In 1995, the Supreme Court ruled in *Missouri v. Jenkins* that the government could no longer pressure schools to improve educational opportunities for minorities in ways that would attract and retain majority students. In addition, the authority of federal judges was limited to deciding cases based on issues of segregation alone. *Adarad Constructors Inc. v. Pena* limited the use of race in hiring decisions at the federal level, and *Hopwood v. Texas* barred universities from using race as a factor in admissions decisions when the goal was the creation of a diverse student body (Volk, 1998).

These judicial decisions limited affirmative action policies and impacted the diversity of school demographics (Volk, 1998). Goals 2000 influenced education to raise academic standards and, in response, many academic organizations created national guidelines and standards in individual subject areas. The National Council of Teachers of Mathematics, the Center for Civic Education and the National Geographic Society all published standards in their respective subject areas (Volk, 1998). National Standards for Arts Education were established in 1994 and the Science and English standards were developed in 1996 (Volk, 1998). These standards were voluntary, and the specifics regarding how to implement Goals 2000 were left to the states to decide (Volk,

1998). Federal grants were made available to encourage educational improvements and states often based their standards on existing national standards (Volk, 1998).

The *National Standards for Arts Education* established academic standards for dance, theater, music and the visual arts. These standards were created by the Consortium of National Arts Education Association, the American Alliance for Theater Arts, MENC, the National Art Education Association and the National Dance Association (Volk, 1998). With a diverse repertoire that was presented within the context of history and culture, these standards followed the Goals 2000 guidelines (Volk, 1998). In 1992, the *Music Educators Journal* (MEJ) presented a special issue concerning multicultural music education (Damm, 2000). Previously, the 1972 multicultural special issue MEJ provided information to teachers about other cultures (Damm, 2000). In 1983, MEJ described classroom applications of multicultural music (Volk, 1998). In 1992, teachers were challenged to incorporate multicultural music into all music classes; these included choirs, bands, and orchestras as well as the general music classes (Volk, 1998). Articles in the journal described pedagogical techniques, resource lists, and techniques for the incorporation of multicultural music into instrumental and choral music programs (Volk, 1998). The journal concluded with an article by music educator William Anderson, which argued for the inclusion of training in multicultural music in teacher preparation programs (Anderson, 1992).

The Society for Ethnomusicology (SEM) presented a series of articles in the MEJ for the purpose of addressing the practical needs of music teachers (Kang, 2016). Each article had an interview with an ethnomusicologist with specific multicultural music

knowledge. These experts provided suggestions, resources, and a lesson plan to help educators use multicultural music in their classrooms (Volk, 1998). Musical cultures described in these articles included Navajo, Iranian, Amazonian Indian, Thai, Chinese, Yoruba, African American and Latino (Volk, 1998).

MENC also published *Specialized Ensembles* as a part of the MENC *Strategies for Teaching* series. This resource provided ideas for the inclusion of multicultural music within school music ensembles (Volk, 1998). *Multicultural Perspectives in Music*, provided contextual knowledge and practical applications for the teaching of music from around the world (Volk, 1998).

MENC conferences continued to provide sessions for teachers that demonstrated and discussed the philosophical implications, value, and concerns with the teaching of multicultural music (Damm, 2000). At MENC conferences there were a wide variety of multicultural music presented, but most of the material continued to only be intended for use within the general music classroom. Information pertaining to multicultural music instruction for the music instrumental teacher continued to be lacking (Volk, 1998).

By the 1990s, the International Society for Music Education (ISME) provided multicultural music at their conferences (Volk, 1998). Music educators were becoming more familiar with diverse music, as well as the practical aspects of how to best present this music. Issues in multicultural music instruction included song translations and cultural inaccuracies, as well as how to teach multicultural music to students of diverse cultural backgrounds (Volk, 1998).

In 1996, the ISME conference in Amsterdam promoted the importance of including all music into the music curriculum and to present this music within its cultural context (de Ruiter, 1996; Makuna, 1996). Attendees also discussed possible universal concepts within music and music education (Volk, 1998).

The ISME revised their constitution, so that instead of only preserving different kinds of music, their members would now work toward the preservation and teaching of music cultures to developing musicians. These goals reflected work done in 1993 by the ISME panel on world music (Volk, 1998). This panel recommended that music courses should acknowledge that all music throughout the world is worthy of study and should include maximum exposure to local music, western art music, and foreign music. The panel further recommended that special attention be paid to ethnic and social groups of the national population of the students and that teacher preparation curriculum should focus on preparing teachers to teach music from around the world (Volk, 1998).

The ISME was influential in promoting a more global perspective in music education (Volk, 1998). The ISME at this time also emphasized the importance of authentic presentations of multicultural music (Volk, 1998). This panel created a resource guidebook that included the state of multicultural music instruction, with information regarding philosophical issues that are a part of teaching world music. This guidebook was published in 1996 and presented at the 1996 ISME conference (IMSE, 1996).

History of culturally responsive music education.

Music education in the United States has historically been ethnocentric (Shaw, 2012). Over many years, efforts have been made to broaden the curriculum by helping teachers to select diverse multicultural music (Abril, 2006), make inter-and intra-disciplinary connections with music (Schippers, 2010), and create culture specific and cross-cultural units (Anderson & Campbell, 2010). This inclusion of diversity is now the norm and can be seen in textbooks, resources, workshops and classroom practices (Abril, 2013).

The importance of multicultural music education has been discussed since the 1967 Tanglewood Symposium (Volk, 1998). Multicultural education conversations did not always consider the culture of the students that were being taught (Abril, 2013). Culturally responsive education (CRE) has a more exacting, student centered focus (Bond, 2017). General music teachers have always considered culture, even if the only culture that was taught was Western European. In recent decades, there has been an effort to include more diverse music into the curriculum (Campbell, 2002). Despite this progress the music and norms of Western European art music have continued to dominate music classes. The continued curricular hegemony of Western music carries with it the implication that other music is inferior (Bond, 2017).

Terms such as culturally responsive teaching (CRT), or culturally responsive education (CRE) have only achieved commonplace usage in the last few years; although these terms originated twenty years ago in general education, they only began to be used

by the mid 2000s in music education literature (Bond, 2017). Gloria Ladson-Billings was the first to use the term culturally responsive teaching. CRT/CRE emphasizes the importance of a teacher's cultural knowledge and the role of the teacher in bridging the gap between home and school cultures (Bond, 2014). Culturally responsive education originally grew out of multicultural education. This method was developed from studies working with African American students. CRE in music education came from a need for strategies to work with urban populations (Bond, 2017). By 2017, music educators were not yet successfully implementing students' relevant cultural experiences in the classroom (Bond, 2017).

Description of the literature.

Many articles describe culturally responsive teaching in general education (Shaw, 2012). Culturally responsive music education has been discussed more and more in the last 10 years and is now a significant theme in music education dialogue (Bond, 2017). Best practices articles, empirical research studies and keynote speeches at professional conferences often include discussions of CRE (Bond, 2017). Education researchers Ladson-Billings, Gay, and Nieto are often referred to in CRE music discussions in current general education literature (Bond, 2017). The literature does not yet contain investigations of how and why (for what purpose) culturally responsive music education has been adopted. Instead, discussions have explored issues of identity and achievement, equity and excellence (Bond, 2017). There have been discussions of disruptions, challenges, and extensions of culturally responsive education. These discussions are currently rare in music education (Bond, 2017).

Education researchers Shelly Brown-Jeffy and Jewell Cooper have expanded considerations of the implications of CRE through the use of critical race theory (Bond, 2017). Critical race theory identifies inequities in structure and practice that marginalize certain groups (Bond, 2017). Music educators are uniquely suited to address achievement gaps associated with socioeconomic status. Music teachers work with all students at a school site, have curricular freedom, and teach content that allows for personal expression (McAnally, 2013).

Culturally responsive music education literature has remained balanced as to class type (general, choral, instrumental) with music teacher education and teacher preparation receiving the most attention (Bond, 2017). By 2017, there had only been twelve empirical studies regarding culturally responsive pedagogy in music education. All of these studies were made between the years 2012-2017 (Bond, 2017). There are also few studies that document teachers addressing all three aspects of this method: high expectations, increased cultural competence, socio political criticism (Bond, 2017). Another area where continued research is necessary can be found in the culturally responsive needs of diverse heterogeneous classrooms (Bond, 2017).

School demographics.

Racial, ethnic and linguistic demographics of K-12 public school students have changed dramatically in the last decade (Bond, 2017). From 2010-2015 the population of students within the U.S. that identified as white decreased from 61 to 56 percent (Aud/Fox/ Ramani, 2010). In contrast, in 2008, 83 percent of public-school teachers identified as white. (Coopersmith/Gruber, 2009). While there are more students who

experience poverty and learn English as a second language than ever before, most teachers are white, middle class, monolingual (English speaking), female, and from small towns or suburbs (Bond, 2017). The diversity found in schools is not represented in teachers (Erickson, 2010).

In response to changing demographics, cultural concerns have become increasingly more important (Shaw, 2012). The relevance and effectiveness of the ethnocentricity of the classroom curriculum has been questioned as our society has become more diverse (Shaw, 2012). In spite of these changes, an Eurocentric perspective continues to dominate the curriculum, as well as the climate and pedagogical practices found in the music classroom. A culturally responsive teaching perspective is needed to adapt to the needs, expectations and cultural norms of others (Bond, 2017).

Despite the increased diversity of the student population, music education also continues to promote the values of the Western European tradition (i.e. monolithic canon, definition of beauty, importance of notational literacy, view of role of musicians, and a hierarchy of importance where the composer is primary) (Bond, 2017). In 1972, 22% of students were from a minority background. By 2003, the percentage of minority students had risen to 43%. By 2007, one in five U.S. students spoke a language other than English at home; most of these students learn English as a second language at school (Villegas, 2007). Student demographics have changed but the music curriculum is still mostly comprised of Western European art music (Bond, 2017). Working with diverse cultural and linguistic groups requires teachers to understand the role of culture and language in learning (Villegas, 2007).

Multicultural individuals.

Education researcher Geneva Gay defined culture by paraphrasing from education writers Concha Delgado-Gaitan and Enrique T. Treba's 1991 book, *Crossing Cultural Borders: Education for Immigrant Families in America*: "a dynamic system of social values, cognitive codes, behavioral standards, worldviews, and beliefs used to give order and meaning to our own lives as well as the lives of others" (Gay, 2000, p.8). Teachers must learn about the complex lives of their students. Brown-Jeffy and Cooper (2011) said: "Language, behavioral expressions, interpretations of actions, and societal expectations are all culturally borne and implemented. Culture includes ethnicity and race, as well as gender, class, language, region, religion, exceptionality, and other diversities that help to define individuals" (p. 72). Participating as a member of these micro-cultures makes each individual a multicultural being (Abril, 2013).

The different culture groups we belong to interact, so individual culture is highly personal and individualized. Recognition of the complex nature and influence of culture has led to a critique of music education curriculum choices and pedagogical practices (Shaw, 2012). In *The Dreamkeepers Successful Teachers of African American Children* (1994, p.28), education researcher Gloria Ladson-Billings coined the term "culture of reference", which is the culture group that someone most identifies with. Culture of reference may be different than the culture of origin. Teachers should not assume that all people belonging to a social category are similar (Shaw, 2012). There has been a reevaluation of traditional structures, issues of exclusion and inclusion, Eurocentric views and teaching strategies, and consideration of social justice issues (Bond, 2017). Teachers

have a responsibility to attend to the culturally influenced needs and strengths of each individual student (Shaw, 2012).

Culturally relevant pedagogy definition/description.

Culturally responsive teaching (CRT) is different than other pedagogical approaches that are informed by culture (i.e. multicultural education) (Abril, 2013). CRT considers the role of culture in all aspects of teaching and learning. Using this approach, student learning becomes more relevant, meaningful and effective (Abril, 2013).

Culturally relevant pedagogy, or culturally responsive teaching, acknowledges the value of each student's cultural experiences and then encourages students to use these experiences as resources for learning (Bond, 2017). Other terms that have been used to describe the methods used in culturally responsive pedagogy include culturally relevant, sensitive, centered, congruent, reflective, mediated and synchronized. Education researcher Geneva Gay defined culturally responsive pedagogy (CRP) as "using the cultural knowledge, prior experiences, frames of reference, and performance styles of ethnically diverse students to make learning encounters more relevant to and effective for them" (Gay, 2010, p.29). CRP is a child-centered approach in which the teacher responds to the students' cultural background and the strengths and needs produced by this background (Shaw, 2012).

The term *culturally relevant pedagogy* (CRP) was used in the mid-1990s by education scholar Gloria Ladson-Billings. She defined culturally relevant pedagogy as being committed to collective and individual empowerment (Bond, 2014). She described

three areas of student achievement that can be identified in (CRP): academic success, the development or maintenance of cultural competence, and the development of a critical consciousness that students use to challenge the current social order status quo. Gay also highlighted academic achievement alongside cultural competence and social consciousness in the definition of CRP (Bond, 2014). High expectations, cultural competence, and critical consciousness are central to culturally responsive teaching (Bond, 2017).

Ladson-Billings defined culturally relevant teaching or responsive teaching as: “A pedagogy of opposition not unlike critical pedagogy but specifically committed to collective, not merely individual empowerment. Culturally relevant pedagogy rests on three criteria or propositions: (a) Students must experience academic success; (b) students must develop and/or maintain cultural competence; and students must develop a critical consciousness through which they challenge the status quo of the current social order” (Bond, 2014). Geneva Gay (2002) said CRT is a pedagogy that validates and affirms students’ cultural backgrounds while teaching to their strengths and life experiences. Ladson-Billings contends that culturally responsive teaching, “empowers students intellectually, socially, emotionally, and politically by using cultural referents to impact knowledge, skills and attitudes” (Abril, 2013, p. 20).

Educator Carlos R. Abril (2013, p.6) describes five reasons CRT can be validating and affirming to students:

1. “Acknowledges the legitimacy of the cultural heritage of different ethnic groups. Acknowledges the effect these have on student attitudes, dispositions, and

approaches to learning. This cultural heritage is seen as an important part of the school curriculum.

2. Builds bridges between home and school experiences and between academic concepts and lived sociocultural realities.
3. Teachers address a wide variety of learning styles through the use of a wide variety of instructional strategies.
4. Students are taught to know and praise their own cultural heritage as well as the cultural heritages of others.
5. Multicultural information, materials, and resources are incorporated into all subjects and skills taught in school.”

Abril (2013, p.172) summarizes Ladson-Billings 2009 study of successful teachers of African American students by elaborating on three themes he identifies in her research.

“1. Conceptions of self and others

- a. View themselves as artists rather than technicians
- b. See themselves as part of and contributors to the community
- c. Believe all students are capable of success
- d. Help students make connections from the community to the global levels
- e. See teaching as drawing out knowledge rather than putting in knowledge

2. Social relations

- a. Connect with all students
 - b. Create fluid relations with students that extend beyond the classroom, into the home and community
 - c. Build a community of learners
 - d. Help students learn collaboratively
3. Conceptions of knowledge
- a. Understand that knowledge is not fixed, but continuously changing, recreated, and shaped by teachers and students
 - b. Help students view knowledge critically
 - c. Demonstrate passion for content and subject
 - d. Help students develop skills
 - e. Hold high standards while recognizing the complexities of standards, and cultural diversity, and individuality.”

Using culturally relevant pedagogical practices, students are taught in a way that does not diminish their appreciation of their own culture. Skills are developed in a caring community with high expectations (Bond, 2017). Academic success, cultural competence, and critical consciousness must be present in CRP, these three areas have been referred to as the “pillars” of CRP (Bond, 2017, p.172)

There are many opportunities for students to explore culture, creativity and critical analysis in the music classroom. Culturally responsive teachers know and make connections to students’ lives, acknowledge student perspectives and abilities, promote a

critical consciousness of content and establish high expectations and a sense of community (Bond, 2014). A key component of CRP is the development of a community with high expectations for all (Bond, 2014). Music educators and performing ensembles are in a unique position to establish a sense of community: groups of students working together toward a common aesthetic goal (Bond, 2014). Competition and conflict within a rehearsal can affect this sense of community. Instead, teachers can allow students a sense of ownership over the ensemble and encourage a belief in their ability to make meaningful contributions. This can help to promote a sense that all members of the ensemble are in this together. Students can be given opportunities to share ideas and lead (warmups, conducting, etc.) (Bond, 2014).

Culturally responsive lessons are more relevant and engaging. Learning involves questioning and interpreting, as well as analyzing and sharing ideas. For example, after conducting research, students could write a letter to a newspaper sharing their views of immigration (Villegas, 2007).

Three potential barriers to CRP effectiveness include teacher self-efficacy, the multicultural nature of each student's identity and difficulties related to not having enough time to address all the different cultures found in the classroom (Bond, 2017). Robinson (2006) studied effective examples of white teachers working in urban schools. These teachers did not use a particular method. They immersed themselves in the community, called on community culture bearers, and used "culturally responsive caring," which, as Gay (2000) stated, places "teachers in an ethical, emotional, and academic partnership with ethnically diverse students, a partnership that is anchored in

respect, honor, integrity, resource sharing, and a deep belief in the possibility of transcendence” (p. 52).

Ladson-Billings (1994) found that successful teachers of African American students believed that teaching is an art and a way to give back to a community. In addition, these teachers felt that all students can succeed. Successful teachers worked to maintain a fluid student teacher relationship. These teachers connected with all students and developed communities of learners. Teachers in this study also maintained a critical view of curriculum. They believed that knowledge was not fixed but instead was recycled, shared and constructed. Ladson-Billings found that successful teachers made use of multifaceted assessment, while having a passion for teaching and learning (Ladson-Billings, 1994)). While strategies such as knowing, validating culture, and including multicultural context are observable, ultimately, “culturally responsive teaching is more of an attitude than a method” (Robinson, 2006, p. 38). This attitude explores injustice, privilege, power and maintenance of privilege in the U.S. education system (Bond, 2017).

Culturally responsive teachers emphasize student strengths and difference is never perceived as a deficit. Students can learn to value and share their strengths and also value and accept help from the strengths of others (Bond, 2014). Culturally responsive pedagogy uses student’s individual strengths as an entry point to the development of additional skills. Using this approach, music students are held to high expectations as they develop many types of musicianship (Bond, 2014). CRP teachers teach students that there are many ways to understand and many types of knowledge, which are all valuable.

This allows students to be critical of the cultural uniformity of traditional education and allows them to develop their own voice (Bond, 2014).

Culturally responsive pedagogy is not a group of activities or a specific strategy, rather, it encompasses dispositions, knowledge and skills that are a part of all aspects the school and education environment (Bond, 2014). A CRP teacher teaches to student strengths and makes connections between home and school experiences. Materials are used to validate each student's culture and encourage students to be critical of information that is presented to them (Bond, 2014). Culturally responsive teaching moves the attention from what is taught in the curriculum to the students and the social learning environment where music is experienced. Gay (2000) emphasized that CRP teachers teach to and through the strengths of students.

Constructivist foundation of culturally responsive pedagogy.

Culturally responsive teaching (CRT) requires an understanding of how learners construct knowledge. CRT is based on constructivist theories of learning wherein learning depends on social interactions, and previous life and cultural experiences (Abril, 2013). In this constructivist practice, students construct what they know through experience and then reflect on those experiences (Bond, 2017). Prior knowledge and beliefs allow students to make sense of the concepts and ideas they are taught in school (Villegas, 2007).

Using culturally responsive pedagogy, teachers make connections between home and school experiences, while students use prior experience from the home environment to construct knowledge gained in the classroom (Bond, 2014). CRT builds bridges

between what students know about a topic and what they still need to learn about the topic. For example, as part of a social studies unit on immigration, students could be asked to describe their experiences with a new language, or place to live. Concepts such as why do people immigrate could also be introduced. Immigrant parents can be invited to the class. These activities would build bridges between home and school and strengthen teacher, student and parent relationships (Villegas, 2007).

Culturally responsive teachers work from the known to the unknown (Bond, 2014). In the music class, students can start with familiar music and experiences, and then progress to music that is less familiar (Bond, 2014). Teachers can use a continuum model, presenting familiar music that validates students' cultures, followed by musical activities outside their personal experience (Shaw, 2012). This progression from familiar to the unknown creates an opportunity for students to connect home and school experiences. Teachers can use music heard at home, and popular music, creating arrangements if necessary. Students can also arrange music that is a part of their culture. The use of quality materials (i.e. quality music) from student's home cultures should guide curriculum decisions (Bond, 2014).

School culture/home culture conflict.

There are disconnects between school and home music (Abril, 2013; Campbell, 2010; Kelly-McHale, 2011; Lum, 2007). Students come to the music class with rich musical experiences, but these experiences are sometimes incompatible with some of the approaches and goals of music education (Abril, 2013). Teachers can create a bridge by making connections between home and school (Bond, 2017). The cultural mismatch

between home and school has been discussed for over 30 years and has been associated with the terms culturally relevant pedagogy, culturally responsive teaching, culturally appropriate, mitigating cultural discontinuity and culturally compatibility (Bond, 2017).

Children recognize that music in the classroom is different; it is often less complex and will concern different subject matter than music students are exposed at home. School music can be seen as an isolated experience with no connection to music outside of the classroom (Bond, 2017). Making connections to musical experiences outside of school can attract underrepresented populations to music classes. Classes aligned with students' interests, nontraditional ensembles and a multicultural repertoire can increase student participation, with activities such as jam bands, songwriting, world music drumming ensembles, marching band modeled after the performance of African American southern collegiate bands, etc. (Albert, 2006; Dekaney & Robinson, 2006; Mixon, 2009).

The culturally responsive teacher sees students as members of cultural groups that exist outside of the classroom, in homes and communities. Teachers use this understanding to select relevant materials, resources, instructional strategies and work to build connections between home and school (Abril, 2013). Using music from the student's culture of reference when the teacher is from outside of that culture will build rapport and credibility (Shaw, 2012). Materials are chosen and then constantly reevaluated in response to student background and needs. Stereotypes and contrived songs/exoticized portrayals of cultural groups must be avoided. These are not considered to be representations of culture (Bond, 2017). Rather, include repertoire that honors the

students' cultural heritage. Repertoire that validates students' cultural background increases their cultural competence. Cultural competence is the ability to grow in respect and understanding of cultural of origin. Students who have developed cultural competence are able to navigate between school and home cultures (Shaw, 2012).

At school, music students will be asked to describe the musical elements and concepts of the music being taught. When describing music from home, music students will discuss emotions, feelings, stories, and the actions and rituals associated with the music (Kelly-McHale, 2011). CRT teachers make connections between the worlds inside and outside the music classroom; for example, teachers can identify crescendo and discuss the emotions this technique might evoke (Abril, 2013). Culturally responsive teaching helps students learn to value diversity of culture and ethnic groups while making connections between their community and the world at large; unfamiliar music can help students make these connections. For example, students might be asked to research local cultural music festivals or compose music using instruments and stylistic elements of music that have been studied (Abril, 2013).

A student-based practice.

Cultural products do not equate with culturally relevant experiences (Bond, 2017). Culturally responsive education does not just add material and content to the curriculum: it is a student-based approach to instruction in which developmental appropriateness is fundamental to the success of implementation (Bond, 2017). Academic success is achieved as students improve their cultural competence. As Abril (2013, p.8) stated, "Culturally responsive teaching helps move the attention from

the things we teach, to the children we teach and the social learning environment where music experiences occur.”

Culturally responsive teachers must understand the challenges and difficulties experienced in the lives of their students (Bond, 2017). Teachers need to know about students’ lives in order to meaningfully teach and engage students (Villegas, 2007). This knowledge allows teachers to use student experiences to improve learning (Abril, 2013). Teachers see each student as an individual and students are able to self-proclaim their cultural identity. Culturally responsive teachers work to develop a nuanced understanding of the preferences and experiences of individual students (Bond, 2017). In a culturally responsive classroom teachers get to know students, acknowledge, understand, and validate students as individuals and as members of extended and overlapping cultural circles (Abril, 2013).

Teachers should know more than just generic general information about specific cultural or social groups. Information of this type can lead to stereotypes that will not apply to individual students (Villegas, 2007). When connecting culture and learning style, group stereotypes should be avoided (Bond, 2017). Teachers should instead consider the micro- and macro-cultures of each student and how these cultures affect their student’s musical identities: What are their musical experiences? What was the context of these experiences? What musical genres? How were they transmitted? How were they performed (Bond, 2014)?

Teachers using culturally responsive pedagogy will work to know students better as individuals and understand the role students have as members of extended social

circles (Abril, 2013). It is important to see students as important members of a learning community with unique backgrounds, experiences, knowledge and skills (Abril, 2013). Teachers need to know an individual student's family makeup, history of immigration, favorite activities, beliefs, concerns, and individual strengths and talents. They should also be aware of families' school knowledge, experiences with different subject matters, prior knowledge, and experience with specific aspects of the curriculum (Villegas, 2007). Once teachers know this information, they can build on these experiences (Bond, 2014).

Strategies to gain this information can include home visits, opportunities for students to discuss their goals and aspirations and noticing how individual students create solutions to problems. It can also be valuable for teachers to speak with parents and community members (Villegas, 2007). Teachers can respectfully ask students and parents about their musical backgrounds. Questionnaires that students receive at the beginning of the school year can also be useful tools to get acquainted (Shaw, 2012). Student musical identity projects such as podcasts can allow students to share this information and be valuable for better understanding in student-teacher and student-student relationships (Bond, 2014). Teachers can model autobiographical work with a lesson about music from their own cultural background, then ask students to bring in music from their life (Shaw, 2012). Students can be asked to collect a song from a family member, bring a recording of music they enjoy at home, create a timeline of their musical loves, or create a podcast of music representing their cultural background (Shaw, 2012).

In addition to autobiographical assignments, booster clubs and back to school nights offer valuable opportunities to develop relationships with parents and other community members (Shaw, 2012). As relationships are developed community culture bearers can be invited to visit and perform for students (Bond, 2017).

By understanding students' cultural background teachers can plan instruction, build on students' strengths, and provide relevant information and examples during teaching. Teachers can create space in the class for students to share their stories and music. Students can research, write, describe, review, share and draw images of their musical worlds (Lum & Campbell, 2009). These projects let students reflect on their musical identity and allow teachers to get to know students better (Abril, 2013).

Validate cultures and students.

When educational beliefs, philosophies, and pedagogical methods fail to validate, students can feel that their music and who they are as individuals is being rejected (Shaw, 2012). If student music and values are ignored or degraded, cultural conflict is created (Bond, 2017). Language and music are both intimate expressions of who we are, and when we reject a person's language or music it can only feel like they are being rejected (Shaw, 2012). Consistent use of varied music helps to avoid unintentional marginalization of world and popular music (Bond, 2017).

It is important that teachers take time to discuss text and allow for different interpretations. Teachers can also validate student perspectives and cultural heritage by embracing their student's musical repertoire and practices (Bond, 2017). Repertoire choices should "capitalize on [students'] cultural knowledge," (Shaw, 2012, p. 76). The

use of multicultural materials can validate students' cultural heritage and affirm cultural capital (Bond, 2017).

Multicultural materials, resources, and information should be included in teaching on a routine basis (Gay, 2010). Repertoire selection is often central to the music class curriculum. If music has a universal power to move, then we should not only select western classical music (Shaw, 2012). We should also include multicultural materials representative of the students we teach (Abril, 2013; Shaw, 2012). Using Gay's definition of culturally responsive teaching Shaw identified three questions we can ask when selecting repertoire: "What music would build upon my students' prior experiences? What pieces would capitalize on their cultural knowledge? What selections could my students experience through their preferred learning styles? Which would showcase their culturally informed performance styles?" (Shaw, 2012 p. 76). These questions consider student background, skills, experiences and knowledge (Abril, 2013).

Culturally responsive teaching creates opportunities to acknowledge and share multiple perspectives (Bond, 2014). The teaching of music is often approached from a European perspective (Shaw, 2012). Upholding the Western classical tradition is important and should be celebrated but we also need to be aware of ways in which music education practice is prone to ethnocentrism (Shaw, 2012).

Choral music education has great potential to be culturally responsive, as singing can validate a student's cultural background and teach about diverse cultures (Shaw, 2012). Text allows for meaning in concrete and abstract terms. Students can make

expressive performance choices based on meaning that they construct from lyrics. Students learn more about themselves and others by sharing these ideas (Bond, 2014). All aspects of culture have an influence on how we construct meaning. This includes sexual orientation, gender, religion, ethnicity and socioeconomic status. These aspects of identity should be validated (Bond, 2014).

Building a curriculum of culturally responsive musical experiences CRP teachers work to validate students' cultures of reference and broaden cultural horizons (Shaw, 2012). Students have many different experiences and preferences in music. The use of a wide variety of curriculum materials allows for validation of these preferences (Bond, 2014).

Culturally relevant practices.

There are culturally responsive approaches to repertoire selection, rehearsal technique, and curriculum design (Shaw, 2012). Repertoire, methods, and knowledge work together to create musical experiences that are relevant and effective for culturally diverse groups of students (Shaw, 2012). Spradley (2013) found effective choral teachers believe culture impacts every part of the choral program, not only repertoire, but rehearsal strategies, and choir sound should also represent the cultural heritage of students in the ensemble. Performing style, learning style, and culturally appropriate pedagogy need to be considered (Bond, 2017). These considerations lead to a critique of the Eurocentric views that dominate music education. For example, an application of the Kodaly method of instruction which only focuses on notational literacy, and American folk music regardless of prior knowledge and cultural experiences can be seen as a less

effective, one size fits all, or colorblind approach. Education researcher Kelly McHale found this unresponsive classroom environment had no effect on the students' development of musical self-concept (Bond, 2017).

Student perspectives need not be limited to text; musical decisions are also needed in regard to phrasing and other music elements. Exposure to different recordings helps to develop this analytical ability (Bond, 2014). Sounds, conventions and music are culturally specific and should be presented within the context of culture (Bond, 2014). Culturally authentic performance may require the use of diverse vocal timbres (i.e. the use of chest voice in some African and African American styles) (Shaw, 2012). Music presented outside of its cultural context is robbed of its meaning and value (Bond, 2014).

All students have strengths and aptitudes. The culturally responsive teacher will use these strengths to help students succeed. Music and notation are not equivalent terms. Sight sound relationships and the nuance of world music do not translate to the printed page (Bond, 2014). Notational literacy has a place in the curriculum, as it will allow students access to future performance opportunities, but it should not be a gatekeeper to participation (Bond, 2014; Shaw, 2012). When reading notation is the most important educational outcome of instruction, the music of orally based cultures can be implied to be inferior (Bond, 2017). Oral/aural music literacy is important and should be held in equal importance to notational literacy. Culturally responsive pedagogy acknowledges the wealth of knowledge of students with experience in an oral/aural tradition. Teachers communicate the importance of the oral/aural tradition by teaching in this manner, especially when it is culturally appropriate (Bond, 2014). Skills

developed in the classroom need to resonate with what it means to be a musician in the students' culture. Skills that are only developed in the classroom will remain isolated as a school-based activity. Teachers should provide opportunities to practice creating music as it is made in their students' cultures. This gives students skills that are applicable outside of the school setting (Bond, 2017).

Culturally responsive instructional strategies include asking questions to discover prior knowledge, providing meaningful projects as assignments, the use of native language resources to provide access to curriculum, visual cues and graphic organizers, as well as the use of pertinent examples from students' lives (Villegas, 2007). In the music class, rehearsal practices must be congruent to the orientations of ethnically diverse students (i.e. at times it is appropriate to teach specific repertoire orally). When deciding whether to teach music aurally questions to consider include: What are the learning styles of the students and how would this music be taught in its culture of origin (Shaw, 2012)?

Culturally responsive teachers are visible throughout school-wide events, participate in non-musical elements of student's lives, acknowledge student musical preferences, deemphasize competition and provide ensemble options beyond traditional band, orchestra or choir (Bond, 2014). Culturally relevant practices include the use of student musical preferences, less competition, and the use of more sustainable alternatives to the large ensembles found in most school music programs (Bond, 2017).

The development of increasingly authentic materials has been a central theme throughout the history of multicultural education (Volk, 1996). The term authenticity is

problematic because it has many definitions and there is a question if any music presented in the classroom is inherently out of context and therefore not authentic (Shaw, 2012). Music should be selected with integrity and sensitivity. Native language songs that are thought to represent ethnic heritages can still be contrived, stereotypical, exoticized portrayals and are not in reality representations of student culture (Abril, 2013). Educator Carlos Abril suggested educators work to create “culturally valid” musical experiences; these are defined as typical and characteristic of the represented culture (i.e. choral arrangements are often westernized versions of foreign melodies). Teachers should thoughtfully select what materials, music and resources to use with students’ cultures in mind. This is not a curriculum centered approach, but instead a student-centered approach. (Abril, 2013). Primary source, unpublished materials are a valuable source for classroom materials (Abril, 2013; Shaw, 2012). The use of culture bearers, recordings, videos and multimedia are important, recommended activities (Abril, 2013; Campbell, 2004). Consulting directly with cultural representatives and culture bearers can ensure the cultural validity of repertoire (Shaw, 2012). Teachers can use community resources to learn from parents, students and colleagues or record video conferences with experts (Shaw, 2012).

Equity of access.

The culturally responsive teacher will advocate for all students. There are practices that are a part of schooling that are often a disadvantage to non-mainstream student groups. These include low expectations, inadequate multicultural learning materials, large class sizes, less experienced teachers, cultural insensitivity toward

differences, biased testing practices, and curriculum that does not reflect students' diverse perspectives. Culturally responsive teachers must work against these poor practices and toward educational equality (Villegas, 2007).

Demographics of music educators often do not reflect the diversity found throughout a school or district (Bond, 2017). Lack of appeal to cultural heritage, as well as financial barriers limit the involvement of students of color in performing ensembles. Culturally responsive education can help ameliorate this issue. Culturally responsive performing ensembles can meet the needs of diverse student populations (Bond, 2017). Expense of participation, programs targeting middle class values, the centrality of the Western European art music canon, and classes made of peers who are outside of a student's immediate social circle all effect music program demographics (Bond, 2014; McCarthy, 2015). To overcome these potential barriers, teachers can provide free and equal music education that respects the cultural background of their students (Bond, 2017). Students experience poverty of opportunity not potential; a culturally responsive educator will work to mitigate these circumstances (McNally, 2013).

Socio cultural criticism.

Culturally responsive teachers also need to address the privilege and power that comes with culturally based academic achievement gaps. Using culturally responsive pedagogy changes curriculum and individual students are provided with the conditions needed for learning. Educators who fail to acknowledge the effects of cultural

background on teachers and students may unintentionally homogenize the experiences and needs of their students (Bond, 2017).

Culturally responsive instructional practices do not teach concepts in a vacuum, instead specific student experiences are included so that students are not only recipients of knowledge and information but also partners with teachers in the learning process (Abril, 2013). Student discussions regarding the political associations and functions of a piece of music in a society are valuable (Bond, 2014). Collaboration, discussion, questions and analysis can increase understanding and lead to acknowledgement of the many different valid interpretations of music (Abril, 2013).

Culturally responsive pedagogy can identify aspects of teaching and learning that do not take culture into account, for example, repertoire that does not include specific cultures (i.e. Appalachian folk music without African American materials). Pointing these examples out to students can help them to build a critical consciousness (Bond, 2017). Teachers should be prepared for uncomfortable conversations as student beliefs and assumptions are challenged and stereotypes confronted (Shaw, 2012).

A culturally responsive lens can be used to explore the purposes of music (Bond, 2014). Allowing students to evaluate what they consider music aligns with the creation of a critical consciousness that is a part of culturally responsive practices. This culturally responsive lens can also be used to examine the role of music as an emancipatory process or a means of personal expression (Bond, 2014). Culturally responsive pedagogy recognizes multiple perspectives and positions. Students are guided to acknowledge and appreciate that there are multiple viewpoints and perspectives in music and in the world

in general (Abril, 2013). For example, students can write their opinions about a song that will be performed at a concert. This type of activity can show different viewpoints throughout a class. Or students can interview adults about the meaning of songs (pop radio or national anthem). Students could also ask culture bearers to share why particular songs are meaningful to them. Conversations, questions and experiences can be shared, which can allow knowledge to be seen critically and fluidly from equally valid, different perspectives (Abril, 2013). Culturally responsive teachers ask questions and engage students to help them understand diverse interpretations of music (Abril, 2013).

Students can be guided to recognize and challenge systems of oppression, inequality, and social injustice (Shaw, 2012). Some positions in society will have greater status; this greater status allows for greater access to power. Schools have a role in challenging and perpetuating these inequalities (Villegas, 2007). Individuals can be agents that shape culture, if we can affect culture then individuals can also affect social change (Shaw, 2012). There is a differentiated distribution of wealth in the U.S. and a person's social class is the best predictor of academic success and future social standing within a society (Nanello, McDill, & Pallas, 1990). By honoring the political and social associations of music, teachers can empower students to "confront the cultural hegemony in traditional education and develop the necessary skills to combat oppression and exploitation" (2010, Gay p.37).

Ladson-Billings (2002) used the phrase "promoting students' socio-political competence" (p. 111). Culturally responsive teaching will go beyond just exposing students to diverse material and the exploration of related socio-political issues. Teachers

can use multicultural materials to develop students' socio-political competence. Students can be empowered to social action as teachers allow for opportunities to go beyond discussion and analysis of socio-political matters (Shaw, 2012). John Dewey described the mediation and criticism of experience of "thoughtful valuation" as an ultimate aim. (Shaw, 2012). Culturally responsive pedagogy will guide students from familiarity and passive acceptance of diversity to learning to value it with a sense of social responsibility. This thoughtful valuation, rather than appreciation of art itself, can empower students to affect social change (Shaw, 2012).

Teacher preparation/professional development.

Culturally responsive education is a process that occurs over time. It should be implemented throughout the music education curriculum (Bond, 2017). Villegas and Lucas (2007) noted:

"It would be unrealistic to expect teachers-to-be to develop the extensive and sophisticated pedagogical knowledge and skills of culturally responsive teachers during their preservice preparation. It is realistic, however, to expect prospective teachers to come away from their teacher education programs with a vision of what culturally responsive teaching entails and an understanding of what culturally responsive teachers do" (p. 30).

Culturally responsive education includes the beliefs and expectations of teachers. "Our pedagogy is reflected, then, not only in our content, but also in the ways that we handle questions, concerns, and dialogue. In this way, even our most informal

interactions with students – hallway discussion, end-of-class questions, or mumbled asides – become important parts of our curriculum” (Fitzpatrick, 2012, p. 58).

A primary concern is the development of positive attitudes toward diversity. Teachers using a deficit perspective will perceive students from diverse cultural groups as lacking knowledge, skills, and the family support needed to be successful. Teachers create lower expectations when they have these beliefs (Abril, 2013; Villegas & Lucas, 2007). Social justice readings (readings that encourage a conversation about race, urban teaching and teaching minority students) can help prospective teachers develop positive feelings toward diversity (Bond, 2017). Without faith in a student’s ability to succeed, teachers will have low expectations, lessons will include more drill and rote learning activities and classes will require less higher order thinking skill activities. Teachers with low expectations don’t call on students, and do not allow time for thoughtful answers. A teacher with an affirming perspective will respect cultural differences and will believe everyone can learn (Villegas, 2007).

Most teachers are white, middle class, and monolingual. Their lives are very different than their student’s lives (Villegas, 2007). Culturally responsive education in teacher preparation classes has been focused on preparing teachers to teach urban students (Bond, 2017). Teachers can be taught to look for connections in students’ lives (Bond, 2017). Being knowledgeable of the cultural background of students is important, but it is difficult to accurately interpret this information. To do this, teachers need to develop sociocultural consciousness and affirming views toward diversity (Villegas, 2007). Teacher preparation courses intended to develop skills for working with diverse

populations lead to more positive attitudes regarding diversity (Bond, 2017). As teachers develop sociocultural consciousness, they look beyond individuals and notice societal inequalities (Villegas, 2007). Socio-culturally conscious teachers possess an awareness that their worldview is not universal, but instead is influenced by life experiences and factors which include race, ethnicity, gender, and social class. Teachers without sociocultural consciousness use their experiences to make sense of students' lives (Villegas, 2007). Doing this is unreliable and often results in misinterpretations and miscommunication. For example, students from less individualistic cultures can be overlooked in class; it is wrong to assume that because these students seek out less individual attention that they are less capable (Villegas, 2007).

Opportunities for professional growth in this area include learning more about students' lives, improved sociocultural consciousness, building on student interests to meet curricular goals, and the use of community resources when teaching (Villegas, 2007). CRE ideals can be discussed at conferences, professional development and in web-based learning communities (Bond, 2017). Teachers can find ways outside of the classroom to learn about the musical lives of their students. Opportunities to play in community-based ensembles or taking private lessons can be valuable experiences for the culturally responsive music teacher (Bond, 2017).

The purpose of this project was to develop a resource that could help educators implement culturally responsive teaching practices into their instruction by making connections with a specific cultural group. Teaching in California I have had many opportunities to interact with the Filipino American community. In 2019, there were

very few commercially published resources in the United States that contained traditional Filipino folk songs. It is my hope that this project will help teachers to make connections with individuals who are a part of the Filipino American community in California.

The Filipino American Community in the United States

Filipinos have been in the United States for over 200 years, with an initial presence in America dating to 1763 (Cherry, 2014; Jamero, 2006). But they did not immigrate in significant numbers to the United States until after the Philippines was ceded to the U.S. by the Treaty of Paris of 1898 at the end of the Spanish-American war. This was the start of almost 40 years of American Colonialism that did not end until the Philippines was granted their independence in 1946 (Jamero, 2006). From 1900 until the mid-1920s, immigration from the Philippines slowly increased (Cherry, 2014). What is now known as the Manong (Ilocano title meaning older brother) Generation immigrated to the United States while the Philippines was still a U.S. colony. Many individuals in the Manong Generation left the Philippines during the 1920s to work in pineapple fields in Hawaii, farmland in California and fish canneries in Alaska. In Filipino culture, “manong” is a title of respect (Jamero, 2006).

Before World War II, Filipinos were a convenient source of inexpensive agricultural labor (Jamero, 2006). Since the end of the Spanish-American war, all Filipinos had been United States citizens and could therefore avoid lengthy immigration procedures (Cherry, 2014; Jamero, 2006). This recruitment of Filipinos as agricultural laborers focused on young men (Jamero, 2006). There were concerns in the United

States that Filipino agriculture workers would take jobs from native born U.S. citizens. Like other racialized groups coming to the United States, Filipino rights were severely limited by discriminatory practices and policies. Anti-Filipino outbursts spread throughout California at this time (Cherry, 2014). Motivated by pseudo-scientific eugenic justifications of white supremacy, California's anti-miscegenation laws were amended to forbid marriages between Filipinos and white women. During the first half of the twentieth century, U.S. schools taught American democratic ideals (Jamero, 2006). The goal of this instruction was the creation of a homogenous American "melting pot" (Volk, 1998). Only English was spoken in school and Filipino culture was de-emphasized (Jamero, 2006).

In the 1920s, laws in the United States used national origin quotas to limit immigration (Cherry, 2014). The 1934 Tydings-McDuffie Act ended major Filipino immigration to the United States. While granting independence to the Philippines, which happened over a twelve-year period, this act stripped all Filipinos of U.S. citizenship by 1946 (Cherry, 2014). The Tydings-McDuffie Act reclassified Filipinos in the United States as resident aliens; Filipinos were no longer U.S. nationals. The 1935 Filipino Repatriation Act provided Filipinos with free transportation back to the Philippines on the condition that they never return to the United States. Few Filipinos took advantage of this opportunity. Immigration to the United States from countries throughout Asia at this time was restricted to 50 persons a year (Jamero, 2006).

The Philippines' independence was granted as a concession to the Filipino insurrectionist movement. This movement began in 1896 when Emiliano Aguinaldo led

an insurrection against Spain that was aided by the Spanish-American war and the subsequent 1898 defeat of the Spanish by U.S. forces in the Battle of Manila Bay. After the Spanish-American war, Filipinos continued to fight for their independence in what the United States refers to as the Philippine Insurrection (Jamero, 2006).

The next generation of Filipino Americans has been called the Bridge Generation. This term was coined by Peter Jamero at the 1994 Filipino American National Historical Society conference. The Filipino American National Historical Society (FANHS) was formed in 1986 in Seattle, Washington, with the goal of documenting the history of Filipino Americans. Jamero uses the term Bridge Generation to identify individuals born before 1946, who had at least one parent who was part of the Manong Generation (Jamero, 2006). The Filipino American community saw education as essential for success in post war America. The Bridge Generation grew up working in agriculture, in contrast to today's Filipino American community, which predominantly lives in urban and suburban areas (Jamero, 2006). This transition from a community of agricultural laborers to working professionals was driven by increased levels of education as well as changes in immigration patterns. Before 1965, immigrants from the Philippines were primarily low wage laborers. By 2014, most Filipino immigrants were educated professionals who tended to do better socioeconomically than other immigrant groups (Cherry, 2014).

The 1965 Immigration Act dramatically shifted the racial and religious demographics in the United States. From 1965 to 1970, the foreign-born U.S. population doubled. It doubled again between 1970 and 1990. Prior immigration came from

Europe. Now, immigrants to the United States were coming from Mexico and the Philippines. This act raised immigration quotas for Filipinos and others from Asia from 50 to 20,000 individuals (Cherry, 2014). Describing immigration from the Philippines to the United States throughout the twentieth century, Stephen Cherry said, “The unique military, economic and cultural ties forged with the Philippines throughout its history as an American colony and then as an ally today have also shaped these flows” (Cherry, 2014, pg. 15).

While Filipino immigration to the United has slowed since the 1990s, approximately 25 percent of all Filipino Americans have arrived in the U.S. since the year 2000. Between 2000 and 2008, the population of Filipino immigrants in California, Illinois and New York grew by 25,000. California is the number one immigration destination for Filipinos, but their presence has increased around the country, especially in Nevada, Florida and Texas (Cherry, 2014).

By 2014, there were 1.7 million foreign-born Filipino Americans. This is a little over 4 percent of all foreign-born individuals living in the United States. Not included in these numbers are an additional 280,000 unauthorized Filipino immigrants living in the U.S. in 2010. In 2014, 69 percent of the adult Filipino American population had been born in the Philippines. The Filipino American community grew 44 percent from 2000 to 2010. At this same time, the Chinese American community, which is the largest Asian American community, only grew by 39 percent. These demographic trends indicate that Filipinos could soon become the largest Asian American community in the U.S. (Cherry, 2014). Filipino immigrants are a diverse population. The Philippines is a nation of over

7,000 islands with many cultural, religious, linguistic and provincial differences (Cherry, 2014).

It is my hope that this project will help educators to bring valuable Filipino cultural resources from their communities into their classrooms. By developing personal relationships with culture bearers in their communities, teachers place the academic achievement of students within the context of an appreciation of diversity that is relevant to students' individual cultural experience.

METHODOLOGY

This project will look for possible connections that can be made between student experiences at school and within the Filipino American community in California. A convenience sample of five individuals known to the researcher, who are members of the California Filipino American community, were invited to participate in this project. After gaining verbal consent, each of these individuals was then given a letter of informed consent. This letter stated that the audio from the interview would be recorded and that direct quotes could be used. All five community members signed these letters of consent (Tagalog and English copies of informed consent forms are found in appendix A). Two of the respondents were male and three were female. One respondent had been born in the United States and one had arrived in the U.S. while still in grade school. Two of the respondents had moved to the U.S. as college students in their early twenties. One respondent had not arrived in the U.S. until they were of retirement age. Two of the participants indicated that they were from a rural area in the Philippines. Two respondents were from an urban area of the Philippines and indicated that each of their respective parents had at one point lived in a rural area. One participant had spent significant time in both urban and rural areas in the Philippines. Two participants identified as Tagalog; the other three participants were all Ilocano. Both of these distinct linguistic and cultural groups are historically found in the Philippines on the island of Luzon.

Each interview was conducted in a public location. These interviews took place between September and December 2019. To ensure confidentiality, each participant was assigned a pseudonym, respectively, subject A, subject B, subject C, subject H, and subject I. The actual identities of each participant were only known to the interviewer and the interviewer's university committee chair. The legend identifying individuals and their pseudonyms was kept in a file in a locked cabinet. The audio from each interview was recorded on a password protected Apple iPad using a program called Smart Record. Only the researcher had access to these recordings.

Each interview consisted of four areas of discussion. These included the individual participant's personal history, their experiences with traditional singing games and folk songs of the Philippines, Filipino musical culture, and how these experiences and musical culture are found in the United States (a copy of the interview schedule can be found in appendix B). Additional written descriptions, as well as video examples of these traditional musical activities, can be found in *Aweng ti Kailokuan The Musical Heritage of the Ilocanos Book One* by Miriam B. Factora, Ph.D.

The length of each interview varied depending on the answers that were given by the participant. Participants could choose whether to have the interview in Filipino (Tagalog) or English. Outside of isolated phrases or brief comments in Tagalog, four of the interviews were conducted in English. One interview was entirely in Tagalog. The longest interview was 63 minutes in length. The other interviews were respectively 38, 41, 36, and 21 minutes long. The background of each participant affected the length and detail that was discussed in each topic area. The interviewer transcribed and then printed

a copy of each interview. These printed copies were labeled with each participant's respective pseudonym.

Audio recordings were made of each discussion. These recordings were then transcribed to password protected text files which were coded and compared. The data that was gained from these interviews was used to inform the creation of the pedagogical resource contained in appendix C of this project.

This resource consists of fifteen traditional singing games and folk songs from the Philippines. The folk songs and games in this material is of unknown authorship and in widespread use in the Philippines. The simple repetitive lyrics, which often include nonsense syllables as well as the activities that go with the songs, will work well in an English-speaking K-6 general music classroom. Each song is notated using standard music notation. If applicable, a brief description of the game or activity that goes with the song is given. In addition to the original Tagalog lyrics, a direct English translation for each song or chant has also been provided.

An essential part of culturally responsive educational practices involves the inclusion of culturally authentic materials from the cultural groups that make up a school's educational community. It is my hope that educators will use the materials in this project as a bridge to make personal connections to culture bearers within their communities. Community members are valuable resources who can guide educators in the meaning, pronunciation, and varied performance practices of the folk songs contained in this project. For this reason, I have chosen not to include recordings or pronunciation guides in this resource. This information is more effectively conveyed within the

personal relationships culturally responsive educators develop with members of their communities.

RESULTS AND CONCLUSIONS

During interviews, all of the materials chosen for this project were identified by members of the Filipino American community as being authentic products of Filipino musical culture. Participants shared memories and descriptions of singing this material while living in the Philippines. They were familiar with these traditional children's songs and singing games and cited family members and friends as the source of this knowledge.

These materials were identified as valuable and culturally significant. Informants indicated that it was important that members of the Filipino American community continue to learn and share these songs with others.

In our discussions, the themes of music as a form of personal expression and the importance of community were repeatedly identified. Many traditional musical activities featured improvisation of melody, text, and rhythm as a means of personal expression. Many of these musical experiences involve a community of individuals working together towards a specific goal. These musical activities also frequently created opportunities for the expression and resolution of relationship dynamics between individuals within the community.

For example, in the Philippines lullabies (*duayya*) and laments (*dung-aw*) are improvised musical expressions of intimate personal situations and feelings. Religious observances at Christmas and Holy Week (*Pasko*, *Semana Santo*) involve community-wide events that are accompanied with music. Romantic relationships begin as individuals (as part of a small group) express their inner most thoughts and feelings as

they serenade potential partners (Harana). The improvised poetic verses of the dallot can allow suitors to be respectfully rebuffed. The dallot is again used once relationships have developed and romantic partners prepare to unite their two families through marriage. In this situation, the improvised melodic prose with musical accompaniment provide an opportunity for parents to voice their thoughts, joy, concerns, and excitement to their children's future in-laws. Table 1 identifies themes that can be found in these musical activities.

Table 1

Themes found in traditional musical activities of the Philippines

Traditional Musical Activities	Improvisation	Personal Expression	Working as a Group	Personal Relationships
Dallot (improvised musical discussion)	Yes.	Yes	Yes	Yes
Duayya (lullaby)	Yes	Yes	No	Yes
Dung-aw (lament)	Yes	Yes	No	Yes
Harana (serenade)	No	Yes	Yes	Yes
Sarsuela (musical dramas)	No	Yes	Yes	No
Panagkasangay (birthday celebration)	No	No	Yes	Yes
Pasko (Christmas)	No	Yes	Yes	No
Semana Santa (Holy Week)	Yes	Yes	Yes	No

As seen in Table 2, these same themes of community and personal expression are also seen in traditional children's songs and singing games of the Philippines. Working in two teams, students take turns hiding and then finding an object (Itago Ang Singing/Hide the Ring). Students improvise their own personal dance playing, Sasara Ang Bulaklak (The Flower Closes). Movements are again improvised as part of the rhythmic canon of, Sagidi Sagidi Sapopo. An improvised call and response dialogue is

an important part of the chase game, Batang Batuta. Children work together as a group, creating formations similar to those found in the “thread the needle” games of Europe (Lusot Karayom/Thread The needle). Multiple teams can also compete with each other using games such as Pitik, Pilik Mata (Pluck the Eye Lash). The dynamics of interpersonal relationships are navigated using the “rock, paper scissor games,” Jack En Poy and Chimpoy Champoy.

Table 2

Themes found in traditional children's musical activities of the Philippines

Traditional Children's Musical Activities	Improvisation	Personal Expression	Working as a Group	Individual Relationships
Bata Batuta	Yes	Yes	Yes	Yes
Bahay Kubo	No	Yes	No	Yes
Chimpoy Champoy	Yes	No	No	Yes
Giling, Giling	Yes	No	Yes	Yes
Itago ang Singing	No	No	Yes	Yes
Jack En Poy	Yes	No	No	Yes
Lusot, Lusot Karayom	Yes	No	Yes	No
Pitik, Pilik Mata	No	No	Yes	No
Pusa't Daga	No	No	Yes	Yes
Sagidi Sagidi Sapopo	Yes	Yes	Yes	No
Sasara ang Bulaklak	Yes	Yes	Yes	No
Sawsaw Suka	No	No	Yes	Yes
Sitsiritsit	No	No	Yes	Yes
Tong, Tong, Tong, Tong	No	No	Yes	No

Traditional Children's Musical Activities	Improvisation	Personal Expression	Working as a Group	Individual Relationships
Unahan Tayo	No	No	Yes	No

The percentage of musical material with examples of improvisation, working as a group, and personal relationship dynamics was similar in both the Filipino children's songs as well as the other traditional musical activities of the Philippines. Fifty percent of the traditional musical activities contained some form of improvisation. This is similar to the 46.6% of Filipino children's songs that contain improvisation. The themes concerning community were also similar in both the children's songs and traditional musical experiences. Respectively, 60% and 62.5% of the material concerned an individual's personal relationships within a community. Similarly, 80% and 75% of these musical activities involved a group of individuals working together towards a common goal. The one area that showed significant differences between the children's songs and the other traditional musical experiences of the Philippines concerned opportunities individuals had to musically express their personal thoughts and feelings.

While 87.5% of the traditional musical activities involved examples of personal expression, only 26.6% of the children's songs had similar expressive opportunities. This data is not unexpected when viewed through the lens of Piaget's four stages of cognitive development. The children's songs and games are intended for children in the preoperational as well the concrete operation stages. These individuals have not yet

developed the formal operational stage characteristics of deductive logic or abstract and theoretical reasoning. Many traditional musical activities in the Philippines allow individuals to express their personal moral, philosophical, ethical, or social point of view. The children's musical activities are appropriate for their cognitive development (Piaget, 1977). As seen in Figure 1, the cultural values found in the music of the Philippines can be seen in both the Filipino children's songs as well as the traditional musical activities.

Comparison of the incidence of common themes in music of the Philippines

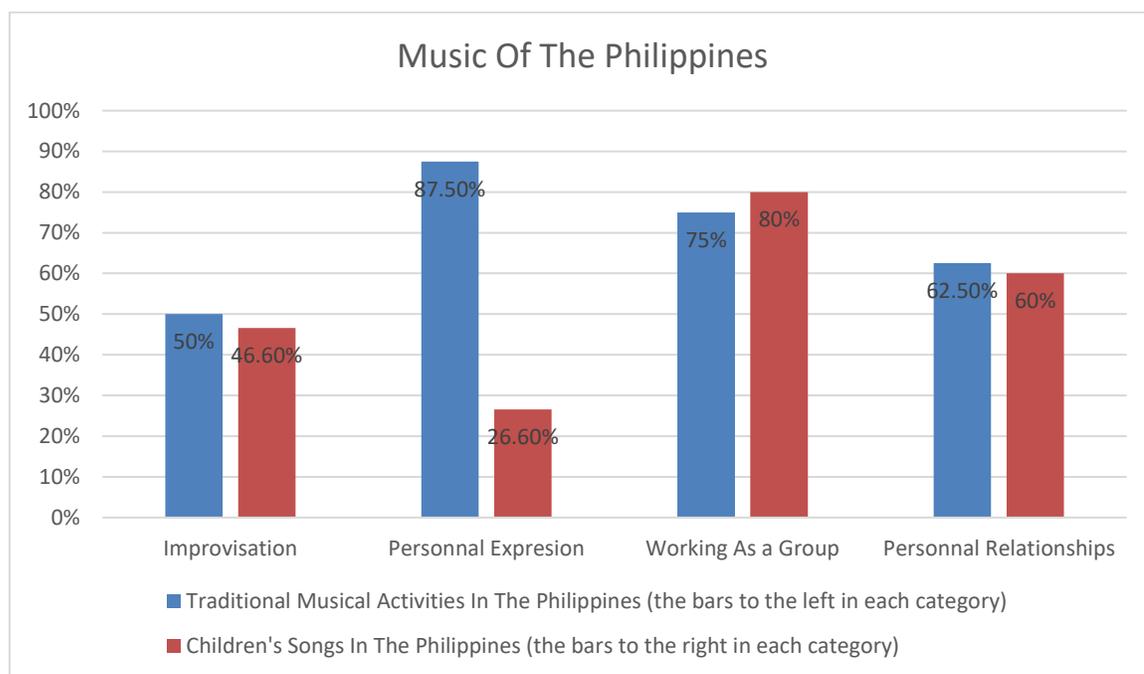


Figure 1

The use of traditional children's music has been found to be effective in the general music setting (Brumfield, 2014). Simple repetitive melodies allow academic rhythmic and melodic elements to be easily identified and incorporated into a standards-based classroom music curriculum (Jacobi, 2012). Brief repetitive lyrics which often

include nonsense syllables lend themselves to use with a diverse classroom population which may not be familiar with the Tagalog language (Kikkaya, 2015).

The classroom environment has been identified as a possible source for the transmission of traditional music culture (Xu, 2018). Informants shared positive experiences learning traditional Filipino music in the community and in student organizations at the University level. In interviews, informants communicated a need to transmit traditional cultural information to K-6 students. The K-6 general music class was identified as a possible vehicle for the transmission of this information.

In addition to confirming authenticity, informants also affirmed the appropriateness of the use of these materials in the classroom setting. Although traditionally taught in the community setting outside of the education system, informants felt that inclusion of these traditional musical activities in the classroom curriculum was entirely appropriate.

The Philippines is a linguistically diverse society. While acknowledging the importance of Filipino (Tagalog) and English within the cultural and educational system of the Philippines, all of the informants had experiences with other languages and cultural groups found in the Philippines. In our discussions, participants self-identified or had immediate family members who identified as Tagalog, Ilocano, Pangasinense, and Kapampangan. These related yet distinct language and cultural groups are all found on the island of Luzon in the Philippines. Informants indicated that they had all originally come from either the area of metro Manila or the provinces North of Manila. The materials in this project are all Tagalog and are in widespread use around the capital city

Manila. A need was identified for future projects focused on musical materials from other regions and cultural groups in the Philippines.

Folk dances are an important part of Filipino and Filipino-American culture. Informants described learning folk dances in a competitive academic setting in the Philippines. In the U.S., these dances were identified as being an important part of Filipino American community events. Participants indicated that these dances are typically taught within their community as well as in Filipino American student associations found in the U.S. University system. These dances were also identified as a vehicle that allowed for the incorporation of the Filipino American student clubs into the larger Filipino American communities that surround a University. Although not included in this project, a future project containing information regarding these traditional dances would be valuable.

This project focused on the potential academic and cultural value of traditional children's songs. Informants also identified other important musical activities found in the Philippines. These include the improvised musical dialogues of Ilocos Norte (dallot), lullabies (duayya/paghehele), the laments of Pangasinan and the Ilocos region (dung-aw), romantic ballads (harana), Ilocano birthday celebrations (panagkasangay), musical dramas (sarsuela), and the music that is a part of the religious celebrations that take place at Christmas and Holy Week. While outside the purview of this project, these are all valuable aspects of Filipino musical culture that deserve further research (Factora, 2017).

The songs and singing games of this project are traditionally performed without instrumental accompaniment. Musical instruments were identified as having an

important role in the musical culture of the Philippines. This area also has the potential for future research. In our interviews, we discussed the Bamboo flute (pito) and traditional string instrument (kutibang) that accompany the improvised musical dialogues (Dallot) of Ilocos Norte, the Spanish influenced string instruments of the rondalla that accompany traditional folk dances, as well as the Western band instruments that accompany religious celebrations and memorial processions throughout the Philippines.

The guitar, in particular, was often identified as having an important role in the musical culture of the Philippines. This instrument has a central role in other song types that are not addressed in this project. These include traditional folk ballads that describe rural life in the Philippines as well as the romantic ballads that are part of the harana tradition of courtship serenades. The guitar also plays a central role in the music that is a part of traditional Filipino drinking culture (tagayan), as well as current popular Filipino music.

The effect of social media on the musical culture of the Philippines was also a topic that was discussed in this project's interviews. Informants indicated that widespread access to wi-fi and cellular networks has allowed for social media to become very popular in the Philippines. Videos of individual experiences of Filipino music and culture are frequently shared on Facebook. These include drinking songs, school music and folk-dance performances, as well as singing games. For example, specific singing games will receive widespread distribution as individuals post their own versions of these musical experiences. Another study could explore the effects of these technologies on the musical culture of the Philippines.

A final area of future academic projects could involve the inclusion of this material in a specific music pedagogical method such as the Orff or Kodaly methods. The importance of both of these methods in the general music classroom has been well documented (Choksy, 2001). The structured play involving singing, instruments, movement, and improvisation would allow the materials of this project to be effectively incorporated into the Orff-Schulwerk method of music education (Keetman, 1974). As authentic traditional folk songs, this material could also be included in the Kodaly method sequence of instruction (Choksy 1999)

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APPENDICES

Appendix A

Informed consent

Culturally Responsive Music Pedagogy for Filipino American students

My name is Jared Coyle, and I am a graduate student at the Humboldt State University School of Education. I am conducting this research study to help music teachers make connections between experiences students have at home and at school.

If you volunteer to participate, you will be interviewed about cultural experiences as well as suggestions that you might have for teachers working with Filipino students. Your participation in this study will last approximately 45 minutes, for 1 interview that will take place at a location that you choose.

Your participation in this study is voluntary. You have the right not to participate at all or to leave the study at any time without penalty or loss of benefits to which you are otherwise entitled. There are no possible risks involved for participants. There are some benefits to this research, particularly in that the culturally responsive pedagogical resources developed from these interviews will be used to teach children who are members of Filipino community. Culturally responsive pedagogy has been shown to increase academic achievement. As a participant in this study you will be helping

teachers to make connections between extracurricular activities and what students experience in school.

It is anticipated that study results will be shared with the public through presentations and/or publications. Video and audio recordings made during this interview may be used for educational purposes only. Any direct quotes will only be used for educational purposes. As a part of this project you will have the opportunity to share music and dances that you are familiar with. You may choose to be identified with any of the information that you contribute, or you can choose to remain anonymous. Unless directed otherwise, any information that is obtained in connection with this study that can be identified with you will remain confidential and will be disclosed only with your permission. In order to ensure your confidentiality participants will be interviewed individually. No identifying information will be included with the recordings. The data will be kept in a password-protected file. The data is anonymous and is of a type that does not represent significant risk to participants. The data will be kept permanently as an educational resource.

Raw data containing information that can be identified with you will be destroyed after a period of 3 years after study completion. The de-identified data will be maintained in a safe, locked location and may be used for future research studies or distributed to another investigator for future research studies without additional informed consent from you.

This consent form will be maintained in a locked container and will be destroyed after a period of 3 years after the study is completed. If you have any questions about this research at any time, please call or email me at (707) 382-0351, jtc3@humboldt.edu, or David A Ellerd, School of Education, Humboldt State University, (707) 826-585, david.ellerd@humboldt.edu

If you have any concerns with this study or questions about your rights as a participant, contact the Institutional Review Board for the Protection of Human Subjects at irb@humboldt.edu or (707) 826-5165. Your signature below indicates that you are at least 18 years old, have read and understand the information provided above, that you willingly agree to participate, and that you may withdraw your consent at any time and discontinue participation at any time without penalty or loss of benefits to which you are otherwise entitled.

Signature _____

Date _____

Please keep a copy of this form for your records.

Informed consent

Culturally Responsive Music Pedagogy for Filipino-American Students

Kultura na Tumutugon sa Pagtuturo para sa mga Mag-aaral na Filipino-Amerikano

Ang pangalan ko ay Jared Coyle, at ako ay nagtapos na estudyante sa Humboldt State University School of Education. Nagsasagawa ako ng pag-aaral na ito upang matulungan ang mga guro ng musika na gumawa ng mga koneksyon sa pagitan ng mga karanasan ng mag-aaral sa tahanan at sa paaralan.

Kung magboboluntaryo ka upang lumahok, makapanayam ka tungkol sa mga kultural na karanasan pati na rin ang mga suhestiyon na maaaring mayroon ka para sa mga guro na nagtatrabaho sa mga mag-aaral ng Pilipino. Ang iyong paglahok sa pag-aaral na ito ay tatagal ng humigit-kumulang na 45 minuto, para sa 1 interbyu na magaganap sa isang lokasyon na iyong pinili.

Ang iyong paglahok sa pag-aaral na ito ay boluntaryo. May karapatan kang hindi lumahok sa lahat o iwanan ang pag-aaral anumang oras na walang parusa o pagkawala ng mga benepisyo kung saan ikaw ay may karapatan. Walang posibleng panganib na kasangkot para sa mga kalahok. Mayroong ilang mga benepisyo sa pananaliksik na ito, lalo na sa mga kultural na tumutugon sa mga mapagkukunang paturo na binuo mula sa mga interbyu na ito ay gagamitin upang turuan ang mga bata na miyembro ng pamayanang Filipino American. Ang tumutugon sa pagtuturo sa kultura ay ipinapakita upang madagdagan ang nakamit sa akademiko. Bilang isang kalahok sa pag-aaral na ito,

tutulungan mo ang mga guro na gumawa ng mga koneksyon sa pagitan ng mga aktibidad na ekstrakurikular at kung ano ang karanasan ng mga estudyante sa paaralan.

Inaasahan na ang mga resulta ng pag-aaral ay ibabahagi sa publiko sa pamamagitan ng mga presentasyon at / o mga publisher. Ang mga rekording ng video at audio na ginawa sa panahon ng panayam na ito ay maaaring gamitin para lamang sa mga layuning pang-edukasyon. Anumang direktang mga quote ay gagamitin lamang para sa mga layuning pang-edukasyon. Bilang bahagi ng proyektong ito magkakaroon ka ng pagkakataon na magbahagi ng musika at sayaw na pamilyar ka. Maaari mong piliin na makilala ang anumang impormasyon na iyong iniambag o maaari mong piliin na manatiling hindi nakikilalang. Maliban kung maituturo kung hindi man, ang anumang impormasyon na nakuha na may kaugnayan sa pag-aaral na ito na maaaring makilala sa iyo ay mananatiling kumpidensyal at ibubunyag lamang sa iyong pahintulot. Upang matiyak ang iyong mga kalahok sa pagiging kompidensiyal ay indibiduwal na kapanayamin. Walang impormasyon sa pagkakakilanlan ang isasama sa mga pag-record. Ang data ay itatabi sa isang file na protektado ng password. Ang data ay hindi nakikilalang at isang uri na hindi kumakatawan sa malaking panganib sa mga kalahok. Ang data ay mananatiling permanente bilang isang pang-edukasyon na mapagkukunan.

Ang mga datos na naglalaman ng impormasyon na maaaring makilala sa iyo ay pupuksain pagkatapos ng 3 taon pagkatapos makumpleto ang pag-aaral. The de-identified data will be maintained in a safe, locked location and may be used for future research studies or distributed to another investigator for future research studies without additional informed consent from you. Ang de-nakilala na data ay pinapanatili sa isang

ligtas, naka-lock na lokasyon at maaaring magamit para sa mga pag-aaral sa hinaharap na pag-aaral o ibinahagi sa isa pang tagapagpananaliksik para sa mga pag-aaral sa hinaharap na pananaliksik nang walang karagdagang may-kaalamang pahintulot mula sa iyo.

Ang pahintulot na form na ito ay pinapanatili sa isang naka-lock na lalagyan at ay pupuksain pagkatapos ng 3 taon pagkatapos makumpleto ang pag-aaral. Kung mayroon kang anumang mga katanungan tungkol sa pananaliksik sa anumang oras, mangyaring tumawag o mag-email sa akin sa (707) 382-0351, jtc3@humboldt.edu, o David A Ellerd, School of Education, Humboldt State University, (707) 826-585, david.ellerd@humboldt.edu

Kung mayroon kang anumang mga alalahanin sa pag-aaral na ito o mga tanong tungkol sa iyong mga karapatan bilang isang kalahok, kontakin ang Institutional Review Board para sa Proteksyon ng Mga Paksa ng Tao sa irb@humboldt.edu o (707) 826-5165. Ang iyong lagda sa ibaba ay nagpapahiwatig na ikaw ay hindi bababa sa 18 taong gulang, nabasa at nauunawaan ang impormasyong ibinigay sa itaas, na kusang-loob mong sumang-ayon na lumahok, at maaari mong bawiin ang iyong pahintulot sa anumang oras at pigilin ang pakikilahok sa anumang oras nang walang parusa o pagkawala benepisyo kung saan ikaw ay may karapatan.

Lagda _____

Petsa _____

Mangyaring maglagay ng kopya ng form na ito para sa iyong mga rekord.

Appendix B

Jared Coyle

Masters Project

Culturally Responsive Music Pedagogy for Filipino Students

Semi structured interview outline

Interview introduction:

I teach music at two elementary schools in Fortuna California.

I notice that students get really excited when I include songs from their culture or from their friend's culture.

In addition to the English language songs that are sung in our classes, our students also sing Spanish and Filipino folk songs.

Since I speak Tagalog and I have lived in the Philippines I try to include Filipino songs in my teaching.

In this interview I am interested in learning about your experiences with songs and dances from the Philippines. I also want to speak with you about things that you would like to see included in our music classes.

During this interview please feel free to speak either English or Tagalog. Please let me know if you would like anything repeated in either of these languages.

Interview:

My Masters project is about how it is important for teachers to make connections between experiences students have at home and at school. Each student has strengths,

things they like and things they are familiar with from experiences that they have had outside of school. Teachers can identify these values and experiences and then validate these cultural experiences. With this information teachers can present material to their students that the students are familiar with before introducing concepts that are less familiar.

I would like to use the information from our conversation to help teachers make these kinds of connections for their students.

Can you tell me about cultural activities that are happening right now in the Filipino community?

Could you tell me about the music that is involved in these activities?

How do children and adults learn to participate in these activities?

Could you describe the meaning and purpose that these activities have for you?

I wanted to ask for your thoughts on some things that could be included in our school music classes.

Here are some Tagalog songs that I know. (I will share folk songs and games from the Philippines that I am familiar with.)

Do you know any of these songs?

Is the song you know the same as what is in the book?

Is the game that you know similar?

Can you think of any other children's songs?

Can you tell me about folk dances that you are familiar with?

What are your feelings about teaching children Filipino music that has been written recently?

Would you like to share any songs or dances that we could include in our classes?

How would you feel about students using the rhythms, notes and patterns found in Filipino music to create their own, new original music?

What aspects of the history of the Philippines and Filipino Americans would you like to see included in our classes at school?

Is there anything else that you would like to see included in our school music classes?

What are some suggestions or advice that you would give to teachers who work with Filipino students?

Can you think of anyone else that I should speak to?

Appendix C

Please see attached pdf file entitled, “Filipino Children’s Songs”.

Many of these songs are commonly known and in widespread use throughout Manila and the surrounding provinces. The work of Miriam B. Factora, Ph.D., was invaluable to the preparation of this resource. All songs included with this project can be found in her book, *Musical Folk Games of Manila (Philippines)*. This book contains traditional songs and games that were collected and transcribed by Dr. Factora from high school students she taught in Manila.