

THESIS

AN ANALYSIS OF YOUNG-BAND REPERTOIRE  
IN THE CONTEXT OF CULTURALLY RESPONSIVE TEACHING

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## ABSTRACT

### AN ANALYSIS OF YOUNG-BAND REPERTOIRE IN THE CONTEXT OF CULTURALLY RESPONSIVE TEACHING

Repertoire is a highly discussed topic especially for band music educators (Battisti, 2018; Brewer, 2018; Dziuk, 2018; Koch, 2019; Mantie & Tan, 2019). Many educators even view the “repertoire as the curriculum” (Reynolds, 2000, p. 31) making it a core tenet of the band music classroom. Repertoire can be chosen using a variety of filtering systems including alignment with music education philosophy (Allsup, 2018; Elliott, 1995; Jorgensen, 2003; Reimer, 1959; Reimer, 2009), artistic merit (McCrann, 2016; Ostling, 1978; Ormandy, 1966) and potential for musical learning (Apfelstadt, 2000; Hopkins, 2013). However, many critics of band repertoire claim that it is limiting to inclusive education purposes pertinent to contemporary music education classrooms (Abril, 2003; Elpus & Abril, 2011; Elpus & Abril, 2019; DeLorenzo, 2012; Kratus, 2007; Lind & McKoy, 2016; Soto, 2018). While repertoire is important when taking into consideration the development of comprehensive musical dispositions that are required for students to fully engage with music in their lived experience. Many music teachers may use repertoire alone to foster connections with student cultural referents (DeLorenzo, 2019; Shaw, 2020). However, inclusive instructional approaches such as Culturally Responsive Teaching (Gay, 2010; Hammond, 2015; Ladson-Billings, 2009; Lind & McKoy, 2016), Multicultural Education (Banks, 2015; Banks, 2019; Nieto, 2009), and Funds of Knowledge (Amanti, Moll, & González, 2005; Rios-Aguilar, 2010) can help to address the multitude of diverse student needs within the music classroom (DeLorenzo, 2019; Ravitch, 2010; Shaw, 2010). Guided by the

tenets of inclusivity, teachers are also called upon to consider the importance of student cultural validation, background knowledge, as well as becoming increasingly aware of diverse repertoire and increasingly flexible with instruction when selecting repertoire (Abril, 2009; DeLorenzo, 2012; Shaw, 2020). The aim of this study is to provide a framework to help clarify the unique relationship between repertoire for young wind band and opportunities for responsive, student-centered instructional approaches.

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## INTRODUCTION

Repertoire selection is a prominent and widely discussed topic especially for band music educators (Battisti, 2018; Brewer, 2018; Dziuk, 2018; Koch, 2019; Mantie & Tan, 2019).

Conversations surrounding repertoire selection formally occur at music education conferences at music reading sessions and lectures but also emerges within informal, collegial conversations and panel or roundtable discussions (Palkki, Albert, Hill, & Shaw, 2016; Orman & Price, 2007).

In the examination of band directors on social media, repertoire was the most discussed topic (Brewer & Rickels, 2013). Reynolds (2000) describes repertoire selection as the most important decision made by music educators. He states that “repertoire is curriculum” and provides the pathway toward a “sound music education” (Reynolds, 2000, p.31). Battisti states “You must begin with the literature. There is no other place to start... without that there is nothing” (Norcross, Battisti, Benson, & Fennell, 1992). While repertoire is important in the instructional process, it only serves as one aspect of curricular content. Among the myriad considerations a music teacher faces, teacher actions, instructional modifications, and the degree of agency students experience in the music curriculum are also important facets, writ large.

Many educators use repertoire to address cultural diversity and multicultural needs within their classroom (DeLorenzo, 2012; Shaw, 2020) but there are a wide and sometimes daunting range of approaches that educators can provide to address students’ cultural needs (DeLorenzo, 2019; Delpit, 2011; Hess, 2018). The challenge for a culturally responsive educator is to learn how to effectively serve diverse cultural learning needs for individual students while striving to deliver a robust, comprehensive musical education that prepares individuals to engage in provocative and artistic ways throughout their lives (Banks & Banks, 2004; Darrow, 2013; Gay

2016; González, Moll, & Amanti, 2005; Hammond, 2016; Ladson-Billings, 2009; Nieto, 2009).

To this end, educational theories such as CRT, ME, and FoK can be used to assist teachers in the implementation of new instructional techniques. However new educational theories may feel distant and foreign when applying to the task-oriented needs of daily teaching. Hence, teachers require additional context-appropriate tools to support their work when implementing new instructional approaches in secondary band contexts.

### **Problem Statement**

If students are to develop the dispositions that underscore a comprehensive understanding of music, the restrictions inherent to performing a limited scope of specific repertoire needs to be addressed. An extensive body of research related to the finding of a prevailing body of wind band repertoire has emerged over the past four decades (e.g. Baker, 1997; Gilbert, 1993; Ostling, 1978; Rhea, 1999; Towner, 2011; McCrann, 2016). In the same vein, others have examined bodies of repertoire for additional defining qualities pertinent to the audience such as aesthetics, praxialism, and diversity (Everett, 1978; Creasap, 1996). Criticisms of band repertoire have argued that repertoire for young bands is limited and therefore limiting to the demographics of students within public music programs (DeLorenzo, 2012; Kratus, 2007; Lind & McKoy, 2016). However, the diverse array of student agencies within school band populations is a multifaceted issue for educators to unpack (Elpus & Abril, 2019). In addition to a lack of diverse repertoire, a lack of awareness of culturally-responsive issues is present. Still, tools are needed to help music educators to develop an increasingly accomplished consciousness in addressing multicultural needs within their classroom. Hence, educators can find themselves unintentionally prohibiting many students from feeling like there is space for the exploration of their own identities and cultural values in the music they study.

Building asset-based collections of student information (Amanti, 2005), creating relevant curriculum (Cumming-McCann, 2003), facilitating instruction in a discernable manner for students (Gay, 2010; Ladson-Billings, 2009), and using assessment to adjust teaching practice (Tuncer-Boon, 2019) are all ways that teachers can respond to students' cultural backgrounds. To address these facets of inclusive educational practice, scholars have written extensively on the topics concerning instruction and student cultural backgrounds such as Culturally Responsive Teaching (Gay, 2010; Hammond, 2015; Howard, 2006; Ladson-Billings, 2009; Lind & McKoy, 2016), Multicultural Education (Banks, 1995; Banks, 2019; Cumming-McCann, 2003; Elliott, 1989; Elliott, 1995; Nieto, 2009), and Funds of Knowledge (Amanti, Moll, & González, 2005; Rios-Aguilar, 2010). Culturally Responsive Teaching (CRT), Multicultural Education (ME), and Funds of Knowledge (FoK) can assist teachers in responding to student needs in the classroom that cause barriers to student learning. However, there appears to be a disconnect between an understanding of the intersections between instructional approaches and the music repertoire in school band settings that can help to build cultural awareness. An examination of how specific young wind band repertoire and corresponding inclusive instructional modifications can manifest in a wide-array of school band settings appears to be missing within scholarly literature.

## REVIEW OF LITERATURE

Published research that examines the intersection of music repertoire and instructional approaches are far and few between (Shaw, 2020). However, the bulk of scholarly literature within each separate area is quite robust. Music educators recursively circulate through the function, selection process, accessibility, and context whenever choosing repertoire. In addition, music teachers who operate in culturally responsive teaching settings may fluidly shift between the instructional approaches of CRT, ME, and FoK to assess how they have served, are serving, and will serve diverse student populations within the music classroom. The following review of literature will first examine the scholarly literature related to music repertoire and then a second section will examine three different instructional approaches – CRT, ME, and FoK – as nested within the conceptual model displaying barriers between Race/Culture/Ethnicity and Music Learning as presented by Butler, Lind, & McKoy (2007). Finally, a revised conceptual model that I have developed that highlights ways that repertoire and instructional approaches can intersect will be presented.

### **Repertoire**

Music educators display divergent understandings of the role of repertoire within the secondary band setting which influence ideal characteristics when choosing repertoire for instruction. Many wind band music educators adhere to the concept of music of “serious artistic merit” when choosing repertoire (Ostling, 1978; Towner, 2011). The function of repertoire may be dependent on a teacher’s personal alignment to music education philosophy such as aesthetic (Reimer, 1959), praxial (Elliott, 1995), or universalist ideologies (Reimer, 2009). More recently, scholars have discussed other approaches to selecting repertoire notably highlighting the validity of music in relationship to learning theories, instrumentation, and musical proficiency of the

students at hand (Apfelstadt, 2000; Dziuk, 2018; Hopkins, 2013; Shaw, 2012). Other scholars have further elucidated the barriers to finding valid repertoire from diversified and attested backgrounds (Creasap, 1996; Baker & Briggs, 2018; Dumpson, 2014; DeLorenzo, 2012). The following section will compile philosophical, practical, and contextual information about the implementation and trends of repertoire within the music classroom.

### **Function of repertoire**

Beginning with aesthetic, praxial, and ending with more contemporary music education philosophies (e.g. universalist, dialectic, and open philosophies), each viewpoint can guide an educator through a different set of sometimes contrasting and polarizing priorities. For example, educators driven by aesthetic philosophy may be more focused on furthering the cause of “original repertoire” for band (Cipolla, 1994) whereas an educator influenced by a praxial philosophy may focus on providing music performance experiences in diverse styles in order to further the technical and performance capabilities of the students. While both aesthetic and paraxial philosophies have been cited since the early 1960’s (Elliot, 1995; Reimer, 1989;), more contemporary philosophies such as universalist approach (Reimer, 1997), dialectic thinking (Jorgensen, 2003) take a less polemical stance and help to guide educators to balance diverse approaches to satisfy the needs of a wide array of students.

The aesthetic philosophy of music education began during the 1960s with movements to financially support the composing of original works for band. Reimer (1959) states, “Justification for teaching music must be based on music — not teaching.” (p. 42). In order to provide meaningful music experiences, music educators need to be guided by the intrinsic purpose and role of music. Historically, teachers chose repertoire largely for practical reasons which used learning opportunities primarily for achievement in performance and musical

knowledge (Mark, 2008; Mark & Gary, 1992). Attempting to broaden rationales beyond the this realm, Battisti (1992) explains to other educators that “every day should be a great day of creating... every student should walk out of every rehearsal feeling enriched” (as cited in Norcross, p. 58). While, repertoire that would give students a unique and artistic experience was a priority for many music educators, efforts were made by leading wind band organizations (e.g. American Bandmasters Association, American Wind Symphony, British Association of Symphonic Bands and Wind Ensembles, College Band Directors National Association, Eastman Wind Ensemble, and University of Illinois Wind Ensemble) to commission new works that were accessible by public school ensembles (Battisti, 2018; Cipolla, 1994; Mark, 2008). Underpinning these efforts was the cause of allowing music performance in bands to be a space for students to make artistic growth. However, the understanding of the student experience was often undervalued when compared to the importance of the musical work (Norcross, Battisti, Benson, & Fennell, 1992).

Praxial music education was in large part a response to the movement of aesthetic music education which was thought, at the time, to be a refocusing of the more performance-centered practices that had dominated music education up to that point in the 20<sup>th</sup> Century. David Elliot, a student of Reimer, critiqued his teacher’s position and explained that “music is, at the root, a human activity” (p. 39) and that performing becomes an act and the “doing” of music should be at the core of music education rather than other domains of musical activities. The musical experience is divisible into four parts: 1) the agent creating the music, 2) the actual doing of the music, 3) what is being done, and 4) the context in which music is being created (Elliot, 1995). For Elliot, the context or “sub practices” translated into the production of more diverse repertoire. However, many scholars criticized the lack of depth to praxial music education

through the overemphasis on music making and the lack of focus on student understanding (Allsup, 2018; Westerlund, 2003). However, this criticism may ultimately be applicable to both philosophies of music education (Spychiger, 1997).

Philosophical views after the turn of the 21st century started to shift away from polemical thinking of the past and prompted music educators to think more deeply about the function of repertoire in the music classroom. Jorgensen (2003) advocated for music educators to absorb contrasting and dichotomous philosophical positions to provide balance between instructional practices within the music classroom. Actions that were previously viewed as separate such as “doing” and “understanding” were viewed to be intertwined and dependent upon on another. Jorgensen also encouraged educators to become more balanced with their approaches and ultimately more balanced with their selections for the music classroom (Jorgensen, 1994). Reimer’s (1997) Universalist Approach balanced four “ways of knowing” music and advocated for the equal presence of praxial, formalist, contextual, and referential understandings to underpin the individual student’s experience learning music. The four domains complimented a repetitive cycle through varied and deepening musical activities for students throughout their music education. This also meant that students did not just always engage with music in the same way but instead were allowed to create, improvise, explain, discuss, and justify musical thoughts and ideas. Music education philosophy from the 21<sup>st</sup> century was more nuanced in its approach to purpose and intent of music repertoire.

Other music education philosophers advocated for the incorporation of more depth to the music education curricula. Kratus (2007) advocated for popular music to be included in music curriculum to satisfy the needs of an ever-changing and pluralistic society. The repertoire from the past was not enough to compliment the ever-growing backgrounds of student musical



experiences. Allsup (2012), building upon the work of 20<sup>th</sup> Century education philosopher John Dewey, explains that democracy and band education can and should be connected; both musical intellect and moral purpose should and can be taught together. Therefore, repertoire selection should be chosen to address both aims, not just musicality. However, despite these movements, a practical reconciliation between music educators who teach a specific canon of repertoire and the tenets of a more inclusive, student-centered learning environment in the school band context is still needed.

As music education philosophy has transitioned and changed over the past century, the role of the music classroom and the function of repertoire has also changed (Elliot, 1995; Jorgensen, 1994; Mark, 2008; Norcross, Battisti, Benson, & Fennell, 1992; Reimer, 1959; Reimer, 2009). The types of repertoire for young wind band expanded and the use of repertoire became more versatile. A teacher's adherence to different schools of philosophy may influence the way that they think about and select repertoire therefore influencing the repertoire they choose for their classroom. However, the critical examination of the selection process is key in order to understand more deeply the thought process of music educators around repertoire.

### **Selection process**

Music educators may examine repertoire through multiple lenses in order to determine whether a piece of music will achieve specific goals within the classroom. Some educators examine artistic merit to provide students with well-rounded and meaningful artistic experiences (Ostling, 1978; Norcross, 1992; Towner, 2011). Other educators maybe examine the teachability of a piece of repertoire to incur growth within specific domains of musical learning (Apfelstadt, 2000; Rhea, 1999). Each approach requires multifaceted thought-processes that include thoughtful consideration of teacher and student perspectives.

When studying the repertoire choices of prominent band conductors, Ostling (1978) used ten considerations to judge the serious artistic merit of music literature as shown in Table 1.

Table 1

*Ten Consideration to Judge Serious Artistic Merit (Ostling, 1978, p. 23-30)*

- 
1. The composition has form – not “a form” but form – and reflects a proper balance between repetition and contrast.
  2. The composition reflects shape and design, and creates the impression of conscious choice and judicious arrangement on the part of the composer.
  3. The composition reflects craftsmanship in orchestration, demonstrating a proper balance between transparent and tutti scoring, and also between solo and group colors.
  4. The composition is sufficiently unpredictable to preclude an immediate grasp of its musical meaning.
  5. The route through which the composition travels in initiating its musical tendencies and probable musical goals is not completely direct and obvious.
  6. The composition is consistent in its quality through its length and in its various sections.
  7. The composition is consistent in its style, reflection a complete grasp of technical details, clearly conceived ideas, and avoids lapses into trivial, futile, or unsuitable passages.
  8. The composition reflects ingenuity in its development, given the stylistic context in which it exists.
  9. The composition is genuine in idiom, and is not pretentious.
  10. The composition reflects a musical validity which transcends factors of historical importance, or factors of pedagogical usefulness.
- 

Analyzed by Ostling (1978), music that displayed these characteristics was viewed as a higher value than music that may be lacking in one or more of the listed areas.

Eugene Ormandy, director of the Philadelphia Orchestra from 1936 to 1980, similarly wrote about the quality of music. Ormandy’s five characteristics are shown in Table 2.

Table 2

*Five Characteristics of Good Music (Ormandy, 1966)*

Good music should...

... stand the test of time

... express the core characteristics of the composer

---

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*... be judged by informed critic (whose opinions may conflict with the audience or the performers' opinions of the music)*  
*... depend on personal taste*  
*... maintain equilibrium with its surrounding pieces*

---

Both Ormandy (1966) and Ostling (1978) include nuance of situated performance but do not focus on how music selection can impact the music education of the student in secondary ensemble-based music settings. While cultural inclusivity may not have been the direct aims of these scholars, educators in the 21<sup>st</sup> century exist in a cultural ethic that values such educational pursuits (Lind & McKoy, 2016).

Given the sometimes sticky complexities of selecting a diverse array of music for their students to study, music educators often turn to more praxial considerations such as technical and logistical characteristics to guide their literature selection (Miles, 1997). Along these lines, Cochran (2005) highlights that many music educators will “not ignore that music be good quality and display musical concepts such as form, expressiveness, variety, and style” (p. 57). However, music should also be teachable, appropriate, and display flexibility in musical experiences (Apfelstadt, 2000). Such details examined may be text, range and tessitura, difficulty, cultural context, and programming expectations. Repertoire can also be examined according to its ability to address the breadth of academic music standards (Apfelstadt, 2000; Cooper, 2015; Colwell & Hewitt, 2011).

Learning theories can also influence the repertoire selection process. Hopkins (2013) suggests that the Theory of Zone of Proximal Development (Vygotsky, 1978) and Flow Theory (Csikszentmihalyi & Csikszentmihalyi, 1992) can assist educators in choosing repertoire that balances optimal levels of challenge and prior skill. According to Hopkins (2013), five levels of musical difficulty are presented based on the level of challenge versus performance skill and

during a rehearsal/concert cycle, and where student growth will assist students in moving from a more difficult level where the ZPD is engaged to an easier level where they engage in flow. Although Hopkins (2013) may address recognized educational theory, the relationship between the director and student is rather emphasized. In addition, the examination of other relationships that manifest within the classroom such as peer to peer dynamics and interactions can also be equally valuable (Johnson, 2017) as well as raising expectations for self-reflection and development of criteria that is not just teacher-driven (National Association for Music Education, 2014).

Examination of instrumentation can also guide repertoire selection but should not limit the music educator in their approach to repertoire selection. According to Dziuk (2018), instrumentation should be examined according to structure and substitution if classroom instrumentation is limited. As a possible remediation, educators can re-orchestrate parts to make repertoire more accessible for ensembles with sections of differing performance abilities or ensembles that may be missing sections altogether (Bocook, 2005). By altering a piece of music, this can provide students with an experience and that is more aligned with their developmental level according to their technical development on the instrument of study. However, when using this approach special attention must be paid to the intent of the composer, the nature of the musical intent, and copyright law (Croft, 1998; Drummond, 2015).

Educators are commonly encouraged to develop their own lists of diverse repertoire for various ensembles that they teach (Duke, 2009). The list of what may be considered to be core repertoire (e.g., works that are recognized by the individual educator and the broader music education community for their artistic merit and educational efficacy) can be rotated every three to four years ensuring all ensemble members have the opportunity to rehearse and perform a

balance of different genres including transcriptions, various historical periods, and original works (Cooper, 2015; Colwell & Hewitt, 2011; Geraldi, 2008). In using this approach, educators are afforded the opportunity to refine frequently performed repertoire and grow as musicians themselves by increasing the scope of repertoire in their purview.

Multiple strategies to select repertoire are present and written about in music education publications (e.g. Music Educators Journal, Instrumentalist, Rehearsing the Band). Some educators may rely on certain procedures more than others according to the context of their teaching. Many selection processes require educators to deeply understand the musical abilities of their students (Apfelstadt, 2000; Duke, 2009). Others assume that all students within a classroom are at the same or similar levels of musical proficiency (Hopkins, 2013; Geraldi, 2008). Selection processes may also need to evolve to include additional characteristics such as representation, depth, and meaning in order to push educators to also consider these qualifiers before choosing appropriate music (DeLorenzo, 2012; Shaw, 2020).

### **Accessibility**

Accessibility to repertoire can be a challenge for many music educators given the multifaceted and complex social structures that music can represent. Some music educators may strive to be inclusive with the genders, ethnicities, and cultures represented in the repertoire they chose but they may not know where to find repertoire that also still satisfies expectations a balanced philosophical rationale (e.g. Allsup, 2012; Elliot, 1995; Jorgensen, 2003; Reimer, 1997) during the selection process. Music educators may also fear teaching musical concepts that are unfamiliar and avoid misrepresentation by avoiding certain genres and styles altogether (Abril, 2009; Lind & McKoy, 2016; Shaw, 2020). Representation of gender, ethnicity, and culture in

young wind band repertoire is dependent on the presence of these characteristics in literature, resources available to find literature, and overall perceptions of composers within each category.

### ***Gender representation***

The presence of women composers in wind band literature is less prominent than their male counterparts. Baker & Biggers (2018) analyzed 1,167 selections of wind band literature from a state mandated lists of wind band literature for the presence of women composers. Overall, only 35 (3%) were female composers and only ten women were represented with the highest concentration of female composers found within Grade 1 selections (8%) and the lowest concentration within Grade 5 (1.3%). Creasap (1996) stated similar findings when compiling a catalogue of women composers: “women composers, in general, have not been published as extensively as their male counterparts” (p. 260).

Resources for women composers of wind band literature may be more difficult to navigate for educators. Many women composers may not have published their works with major publishing companies and therefore are only accessible through limited sales range (Creasap, 1996). Baker & Briggs (2018) identified accessible resources for wind band music written by women composers as the International Music Score Library Project (IMSLP), the Wind Repertory Project, and the International Alliance for Women in Music including their annual competition, the *Search for New Music by Women Composers*.

Music educator’s perception of women composers may be different than their male counterparts. Cameron (2003) describes women composers as historically serving the “lighter weight-end of the composing spectrum” (p. 907). Many women composers have used initials or pseudonyms to make sex identification difficult including “N.H. Seward” instead of Nancy Seward (Creasap, 1996). However, many women composers are sensitive to this and issue and

ask not to be identified in studies examining this phenomenon (Creasap, 1996). The concealing of gender may be counterintuitive to establishing women composers within the field of wind band music. The more frequently a women composer's music is performed, the more marketable the selection becomes (Baker & Briggs, 2018). The less women composers are represented, the less they are sought after by performing groups for commissions. The music of women composers is not necessarily guaranteed to produce the desired sales as their male counterparts and therefore display less capital worth and less quality. However, quality and capital worth are not equivalent and many high quality pieces of repertoire are produced by women composers (Baker & Briggs, 2018; Creasap, 1996). This presents a problem to music educators because it limits the accessibility they may have to the music of women composers and ultimately affects the impression their students may have of the role of women composers within the field of wind band music (Abril, 2007; Baker & Briggs, 2018)

### ***Ethnicity representation***

The presence of composers of different ethnicities is unclear as there has been minimal studies examining the current demographics of wind band composers (DeLorenzo, 2012; Dumpson, 2014; Escalante, 2019). Efforts over recent decades have been made to compile anthologies and collections of African American or Black wind band composers but repertoire by African American or Black composers is often excluded from mainstream academic canons of literature (Dumpson, 2014; Everett, 1978). Some scholars credit lack of composers of color to issues in socio-economic status (Albert, 2006), while other scholars credit the lack of composers of color to the systematic exclusion of students of color from music programs (Elpus & Abril, 2011; DeLorenzo, 2012). Glaring voids of research within young band literature include empirical studies examining the presence of Black or African American composers and general

research surrounding composers of other ethnic backgrounds such as Native American and Latinx (Escalante, 2019).

Several resources are available to young wind band educators searching for music of composers of diverse ethnicities. DeLorenzo (2012) compiled a list of performance ensembles and special-interest organizations that feature Black and Latinx composers and performing musicians as shown in Table 3.

Table 3

*List of Performance Ensembles and Special- Interest Organizations that feature Black and Latinx Composers and Performing Musicians (listed alphabetically). Adapted from “Missing Faces from the Orchestra: An Issue of Social Justice?” by L. DeLorenzo, 2012, Music Educator’s Journal, 98(4), p. 39-46.*

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*Black Violin*  
*Chicago Sinfonietta*  
*Coalition of African Americans in the Performing Arts*  
*Coalition of Harpists of African Descent*  
*Gateways Music Festival*  
*Harlem Symphony Orchestra*  
*Imani Winds*  
*Institute of Composer Diversity*  
*Marian Anderson String Quartet*  
*Native American Composer Apprenticeship Project*  
*New Music USA*  
*Opera North*  
*Ritz Chamber Players Society*  
*Scott Joplin Chamber Orchestra*  
*Sphinx Organization*  
*The Young Eight*

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Unfortunately, much of the music being written, advertised, and published by major publishing companies is not that of composers of color (DeLorenzo, 2012; Dumpson, 2014)

Still, music educator perception of composers of color may depend on each educator’s awareness of discrepancies such as lack of representation, misrepresentation or tokenism in young wind band music. Because of how common practice online searches of repertoire ensue contemporary contexts, many educators do not know how to access the young wind band music



of composers of color. Perhaps more importantly, Abril (2009) highlights that many music educators feel ill-equipped with the skills or the background to justify hosting discussions about the significance of performing repertoire by a composer of color. Several practical suggestions offered by Abril (2009) includes the shift from “rehearsal mode” to “culturally based approach” (p. 88) where significant amount of time is dedicated to providing student space to discuss the contextual importance of music and connect it to their own lives. Rather than the teacher feeling obligated to provide all of the answers and direction to the discussion, the emphasis must be placed in the hands of the students, giving them the space to grapple with and construct understanding through discussion.

### ***Cultural representation***

Representation of culture through music is a powerful and frequently used mechanism in secondary music education contexts (Abril, 2009; Jorgensen, 1994). Many times, music educators use music of diverse cultural backgrounds to relate to students’ diverse backgrounds (Abril, 2006; Elliott, 1995; Kratus, 2007; Lind & McKoy, 2016; Soto, 2018; Shaw, 2020). Similarly, educators in a litany of subjects use music of diverse cultural backgrounds to expand student knowledge of cultures different from their own (Campbell, 2018; Elliot, 1995; Damm, 2017; Gifford & Johnson, 2015; Torchon, 2018). Arrangements of music representative of a variety of cultures are available to music educators online and multicultural literature lists with repertoire consisting of folksong and dance music iconic of specific cultures (e.g. JWPepper Multicultural and Folk Tunes Concert Band Music Lists, C. Alan Productions Multicultural Programming, FJH Music Company, Inc. World Music / Folk Songs List). However, music educators may not have access to credible resources that will assist music educators in evaluating the quality and engaging appropriately with the repertoire (DeLorenzo, 2012; Hess, 2015).

When performing repertoire representing specific cultures within a young wind band setting, questions of appropriation and accuracy may arise. Without the required prior knowledge or experience, educators may incorrectly identify repertoire to be an accurate representation of a foreign culture (Peters, 2016). Music educators are encouraged to pursue extensive research and consult with experts in the culture represented (Delpit, 2006; Ladson-Billings, 2017; Lind & McKoy, 2016). Even after background work and analysis of source material, a piece of repertoire may misrepresent a culture and teachers are encouraged to openly discuss the difference and impact of literature arrangements with students (Peters, 2016). Some arrangements may even be published with minimal historical research conducted by composers and/or publishing companies which could result in false background information (Hess, 2018). In some occasions, educators may have to remove repertoire from their program to avoid offending, perpetuating inaccurate stereotypes, or isolating cultural groups (Cruickshank, 2017; Fernandez, 2012; Richardson, 2019).

Accessibility to diverse repertoire is sometimes difficult and frustrating to educators especially if time for literature selection and ensuing background work is a constraint. Underrepresented populations such as women composers or composers of color may be stifled because of lack of publishers committed to publishing their work (Baker & Briggs, 2018; Creasap, 1996; Everett, 1978). In addition, the lack of allies willing to perform works by underrepresented populations and speak out about the significance of the work is necessary if more underrepresented composers are to be included in the young band canon (Baker & Briggs, 2018; Dumpson, 2014; Escalante, 2019 Everett, 1978). Although diverse cultural works are becoming more frequently available, arrangement and re-orchestration of original musical works may not be accurate or appropriate and therefore harmful to accurate representations of cultural

practices (Abril, 2006; DeLorenzo, 2012; Peters, 2016). Additionally, past arrangements may need to be reassessed for their validity within the music classroom (Hess, 2018; Lind & McKoy, 2016; Shaw, 2020; Urbach, 2019). Future empirical research is needed to assess the landscape of young band literature and underrepresented populations within repertoire available to music educators.

### **Context of music classroom**

Individual student characteristics in music such as race/ethnicity, gender, academic standing, and socioeconomic status reveal that some student demographics are more likely to participate in music. Roughly one in five students in the United States participate in at least one school music course and no exaggerated effects have been incurred on overall enrollment due to change in federal education policy like No Child Left Behind (Elpus, 2014; Elpus & Abril, 2011). High school instrumental programs also consist of almost equal participation between students who identify as male and female with a slight skew towards female students (Elpus, 2011). Significantly underrepresented groups in music include students who identify as males, English language learners, Hispanic, children of parents holding a high school diploma or less, and students in the lowest SES quartile (Elpus & Abril, 2011; Elpus & Abril, 2019; Lorah, Sanders, & Morrison, 2014). These trends are exacerbated by implementation of federal educational policy and specific targeting of students for remedial coursework outside of the music context (Elpus, 2014; Lorah, Sanders, & Morrison, 2014). Researchers conclude that music student populations “are not a representative subset of the population of U.S. high school students” (Elpus & Abril, 2011, p. 128). The glaring lack of representation indicates there is something hindering the involvement of students within music programs whether it is a systemic and/or deeply rooted issue.

Present music teacher demographics may be difficult to discern from publicly available data. However, Elpus (2015) describes general concerns related to the high presence of males in music education (e.g. music teachers, music teacher educators) and Western classical instrumental professions (e.g. orchestral position, professional gigging musicians) especially when the same ratio is not prevalent in research of high school music student demographics (e.g. equal representation of male and female students as cited by Elpus & Abril, 2011). In addition, vulnerable populations of music educators at risk for attrition and migration as young, female, or minority teachers who teach in secondary or private schools (Hancock, 2008). Although researchers may have investigated small pockets of music teacher demographics, further empirical research is required to observe the implications this may have on music education, writ large.

A growing body of research surrounds the implications of music student and music teacher demographics. Elpus & Abril (2011) call for further research into not only the relevance or importance of ensemble music but also the availability of ensemble courses to underrepresented students. One perceived barrier is that of conflicting school schedules and access points concerning students involved in English language learner programs. Lorah, Sanders, & Morrison (2014) confirm that English language learner status is a negative predictor of participation. Even when controlling for socio-economic status and academic achievement, English language learner students participate at different rates than their non-English language learner peers. Rather than lack of interest, as a result of this data, a lack of opportunity to participate in music courses may help to explain the gaps in music ensemble participation. Practical suggestions to close this gap are for music teachers to closely monitor demographics within their programs, examine barriers to recruitment and retention, diversify the

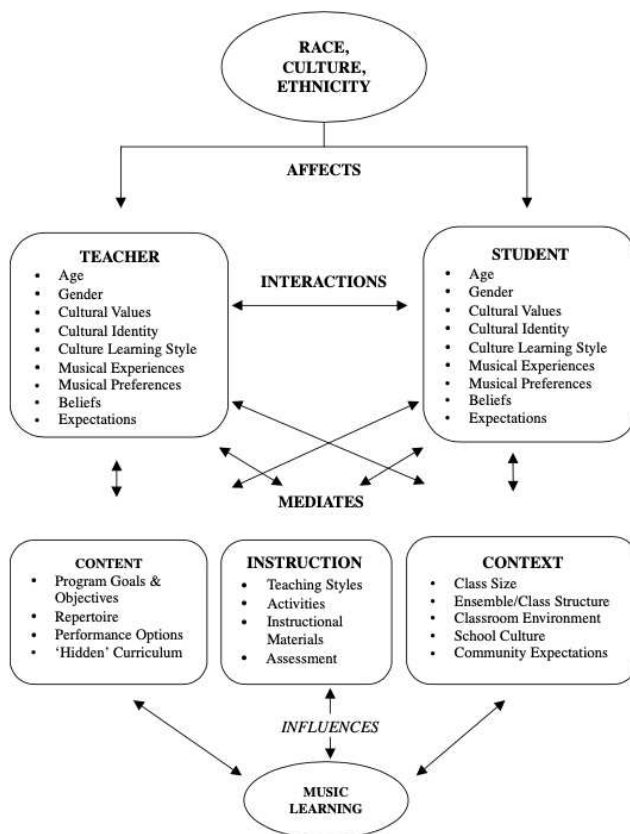
musical opportunities within their school including both content and access points, and finally advocate for students who are routinely excluded from the opportunity to participate in music classes.

### **Section summary**

Repertoire is often judged using many qualifiers: function or purpose within music education (Allsup, 2012; Jorgensen, 2003; Knieter, 1971; Reimer, 1989; Reimer, 1997; Reynolds, 2000), quality or teachability (Ostling, 1978; Apfelstadt, 2000; Dziuk, 2018), and diversity of gender, ethnicity, and culture (Abril, 2003; Abril, 2009; Baker & Briggs, 2018; Dumpson, 2014; Everett, 1978; Soto, 2018). Philosophical orientation may determine what a music educator believes should be the ultimate goal of music education therefore determining how repertoire is utilized towards specific goals (Elliot, 1995; Jorgensen, 2003; Reimer, 2009). Moreover, music educators utilize many different processes for the refinement of repertoire choices according to instructional and musical goals within their classroom (Apfelstadt, 2000; Dziuk, 2018; Hopkins, 2013). Additionally, accessibility to repertoire may indicate which types of repertoire are chosen or not chosen by educators due to ease and facility of instruction (Baker & Briggs, 2018; DeLorenzo, 2012). Hence, it is important to frame the concept of repertoire selection as a multifaceted, complex, and highly contextualized process. Still, understanding and unpacking the context of music classrooms may elucidate deeper understanding of repertoire that is chosen and provide the impetus for more inclusive approaches (Abril, 2009). While over- or underrepresented populations may predict trends in repertoire that is frequently performed or lacking in representation, reflection on the context and process of repertoire selection may allow for music educators to identify gaps and take advantage of opportunity for more meaningful music making.

## Instructional Approaches

Culturally Responsive Teaching (CRT), Multicultural Education (ME), and Funds of Knowledge (FoK) are common instructional techniques used by educators to connect to their students, validate a student's prior knowledge within the classroom, and provide depth and meaning to the rationale of learning. Gay (2010) explains that “culture determines how we think, believe, and behave, and these, in turn, affect how we teach and learn” (p. 9). Therefore, it is important for teachers to consider culture when deciding how to facilitate instruction within the classroom. Butler, Lind, & McKoy (2007) provide a conceptual model of the potential barriers or supports between race/culture/ethnicity and music learning as shown in Figure 1.



*Figure 1.* Conceptual model displaying barriers between Race/Culture/Ethnicity and Music Learning. Adapted from “Equity and Access in Music Education: Conceptualizing Culture as Barriers to and Supports for Music Learning,” by A. Butler, V. R. Lind, & C. L. McKoy, 2007, *Music Education Research*, 9(2), p. 243. Copyright 2007 by Taylor & Francis Group.

Five broad categories that influence music learning include the teacher, student, content, instruction, and context. The examination of the relationship between the categories of content and instruction and more specifically repertoire and instructional approaches can provide teachers with additional supports for more effective instruction in the music learning. Teachers who thoughtfully implement culture-influenced teaching practices alongside thoughtfully selected repertoire have the opportunity to engage students from a wide array of backgrounds.

### **Culturally Responsive Teaching**

CRT is a method of teaching that intentionally includes students' cultural references in all aspects of learning (Ladson-Billings, 2009). Many terms have been used to refer to the process of observing and responding to cultural backgrounds of students including culturally relevant pedagogy (Ladson-Billings, 2009) and culturally sustaining pedagogy (Paris & Alim, 2017) which has contributed to a high degree of conceptual confusion for educators (Hammond, 2014). CRT aims to clarify teacher confusion by placing specific expectations around purpose of instruction through the facilitation of classroom environment, assessment practices, and additional sometimes highly situational considerations. Traditionally, CRT is used to help educators better meet the needs of diverse learners and students who come from diverse cultural backgrounds including African American students (Ladson-Billings, 2009), English language learners (Nieto, 2009), and students with conflicting backgrounds compared to the teacher (Delpit, 2006; Delpit, 2012; Martinson, 2011).

CRT often requires positive relationships built upon high expectations and trust between a teacher and their students; a process often referred to as culturally responsive caring (Gay, 2010), culturally responsive nurturing (Hammond, 2015), or warm demanding (Delpit, 2012). Intention behind feedback, direction, or redirection may be clear to the teacher but it may not be

clear to the student. If a teacher's action is misinterpreted by a student, the student may not trust the teacher resulting in barriers to learning (Ladson-Billings, 2009). Teachers build rapport and trust through validating actions such as listening, mirroring, sharing vulnerabilities, showing concern, highlighting similarities, displaying competency in teacher role, and continuing physical presence in spaces where students spend their time at school (Delpit, 2012; Hammond, 2015). In order to minimize dissonance between high expectations and positive relationships, teachers are required to reflect upon the level of cultural congruity between them and the students (e.g., communication of expectations, instructions, and feedback).

CRT methodologies promote varied instructional moves to satisfy an array of student needs such as scaffolded academic supports, language resources, and collaborative learning. In order to meet the needs of dependent learners in complex thinking, teachers can assist by affirming and validating diverse ways of understanding through varied instructional approaches such as peer-assisted learning (Delpit, 2006; Gifford & Johnson, 2015; Ladson-Billings, 2017), project based learning (Lind & McKoy, 2016), graphic organizers (Gay, 2010; Hammond, 2016), and social justice projects (DeLorenzo, 2019). In the music classroom, a culturally responsive approach may require the teacher to be creative and innovative and teach in ways they have not observed or taught before. Music teachers may even need to question what they believe is the “right way” to learn music (Lind & McKoy, 2016). When experimenting with new teaching strategies, educators are well-served to deepen their understandings of academic standards and the assumptions of curricular frameworks at play.

Intersections with assessment practices that inform instruction are important facets for teachers to consider when using CRT. Researchers (e.g., Fautley, 2015; Lind & McKoy, 2016) have found that teachers who are culturally competent use frequent formative assessment to



expand their knowledge of multiple cultural settings, both educational and musical, to accurately understand student actions they may not understand. When teachers become more conscious of cultural context, teachers may be able to set interventions that redirect students toward academic success. Self-examination and reflection on assessment, how assessment is interpreted, and the context of the assessment can assist teachers in developing “a deeper knowledge and consciousness about what is to be taught, how, and to whom” (Gay & Kirkland, 2003, p. 181). A music educator may reflect on the results of a student’s performance assessment while a culturally responsive music educator will also examine and adjust their own teaching according to results (Fautley, 2015; Tuncer-Boon, 2019). In addition, culturally responsive educators will consider the validity of their assessment concerning conflicting values and criteria between teacher and student perspectives (Fautley, 2010). Culturally responsive assessment requires teachers to engage in a sometimes humbling process where constant refinement and review of teaching is required. In a culturally responsive pedagogy, teachers must be willing to admit fault while also balancing high expectations for students which may be difficult to equilibrate.

Considerations to keep in mind when using CRT include evaluating how students perceive being pushed toward achieving high expectations and what the idea of high expectations mean to them. One approach is for teachers to reflect upon the superimposed qualifiers for high expectations in their classroom because these expectations may not be congruent with the community in which they teach (Gay, 2010; Gay & Kirkland, 2003; Ladson-Billings, 2017; Paris, 2012). Teachers are also well-served to deeply understand the community where they teach so they can validate the prior knowledge and “brilliance” that students bring to the classroom (Deplit, 2012). The balance between validating student backgrounds and also expanding musical knowledge can be difficult and sometimes overwhelming to teachers (Shaw,

2020). However, repertoire can assist in balancing cultural validation and thoughtful valuation within music curriculum as show in Figure 2.

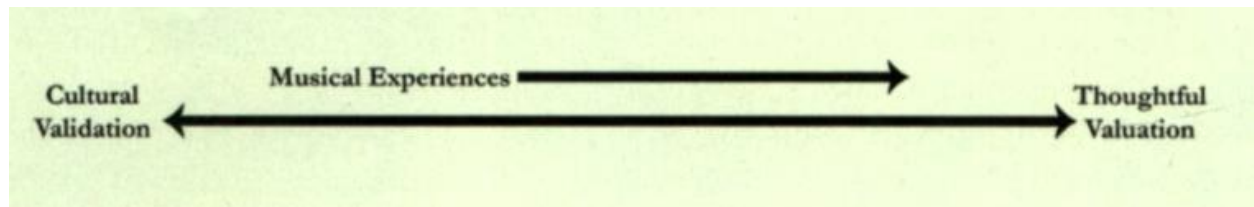


Figure 2. Culturally Responsive Curricular Model. Adapted from “The Skin We Sing” by J. Shaw, 2012, *Music Educator’s Journal*, 98(4), p. 80.

Teachers who begin with cultural referents that are familiar to students are validating their musical backgrounds and begin with a foundation to move forward into a continually expanding musical world (Shaw, 2012). While music teachers can communicate that some forms of music are more highly valued than other forms (Fautley, 2015; Kratus, 2007), teachers must also reflect on instructional, curricular, and assessment practices that may covertly validate the dichotomy between school and outside of school cultures.

CRT provides teachers a process for more effectively interpreting and responding to students’ pre-existing manifestations of learning. In order to achieve academic outcomes, music teachers must first develop trust and understanding with their students (Delpit, 2012; Hammond, 2015). Teachers must also be unafraid to creatively innovate instruction through informed research of the community and reflect on their use of assessment to guide instruction (Gay & Kirkland, 2003; Ladson-Billings, 2017; Tuncer-Boon, 2019). Finally, teachers must readily observe the impact of their instruction on student self-perception and beware that teacher voice is not dominating the learning process (Paris, 2012; Shaw, 2020). CRT is meant to validate and support students by allowing space for student-centered and rigorous learning.

## **Multicultural Education**

ME is an instructional approach that began in response to the American Civil Rights Movement of the 1950's and 1960's, aims to address academic achievement gaps between ethnic minority and majority groupings of students, and further the cause of other movements such as inclusion and affirmative action (Banks, 1995; Banks, 2013). The purpose, approach, and outcomes to multicultural education are similar to other culture-focused instructional methods. However, ME is unique in its focus on leveling areas of inequity through the inclusion of multiple perspectives to define truth (Banks, 2019; Campbell & Roberts, 2015).

The purpose of ME is to provide students of diverse backgrounds with citizenship knowledge that builds empowerment within their own and other cultural communities (Bank, 2015). Teachers can implement ME to varying depths using four approaches: contributions approach, additive approach, transformative approach, and social justice approach (Cummings-McCann, 2003). The contributions approach features only one perspective such as performing a piece from another culture at a concert but only experiencing the piece in its arranged Western classical form. The additive approach requires a slight change to the curriculum by adding more material that extends the contextualization of a concept, idea, or event. However, this approach still is minimal in its representation. For example, a teacher could share the historical background or interpretation of a piece of music from the program notes of the score. The transformative approach requires a high-degree of change to the single-perspective curricula to embed multiple perspectives from a variety of cultural worldviews. Teachers and students may engage in more investigative activities and discuss various arrangements of a piece, the implications or misinterpretations, and may even address “their own roles in perpetuating racism and oppression” (Cumming-McCann, 2003, p. 11). Finally, social justice approach allows for

students and teachers to engage collaboratively in a commitment to change. The teacher may facilitate a student-led re-orchestration of music, adaption of stylistic gestures that were not captured in the arrangements of certain musics, or students may even choose a non-performance related activity such as community outreach, service, or presentation to accompany a deeper learning of the context. Teachers have flexibility in the depth to which they implement ME (Banks, 2019; Cumming-McCann, 2003). However, many educators consider the social approach to be the most effective approach but also the only approach teachers should pursue (Campbell & Roberts, 2015).

Practicing teachers demonstrate effective ME through the use of five dimensions: 1) content integration, 2) the knowledge construction process, 3) prejudice reduction, 4) an equity pedagogy, and 5) an empowering school culture and social structure (Banks, 2019). Within content integration, teachers use a variety of cultures and groups to demonstrate specific examples within the content. For example, practicing music teachers can introduce musical concepts using diverse music making traditions rather than only using Western-influenced examples (Campbell, 2018). During the knowledge construction process, teachers guide students through the learning process and ensure prejudice reduction by consistently including learning opportunities which highlight diverse racial, ethnic, and cultural groups (Banks, 1995). In the music classroom, students can investigate multiple perspectives of cultural representation, frames of references for different musical notation, and pre-existing biases in different genres of music to construct new understanding of truth (Banks, 2019). Finally, teachers must reflect upon their practice, the school structure and culture, and modify accordingly in order to ensure equitable pedagogy and school environment (Banks, 2019; Ngai, 2004). Through the implementation of ME, teachers can change the ways that students engage with others and their community.

Teachers must consider student needs when developing instruction and assessments including language, bias, and engagement (Abril, 2006; Taylor & Nolen, 2019). It is difficult and nearly impossible to develop assessments that address every student need in every moment, especially with the diverse populations within public school music classrooms (Ravitch, 2010). However, teachers can develop a culture of formative assessment with clear criteria and communication in order to prioritize learning over labeling and grading (Taylor & Nolen, 2019; Fautley, 2015). Teachers can also use assessments as opportunities for students to connect learning to their lives and experiences which also requires them to engage in complex and critical thinking (Nieto, 2009; Spitler, Ibara, & Mendoza, 2017) and accessing already cultivated funds of knowledge (González, Moll, & Amanti, 2005).

ME is an instructional approach that provides equity and opportunity through inclusion of diverse populations within the learning process (Banks, 1995). Teachers can facilitate ME to varying depths (Cumming-McCann, 2003) and fulfill ME in multiple aspects (Banks, 2019) within the music classroom. Teachers must also engage in reflective practice and commit to a always improving their teaching practice (Campbell & Roberts, 2015). ME becomes increasingly important for teachers in order to serve the increasingly diverse populations within public school music programs.

### **Funds of Knowledge**

Educators use Funds of Knowledge (FoK) to collect, organize, and filter student information and design curriculum and implement instruction that is relevant and familiar to students. FoK upholds the belief that “people are competent, they have knowledge, and their life experiences have given them that knowledge” (González, Moll, & Amanti, 2005, p. ix). Students

who are familiar with the Therefore, the outcomes of FoK include student motivation through opportunity to apply academic knowledge to their lives (González, Moll, & Amanti, 2005).

FoK originates from work with the collaboration of elementary school teachers learning from research in how to collect pertinent information about the backgrounds of working class Mexican-American students (Amanti, 2005). During the development of FoK, teachers, administrators, and researchers in public schools worked together to counter the effects of deficit paradigms towards Latinx working families. Teachers wanted to understand how to more effectively scaffold new learning. However, teachers did not know how to assess student background knowledge because of their lack of knowledge of the lives of their students. One of the most important outcomes of this research has been the creation of a procedure for teachers to research and reframe student background knowledge to develop curriculum that is relevant and connected to academic standards (Sandoval-Taylor, 2005).

During the FoK process, teachers must learn how to collect and analyze student background information through observations such as home visits, student interviews, meetings with parents, or written prompts (Amanti, 2005; Hensley, 2005; Sandoval-Taylor, 2005). Teachers must learn how to examine and extract information about student strengths, interests, and life skills that may be different than what they typically look for in the music classroom (Amanti, 2005). Information is reorganized based upon themes and similarities, explored by the teacher, and restructured to serve as the medium for acquisition of academic standards. Curriculum designed using an FoK approach will allow for students to acquire the same skills as in other curricula; however, a higher degree of emphasis is place upon using content that is relevant to their lives instead of content from other communities that may be removed or not fully understood. This can be a frustrating and difficult process for the teacher because there may

be a lack of resources depending on the student interest areas (Sandoval-Taylor, 2005).

Acknowledgement of this challenge is important and teachers may be well-served to deeply understand the standards and practices inherent to a specific community and be willing to creatively implement instructional strategies.

There must be flexibility during the teaching process to reflect the lived experiences of students. Teachers can facilitate and scaffold student-driven lessons to provide students space to open up about their experiences (Amanti, 2005). Teachers should establish a clear goal, facilitate activities that promote exploration and creation of students meaning, and encourage students to build a collection of resources such as journals, graphic organizers, and reflections. (Sandoval-Taylor, 2005). Music teachers may want to expand this list to include other formative assessments such as performance videos or recordings, listening reflections, and composition activities. Every student's experience is different and therefore "this project cannot be packaged or standardized for export" (Amanti, 2005, p. 138). It is important that teachers continue to observe, learn, and adjust throughout the implementation of curriculum.

Teachers who adopt the FoK approach may experience increased student engagement within their classrooms (Hensley, 2005). When curricula are attached to students' past experiences and potentially their current experiences, students are also more likely to think about academic subjects outside of school (Milner, 2015). However, educators may need to spend additional attention monitoring what exactly they are looking for in student behaviors otherwise the process can become overwhelming and confusing (Hoggs, 2011). This may include self-reflection centering around what their conceptualization of more or less valuable knowledge is and how it may need to change according to the community.

Educators can also implement FoK as a part of the instructional process alongside Culturally Responsive Teaching or Multicultural Education which would lead to additional academic outcomes. FoK may be used to assist to bolster the examination of assessment and student understanding during the instructional process of CRT. Teachers can examine student behavior and interactions with others to learn how students receive direction and feedback. Teachers can also begin to gather information on how a student conceptualizes musical ideas and content. FoK can be used to assist with the inclusion of multiple perspectives and contextualizing music. Teachers can examine student background knowledge to discern relevant knowledge that can be transferrable to the music classroom.

Many educators may engage in actions similar to FoK; however, their approaches may not be in the same order or aligned with the same vision as to the tenets of FoK (González, Moll, & Amanti, 2005). FoK focuses on teaching academic standards while using relevant content. Therefore adherence to prescribed learning experiences may incline teachers to omit crucial portions of the FoK process (Rios-Aguilar, 2010). Hogg (2011) highlights that some educators may not completely understand how their own cultural experiences may create misunderstanding of student background information and additional reflection or intervention from more experience others may be required. In order for FoK to be useful, teachers must be committed to finding strengths in student background information (Amanti, 2005) noting that a high-degree of research may be required in observing whether FoK in order to have an impact on teacher mindset or preconceived ideas of student ability.

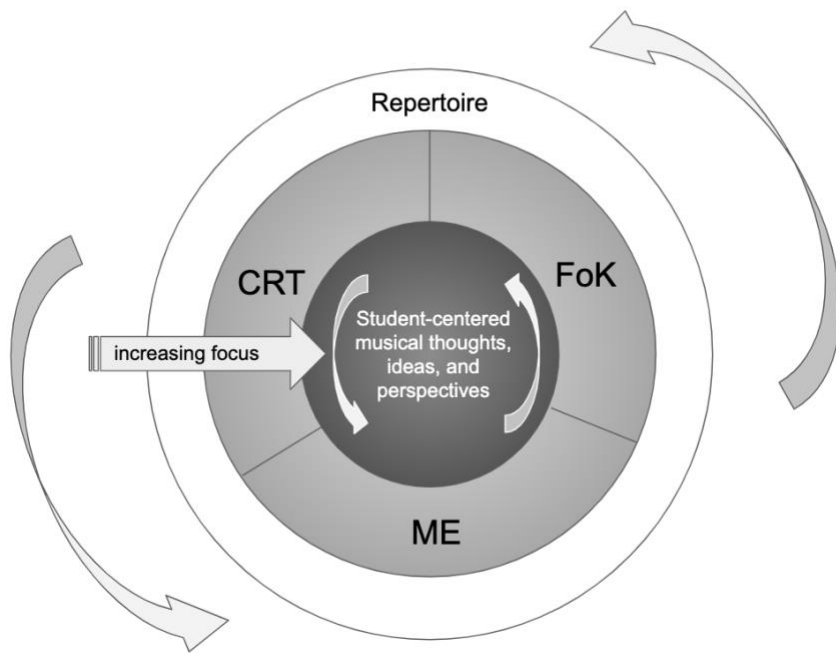
### **Section summary**

All teachers observe, interpret, and respond to student behavior within the classroom (Gay, 2010). When students and teachers come from an array of diverse experiences, beliefs, and



ways of thought, teachers may require more resources to adjust their instructional approach to complement their students' needs (Delpit, 2012; Ladson-Billings, 2009). Teachers can utilize instructional approaches such as CRT, ME, and FoK to unpack complexities in student behavior. CRT is an approach that requires teachers to observe cultural needs of students within academic settings and respond by altering or modifying instruction. ME requires teachers to allow students to engage in multiple perspectives of content which may allow them to make informed decisions moving forward. Teachers use FoK to validate student prior knowledge and experience through investigation of home life and interests to then embed that knowledge within classroom learning. Taken together, teachers can employ the instructional approaches of CRT, ME, and FoK in order to include student background knowledge within the curricula. The inclusion of students within the curricula can lead to more meaningful engagement and the deeper constructions of understanding.

The interaction between repertoire and instructional approaches is important to consider from both the perspective of the teacher and the student. Teachers facilitate continuous learning using a layered process of repertoire and instruction. Similar to a funnel, learning experiences begin with the repertoire on the edge, are filtered down through instructional processes of Culturally Responsive Teaching (CRT), Multicultural Education (ME), and Funds of Knowledge (FoK), and end with the core of the learning process: student-centered musical thoughts, ideas, and perspectives. In an effort to clarify the relationships between instruction and repertoire, I developed the following conceptual model (see Figure 3) which highlights the interdependence of repertoire and responsive instructional approaches.



*Figure 3.* Conceptual model for the cycle of instructional approaches through the content of selected repertoire.

Each learning experience should ultimately culminate with students inserting their own meaning within the repertoire and ultimately the learning process.

### **Need for study**

Some scholars avoid providing teachers with prescribed instructional guides as it may be counterintuitive to cultivating mindsets required of FoK, CRT and Multicultural Education. In order to provide space for students to construct musical understanding, educators need to deeply understand their students and design curriculum according the unique students in their classroom. This study serves to provide a scaffolded support for educators who may be new to the process of including student cultural backgrounds into the instructional process.

### **Purpose statement**

The purpose of this study is to identify three works of prevalent young wind band repertoire as recommended by state music education literature lists from across the United States

and provide congruent instructional resources for educators using approaches found in Funds of Knowledge, Culturally Responsive Teaching, and Multicultural Education.

### **Research questions**

This research study seeks to answer the following research questions:

1. What young wind band repertoire is most prevalent in young wind band literature lists provided by music educator associations across the United States?
2. How can music teachers implement instructional approaches to provide culturally relevant learning experiences for students using the most prevalent young wind band repertoire?

### **Definitions**

*Culture* is a multi-layered concept which refers to the collective social identities developed within a group of people over time. Student cultural background is informed by their past experiences including their lives at home, at school, and within the surrounding community. Because of this students may actually participate in several cultures rather than in one singularly determining culture. In this study, the use of culture resides mainly in the educational use rather than anthropological, however both may overlap at times.

*Representation* is the presence or lack of specific demographics when comparing one group to another. Ratio of demographics should be accurate from one group to the next (i.e., one student per teacher, one parent for each student, etc.). Inclusive representation depicts an accurate picture of the community (i.e., matching demographic percentages) and exclusionary representation indicates that groups of people are missing (i.e., no male students present).

*Diversity* ensures the presence of different perspectives of varied cultural backgrounds. This can include but is not limited to gender, race/ethnicity, heritage, age, experience, and

language. Unlike representation, diversity refers to difference within a group rather than a comparison to another group. Similar to representation, diversity can fluctuate and result in lack of presence for specific groups of people.

*Young wind band* is an education-focused group of students playing wind and percussion instruments. Students should be performing repertoire graded within the levels of ½ to 3 with the intention that first-year music students would be performing at a grade level of 1 and third-year music students would be performing at a grade level of 3 (Colorado Department of Education, 2009).

### **Delimitations**

The study provides resources for teachers who are working with young wind bands consisting of students in grades five through nine. The diversity of programs within public schools can muddle the expectations of performance levels of music students due to variations of instructional time, inconsistent years of music study, and other interruptions. The focus of repertoire is refined to grade levels ½ to 3 with the intention that first year music students would be performing at a grade level of ½ or 1 and third year music students would be performing at a grade level of 3 (Colorado Department of Education, 2009).

Frequently, literature lists are used for specific purposes or developed for specific events such as competition and festivals rather than just general use (Barnes & McCashin, 2005). The sample of music educators reflected in the collection of state literature lists may only show repertoire performed by a certain type of music educator and within a certain type of music program. Populations of music educators using state literature lists and relationships between different kinds of literature lists are an area for further research.

The study also aims to assist teachers who may be grappling with implementing instructional modifications that assist them in getting to know their students. Although Culturally Responsive Teaching, Multicultural Education, and Funds of Knowledge may be frequently associated with reaching students of color, urban populations, and immigrant students, these instructional units are meant for all students and all teachers in all secondary band contexts.

Finally, the concepts of culture and learning are multifaceted and are assumed to require extensive reflective practice. The repertoire selections and corresponding unit plans are a starting place for educators who are beginning the reflective process. The true magic will occur with attention to detail, thoughtful reflection, and deliberate restructuring of curriculum on a local level and when teachers can provide continued instruction according to student needs.

## METHODOLOGY

The purpose of this study is to identify a core repertoire of young wind band repertoire through the presence of specific repertoire within literature lists across the United States and provide matching instructional resources for the most prevalent young wind band repertoire using Funds of Knowledge, Culturally Responsive Teaching, and Multicultural Education. Trends in young wind band music across the nation will be reviewed by prevalence in publicly accessible literature lists provided by state music educator associations.

### **Method**

A quantitative research approach with descriptive analysis will be used in the study to elucidate trends of recommended young wind band repertoire in state literature lists across the United States. Past studies have used descriptive quantitative research to examine “serious artistic merit” (Baker, 1997; Gilbert, 1993; Ostling, 1978; Towner, 2011), demographic (Creasap, 1996; Dumpson, 2014; Everett, 1978), and educational literature (Rhea, 1999; McCrann, 2016). Similarly, this study will examine young band wind literature by using descriptive qualitative analysis to reveal trends in literature lists across the United States.

### **Sampling Strategy**

The target population of this study are middle and high school band directors who may use published literature lists to choose music considered to be accepted by members of the secondary school band music education community as having artistic merit. To accomplish this, a stratified sampling strategy (Creswell & Guetterman, 2019) will be used to identify and collect literature lists. The first strata will be identifying two states with publicly accessible young wind band literature lists in each of the six regions in the United States identified by the National

Association for Music Educators (NafME): Eastern, North Central, Northwestern, Southern, Southwestern, and Western. The second strata will be to sample young wind band literature lists intended for secondary school band music educators as published by professional organizations such as Music for All (i.e. Las Vegas Regional Concert Band Festival), National Bandmasters Association (i.e. Colorado Bandmasters Association and Florida Bandmasters Association), state music educator associations (i.e. Idaho Music Educators Association, Iowa High School Music Association, Louisiana Music Educators Association, Maryland Music Educators Association, Oregon Band Directors Association, Pennsylvania Music Educators Association, and Southern California School Band & Orchestra Association), and state activities associations (i.e. Texas University Interscholastic League and Minnesota State High School League). The sample will be delimited to literature lists that are accessible by the public (i.e. no membership required). Only repertoire of grades  $\frac{1}{2}$  through 3 will be included in this study (American Band College Grading Chart).

## **Measures**

An Excel (version 16.34, 2020) spreadsheet will be used to compile lists of all repertoire from all literature lists and score prevalence of each piece of repertoire and trends in composer, grade level. Excel will also be used to generate measures of central tendency (mean, median, and mode), measures of variability (range, variance, and standard deviation), and descriptive data for each piece of repertoire including: region, state, frequency of appearance across state lists, breadth of appearance across state lists, trends in composer appearance, trends in composer and arranger appearance, and music difficulty level.

## **Validity and reliability**

Core repertoire lists are many times the starting place for educators when selecting repertoire (Cochran, 2005; Colwell & Hewitt, 2011; Cooper, 2015). State music educator associations may also strive to provide accessible literature lists to music educators for festivals, special events, and general educational use (Barnes & McCashin, 2005). Validity in this study is conceptualized through drawing upon literature lists that influence a wide array of music educators who teach young wind band. In most cases, it is hypothesized that literature lists represent access to music performed by educators in the area, are easy to peruse and access on the state music educator or association website, and are reviewed and maintained by music educators respected in the young wind band community of that state. It is important to note that in some states, educators may be mandated to use a state literature list for state festivals. Reliability in this study is conceptualized through the hypothetical stability and consistency of the literature lists across time (i.e. lists typically change very little year to year and addition of new works typically does not induce the removal of older works). However, it is important to note that some lists may be more readily maintained than others and there are some discrepancies especially in music difficulty grade levels. Grade level discrepancies were addressed by using publisher designated grade levels on the score or on the publisher website (i.e., Hal Leonard, Manhattan Publishing).

## **Data Collections**

Literature lists will found by the researcher, downloaded in their original format from the website, copy and pasted into a combined Excel spreadsheet, and formatted so that each repertoire entry includes title, composer, arranger (if applicable), designated grade level, and



NAfME region. Literature lists will be labeled according to region as delegated by the National Association for Music Education (see Figure 4).

NAfME Divisions with States in Each					
Eastern	North Central	Northwest	Southern	Southwestern	Western
President Immediate Past President President-Elect	President Immediate Past President President-Elect	President Immediate Past President President-Elect	President Immediate Past President President-Elect	President Immediate Past President President-Elect	President Immediate Past President President-Elect
CT DC DE EU ME MD MA NH NJ NY PA RI VT	IL IN IA MI MN NE ND OH SD WI	AK ID MT OR WA WY	AL FL GA KY LA MS NC SC TN VA WV	AR CO KS MO NM OK TX	AZ CA HI NV UT Western (India)

*Figure 4.* National Association for Music Education Divisions with States. Adapted from NAfME Organizational Chart, National Association for Music Education.

Edits will be made to entries only if spelling errors occur that may distort results or there are discrepancies in the consistency of music difficulty scales. In many lists, music difficult levels were omitted, listed according to the festival class entry levels (i.e. Class A, Class B, Class C), or were listed using different scales (i.e., 5-point grading level or 6-point grading level). In this situation, the grade level was edited by the researcher using the published grade level on the score or the publicly posted grade level on the publisher website (i.e., Hal Leonard, Queenwood/KJOS Publications, Manhattan Publications). If the original literature list does not provide required information, it will be completed by the researcher.

## Data Analyses

Descriptive analyses will be conducted to summarize overall trends and tendencies in literature lists across the United States. Number of appearances of repertoire, composers, and grade levels will be calculated. In addition, measures of central tendency and measures of variability will be important to discovering tendencies in literature lists. Mean will show average appearances of specific repertoire within literature lists, median will divide the number of

appearances and elucidate the influence of outliers on the mean, and mode will show the most common number of appearances of repertoire. Range will show the difference between the least and most common appearing repertoire, variance will show the dispersion of appearances surrounding the average number of appearances, and finally, standard deviation will show the spread of appearance across repertoire.

## RESULTS

Twelve literature lists were collected from six different regions of the United States (Eastern, North Central, Northwestern, Southern, Southwestern, and Western) as designated by the National Association for Music Education (NAfME). Each list was collected from a different state music education professional organization from the states of California, Colorado, Idaho, Iowa, Florida, Louisiana, Maryland, Minnesota, Nevada, Oregon, Pennsylvania, and Texas. All lists were publicly accessible online through the professional organization and did not require a membership to access. The smallest list contained 75 repertoire entries and the largest list contained 2,299 repertoire entries. A total of 6,829 repertoire entries were collected from twelve lists. Table 4 contains the breakdown of the number of entries of repertoire according to region and state.

Table 4  
*Number of Repertoire Entries Included in Each State List According to Region and State*

State and region	Number of pieces
<b>Eastern</b>	<b>1161</b>
Maryland	596
Pennsylvania	565
<b>North Central</b>	<b>387</b>
Iowa	162
Minnesota	225
<b>Northwestern</b>	<b>195</b>
Idaho	75
Oregon	120
<b>Southern</b>	<b>1907</b>
Florida	701
Louisiana	1206
<b>Southwestern</b>	<b>753</b>
Texas	660
Colorado	93

State and region	Number of pieces
<b>Western</b>	<b>2425</b>
California	2299
Nevada	126
<b>TOTAL PIECES</b>	<b>6828</b>

From the 6,828 entries, many pieces of repertoire were duplicated several times within several entries from list to list. In addition, some state lists even contained the same piece within multiple entries with varying performance requirements. For example, multiple movement pieces would be listed at easier grade levels if less of the piece was performed. Director notes would include examples such as “play only one movement” or “play movements 1, 2, and 4.” This included but was not limited pieces like *Orlando Suite*, *Old Home Days*, *Sketches of Canada*, and *Three Ayres from Gloucester*. Table 5 contains the breakdown of unique pieces of repertoire according to region and state.

Table 5  
*Number of Unique Repertoire Selections Included in Each State List According to Region and State*

State and region	No. of unique pieces
<b>Eastern</b>	<b>1012</b>
Maryland	583
Pennsylvania	546
<b>Northcentral</b>	<b>352</b>
Iowa	159
Minnesota	225
<b>Northwestern</b>	<b>193</b>
Idaho	75
Oregon	119
<b>Southern</b>	<b>1625</b>
Florida	676
Louisiana	1103
<b>Southwestern</b>	<b>675</b>
Colorado	93

Texas	599
<b>Western</b>	<b>2224</b>
California	2142
Nevada	124
<b>TOTAL UNIQUE PIECES</b>	<b>4228</b>

Most pieces of repertoire only appeared once across all twelve lists with a mode of 1 and standard deviation of 1.33 while a small amount of pieces of appeared multiple times. Table 6 displays the distribution of repertoire according to the number of appearances across all lists.

Table 6  
*Frequency of Appearances of Unique Pieces*

Frequency of appearances	Number of unique pieces
1	2789
2	525
3	372
4	168
5	92
6	55
7	18
8	17
9	5
10	6
11	3
12	1

There were many composers represented within the twelve compiled literature lists. Similarly to the pieces of repertoire, the most common number of appearances was once with a mode of 1 but many also appeared more frequently with a standard deviation of 16.66 and a mean of 7.72. Johann Sebastian Bach was the most commonly listed composer although a significant number of his pieces were arranged by other composers. Other significantly common

composers included Robert Sheldon, Frank Erickson, George Frideric Handel, Anne McGinty, John Kinyon, Brian Balmages, and Clare Grundman as shown in Table 7.

Table 7  
*Twenty Most Common Composers within Twelve State Lists*

Composer with birth and death dates	No. of appearances
Johann Sebastian Bach (1685-1750)	160
Robert Sheldon (1954- )	150
Frank Erickson (1923-1996)	145
George Frideric Handel (1685-1759)	123
Anne McGinty (1945- )	114
John Kinyon (1918-2002)	108
Brian Balmages (1975- )	106
Clare Grundman (1913-1996)	105
James Swearingen (1947- )	95
John O'Reilly (1940- )	88
Philip Gordon (1894-1983)	88
Frank Ticheli (1958- )	83
John Edmondson (1933- )	81
Robert W. Smith (1958- )	80
Elliot Del Borgo (1938-2013)	79
James Curnow (1943- )	77
Michael Sweeney (1952- )	75
James Ployhar (1926-2007)	71
Percy Grainger (1882-1961)	66
Michael Williams (1955-2008)	59
<b>TOTAL PIECES</b>	<b>1953</b>

Some composers were frequently listed as arrangers for many other pieces of repertoire and when the list of composers and arrangers were compiled together, certain composers rose to the top of the list. With this compiled list the most common number of appearances continued to be once (mode = 1) but the standard deviation rose to 19.29. The most common individual within the list of compiled composers and arrangers was Phillip Gordon who was also within the top

twenty of composers. Other composers who now appear within the top twenty list of composer/arrangers are Larry Clark, Larry Daehn, and Eric Osterling as shown in Table 8.

Table 8

*Twenty Most Common Composers and Arrangers within Twelve State Lists*

Composer/arranger	No. of appearances
Philip Gordon (1894-1983)	216
Johann Sebastian Bach (1685-1750)	187
Frank Erickson (1923-1996)	166
Robert Sheldon (1954- )	151
John Kinyon (1918-2002)	145
George Frideric Handel (1685-1759)	133
Anne McGinty (1945- )	130
Clare Grundman (1913-1996)	112
Elliot Del Borgo (1938-2013)	106
Brian Balmages (1975- )	106
James Curnow (1943- )	101
James Swearingen (1947- )	99
John Edmondson (1933- )	90
Michael Sweeney (1952- )	87
Frank Ticheli (1958- )	86
James Ployhar (1926-2007)	81
Robert W. Smith (1958- )	80
Larry Daehn (1939- )	80
Larry Clark (1943- )	76
Eric Osterling (1926-2005)	75
<b>TOTAL PIECES</b>	<b>2410</b>

A list of the most common pieces that appeared at least seven times across the twelve literature lists was compiled and consisted of 50 pieces of repertoire. The 50 pieces appear 412 times throughout the twelve state compiled literature lists and account for the top 6% of repertoire. Table 9 lists all 50 pieces first according to their frequency and second in alphabetical order by title. All pieces of repertoire collected by from all twelve literature lists and listed according to frequency can be found in Appendix B.

Table 9

*Fifty Most Common Repertoire within Twelve State Lists According to Frequency of Appearance*

Title	Composer	Arranger	Freq.
Air for Band	Frank Erickson		12
Three Ayres from Gloucester	Hugh M. Stuart		11
Three on the Isle	Hugh M. Stuart		11
Three Songs from Sussex	Hugh M. Stuart		11
Belle Qui Tien Ma Vie	Thoinot Arbeau	Bob Margolis	10
Kentucky 1800	Clare Grundman		10
Little English Suite	Clare Grundman		10
Simple Gifts: Four Shaker Songs	Frank Ticheli		10
Three Folk Miniatures	Andre Jutras		10
West Highland Sojourn	Robert Sheldon		10
Court Festival	William P. Latham		9
Early English Suite	William Duncombe	Walter Finlayson	9
Occasional Suite, An	George Frideric Handel	Eric Osterling	9
Prelude and Fugue in B-flat Major	Johann Sebastian Bach	Roland L. Moehlmann	9
Variation Overture	Clifton Williams		9
Battle Pavane, The	Tielman Susato	Bob Margolis	8
Connemara Sketches	Chester Osborne		8
Fanfare, Ode and Festival	Bob Margolis		8
Hymn for Band, A	Hugh M. Stuart		8
Italian Masters Suite	Philip Gordon		8
Joy	Frank Ticheli		8
Linden Lea	Ralph Vaughan Williams	John W. Stout	8
Mini Suite	Morton Gould		8
Moscow, 1941	Brian Balmages		8
On a Hymnsong of Philip Bliss	David Holsinger		8
Overture for Winds	Charles Carter		8
Polly Oliver	Thomas Root		8
Portrait of a Clown	Frank Ticheli		8
Renaissance Revel, A	Tielman Susato	Kenneth Singleton	8
Three Russian Cameos	William E. Rhoads		8
Two Grainger Melodies	Percy Grainger	Joseph Kreines	8
Yorkshire Ballad	James Barnes		8
All The Pretty Little Horses	Anne McGinty		7
Balladair	Frank Erickson		7
Blue Ridge Overture	Frank Erickson		7
From an 18th Century Album	Theldon Myers		7



Korean Folk Rhapsody	James Curnow		7
Of Emerald Shires	Theldon Myers		7
Old Home Days	Charles Ives	Jonathan Elkus	7
Orlando Suite	Orlando di Lasso	Jan de Haan	7
Renaissance Suite	Tielman Susato	James Curnow	7
Rippling Watercolors	Brian Balmages		7
Sinfonia VI: The Four Elements	Timothy Broege		7
Sketches of Canada	Michael Story		7
Slavonic Folk Suite	Alfred Reed		7
Soldiers' Procession and Sword Dance	Bob Margolis		7
Suite from Bohemia	Vaclav Nelhybel		7
Symphonic Overture	Charles Carter		7
Tudor Sketches	William Owens		7
Two Irish Sketches	Dave Black		7

Within the 50 most frequently occurring pieces of repertoire, many pieces were listed multiple times within one state (e.g. *Simple Gifts: Four Shaker Songs* by Frank Ticheli, *West Highland Sojourn* by Robert Sheldon, *Candide Suite* by Leonard Bernstein and arranged by Clare Grundman, and *Three Ayres from Gloucester* by Hugh M. Stuart). The list of most commonly occurring pieces was then analyzed according to the breadth of appearances across multiple state lists. Table 10 shows the title of piece and is organized by the number of state repertoire lists in which it appears.

Table 10  
*Fifty Most Common Repertoire within Twelve State Lists According to State Appearance*

Title	Composer	Arranger	State
Air for Band	Frank Erickson		10
Three Ayres from "Gloucester"	Hugh M. Stuart		10
Belle Qui Tien Ma Vie	Thoinot Arbeau	Bob Margolis	10
Kentucky 1800	Clare Grundman		10
Fanfare, Ode and Festival	Bob Margolis		10
Prelude and Fugue in B-flat Major	Johann Sebastian Bach	Roland L. Moehlmann	9
Variation Overture	Clifton Williams		9
Battle Pavane, The	Tielman Susato	Bob Margolis	9
Three Songs from Sussex	Hugh M. Stuart		8

Early English Suite	William Duncombe	Walter Finlayson	8
Occasional Suite, An	George Frideric Handel	Eric Osterling	8
Hymn for Band, A	Hugh M. Stuart		8
Moscow, 1941	Brian Balamges		8
On a Hymnsong of Philip Bliss	David Holsinger		8
Overture for Winds	Charles Carter		8
Polly Oliver	Thomas Root		8
Yorkshire Ballad	James Barnes		8
Little English Suite	Clare Grundman		7
West Highland Sojourn	Robert Sheldon		7
Court Festival	William P. Latham		7
Italian Masters Suite	Philip Gordon		7
Joy	Frank Ticheli		7
Linden Lea	Ralph Vaughan Williams	John W. Stout	7
Mini Suite	Morton Gould		7
All The Pretty Little Horses	Anne McGinty		7
Blue Ridge Overture	Frank Erickson		7
Slavonic Folk Suite	Alfred Reed		7
Suite from Bohemia	Vaclav Nelhybel		7
Symphonic Overture	Charles Carter		7
Simple Gifts: Four Shaker Songs	Frank Ticheli		6
Portrait of a Clown	Frank Ticheli		6
Korean Folk Rhapsody	James Curnow		6
Renaissance Suite	Tielman Susato	James Curnow	6
Soldiers' Procession and Sword Dance	Bob Margolis		6
Three on the Isle	Hugh M. Stuart		5
Connemara Sketches	Chester Osborne		5
Renaissance Revel, A	Tielman Susato	Kenneth Singleton	5
Three Russian Cameos	William E. Rhoads		5
Two Grainger Melodies	Percy Grainger	Joseph Kreines	5
Balladair	Frank Erickson		5
From an 18th Century Album	Theldon Myers		5
Rippling Watercolors	Brian Balmages		5
Three Folk Miniatures	Andre Jutras		4
Of Emerald Shires	Theldon Myers		4
Old Home Days	Charles Ives	Jonathan Elkus	4
Orlando Suite	Orlando di Lasso	Jan de Haan	4
Sinfonia VI: The Four Elements	Timothy Broege		4
Sketches of Canada	Michael Story		4
Two Irish Sketches	Dave Black		4

The fifty most common pieces were assigned a grade level according to grade levels taken from grade level on published score and/or prominent publishers such as Hal Leonard and C.L. Barnhouse. However, 5-point or 6-point grade levels are not clearly indicated on the publishers' websites. The majority of pieces fall within the grade level 2 with a mode of 2 and standard deviation of .63. The most common grade level is 3 and the least frequent grade level is 1 with only four pieces. Table 11 shows all pieces organized according to grade level and then alphabetically by title.

Table 11  
*Fifty Most Common Repertoire According to Grade Level*

Title	Composer	Arranger	Grade
Court Festival	William P. Latham		3
From an 18th Century Album	Theldon Myers		3
Hymn for Band, A	Hugh M. Stuart		3
Italian Masters Suite	Philip Gordon		3
Little English Suite	Clare Grundman		3
Moscow, 1941	Brian Balmages		3
Occasional Suite, An	George Frideric Handel	Eric Osterling	3
On a Hymnsong of Philip Bliss	David Holsinger		3
Overture for Winds	Charles Carter		3
Polly Oliver	Thomas Root		3
Prelude and Fugue in B-flat Major	Johann Sebastian Bach	Roland L. Moehlmann	3
Renaissance Revel, A	Tielman Susato	Kenneth Singleton	3
Rippling Watercolors	Brian Balmages		3
Simple Gifts: Four Shaker Songs	Frank Ticheli		3
Sinfonia VI: The Four Elements	Timothy Broege		3
Slavonic Folk Suite	Alfred Reed		3
Suite from Bohemia	Vaclav Nelhybel		3
Symphonic Overture	Charles Carter		3
Three Folk Miniatures	Andre Jutras		3
Three on the Isle	Hugh M. Stuart		3
West Highland Sojourn	Robert Sheldon		3
Yorkshire Ballad	James Barnes		3

Air for Band	Frank Erickson		2
Balladair	Frank Erickson		2
Battle Pavane, The	Tielman Susato	Bob Margolis	2
Belle Qui Tien Ma Vie	Thoinot Arbeau	Bob Margolis	2
Blue Ridge Overture	Frank Erickson		2
Connemara Sketches	Chester Osborne		2
Early English Suite	William Duncombe	Walter Finlayson	2
Fanfare, Ode and Festival	Bob Margolis		2
Joy	Frank Ticheli		2
Kentucky 1800	Clare Grundman		2
Linden Lea	Ralph Vaughan Williams	John W. Stout	2
Mini Suite	Morton Gould		2
Of Emerald Shires	Theldon Myers		2
Old Home Days	Charles Ives	Jonathan Elkus	2
Portrait of a Clown	Frank Ticheli		2
Renaissance Suite	Tielman Susato	James Curnow	2
Sketches of Canada	Michael Story		2
Three Ayres from "Gloucester"	Hugh M. Stuart		2
Three Russian Cameos	William E. Rhoads		2
Three Songs from Sussex	Hugh M. Stuart		2
Tudor Sketches	William Owens		2
Two Grainger Melodies	Percy Grainger	Joseph Kreines	2
Two Irish Sketches	Dave Black		2
Variation Overture	Clifton Williams		2
All The Pretty Little Horses	Anne McGinty		1
Korean Folk Rhapsody	James Curnow		1
Orlando Suite	Orlando di Lasso	Jan de Haan	1
Soldiers' Procession and Sword Dance	Bob Margolis		1

Table 12 organizes pieces of repertoire according to frequency and breadth of appearance and grade level. The most prevalent grade 1 piece is *All the Pretty Little Horses* by Anne McGinty and the most prevalent grade 2 piece is *Air for Band* by Frank Erickson, each having the highest frequency and breadth of appearance across the twelve state lists. However *Three on the Isle* is most frequent piece in grade 3 but does not appear the most across state lists. *Prelude*

*and Fugue in B-flat Major* appears the most across state lists but does not have the highest frequency of appearance in general.

Table 12

*Fifty Most Common Pieces of Repertoire According to Grade, Frequency, and Breadth of Appearance across Twelve State Literature Lists.*

Title	Composer	Arranger	Grade	Freq	Breadth*
All The Pretty Little Horses	Anne McGinty		1	7	7
Korean Folk Rhapsody	James Curnow		1	7	6
Soldiers' Procession and Sword Dance	Bob Margolis		1	7	6
Orlando Suite	Orlando di Lasso	Jan de Haan	1	7	4
Air for Band	Frank Erickson		2	12	10
Three Ayres from "Gloucester"	Hugh M. Stuart		2	11	10
Three Songs from Sussex	Hugh M. Stuart		2	11	8
Belle Qui Tien Ma Vie	Thoinot Arbeau	Bob Margolis	2	10	10
Kentucky 1800	Clare Grundman		2	10	10
Variation Overture	Clifton Williams		2	9	9
Early English Suite	William Duncombe	Walter Finlayson	2	9	8
Fanfare, Ode and Festival	Bob Margolis		2	8	10
Battle Pavane, The	Tielman Susato	Bob Margolis	2	8	9
Joy	Frank Ticheli Ralph Vaughan Williams		2	8	7
Linden Lea		Stout	2	8	7
Mini Suite	Morton Gould		2	8	7
Portrait of a Clown	Frank Ticheli		2	8	6
Connemara Sketches	Chester Osborne		2	8	5
Three Russian Cameos	William E. Rhoads		2	8	5
Two Grainger Melodies	Percy Grainger	Joseph Kreines	2	8	5
Blue Ridge Overture	Frank Erickson		2	7	7
Renaissance Suite	Tielman Susato	James Curnow	2	7	6
Balladair	Frank Erickson		2	7	5
Of Emerald Shires	Theldon Myers		2	7	4
Old Home Days	Charles Ives	Jonathan Elkus	2	7	4
Sketches of Canada	Michael Story		2	7	4
Two Irish Sketches	Dave Black		2	7	4
Tudor Sketches	William Owens		2	7	3
Three on the Isle	Hugh M. Stuart		3	11	5
Little English Suite	Clare Grundman		3	10	7
West Highland Sojourn	Robert Sheldon		3	10	7
Simple Gifts: Four Shaker Songs	Frank Ticheli		3	10	6

Three Folk Miniatures	Andre Jutras		3	10	4
	Johann Sebastian	Roland L.			
Prelude and Fugue in B-flat Major	Bach	Moehlmann	3	9	9
	George Frideric				
Occasional Suite, An	Handel	Eric Osterling	3	9	8
Court Festival	William P. Latham		3	9	7
Hymn for Band, A	Hugh M. Stuart		3	8	8
Moscow, 1941	Brian Balmages		3	8	8
On a Hymnsong of Philip Bliss	David Holsinger		3	8	8
Overture for Winds	Charles Carter		3	8	8
Polly Oliver	Thomas Root		3	8	8
Yorkshire Ballad	James Barnes		3	8	8
Italian Masters Suite	Philip Gordon		3	8	7
		Kenneth			
Renaissance Revel, A	Tielman Susato	Singleton	3	8	5
Slavonic Folk Suite	Alfred Reed		3	7	7
Suite from Bohemia	Vaclav Nelhybel		3	7	7
Symphonic Overture	Charles Carter		3	7	7
From an 18th Century Album	Theldon Myers		3	7	5
Rippling Watercolors	Brian Balmages		3	7	5
Sinfonia VI: The Four Elements	Timothy Broege		3	7	4

*\* Breadth refers to the frequency of appearance in each state rather than overall frequency across all twelve lists*

## DISCUSSION

The purpose of this study was to examine young wind band repertoire and to subsequently provide matching instructional resources using culturally reflexive educational frameworks. As highlighted in the review of literature, in order to embed and cultivate a student's cultural identity within the learning process in secondary large ensemble classrooms teachers are required to provide spaces for students to observe, reflect, and deepen their understandings of self and place within their lived experience. Still, a void of understanding of how to make spaces such as these happen – both on practical and theoretical levels – exists within the music education field and perhaps more intensely in secondary school band contexts.

Scholars have written extensively on instructional approaches that leverage student backgrounds in responding to the call for more robust curricular spaces where student learning needs are a centerpiece of a buffet of instruction that helps to make content such as large instrumental ensemble musical repertoire more accessible and relevant. Facilitation of instruction (Gay, 2010; Ladson-Billings, 2009), asset-based views of student ability (Amanti, 2005), flexibility and relevancy in curriculum (Amanti, Moll, & González, 2005; Cumming-McCann, 2003), and the use of assessment to direct teaching practice (Tuncer-Boon, 2019) are all characteristics of this type of responsive and reflexive teaching. However, the theoretical and philosophical underpinnings of culture-drive instructional approaches may feel disjunct from the highly subjective and teacher-driven nature of teaching practice in secondary school bands (Johnson, 2013; Wis, 2002).

An examination of prevalent young wind band repertoire matched with culture-driven instructional approaches appears to be missing within scholarly literature making it difficult to

connect the sometimes large chasm between teaching theory and teaching practice. Notably, over the past four decades, an extensive body of research has focused on what repertoire exists within the core of wind band music at all levels of proficiency (e.g. Baker, 1997; Gilbert, 1993; Ostling, 1978; Rhea, 1999; Towner, 2011; McCrann, 2016). However, there is even more to be examined surrounding the purpose, importance, and role of repertoire within the music classroom and music education writ-large (Creasap, 1996; Delorenzo, 2012; Everett, 1978). Many critics claim that repertoire can be limiting to the success of certain demographics of students within public school music programs (DeLorenzo, 2012; Kratus, 2007). Hence, music educators are tasked with creating curricular spaces where the concerning lack of variety in the young wind band repertoire (as reflected in subject matter and composer background) can be reconciled with helping students to use music as a vehicle for understanding the cultures in which they live. Specifically, culturally responsive teacher actions and resources may serve as a catalyst to embed students' diverse identities into music instruction in secondary school band classrooms.

The following research questions guided this study:

1. What young wind band repertoire is most prevalent in young wind band literature lists provided by music educator associations across the United States?
2. How can music teachers implement instructional approaches to provide culturally relevant learning experiences for students using the most prevalent young wind band repertoire?

### **Research Question 1**

Overall, the literature lists collected display a wide variety of repertoire totaling 4,228 unique pieces of repertoire. The majority 68.84% of pieces appeared only once across lists and only 31.15% of unique pieces appeared at least more than once. The variety of composers and



arrangers was slightly less varied and similarly the majority of composers and arrangers only appeared once across the entire sample. However, there was a clear core body of repertoire (grades 1-3) that stood out as the most common within the collection of multiple literature lists. This body of repertoire was the most prevalent across multiple lists.

The most prevalent young wind band repertoire (grades 1-3) that emerged from this study were the pieces that displayed a high overall frequency of appearance and also appeared across a majority of lists sampled (no fewer than appearance on 11 state lists). The five pieces that showed the overall highest frequency and breadth of appearances were *Air for Band* by Frank Erickson, *Three Ayres from Gloucester* by Hugh M. Stuart, *Belle Qui Tien Ma Vie* by Thoinot Arbeau and arranged by Bob Margolis, *Kentucky 1800* by Clare Grundman, and *Three Songs from Sussex* by Hugh M. Stuart. All of the most frequent pieces fall within the grade level 2 which is also the most common grade level within the top fifty most common pieces of repertoire (see Table 10). The four most common grade 1 pieces were within the top fifty most common pieces which included *All the Pretty Little Horses*, *Korean Folk Rhapsody*, *Soldiers' Procession and Sword Dance*, and *Orlando Suite* in order of frequency and breadth of appearance (see Table 11). In addition, the most common grade level 3 pieces were *Prelude and Fugue in B-flat Major*, *Little English Suite*, *West Highland Sojourn*, and *An Occasional Suite* in order of frequency and breadth of appearance (see Table 11).

Although there was a multitude of repertoire collected during this study (total of 6,828 pieces), only 61.92% of the total pieces were unique meaning that 38.08% of the list was repeated once if not multiple times. This may not seem drastically significant but when reflecting on the glaring gaps in misrepresentation within wind band repertoire (Baker & Briggs, 2018; Dumpson, 2014), the repetitive 38.08% could easily be used to represent many other composers

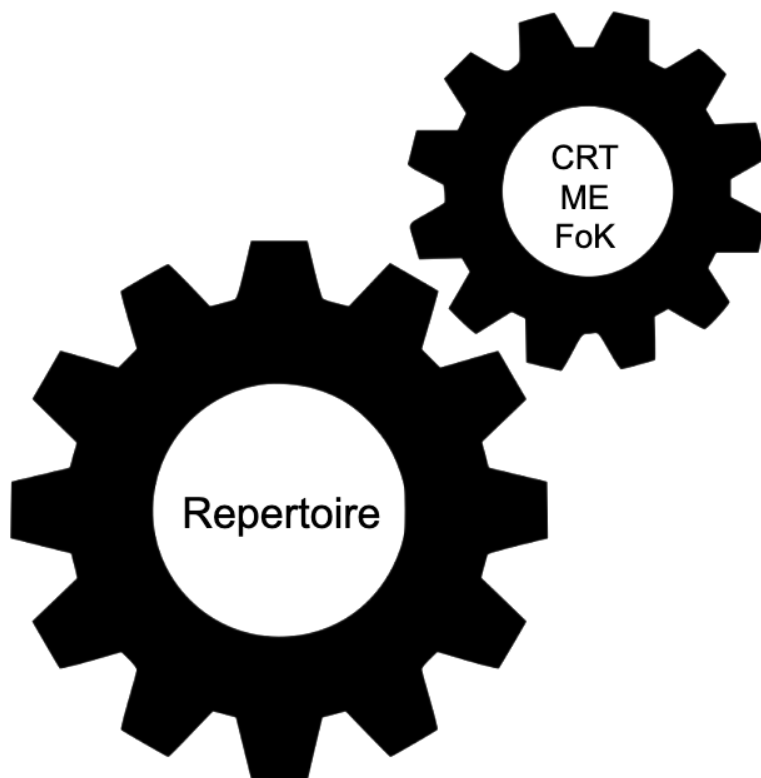
whose music may not be regularly circulated within larger publishing companies. This truth becomes even more obtrusive when the 1,953 pieces of repertoire represented by the twenty most common composers makes up 46.19% of the total unique pieces. Even more so, when the list of most common composers and arrangers is compiled and the 2,410 pieces of repertoire represented by only twenty composers/arrangers makes up 57% of the total unique pieces. There is an unmistakable disparity in the representation between common and uncommon composers and pieces of repertoire within literature lists. The majority of the young wind band repertoire cannot and must not continue to represent only the voices of twenty individuals. Music education organizations that provide literature lists must take on the task of incorporating smaller publishing companies with more diverse populations of composers in order to provide depth, meaning, and authenticity to secondary music repertoire selection.

### **Research Question 2**

The similarities between lack of representation within repertoire and within public school secondary music are foreboding. There is clear domination of specific groups that outnumber the representation of others. The few voices which represent the young wind band repertoire can only provide a small percentage of the possibilities of human experience. In addition to this, if teachers are only teaching the prescribed historical context and backgrounds of the composers represented by a piece of music, they are only showing their students the perspectives of a small fraction of the musical community. Even if composers are working to represent diverse populations in their music through the incorporation of folk songs, dances, and music from other cultures, it is still filtered through the perspectives of the few composers representing young wind band repertoire. If music educators hope to change the level to which students can engage in the music within this canon of repertoire, there must be a way to embed more culturally

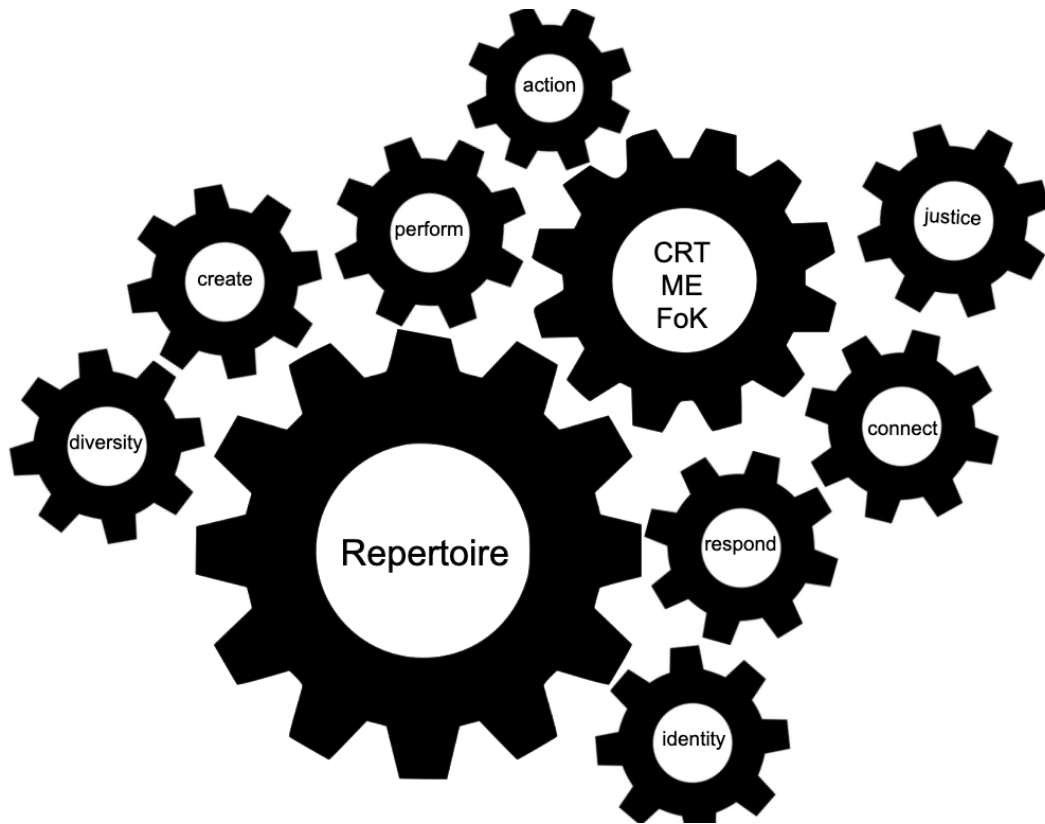
relevant perspectives without having to wait for more composers to compose music. Teachers can use culturally responsive instructional approaches to include the voice of their students in a multitude of repertoire selections.

Music teachers can facilitate culturally relevant learning experiences by building bridges that connect the context of the music to the context of their students' lives. These connections must be embedded within the curricular process and opportunities to expose aspects of the music outside of praxial competencies is critical. Figure 5 provides a conceptual model I have developed to represent the interaction between repertoire and instructional approaches.



*Figure 5.* Conceptual model for the interactions between repertoire and instructional approaches. The rest of the work between repertoire and culturally responsive instructional approaches is the connection between student lived experiences and the music. However, similar to how a machine can be overworked and its gears can become tired or worn down, teachers may need supports

and guidance when developing curriculum balancing between repertoire and instructional approaches. Figure 5 provides a conceptual model I have developed which advocates for the addition of standards in the process of curriculum development.



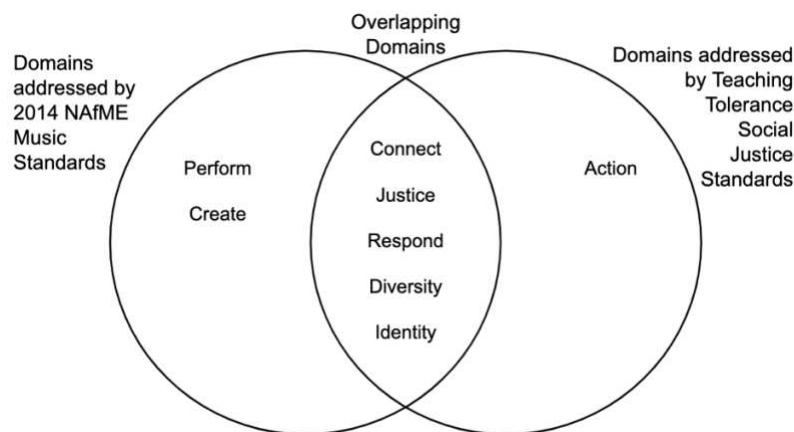
*Figure 5.* Conceptual model for repertoire and culturally responsive instructional approaches with added support of standards domains.

The standards behave as additional smaller gears which guide and support the larger gears in the middle representing repertoire and culturally responsive instructional approaches. The smaller gears relieve some of the built-up pressure occurring between the two original gears. Similarly, teachers can use standards to support and guide the development of curriculum as long as it is aligned with the instructional goals of the unit.

The 2014 Music Standards established by the National Association for Music Education (NAfME) can be a helpful place for music educators to begin expanding established goals for

students to create, perform, respond, and connect to music in ways that may not just concern proficiency on their instrument (National Association for Music Education, 2014). The variety of ways of knowing music embedded in the standards emphasize the importance of musical literacy, and, in a broad sense emphasize an emergent process whereby students can grow in their sense of self and of others in their own community and beyond. The four artistic processes highlighted by the standards includes creating, performing, responding, and connecting. The four processes focus on development of the conceptual understandings in music which musicians engage. Appendix B shows the four artistic processes contained within of the 2014 Music Standards.

In addition, music educators can utilize standards that address other content areas in order to build student competencies in understanding self and others. Teaching for Tolerance (Southern Poverty Law Center, 2016) provides a set of standards for Social Justice education that strives to address the organization’s mission to reduce prejudice, promote intergroup relations, and provide equitable school experiences for children. Educators can use social justice standards to address four domains of social justice education: identity, diversity, justice, and action (IDJA). Social Justice and Music standards domains can conveniently overlap as shown in Figure 6.



*Figure 5.* Conceptual model for overlapping social justice and music standards. (National Association for Music Education, 2014; Southern Poverty Law Center, 2016)

Overlapping standards may be easily The standards shown in Appendix B and C may assist teachers in developing learning targets for students to begin thinking more deeply about their own identities in comparison to what they are learning in the music classroom. The standards can also assist teachers who need additional guidance in how to incorporate social justice education into their curriculum.

### **Instructional approaches**

The implementation of culturally responsive instructional approaches must be thoughtfully combined by contemplating the backgrounds of students, the historical contexts of the repertoire, and the context of the classroom. Teachers can use the approaches of CRT, ME, and FoK to filter the repertoire in order to connect to student-centered musical thoughts, ideas, and perspectives as shown in the conceptual model presented earlier (see Figure 3). CRT can help teachers to develop a mindset where intrinsic examination of instructional practice within the classroom leads to the creation of student-centered spaces. ME can assist teachers in providing students with a well-rounded learning experience that is inclusive of multiple contexts and perspectives leading to student awareness of their place in the community. Finally, FoK can help teachers to find avenues that connect new content to background knowledge held by students individually and in some cases as a social group. These instructional approaches can be helpful when working with repertoire that might not immediately connect to students' backgrounds.

Teachers who engage in CRT are teachers who uphold high academic achievement within their classroom, aim to facilitate the construction of cultural competence in themselves and their students, and finally strive towards developing a critical consciousness of the content and context of the lived experiences held by those in their school environment. Teachers who use

this instructional approach monitor student achievement closely and are exceedingly flexible with the delivery of instruction. Notably, at conflict in the secondary school band setting is often the balance between student-centered spaces and performance preparation. For example, to enact this approach, extra time scheduled into the curriculum to revisit concepts or ideas that are more difficult to unpack is needed. The construction of cultural competence requires a democratic and dialogic approach to instruction that allows for both teacher and students to be learning about the music being studied through the lens of examining the experiences, values, and connections therein that each individual brings to the learning environment. This approach may require a different sort of rapport between the teacher and student where all participants engage concomitantly in the learning process. Finally, building critical consciousness around the content (e.g., the musical literature being studied) may require the teacher to research and understand the repertoire on an even deeper level than what is written on the page.

One might ask, is it possible to use existing literature that is commonly performed as a starting point to build a culturally responsive instructional approach? Why not just start with music that is plainly oriented toward social issues in society? However, this approach is notably limiting. Determining which music is and which music is not meant for culturally responsive instructional approaches may disconnect the teacher, students, and classroom from the clearly established canon of repertoire within the context of music education at large. What if only a limited amount of repertoire within the canon of repertoire is dedicated to social issues? It also poses an assumption that only certain types of students can connect to certain types of music. Students should be able to find themselves in any piece of repertoire not just the repertoire where they have been given permission to connect.

Culturally responsive teachers may find success in close monitoring of student engagement within the repertoire. This includes frequent formative assessment, questioning to encourage students to expand on their thinking, and the flexible adjustment of instruction to refocus on student misunderstandings. When considering the four artistic processes of the 2014 Music Standards or the four domains of Teaching Tolerance's Social Justice standards, this may mean that teachers need facilitate multiple instructional passes through multiple standards for every student. However, this can become overwhelming with a large student body. Teachers may find it helpful to focus on assessments that address multiple domains of learning such as a performance assessment connected with a self-evaluation and reflection or a composition assessment that also includes student written program notes and analysis. The pairing of both student thought process and musical proficiency, teachers can perceive student understanding more clearly.

Teachers can use ME to balance the perspectives present in their instruction therefore promoting intergroup relations and equity within their classroom. Instead of the teacher presenting their own perspective, students are welcomed to include, share, and discuss experiences. In addition, ME requires students to reflect, question, and make their own decisions. Teachers may find social justice to be one of the most difficult components to incorporate depending on the piece of music because it may require the most thought and creativity. For example, if a piece of repertoire was written simply for the purpose of displaying high performance skills or was released without in depth program notes about the background, which may be the case for many festival pieces, there may not be much information to pull from. While it may take more time for the teacher to construct opportunities for student questioning and decision-making, the investment of students in their own learning is worth the time.



When using FoK within the classroom, it is important to consider how and when to collect student background information. At the beginning of a unit, it may be helpful for teachers to include several opportunities to provide students space to respond to the music. Opportunities to uncover student background knowledge can include open-ended questioning, student explanation of big musical concepts, or responses to the context or background of the music. This can provide teachers with the opportunity to understand more deeply how the student is grasping the content of the music and what their opinions or views of the music are. During the learning process of a musical work, teachers may also want to cycle through multiple reflections that require students to reexamine their own background knowledge and create deepening connections with the musical content performed in class.

However, if the purpose of FoK is to gleam a deeper understanding of students' areas of expertise or interest, it may important for the teacher to examine the way that these opportunities are framed. If a teacher is only asking for students to replicate information that has been stated in class or to identify important concepts within the music, there may not be any opportunity for them to share their own knowledge that they bring to the classroom from past experiences inside or outside of the classroom. The teacher may find more success in seeking out ways that students can engage in comparative or synthesis activities that require them to recall past experiences. Therefore, learning opportunities should allow students make connections to their own background knowledge, but teachers should also be engaged in learning more about student experience.

### **Culturally relevant learning experiences**

A culturally relevant learning experience uses cultural referents to leverage learning by transferring knowledge from a similar concept to a less similar concept. Music educator

frequently use past musical connections to promote current learning. Sometimes this can be as simple as a teacher using a familiar drum beat pattern to assist students with subdivision of long notes or a teacher may make a reference to reenergize a new concept. Even deeper understanding can occur when a student needs to produce a reference themselves because they must understand enough of the concept to be able to connect it with something they have learned in the past.

It may be difficult for students to make connections between past and current learning especially if a new concept is within the infant stages of learning. Although the teacher may be able to quickly and easily provide students with the connection, it may be more helpful for teachers to slowly guide students toward the connection allowing students space to create a connection that isn't necessarily prescribed. Cultural referents can reside from the classroom but also from cultures outside of the classroom such as family, friend, and community groups and it may be important to recognize the pluralistic possibilities of student cultural referent when they are involved in many overlapping cultures.

When examining the music prevalent within the study, it may be important to consider cultural relevance to certain student backgrounds. When facilitating learning about new content, teachers may want to consider the closeness of familiarity to student backgrounds. If repertoire is more familiar to a student meaning they have learned about the style or genre before, they have listened to similar music, they have performed a similar, they be more readily able to transfer past learning. If the music is different from what they listen to at home or by themselves, it may be more difficult for them to transfer their background knowledge. With repertoire that is farther from a student's familiarity, it may require for the teacher to scaffold and assist them with making connections. The more a teacher knows about their students' backgrounds and the deeper they understand their content, the more readily the teacher will be able to facilitate connections.

## **Conductor's analyses**

Conducting a thorough analysis of a piece is critical to beginning the process of curricular planning. Depending on the philosophy of the teacher and the purpose of the music class, the analysis may prioritize certain components. The following analyses feature three of the most prevalent pieces of repertoire from the study and include a holistic view of each.

### ***All the Pretty Little Horses – A. McGinty***

*All the Pretty Little Horses* by Anne McGinty was published in 1998 by Queenwood Kjos Publishing. This piece for developing band is an arrangement in ABA form of the American folk song, “All the Pretty Little Horses.” The melody is stated three times throughout the piece: once in 4/4, once in 3/4, and finally one more time in 4/4. The piece begins with a reflective introduction by the first clarinets followed by the main melody stated by the flutes, oboes, and saxophones who perform the first couplet of the lullaby. In the second couplet of the lullaby, the trumpets enter, passing the phrase back and forth between the woodwinds. The couplet melody returns in the B section as a variation in three while motifs taken from the repeated melody such as fifths, minor thirds, and seconds are traded between various sections. The final section of the piece ends with a return to the original theme now in c minor stated by the low brass section and transferred measure by measure through the voices up to the flutes.

Throughout the piece, two layers of accompaniment underneath the melody provide an ethereal and music box feel to the piece. Woodwinds and bells alternate between restatements of the running eighth note theme from the introduction of the piece while metallic percussion construct an underlying but slightly unpredictable quarter note flow to the piece. In addition, the chord progression follows a repetitive but also relatively stationary chord progression. Direction

is provided more clearly by the modulation from g minor to c minor and through melodic content.

This folk song in the minor mode is claimed by some scholars to be of African-American origin and emerged during the Civil War (American Folksongs & Spirituals, 1996). The cited lyrics within the score are as follows:

*Hushabye, don't you cry, go to sleepy little baby,  
When you wake, you shall have all the pretty little horses,  
Blacks and bays, dapples and grays, coach and six a little horses,  
Hushabye, don't you cry, got to sleepy little baby.*

Many interpretations have been published of this lullaby included multiple verses, arrangements, and claims to various historical contexts. McGinty (1998) asks for performers to emulate “the style of early Debussy” which may also be indicative of the time period following the American Civil War and Reconstruction. In addition, information can be gleaned from the period in which the piece was published. In 1998, the effects from the Comprehensive Musicianship Performance Project and movements toward Multicultural Music Education encouraged teachers to examine the depth of knowledge students were displaying in music classes (Elliot, 1995; Reimer, 1959; Reimer, 1997). Composers were encouraged to produce pieces that allowed for examination of musical meaning, context, and emotion alongside developing performance skills.

Similar to many other McGinty young band pieces, *All the Pretty Little Horses* may pose pulse and rhythmic continuity challenges for students. Since the melody and harmonic movement is frequently broken apart and passed between several sections, it will be critical to rehearse the passing of musical content while maintaining a unified ensemble pulse and connected dynamics and phrasing. For example, in the initial statement of the second couplet in

measure 13, the trumpets begin and then pass the phrase to the flutes. There could very easily be a complete change in dynamics which could cover the melody completely rather than extending the melody.

For smaller bands that may be lacking in certain sections, this challenge may be exponentially more difficult and the teacher may need to thoroughly examine the score to assign parts. McGinty doubles many parts included harmonic parts but also assigns many sections important musical content therefore it may be important for students to strive to learn more than just their individual part. It may be useful for the teacher to have all students learn melodic and harmonic content, rehearse trading measures with different instruments to work, and reflect on their ability to effectively express the intent of the composer. It may also be beneficial for students to examine the piece of repertoire for the multiple variations and motifs that McGinty embeds within the score.

### ***Air for Band – F. Erickson***

*Air for Band* by Frank Erickson was published in 1956 by Bourne, Inc. The original arrangement was edited in 1966 to extend the instrumentation with additions for second parts for clarinet, alto saxophone, trumpet, and trombone. This is the arrangement available through publishers today. This piece of repertoire was not published with a specific dedication however many cite this piece as a moving and beautiful piece written specifically to assist young students learn to play in a lyrical style (Arwood, 1990; Goza, 2009).

*Air for Band* is written in ABA form with a coda and uses primarily tertian harmony and four or eight bar phrases beginning in C minor transitioning to C major during the coda. The piece uses a total of two themes which alternate and each replicate an arc in their phrasing: beginning soft, leading to a climax in the middle, and coming back to a quieter dynamic. The

piece begins with the first theme in the clarinets with accompaniment from supporting brass sections. The first theme briefly shows characteristics of the relative major, Eb major, during the middle four measures but retreats back to the minor mode. This theme is stated again as the rest of the band joins and the dynamic builds but eventually recedes back to mp at measure 16.

The B section begins when the second theme is played by clarinets at measure 17. The second theme mimics stepwise motifs present within the A theme that are echoed by supporting harmonic voices such as the saxophones, French horns, and low brass. The stepwise motion also creates several dissonances within the harmonies thus creating tension. This section builds in dynamics and also rhythmic dependence as the lower and middle voices increase in rhythmic motion increasing the number of non-harmonic tones. Harmonic motion throughout the second section provide direction forward. Moments of E-flat major appear at the half-cadences in both measures 20 and 25 while G minor is also present within the climax of the second theme in measures 21-23. Ultimately the B section ends with brass leading the harmonic motion back to C minor with a unison C in measure 28.

The A section returns as a pick up into measure 29 in almost the same exact format as the beginning. Some additional harmonic motion has been added to the middle and lower voices though all cadences are replicated from the original A section. The second statement of the first theme ends with a Picardy third modulating the key center from C minor to C major. The coda then continues in the key of C major and uses much of the content from the second theme. Percussion begins to roll and the entire ensemble growing to the end of the piece in measure 53.

Although there is not much historical or referential content associated with *Air for Band*, there can be several avenues used for interpreting composer intent. First, during the time that Erickson may have been writing the piece was around the time of the birth of his first son in

1955 (Arwood, 1990). Another avenue could be found by examining the historical context of the country. During the 1950s was a tumultuous time in the United States with the beginning of the Civil Rights Movement and the Vietnam War. Erickson had been a part of the military during World War II and although he was not involved in combat, he may still have had a very emotional and personal connection to U.S. involvement (Arwood, 1990). Finally, the landscape of music education at the time was beginning to expand. Music educators were questioning the purpose of music education writ large forecasting the emergence of aesthetic music education philosophy and projects centering around the development of the band repertoire (Battisti, 2012; Cipolla, 1994; Norcross, 1992). *Air for Band* is one of the first original compositions for young band and Erickson may have been one of the pioneers in this field (Goza, 2009).

### ***Three Ayres from Gloucester – H. M. Stuart***

*Three Ayres from Gloucester* by Hugh M. Stewart is a three movement original composition inspired by early English folksong tradition. It was originally published in 1969 by Shawnee Press. Each movement represents a different style or mood beginning with “The Jolly Earl of Cholmondeley,” followed by “Ayre for Eeventide,” and concluding with “The Fiefs of Wembley.” Multiple opportunities for section and solo features, proficiency in various keys and meters, and changes in style are found throughout this piece of repertoire.

“The Jolly Earl of Cholmondeley” is the “light and lilting” first movement of *Three Ayres from Gloucester* with an allegretto tempo in cut time. Beginning with a light brass fanfare and snare and bass drum march like accompaniment at the beginning, the feeling should be bright and joyful. Underneath the fanfare and continuing throughout the piece, French horns and low brass have some passing chromaticisms in contrary motion but throughout this movement the harmonic movement remains primarily in concert F major moving back and forth between the

tonic and dominant. Next, a bouncing clarinet solo begins the first section followed by a tutti band reply. Both the clarinet solo and tutti band reply repeat twice followed by the second section. A light melody stated by the flute section accompanied by triangle in the relative D minor received a strong regal reply from the brass section. The flute melody repeats one more time before the theme from section A returns in solo trumpet. After the trumpet states its melody twice and receives two replies, the introduction from the beginning is repeated and this movement ends.

The second movement, “Ayre for Eventide,” is a strophic lyrical piece in 3/4. The theme for this movement returns several times beginning with the French horns at the beginning of the movement in measure 67 and it returns at measure 99 after the modulation to Eb major adding flutes and clarinets. The theme consists of two phrases: one antecedent phrase ending in a half cadence and a second ending in a perfect authentic cadence. The theme returns at the very end of the piece as a flute solo with only the antecedent phrase ending in a perfect authentic cadence. The texture underneath the melody tends to be either sustained long notes or a counter melody with some rhythmic independence required for passing tones and directing harmonic motion. Since this piece is very repetitive, it is important for new parts like counter melodies or passing tones to be brought out of the texture as they occur. It is also important to consider phrase marks and pacing to avoid the piece becoming static since the overall form seems to crescendo from the beginning to measures 103 and 104 and decrescendo gradually to the end.

“The Fiefs of Wembley” is the final movement of is the final movement of *Three Ayres of Gloucester*. This quick movement features two dancelike melodies in 6/8. The introduction to the ABA form feature three quarter notes with grace notes, a motif that returns at the end of phrase. The A section begins with the flute section stating the first melody with accompaniment



parts increasing in complexity as the piece continues. Similar to the previous two movements, antecedent and consequent phrases are featured with a half cadence between and a perfect authentic cadence ending the two. In the B section, the trumpets state their melody accompanied by an accompanying counter melody in the tenor saxophone, second trombone, and baritone part. This also ends with the same three quarter note motif from the beginning but in contrast to the beginning, it is at mezzopiano. The A section returns with tutti band at measure 167 and the final consequent phrase is repeated through different voice to finally close the piece.

Overall, *Ayres of Gloucester* highlights forms, structures, and styles of traditional English folksong. There may not be musical primary sources included like English folk songs, but Stuart still provides significant resources throughout the piece. Stuart (1969) uses several words originating from old English such as *ayre*, *earl*, *eventide*, and *fiefs* to describe the music. An *ayre* is a genre of music that emerged during the 16<sup>th</sup> and 17<sup>th</sup> century involving a solo singer and with lute accompaniment (Augustun et al., 2012a). *Earl* is a title of Scandinavian origin that emerged during the 11<sup>th</sup> century when feudal societies ruled. An *earl* was the highest ranking nobility until 1337 when duke preceded it (Augustun et al., 2012b). *Eventide* originates from before the 12<sup>th</sup> century and is used to describe the dusk. Finally, *fief* was the central institution of a feudal society and consisted of land where unfree peasants worked to support the vassal. Fiefs could range from large estates with 30 peasant families to only a few acres with less than 15 peasant families (Augustun et al., 2012c). Stuart also includes several historic cities in the United Kingdom with their own rich histories: Gloucester, Cholmondeley, and Wembley. In addition, Stuart cites a 10<sup>th</sup> century couplet in the score as his inspiration:

*“There’s no one quite so comely*

*As the Jolly Earl of Cholmondeley.”*

Historical content provided in the score may not necessarily cite one specific period in the history of old England, but it begins to paint a picture of the historic culture. It also is a strong starting place for examination of traditional English folk music including songs, lyrics, and instrumentation. Students can begin to construct their own opinions of the execution of cultural appropriation of *Ayres of Gloucester*.

### **Curricular planning**

Deliberate thought must be dedicated to pursuing a culturally responsive classroom. Teachers must plan in a way that sequentially organizes opportunities for students to place their own identities and experiences within the course content. The ease of implementing culturally responsive teaching can vary depending on the piece of repertoire and its background. Establishing clear goals and objectives can clarify expectations for student understanding and guide instruction throughout a unit. Sequencing instruction and learning activities so depth of knowledge increases throughout the unit can also situate students for success. Samples of unit plans using *All the Pretty Little Horses*, *Air for Band*, and *Three Ayres from Gloucester* can be found in Appendices D, E, and F.

### ***Establishing goals and objectives***

The importance of rigorous standards is key to CRT. In order to set high academic standards, teachers must establish learning goals that will challenge student learning. Ideal sources for goals may come from the NAfME 2014 Music Standards (see Appendix B) and/or the Teaching Tolerance Social Justice Standards (see Appendix C). Other sources can be discerned from the own teacher's experience or learning activities. However, it is helpful to use standards in order to check and balance potential teacher inclinations to give more importance to certain concepts than others. Standards can provide a more well-rounded experience although

sometimes teachers may need to stretch outside of their backgrounds in order to satisfy all standards.

Teachers may feel overwhelmed by the sheer quantity and diversity of standards. Many times it may be difficult to navigate and review all possibilities. When beginning the curricular planning process, it may be useful to begin with the domains or strands. For example, as seen in Appendix B, the basic definitions, essential understanding, and essential question for each artistic process of the NAFME 2014 Music Standards are provided. Beginning with the four artistic processes can provide a framework for teachers to begin planning: Create, Perform, Respond, and Connect. In addition, as seen in Appendix C, the four domains of the Social Justice Standards are listed along with overarching learning goals: Identity, Diversity, Action, and Justice. The four domains of Social Justice can be used to begin incorporating student voice through four approaches to ME.

Teachers can choose to address all domains with one piece of repertoire, but assuming that most music classes include several pieces of repertoire simultaneously, it may be easier to assign only a couple domains to each piece. After choosing the specific domains for a piece of repertoire, more specific standards can be examined and applied. However, this may not be the most fruitful for every teacher. Teachers should take time to experiment and find what maximizes the depth and breadth of their own teaching and the experiences they provide to students in their classroom. Over time, teachers will be able to find meaningful balance within classroom. Within Box 1 of either Appendix D, E, or F, examples of chosen standards have been applied to each piece. Each piece has a different domain pulled from the music and social justice standards: Respond/Action, Connection/Diversity, and Creation/Identity. In the following Box 2

and 3, student understandings and essential questions are pulled from more specific standards strands or teacher-created to represent the breadth of tasks.

### ***Scope and sequence***

The scope and sequence of curriculum provides the order and timing of learning activities, objectives, and essential questions. In the development of a scope and sequence, teachers may have to make many edits before and during the implementation of curriculum. It is important that adjustments are made in order to uphold high expectations and also to support students if they are struggling.

When developing the sequence of instruction, it may be helpful to break down the entire unit into chunks. In Appendices G, H, and I, Column A shows the type of engagement that the student should be accomplishing. Some examples include exploration, developing purpose, etc. The sequential arrangement of learning activities should allow for multiple opportunities to engage in the standards at varying depths. For example, in Appendix G, learning activities are placed within the five domains central for this piece of repertoire although some many learning activities may address several standards simultaneously. As the weeks pass, students begin to engage in increasing depths levels of understanding and several standards are addressed at once. Activities are also placed several days apart allowing for teachers to revisit the concept, revisit conversations, or even extend activities depending on what students need.

Learning activities should be balanced with the amount of time students are performing on their instruments. For example, in the scope and sequences in Appendix G, only 2-3 learning activities are embedded each week allowing for rehearsals and other learning activities. In addition, learning activities are structured in a way that some do not take as much time as others. Examples of this include prompts like “quick reflection” and notes describing options to pair

activities with certain performance tasks such as sight reading or recording. By only including a few learning activities and varying the length, teachers are allowed autonomy to balance the performance needs and musical development of their students.

Many of the learning activities also include high levels of student autonomy to promote the inclusion of student backgrounds and to hand the responsibility of decision making to the student. For example in Appendix G, E, and F, the final project does not consist of the teacher assigning a specific task to the student to complete but rather requesting a solution to a problem. After researching about the historical background and their own experience with a lullaby from their childhood, students reflect on the importance of continuing to perform the lullaby. The final project consists of students developing their own strategy to preserve the lullaby and present their project to their peers. The teacher serves as a facilitator for the student to engage in their backgrounds in a way that might be new information but is also applicable to *All the Pretty Little Horses* which is also originally a lullaby that has now been preserved for many others to perform.

## **Implications**

A wide variety of young band repertoire was collected in the process of this study and 4,228 total unique pieces emerged from the twelve state lists that were collected. However, a core body of young band repertoire emerged through examination of the number of appearances of each piece. The most prevalent young band repertoire showed both breadth and frequency in appearance: *Air for Band*, *Three Ayres from Gloucester*, *Belle Qui Tien Ma Vie*, *Kentucky 1800*, and *Three Songs from Sussex*. The most frequently appearing grade level of repertoire was grade 2 and when grade 1 pieces were examined, *All the Pretty Little Horses*, *Korean Folk Rhapsody*, *Soldiers' Procession and Sword Dance*, and *Orlando Suite* were the most prevalent.

The current landscape of young wind band repertoire forecasts that much is needed to include multiple perspectives and backgrounds authentically within the existing repertoire. If the pieces above are the most prevalent within young band repertoire, there must be a strategy for teachers to instruct in a manner that serves all students. Music educators must be aware of the highly diverse teaching contexts that they may face in any teaching position and be prepared to with the skills to create room within the curriculum for their students. There will be no piece of repertoire that addresses every cultural background and every learning need within a music classroom. However, teachers who create culturally relevant learning experiences for their students can provide a space that allows students to create their own meaning of the music, their own understanding of themselves, and situate a place for themselves within the musical community.

Teachers must be committed to the process of preparing culturally responsive instruction. Thorough examination of the repertoire must be conducted that examines historical and situational contexts of the piece. Thoughtful selection of learning goals and activities must drive the process of sequencing instruction so students can feel supported throughout the instructional process. Most importantly, opportunities for students to synthesize new learning experiences with their backgrounds is critical. Music educators must also be unafraid to teach what they know and be fearless in adjusting instruction for the students in front of them. Through the implementation of CRT, Multicultural Education, and FoK, teachers can begin to create an environment that allows for students to see themselves within the curriculum and ultimately within music education.

### ***Practical implications***

This research has been conducted in hopes that it will inspire more possibility to the current repertoire readily available to music educators. The findings from Research Question 1 indicate that there upon first glance there are many options within the young wind band repertoire for music educators to choose from for their students. However, selections may only represent a small fraction of the diverse lived experiences of the students in the classroom.

Instructional approaches that create student-centered and culturally relevant learning experiences may be the most effective strategies for teachers to validate all students with the current canon of young wind band repertoire. Teachers must consider their own role in melding culturally relevant learning experiences. Using the approaches of CRT, ME, and FoK within the music classroom can assist teachers in constructing culturally relevant learning experiences. However, each instructional approach can manifest in drastically different way depending on the context between the teacher, students, community, and repertoire.

Finally, teacher's must be highly aware of the landscape of their state music association and the resources that are provided to them. Additional studies are needed concerning the monopolization of the young wind band repertoire and educational repertoire in general. State literature lists give a small glimpse in the larger enterprise that is music publishing companies of educational repertoire. Further examination of trends within publishing companies of varying music difficulty levels and representation of gender, ethnicity, and culture are needed to show a greater trend of representation.

### ***Theoretical Implications***

During the implementation of this study, several areas surrounding the theoretical framework has emerged. First, unexpected discrepancies arose in the collection of data about the

literature lists including the differences in music difficulty grade levels, discrepancy in composers including spelling of names, incorrect placement of composer versus arranger, etc. In addition, there were some instances where data needed to be modified because repertoire would appear with significant disparities in grade levels and composers with the same last name were muddying the data results.

Second, there may be more valid forms of sampling to discover the canon of young wind band repertoire. Future research could pull data from programs of repertoire performed at state festivals, local school concerts, and recommendations from music educators. There may also be more validity in collecting the ability level of the ensemble performing the piece rather than the publisher designated grade levels. Additional studies surrounding the creation, usage, and implementation of state literature lists are needed to elucidate the impact and influence on the secondary music classroom.

Finally, additional data can be collected to give a more in depth perspective to the glaring issue of representation. After examining literature lists, demographic information of the composer could be collected, pieces could be coded according to genre, culture, or influence, and dates of original publication could also provide more information that may relate with the context of music education writ large.



## CONCLUSION

The role of repertoire within the music classroom has taken many forms throughout last several decades (Battisti, 2018; Jorgensen, 2003; Ormandy, 1966; Ostling, 1978; Reimer, 1997; Reynolds, 2000). A canon of wind band repertoire has emerged through many studies (Baker, 1997; Gilbert, 1993; Ostling, 1978; Rhea, 1999; Towner, 2011; McCrann, 2016). However many others have uncovered the limited nature of the wind band repertoire through examination of representation and accessibility (Baker & Briggs, 2018; Creasap, 1996; DeLorenzo, 2012; Everett, 1978). The continuing conversation of underrepresentation permeates not only the repertoire in the music classroom but also extends to the populations of teachers and students in the music classroom with an overrepresentation of white and high-SES students enrolled in music (Elpus, 2015; Elpus & Abril, 2011; Elpus & Abril, 2019).

Music teachers must bring care, thought, and knowledgeability to the construction of curricular spaces where the lack in variety of young wind band repertoire found in this study intersects with diverse student populations. CRT, ME and FoK have been historically associated with the education of students of color, urban populations, and immigrant students. However, the realization that all students hail from diverse and require a space to connect past understanding with new learning is much more readily accepted. Culturally responsive teacher actions and resources influenced by the instructional approaches of CRT, ME, and FoK may provide a myriad of options to begin the process of including all student identities within the music classroom when they would have otherwise been ignored.

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## APPENDICES



## Appendix A

### List of twenty most frequent composers/arrangers across twelve state band literature lists

<p><b>Philip Gordon</b> (1894-1983) b. Newark, NJ</p> 	<p><b>J. S. Bach</b> (1685-1750) b. Eisenach, Germany</p> 	<p><b>Frank Erickson</b> (1923-1996) b. Spokane, WA</p> 	<p><b>Robert Sheldon</b> (1954- ) b. Chester, PA</p> 	<p><b>John Kinyon</b> (1918-2002) b. Elmira, NY</p> 
<p><b>G. F. Handel</b> (1685-1759) b. Halle, Germany</p> 	<p><b>Anne McGinty</b> (1945- ) b. Findlay, OH</p> 	<p><b>Clare Grundman</b> (1913-1996) b. Cleveland, OH</p> 	<p><b>Elliot Del Borgo</b> (1938-2013) b. Port Chester, NY</p> 	<p><b>Brian Balmages</b> (1975- ) b. Baltimore, MD</p> 
<p><b>James Curnow</b> (1943- ) b. Port Huron, MI</p> 	<p><b>James Swearingen</b> (1947- ) b. Dayton, OH</p> 	<p><b>John Edmondson</b> (1933- ) b. Toledo, OH</p> 	<p><b>Michael Sweeney</b> (1952- ) b. Hillsboro, OR</p> 	<p><b>Frank Ticheli</b> (1958- ) b. Monroe, LA</p> 
<p><b>James Ployhar</b> (1926-2007) b. Valley City, ND</p> 	<p><b>Robert W. Smith</b> (1958- ) b. Daleville, AL</p> 	<p><b>Larry Daehn</b> (1939- ) b. Fond du Lac, WI</p> 	<p><b>Larry Clark</b> (1943- ) b. Tulsa, OK</p> 	<p><b>Eric Osterling</b> (1926-2005) b. West Hartford, CT</p> 

## Appendix B

### National Association for Music Education (NAfME) 2014 Core Music Standards

<b>Creating</b>	
<p><b>Imagine</b> – <i>Generate musical ideas for various purposes and contexts.</i></p> <p><b>Enduring Understanding:</b> The creative ideas, concepts, and feelings that influence musicians’ work emerge from a variety of sources.</p> <p><b>Essential Question:</b> How do musicians generate creative ideas?</p>	<p><b>Evaluate and Refine</b> – <i>Evaluate and refine selected musical ideas to create musical work that meets appropriate criteria.</i></p> <p><b>Enduring Understanding:</b> Musicians evaluate, and refine their work through openness to new ideas, persistence, and the application of appropriate criteria.</p> <p><b>Essential Question:</b> How do musicians improve the quality of their creative work?</p>
<p><b>Plan and Make</b> – <i>Select and develop musical ideas for defined purposes and contexts.</i></p> <p><b>Enduring Understanding:</b> Musicians’ creative choices are influenced by their expertise, context, and expressive intent.</p> <p><b>Essential Question:</b> How do musicians make creative decisions?</p>	<p><b>Present</b> – <i>Share creative musical work that conveys intent, demonstrate craftsmanship, and exhibits originality.</i></p> <p><b>Enduring Understanding:</b> Musicians’ presentation of creative work is the culmination of a process of creation and communication.</p> <p><b>Essential Question:</b> When is creative work ready to share?</p>
<b>Performing</b>	
<p><b>Select</b> – <i>Select varied musical works to present based on interest, knowledge, technical skill, and context.</i></p> <p><b>Enduring Understanding:</b> Performers’ interest in and knowledge of musical works, understanding of their own technical skill, and the context for a performance influence the selection of repertoire</p> <p><b>Essential Question:</b> How do performers select repertoire?</p>	<p><b>Rehearse, Evaluate, and Refine</b> – <i>Evaluate and refine personal and ensemble performances, individually or in collaboration with others.</i></p> <p><b>Enduring Understanding:</b> To express their musical ideas, musicians analyze, evaluate, and refine their performance over time through openness to new ideas, persistence, and the application of appropriate criteria.</p> <p><b>Essential Question:</b> How do musicians improve the quality of their performance?</p>
<p><b>Analyze</b> – <i>Analyze the structure and context of varied musical works and their implications for performance</i></p> <p>Enduring Understanding: Analyzing creators’ context and how they manipulate elements of music provides insight into their intent and informs performance.</p> <p>Essential Question: How does understanding the structure and context of musical works inform performance?</p>	<p><b>Present</b> - <i>Perform expressively, with appropriate interpretation and technical accuracy, and in a manner appropriate to the audience and context</i></p> <p><b>Enduring Understanding:</b> Musicians judge performance based on criteria that vary across time, place, and cultures. The context and how a work is presented influence the audience response</p> <p><b>Essential Question:</b> When is a performance judged ready to present? How do context and the manner in which musical work is presented influence audience response?</p>
<p><b>Interpret</b> - <i>Develop personal interpretations that consider creators’ intent.</i></p> <p><b>Enduring Understanding:</b> Performers make interpretive decisions based on their understanding of context and expressive intent.</p> <p><b>Essential Question:</b> How do performers interpret musical works?</p>	

<b>Responding</b>	
<p><b>Select</b> – <i>Choose music appropriate for a specific purpose or context.</i></p> <p><b>Enduring Understanding:</b> Individuals’ selection of musical works is influenced by their interests, experiences, understandings, and purposes.</p> <p><b>Essential Question:</b> How do individuals choose music to experience?</p>	<p><b>Interpret</b> – <i>Support interpretations of musical works that reflect creators’/performers’ expressive intent.</i></p> <p><b>Enduring Understanding:</b> Through their use of elements and structures of music, creators and performers provide clues to their expressive intent.</p> <p><b>Essential Question:</b> How do we discern musical creators’ and performers’ expressive intent?</p>
<p><b>Analyze</b> – <i>Analyze how the structure and context of varied musical works inform the response.</i></p> <p><b>Enduring Understanding:</b> Response to music is informed by analyzing context (social, cultural, and historical) and how creators and performers manipulate the elements of music.</p> <p><b>Essential Question:</b> How does understanding the structure and context of music inform a response?</p>	<p><b>Evaluate</b> – <i>Support evaluations of musical works and performances based on analysis, interpretation, and established criteria.</i></p> <p><b>Enduring Understanding:</b> The personal evaluation of musical works and performances is informed by analysis, interpretation, and established criteria.</p> <p><b>Essential Question:</b> How do we judge the quality of musical work(s) and performance(s)?</p>
<b>Connecting</b>	
<p><b>Connect #10</b> – <i>Synthesize and relate knowledge and personal experiences to make music.</i></p> <p><b>Enduring Understanding:</b> Musicians connect their personal interests, experiences, ideas, and knowledge to creating, performing, and responding.</p> <p><b>Essential Question:</b> How do musicians make meaningful connections to creating, performing, and responding?</p>	<p><b>Connect #11</b> – <i>Relate musical ideas and works to varied contexts and daily life to deepen understanding.</i></p> <p><b>Enduring Understanding:</b> Understanding connections to varied contexts and daily life enhances musicians’ creating, performing, and responding.</p> <p><b>Essential Question:</b> How do the other arts, other disciplines, contexts, and daily life inform creating, performing, and responding to music?</p>

(National Association for Music Education, 2014)

## Appendix C

### Teaching for Tolerance Anchor Standards and Domains

<b>Identity</b>
<ol style="list-style-type: none"><li>1. Students will develop positive social identities based on their membership in multiple groups in society.</li><li>2. Students will develop language and historical and cultural knowledge that affirm and accurately describe their membership in multiple identity groups.</li><li>3. Students will recognize that people's multiple identities interact and create unique and complex individuals.</li><li>4. Students will express pride, confidence and healthy self-esteem without denying the value and dignity of other people.</li><li>5. Students will recognize traits of the dominant culture, their home culture and other cultures and understand how they negotiate their own identity in multiple spaces.</li></ol>
<b>Diversity</b>
<ol style="list-style-type: none"><li>6. Students will express comfort with people who are both similar to and different from them and engage respectfully with all people.</li><li>7. Students will develop language and knowledge to accurately and respectfully describe how people (including themselves) are both similar to and different from each other and others in their identity groups.</li><li>8. Students will respectfully express curiosity about the history and lived experiences of others and will exchange ideas and beliefs in an open-minded way.</li><li>9. Students will respond to diversity by building empathy, respect, understanding and connection.</li><li>10. Students will examine diversity in social, cultural, political and historical contexts rather than in ways that are superficial or oversimplified.</li></ol>
<b>Justice</b>
<ol style="list-style-type: none"><li>11. Students will recognize stereotypes and relate to people as individuals rather than representatives of groups.</li><li>12. Students will recognize unfairness on the individual level (e.g., biased speech) and injustice at the institutional or systemic level (e.g., discrimination).</li><li>13. Students will analyze the harmful impact of bias and injustice on the world, historically and today.</li><li>14. Students will recognize that power and privilege influence relationships on interpersonal, intergroup and institutional levels and consider how they have been affected by those dynamics.</li><li>15. Students will identify figures, groups, events and a variety of strategies and philosophies relevant to the history of social justice around the world.</li></ol>

<b>Action</b>
<ol style="list-style-type: none"><li>16. Students will express empathy when people are excluded or mistreated because of their identities and concern when they themselves experience bias.</li><li>17. Students will recognize their own responsibility to stand up to exclusion, prejudice and injustice.</li><li>18. Students will speak up with courage and respect when they or someone else has been hurt or wronged by bias.</li><li>19. Students will make principled decisions about when and how to take a stand against bias and injustice in their everyday lives and will do so despite negative peer or group pressure.</li><li>20. Students will plan and carry out collective action against bias and injustice in the world and will evaluate what strategies are most effective.</li></ol>



(Southern Poverty Law Center, 2016)

## Appendix D

### Unit plan for *All the Pretty Little Horses* by Anne McGinty

#### Established goals and standards

**SELECT** - Choose music appropriate for a specific purpose or context (MU:Re7.1.E)

**ANALYZE** - Analyze how the structure and context of varied musical works inform the response (MU:Re7.2.E)

**INTERPRET** - Support interpretations of musical works that reflect creators'/performers' expressive intent (MU:Re8.1.E)

**EVALUATE** - Support evaluations of musical works and performances based on analysis, interpretation, and established criteria (MU:Re9.1.E)

**ACTION** - Students will recognize their own responsibility to stand up to exclusion, prejudice, and injustice. (Action 17)

#### Understandings

##### *Students will understand that...*

##### *Essential Questions*

Individuals' selection of musical works is influenced by their interests, experiences, understandings, and purposes (MU:Re7.1.E.EU)

Response to music is informed by analyzing context (social, cultural, and historical) and how creators and performers manipulate the elements of music (MU:Re7.2.E.EU)

Through their use of elements and structures of music, creators and performers provide clues to their expressive intent (MU:Re8.1.E.EU)

The personal evaluation of music works and performances is informed by analysis, interpretation, and established criteria (MU:Re9.1.E.EU)

You, as the expert, have the responsibility of sharing your music with the world so others can understand it. (AC.6-8.19)

How do individuals choose music to experience? (MU:Re7.1.E.EQ)

How does understanding the structure and context of music inform a response? (MU:Re7.2.E.EQ)

How do we discern musical creators' and performers' expressive intent? (MU:Re8.1.E.EU)

How do we judge the quality of musical work(s) and performance(s)? (MU:Re9.1.E.EU)

How are certain musical backgrounds included and excluded? (AC.8-8.16)

##### *Students will know...*

##### *Students will be able to...*

Context of music can consist of social, cultural, and historical factors which each have a different affect on response.

Individual music taste can be as diverse as individual identities which can come from many overlapping influences.

Explain reasons for selecting music citing characteristics found in the music and connections to interest, purpose, and context. (MU:Re7.1.E.8a)

Explain the influence of experiences, analysis, and context on interest in and evaluation of music. (MU:Re9.1.E.8a)

Justify their own opinions and consider others' opinions about musical choice and response (AC.6-8.16)

Analyze music for clues to composer intent.

#### Learning activities

Listening activity

Research & reflect parts 1-3

Lullaby project parts 1-6

Quick reflections

Storyboarding and planning part 1-2

Gallery walk and reflection

## Appendix E

### Unit Plan for *Air for Band* by Frank Erickson

Established goals and standards	
<b>CONNECT</b> - synthesize and relate knowledge and personal experiences to make music (NAfME 10)	
<b>CONNECT</b> - relate musical ideas and works to varied contexts and daily life to deepen understanding (NAfME 11)	
<b>DIVERSITY</b> - Students will respectfully express curiosity about the history and lived experiences of others and will exchange ideas and beliefs in an open-minded way. (Diversity 8)	
<b>DIVERSITY</b> - Students will examine diversity in social, cultural, political, and historical contexts rather than in ways that are superficial or oversimplified. (Diversity 10)	
Understandings	Essential Questions
<i>Students will understand that...</i>	
Musicians connect their personal interests, experiences, ideas, and knowledge to creating, performing, and responding (NAfME EU Connect #10)	How does the background or story of a piece influence creating, performing, and responding to music?
Understanding connections to varied contexts and daily life enhances musicians' creating/performing/responding (NAfME EU Connect #11)	How do musicians make meaningful connections to creating, performing, and responding? (NAfME EQ Connect #10)
The way groups of are treated today, and the way they have been treated in the past, shapes their group identity and culture (DI.6-8.10)	How do different contexts and daily life inform creating, performing, and responding to music? (NAfME EQ Connect #11)
The importance of representation and diversity within musical expression in order to represent the complete human experience.	How do you make meaning from music?
<i>Students will know...</i>	<i>Students will be able to...</i>
... they are connected to other people and can relate to them even when they are different or when they disagree. (DI.6-8.9)	... demonstrate how understanding the style, genre, and context of a varied repertoire of music influences performances as well as performers' technical skill to connect with the audience (MU:Pr4.3.E.1a)
... music, other arts, other disciplines, varied contexts, and daily life is connected. (MU:Cn11.0.T.5a)	... evaluate works and performances based on research as well as personally- and collaboratively-developed criteria, including analysis and interpretation of the structure and context (MU:Re9.1.E.1a)
	... share personally-developed ideas or stories which connect to the themes within a piece of music.
	... justify and explain musical and artistic interpretations.
Learning activities	
Weekly thought journals	
Share outs for listening/responding	
Research activities	
Storyboarding the form of Air for Band to represent personal experience	
Sharing and validating others' lived experiences	

## Appendix F

### Unit plan for *Three Ayres from Gloucester* by Hugh M. Stuart

Established goals and standards	
<b>IMAGINE</b> - generate musical ideas for various purposes and contexts (MU:Cr1.1.E)	
<b>PLAN &amp; MAKE</b> - select and develop musical ideas for defined purposes and contexts (MU:Cr2.1.E)	
<b>EVALUATE &amp; REFINES</b> - evaluate and refine selected musical ideas to create musical work that meets appropriate criteria (MU:Cr3.1.E)	
<b>PRESENT</b> - share creative musical work that conveys intent, demonstrate craftsmanship, and exhibits originality (MU:Cr3.2.E)	
<b>IDENTITY</b> - Students will recognize traits of the dominant culture, their home culture and other cultures and understand how they negotiate their own identity in multiple spaces. (Identity 5)	
Understandings	Essential Questions
<i>Students will understand that...</i>	
Musical characteristics such as meter, dynamics, text, and shaping can affect the intent and meaning of music	How do musicians generate creative ideas and make creative decisions? (MU:Cr1.1.EQ)
My own background (which may be different than others) can impact my interpretation of different musical concepts (ID.6-8.5)	When is creative work ready to share? (MU:Cr3.2.EQ)
Musicians' creative choices are influenced by their expertise, context, and expressive intent. (MU:Cr2.1.E.EU)	How can I express myself through the music that I create?
The creative ideas, concepts, and feelings that influence musicians' work emerge from a variety of sources (MU:Cr1.1.EU)	What parts of my identity are important to share with others?
<i>Students will know...</i>	<i>Students will be able to...</i>
I know there are similarities and differences between my home culture and the other environments and cultures I encounter, and I can be myself in a diversity of settings. (ID.6-8.5)	Compose and improvise ideas for melodies and rhythmic passages based on characteristic(s) of music or text(s) studied in rehearsal. (MU:Cr1.1.E.8a)
I know that overlapping identities combine to make me who I am and that none of my group identities on their own fully defines me or any other person (ID.6-8.3)	Share personally developed melodies, rhythmic passages, and arrangements – individually or in groups – that address identified purposes. (MU:Cr3.2.E.1a)
I know that music can be used to represent my own ideas and thoughts.	Evaluate and refine draft compositions and improvisations based on knowledge, skill, and collaboratively-developed criteria. (MU:Cr3.1.E.8a)
	Share personally developed melodies and rhythmic passages – individually or as an ensemble – that demonstrate understanding of characteristics of music or texts studied in rehearsal. (MU:Cr3.2.E.8a)
Learning activities	
Listening activity	
Thought journal	
Sound collections	
Inspiration share outs	
Notation practice	
Research and reflect	
Musical mind map	
Composition project: brainstorming, planning, composing, feedback and edits	
Performances and reflection	



## Appendix G

### Scope and sequence for *All the Pretty Little Horses* by Anne McGinty

	SELECT	ANALYZE	ACTION	INTERPRET	EVALUATE	Essential Questions & Understandings
Week 1		<b>Listening activity:</b> Students will listen to piece while reading score. Teacher will facilitate a scavenger hunt in the piece for musical imagery. Students must discern mood/emotion/idea and cite with musical concept (may be helpful to start large to small: form, phrases, dynamics, articulation, etc.). This can be done in writing, highlighting the piece in different colors, etc. (This may coincide well with a sight reading session or a post-sight reading reflection)		<b>Research &amp; reflect part 1:</b> Students will research the lullaby <i>All the Pretty Little Horses</i> to find out historical context and discover alternate arrangements. Reflect on following questions: Does the historical context and/or arrangement match your original interpretation of the music? Is it different? Why? (This can take the format of group presentations, debate club, poster project, rotating discussions, etc.)		How does understanding the structure and context of music inform a response?
Week 2	<b>Lullaby Part 1:</b> Students will choose a lullaby from their childhood. This can be a lullaby from their family, originating from their heritage or a lullaby that they discover on their own. They will share their own experience with the lullaby with students. (Think - Write - Pair - Share)		<b>Quick reflection:</b> Knowing the historical background of <i>All the Pretty Little Horses</i> , why or why not is it important to continue to perform this piece? (Think - Write - Pair - Share)		<b>Class Discussion 1:</b> Define lullaby as a class using collected knowledge from <i>All the Pretty Horses</i> and personal choice lullaby. (This can be done using Venn-Diagrams, anchor charts, parking lot venn-diagrams, etc.) This criteria will be used to evaluate future performances and can be changed according to student understanding through the unit.	How do we judge the quality of musical work(s) and performance(s)?  Response to music is informed by analyzing context (social, cultural, and historical) and how creators and performers manipulate the elements of music **  How do we discern musical creators' and performers' expressive intent?
Week 3		<b>Class Discussion 2:</b> Analyze lyrics and musical form to redefine dynamic/articulation that may provide more detail to interpretation. Record performance of new dynamics.		<b>Quick reflection:</b> Whose intent is most important: the composer or the performer?	Evaluate student recording from previous week using student defined criteria. Re-evaluate criteria if necessary.	Response to music is informed by analyzing context (social, cultural, and historical) and how creators and performers manipulate the elements of music **
Week 4	<b>Lullaby Part 2:</b> Students will research the background of their choice lullaby by interviewing a family member, researching online, and/or discovering a recording. <b>Research &amp; reflect part 2:</b> How does knowing the background of your personal lullaby change its meaning to you?		<b>Quick reflection:</b> Why is it important to continue to sing the lullaby from your childhood?	<b>Research &amp; reflect part 3:</b> Compare the lyrics that you knew to the lyrics you discovered in your research. Are they the same or different?  Present students with the variations of the lyrics to <i>All the Pretty Little Horses</i> . Discuss the differences. How important is it to know the exact words? Whose version is most important?		How are certain musical backgrounds included and excluded?  Through their use of elements and structures of music, creators and performers provide clues to their expressive intent **
Week 5	<b>Lullaby Part 3 &amp; 4:</b> What can you do to ensure that the lullaby from your heritage can continue to be performed in the future? <b>Brainstorming day:</b> students discuss ideas and possibilities: performing, singing, transcribing, etc. <b>Storyboarding and planning:</b> use musical characteristics from week 1, start with form, and map out lyrics					
Week 6	<b>Lullaby Part 5 &amp; 6:</b> <b>Story boarding and planning day 2:</b> justify interpretations and composer intent Complete project (optional)					
Week 7	Students finalize projects and complete purpose and background statement of why they chose to represent the lullaby they chose and what it is about.					How are certain musical backgrounds included and excluded?
Week 8			<b>Quick reflection:</b> how will this project that you have created help others to connect to your music background?		<b>Gallery walk</b> (virtual or in-person) using student made criteria to observe and share thoughts about others' projects	You, as the expert, have the responsibility of sharing your music with the world so others can understand it.

## Appendix H

### Scope and Sequence for *Air for Band* by Frank Erickson

	CONNECT <i>synthesize knowledge and personal experience</i>	DIVERSITY <i>history and live experiences of others exchange ideas and beliefs</i>	CONNECT <i>synthesize knowledge to varied contexts and daily life</i>	Essential Questions & Understandings
Week 1	<b>Listening activity 1:</b> Listen to Air for Band completely and respond to the music. What does it make you think of? Why do you think it makes you think of that?		<b>Thought journal 1:</b> How does music change meaning in film? (Respond to various clips with different scoring. This can be the same clip with different music or different clips with similar scoring or both.)	How do you make meaning from music?
Week 2	<b>Thought journal 2:</b> How do you decide what music means? Do you think the same music means the same thing to someone else? Why or why not?	<b>Music share out 1:</b> Students bring in a song to share with the class and practice responding to the musical and life experiences of others. Students listen to examples: write, think, pair, share. Student shares their personal experience with the song they choose to bring in. Students reflect and respond to the student's experience: write, think, pair, share.		Musicians connect their personal interests, experiences, ideas, and knowledge to creating, performing, and responding (NAfME EU Connect #10)  How do different contexts and daily life inform creating, performing, and responding to music? (NAfME EQ Connect #11)
Week 3	<b>Thought journal 3:</b> If you were to write an "air" about your life right now in this moment, what would the air sound like? Why?		<b>Research activity:</b> What is an "air" in music? Where does it come from? Share out with class to summarize findings.  <b>Class discussion:</b> Determine the form to Air for Band. Are all parts the same or different? How do different sections of the piece affect its meaning?	Understanding connections to varied contexts and daily life enhances musicians' creating/performing/responding (NAfME EU Connect #11)
Week 4		<b>Music share out 2:</b> Bring in a piece of music that invokes a similar feeling to Air for Band (this feeling must be determined during the prior week's discussion). Students engage in similar share out and then reflection process: How and why did this make you feel this way? Chart out characteristics on board to discover themes and connect to discussion from previous week.	<b>Thought journal 4:</b> Provide students with different aspects of historical and composer background. Does this change your understanding of a piece of music? Was there a piece of music that you didn't like at the beginning of one of the share out sessions but at the end, you had a change of heart? Why? (Optional: jigsaw to have students share their aspect of historical background with others.)	
Week 5	<b>Thought journal 5:</b> Whose opinion matters most in music: the composer, the performer, the audience?	<b>Class discussion 2:</b> How does music provide a space for everyone to be heard? How does music stifle the thoughts or ideas of others?		How does the background or story of a piece influence creating, performing, and responding to music?
Week 6	<b>Storyboard work week 1:</b> How can you represent your lived experience using Air for Band? <b>Brainstorming:</b> Student use prior knowledge to begin to plan out a visual representation of their lived experience (or interpretation) of Air for Band <b>Begin work:</b> Students begin to collect materials and build "storyboard" in whatever format they see fit.			The way groups of are treated today, and the way they have been treated in the past, shapes their group identity and culture (DI.6-8.10)
Week 7	<b>Storyboard work week 2:</b> <b>Refine representation:</b> How can others see into your lived experience? Why is it important for your lived experience to be shared with others? Complete project (optional)			
Week 8		<b>Share out and reflect:</b> Students present "storyboards" and validate others' lived experiences using appropriate language. What did you notice about others' lived experiences? Why is it important for art to represent everyone rather than just a few people?		The importance of representation and diversity within musical expression in order to represent the complete human experience.

## Appendix I

### Scope and sequence for *Three Ayres from Gloucester* by Hugh M. Stuart

	IMAGINE	PLAN & MAKE	IDENTITY	EVALUATE & REFINE	PRESENT	Essential Questions & Understandings
Week 1	<b>Sound collection part 1:</b> Students begin to collect "sounds" that they like or enjoy. They can record and collect on a phone, computer, or other device. (Note: format may need to be adjusted according to resources available to the classroom).			<b>Thought journal:</b> Share the couplet that inspired <i>Three Ayres from Gloucester</i> . Is this inspirational for you? Why do you think it was inspirational for Hugh M. Stuart?	<b>Listening activity:</b> students listen to <i>Three Ayres from Gloucester</i> and collect "sound bites" of interesting ideas. What do you imagine that this is about? How do certain musical characteristics remind us of different kinds of music?	How do musicians generate creative ideas and make creative decisions? (2014 Music Standards)
Week 2			<b>Inspiration share out:</b> Students bring in an artifact (object, poem, art, music, quote, etc.) that inspires them. Share with others: Why is this significant? Why is this important to you?			Musical characteristics such as meter, dynamics, text, timbre, and shaping can affect the intent and meaning of music  What parts of my identity are important to share with others?
Week 3		<b>Notation practice:</b> Students will choose 1-2 sound bites to transcribe to their instrument. Notation can be standard or graphic. Students will explain and perform their mini-transcription.		<b>Research and reflect:</b> Students will listen to different types of music that comes from England. How did Stuart use band instruments to represent different style of music and different musical instruments? Did he do this well?		The creative ideas, concepts, and feelings that influence musicians' work emerge from a variety of sources (MU:Cr1.1.EU)  How do musicians generate creative ideas and make creative decisions? (2014 Music Standards)
Week 4	<b>Sound collection part 2:</b> Students continue to collect "sounds" that they like or enjoy. This week, they share with others and can borrow others' sounds and add them to their own collection.		<b>Inspiration share out 2:</b> Student bring in an artifact (object, poem, art, music, quote, etc.) that inspires them. Share with others: Why is this important to you specifically? How is it different than what you brought in the last time?			The creative ideas, concepts, and feelings that influence musicians' work emerge from a variety of sources (MU:Cr1.1.EU)
Week 5		<b>Notation practice:</b> Students will choose 1-2 sound bites to transcribe to their instrument. Notation can be standard or graphic. Students will explain and perform their mini-transcription.	<b>Musical mind map 1:</b> Students will create a mind map that represents the music that is important to them. With themselves at the center, they will begin to connect different musics that are meaningful and expand the web to other people, groups, places, and events that this music may also be connected to them.			My own background (which may be different than others) can impact my interpretation of different musical concepts (ID.6-8.5)
Week 6	<b>Composition week 1:</b> How can you represent yourself and express who you are through the medium of your instrument? <b>Brainstorming:</b> Begin to select additional sound bites or share with others to get more ideas. What kind of music represents you? <b>Planning:</b> Begin to map out your piece of music. How will you perform it? What will you need to help you? Which sound bites will you be using? What will you need to do in order to be prepared for sharing with peers?					When is creative work ready to share? (2014 Music Standards)
Week 7			<b>Composition week 2:</b> How can you refine and expand the music to represent the many musical communities that you belong to? (Review musical mind map.) <b>Composing:</b> Begin writing and arranging composition. <b>Feedback:</b> Share with other to receive feedback and refine composition.			How can I express myself through the music that I create?
Week 8			<b>Reflection:</b> How does this piece represent you? What components are inspiring and meaningful to you?		<b>Composition performances:</b> Students perform/record and share compositions (either in small groups or full class depending on time).	Musicians' creative choices are influenced by their expertise, context, and expressive intent. (MU:Cr2.1.E.EU)