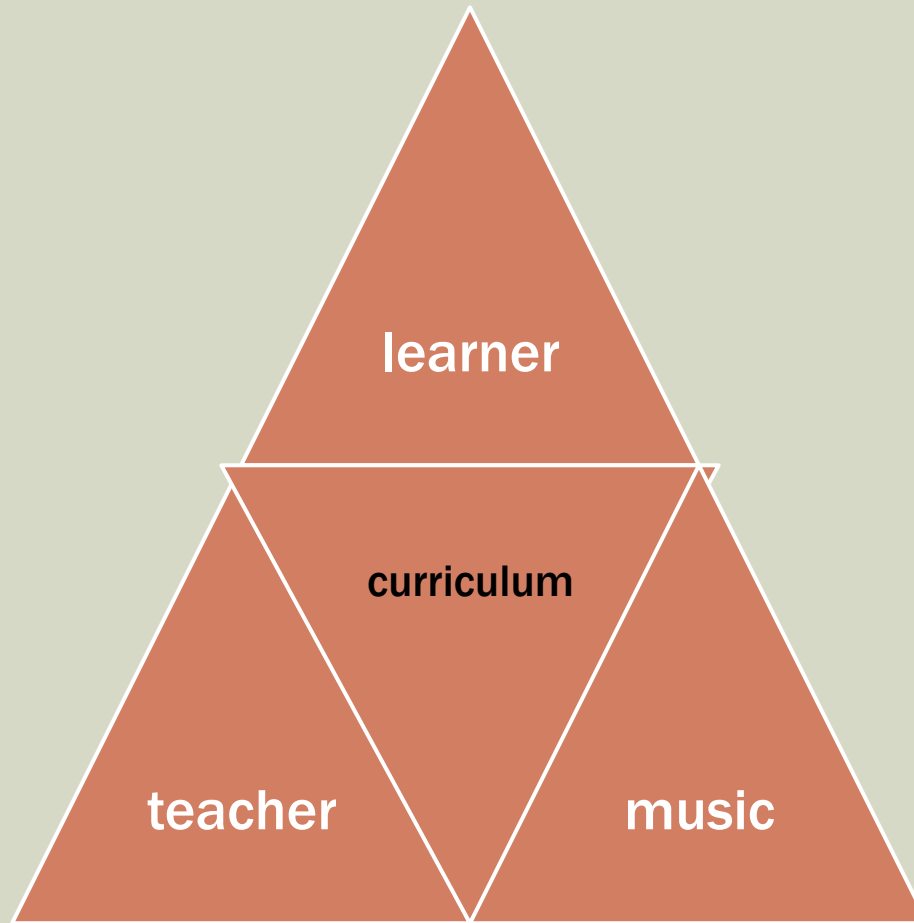


# Diversity in Its Many Forms in Music Teaching and Learning

Marie McCarthy

# The Music Classroom: A Place Where Diverse Cultures Meet



# Diverse Teachers?

## National Center for Education Information (2011)

	<b>1986</b>	<b>1990</b>	<b>1996</b>	<b>2005</b>	<b>2011</b>
	%	%	%	%	%
<b>Gender</b>					
Male	31	29	26	18	<b>16</b>
Female	69	71	74	82	<b>84</b>
<b>Race</b>					
White	91	92	89	85	<b>84</b>
Black	6	5	7	6	<b>7</b>
Hispanic	2	2	2	4	<b>6</b>
Other	0	1	2	5	<b>4</b>

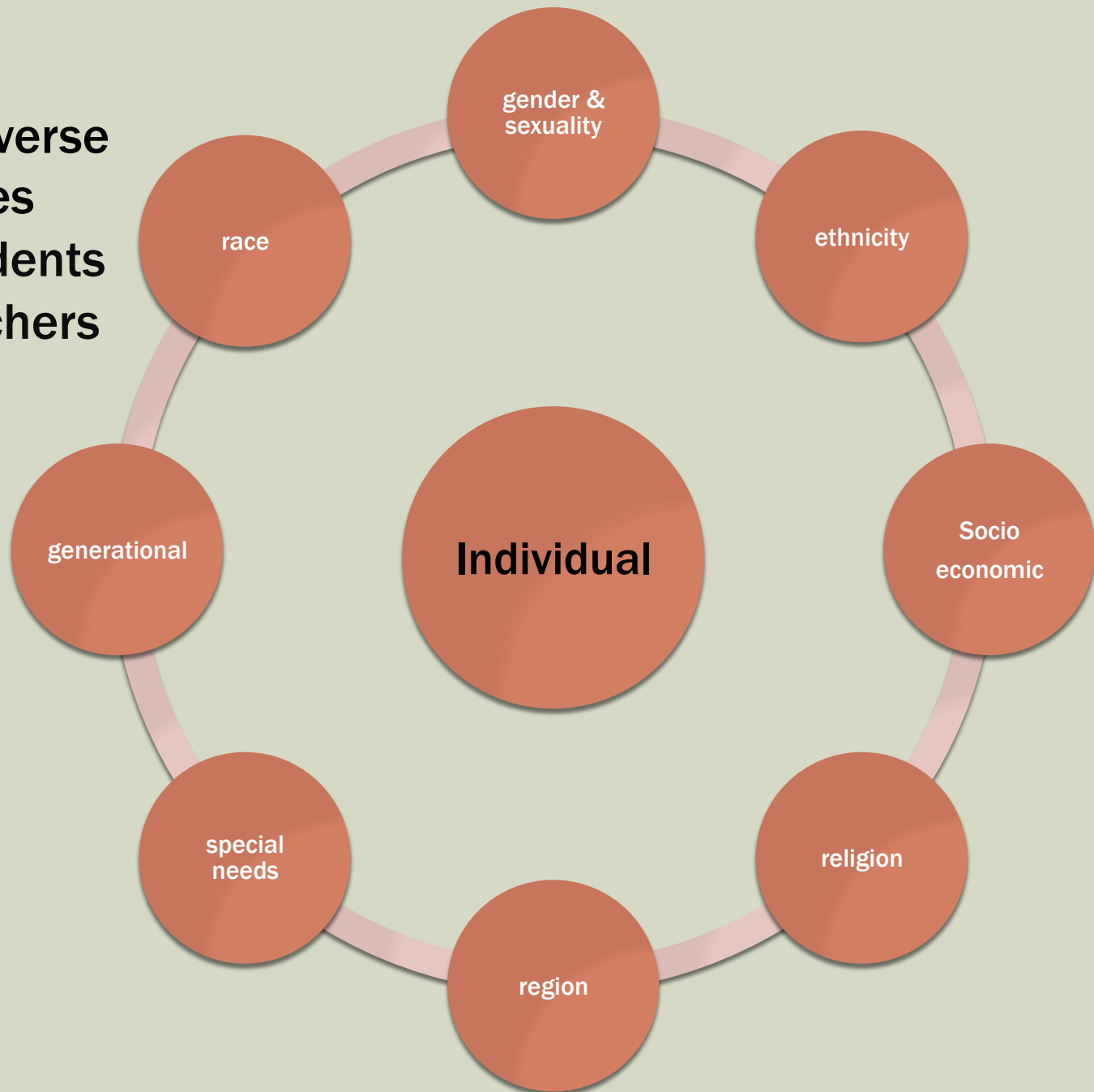
# Diverse Teachers

- Population tends to be white, middle class, and suburban
- Similar musical background and training
- Musicianship skills tend to be narrow (e.g. lack of creative music making experience)

# Diverse Learners

- Ethnic/racial background, language/dialect
- Socio-economic status (SES)
- Gender and sexuality
- Special needs—spectrum of abilities
- Learning styles and preferences
- **Musical cultures** (popular, ethnic, art, global), & the ways in which music is received and transmitted

# The Diverse Cultures of Students & Teachers



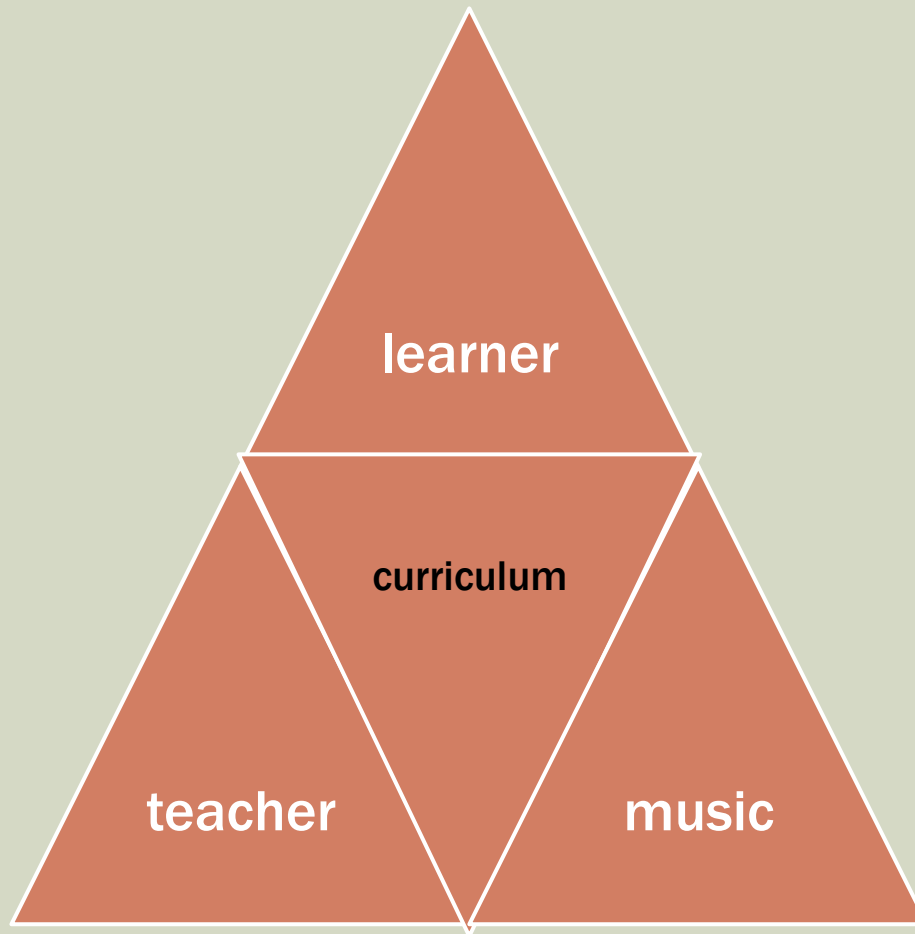
One of the most difficult tasks we face as human beings is communicating meaning across our individual differences, a task confounded immeasurably when we attempt to communicate across social lines, racial lines, cultural lines, or lines of unequal power.

L. Delpit, *Other People's Children: Cultural Conflict in the Classroom*, 1995, p. 66





# The Music Classroom: A Place Where Diverse Cultures Meet



# Diverse Content

“The infinite variety of music”

1.



2.



3.



4.



5.



6.



7.



8.



# Diverse Content

## “The infinite variety of music”

1. Los Machetas – Mexico  
Mariachi

2. The Blue Silk Tunic - Mongolia

3. Mahk Jchi – Native American

4. Taiko Drums - Japan

5. *My Favorite Things* – John Coltrane

6. Lebedik Un Freylekn – Yiddish  
Klezmer

7. Viva Julay - Andes

8. “Leon” from *Path of Miracles*  
Joby Talbot

# Musical Diversity

## Implications for Teaching

- ❑ What knowledge and skills do I need that may be different from my training and background?
- ❑ Whose music do I choose, and why?
- ❑ What are some of the challenges?

# What Knowledge and Skills Do I Need?

- Think about your own musical background
- Go outside your musical ‘comfort zone’; be open to and curious about unfamiliar music
- Broaden and deepen your own musicianship
  - jazz theory sequence
  - attend musically diverse concerts
  - develop competence in another musical practice

# What Knowledge and Skills Do I Need?

- **Think about music as having social and cultural meanings**
  - **Musicology classes**
  - **Common Core Standards (The Arts as Culture, History, and Connectors)**
  - **Talk to performers of other musical genres and practices**
  - **Compare the style & aesthetics of one musical genre with the familiar**

# Whose Music, and Why?

- **Assess musical/cultural diversity in the classroom, home & school**
  - Demographics
  - Student preferences
  - What's familiar to the teacher
  - Parental background, knowledge and expertise
  - Available materials and budget for new materials
  - General school curriculum & integrated curriculum

# Whose Music, and Why?

- Explore the community as a musical and cultural resource
- Study local/regional music traditions and practices
- Expand to music of other regions, countries, and eras



# Common Curricular Approaches to Musical Diversity

- Common elements (e.g., texture, rhythms)
- Multiethnic/study of one culture (e.g. Native American, Japanese, Irish)
- Global – cross cultural (e.g. musical instruments)
- Social functions of music (e.g., work, lullabies, political)
  
- Heritage months (African American, Hispanic, Native American)
- Festivals and school events (e.g. international night)
- Integrated approach (e.g. collaboration with cr. teacher)

# What challenges am I likely to meet along the way?

- ❑ Student response e.g. vocal style, too different
- ❑ Teacher knowledge and expertise e.g. language
- ❑ Staying tuned in to students' musical preferences and incorporating into curriculum
- ❑ Learning processes – orality vs. transcription and notation
- ❑ Instrumentation
- ❑ Ethical concerns

# Dúlamán



# Dúlamán

Dúlamán na binne buí, dúlamán Gaelach

*dool a mawn nah bin neh bwee, dool a mawn gway lock*

Dúlamán na farraige, 's é b'fhearr a bhí in Éirinn.

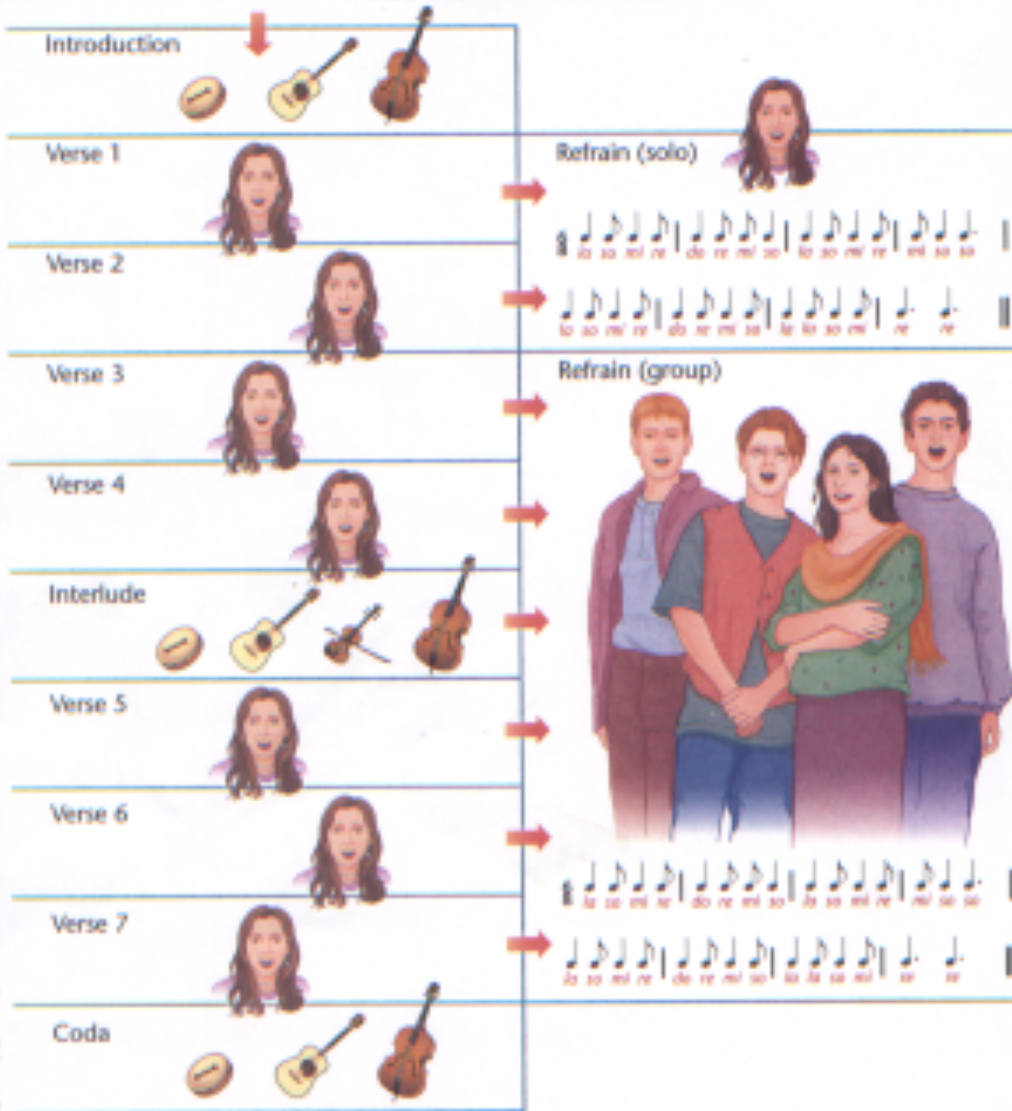
*dool a mawn nah forígeh, shay bar a v in ee rin*

Seaweed from the yellow cliff, Irish seaweed

Seaweed from the ocean, the best in all of Ireland

# DÚLAMÁN

## LISTENING MAP



*dool a mawn nah  
bin neh bwee,  
dool a mawn  
gway lock*

*dool a mawn nah  
forigeh, shay bar  
a v in ee rin*

Harp

Fiddle

Uilleann pipes

Bodhrán

Wooden flute

Tin whistle



Accordion

Concertina

Piano

~~~~~

Guitar

Bouzouki

Mandolin

Banjo...

# WORLD MUSIC PROJECTS – FALL 2015

- |                   |                         |
|-------------------|-------------------------|
| ■ Appalachian     | Lisa                    |
| ■ Brazil          | Heather, Julia, Katelyn |
| ■ Caribbean       | Billy, Kelsey           |
| ■ China           | Christine               |
| ■ Ireland/trad.   | Austin                  |
| ■ Japan           | Mackenzie               |
| ■ Jewish          | Claire                  |
| ■ Korea           | Regan                   |
| ■ Latin American  | Matt                    |
| ■ Native American | Annie, Lyndsay, Megan   |
| ■ Spain           | Jesus                   |
| ■ Sweden          | Anna                    |