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THE DIVERSITY AND INCLUSION OF THE LATINX COMMUNITY WITHIN
HIGH SCHOOL BAND CURRICULA

by

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CAPSTONE PROJECT

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LATINX WITHIN HIGH SCHOOL BAND CURRICULA

“The diversity and inclusion of the Latinx community within high school band curricula,”
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CAPSTONE PROJECT ABSTRACT

The purpose of this capstone project was to examine the extent of the diversity and inclusion of the Latinx community within a California high school band curriculum. The diversity and representation of the Latinx community was examined through the relationship between this community and the repertoire available for high school bands. Within this capstone project, there were three mini projects that were utilized to explore the extent of the diversity and inclusion of the Latinx community within a high school band curriculum. The first mini project was a content analysis to determine if there was an increase in listed compositions for high school bands within the *Teaching Music Through Performance in Band* series (1997–2017), volumes one through 11, and grade levels three through five that hold representation and/or identity within the Latinx community. The second mini project consisted of interviews with practicing California high school band directors in order to obtain information with regards to their repertoire selection process, repertoire being programmed within the 2018–2019 academic year, and the extent of their knowledge of the Latinx community. The third mini project consisted of instructional strategies developed for educators based upon selected pieces from the first mini project that were identified as holding representation and/or identity within the Latinx community. Within each of the four compositions utilized for this project, cultural identity and representation within each composition were discussed along with their relationship to the Latinx community. National Core Arts Standards and the California State Standards for Music Education were identified for each of the compositions. Identified Latinx elements were then discussed in relationship to the standards.

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Teaching Music Through Performance in Band

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CAPSTONE PROJECT INTRODUCTION

This project was designed to further the research of inclusivity within the K–12 education system. The Latinx community was selected as the focal point of this research. Latinx is a terminology that has become more popular within the United States (Google Trends, n.d.). Although this term has become a topic of interest within the research community, this terminology is a reflection of the history and struggles that its community members have been subjected to. Latinx is a term used to describe those with shared heritage of Ibero-American colonialism and American imperialism. This term encompasses and recognizes the unique history and struggles of the following groups: Latin@, Latino/a, Hispanic, Chicano, and Spanish (Lazo, 2018; J. Wolf, personal communication, 2019). This project reflects the increased interest of this topic through the studying of the Latinx community at the high school level within the K–12 educational system.

Having an understanding of the members of the Latinx community and their needs can dictate paths of research. The establishment of a universal definition for Latinx is difficult due to the diversity within the community. However, for the purpose of this project the following definition is utilized:

Latinx, often pronounced as “La-teen-ex,” is a descriptor for individuals in the U.S. who have roots in Latin America which explicitly acknowledges diversity in forms of gender identity and expression via use of “x” in lieu of the gendered articles “a” or “o.” Use of Latinx, coupled with an understanding of the reasons for adopting it, may be viewed as a form of solidarity with individuals whose gender identity and expression might differ from binary classifications of men and

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women and who must navigate spaces of heteronormativity, or social settings that normalize heterosexuality. Given the history and potential of ethnic and racial categories to foster organizing and build coalitions in the fight for social, political and economic justice, application of the principles that led to use of the term, may also reflect solidarity with others in the struggle to fight intersecting oppressive forces of heterosexism, and other forces that fuel discrimination towards individuals whose gender identity and expression is non-binary, as well as other “isms,” such as racism, that affect members of the Latinx community. (Santos, 2017, p. 12)

Over the course of this capstone project, elements such as race, gender, and ethnicity were utilized to research the following question: *What is the extent of the diversity and inclusion of the Latinx community within high school band curricula?*

Each of the three mini projects presented within this project were designed to better understand the extent of the inclusion of the Latinx community in high school band curricula within the United States. Each project exams a different aspect of high school band curricula. The first mini project analyzes repertoire available for high school ensembles. Repertoire from this project was taken from the popular teacher resource guide *Teaching Music Through Performance in Band*. The eleven volumes examined were published between 1997 and 2017. Data collected through frequency tallies of variables were analyzed in order to better understand its inclusivity of the Latinx community over the course of each publication.

The second mini projected consisted of interviews with California high school band directors. Interviews for this project were conducted in order to better understand

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repertoire selection process and understandings of the Latinx community by directors within this project. California was selected as a focal point for this project due to the researcher's familiarity and interest in working within this area. The last mini project consisted of analyzing repertoire determined from the first project that incorporated Latinx elements. Cultural identity and representation of each composition was analyzed. Elements of the compositions that connect to the Latinx community, the 2014 National Core Arts Standards, and the California State Standards for Music Education were also examined over the course of each composition.

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MINI PROJECT ONE: CONTENT ANALYSIS

Abstract

The purpose of this project was to determine if there was an increase in listed pieces for high school band over the course of each publication of the *Teaching Music Through Performance in Band* series (1997–2017) that hold representation and/or identity within the Latinx community. A content analysis of volumes one through 11 (grade levels 3–5) of the *Teaching Music Through Performance in Band* series was performed. Frequencies were collected for the gender of the composer, the composer's country of origin, and whether a composition utilized or was inspired by Latinx elements. The results indicated that there was not an increase in frequency of female composers, composers born in the United States, and repertoire within the volume series that utilized Latinx elements. Instead, data collected indicated that there was a significant decrease in the number of composers born outside of the United States. Implications for the lack of increased frequencies are discussed, and further directions for studies are recommended

Review of Literature

Teaching Music Through Performance in Band volumes are resources that are accessible to many band directors in the United States. Each volume provides an in-depth analysis of repertoire spanning grade level difficulties ranging one through six. This series is just one example of the several resources utilized by band directors when they are looking to program music from varying genres, styles, and cultures. The usage of diverse repertoire may aid in serving underrepresented populations within the United States' music education curricula. The addition of this repertoire, by way of music that is indicative of students' identities, can lead to benefits such as student retention (Fitzpatrick, 2012). If educators are to be successful when working with students from a diverse background, having access to repertoire that mirrors the diversity within their classrooms may assist them. Having an understanding of the identities and backgrounds that encompass their class may in repertoire selections that are representative of their students.

When selecting repertoire, it is important for band directors to keep their students in mind. Looking beyond the students' playing abilities, directors should be looking at the identity and representation of their classrooms. *Can students identify and relate to the repertoire that is currently being programmed?* Educators should then look at how they themselves select music for their ensembles. Lee (2018) found that music educators teaching elementary and general music selected repertoire based upon their own familiarity which surrounded their "music training, and experiences, ethnic backgrounds, and years of teaching experience" (p.38). An educator's background, experience, and familiarity was found by Lee (2018) to dictate repertoire selected by the music educators

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within their study. This can lead to repertoire selections that are fruitful with multicultural music and others that are not. Although multicultural music may be utilized by educators, the compositions selected may only be representative of a small selection of countries. Educators can reflect upon their own biases in order to better understand their repertoire selection process (Fitzpatrick, 2012).

An examination of other components that determine band directors' motives for repertoire selection can be performed in order to determine how these components affect repertoire selection. Legette (2003) surveyed music educators, and found that a majority of those surveyed believed that "music from other cultures should be included in their classes" (p.54). Although many of the teachers stated the importance of multicultural music, "the majority of teachers (63%) indicated that they did not select materials that reflected the ethnic makeup of their classes" (Legette, 2003, p. 56). Legette's (2003) findings reflected those of Lee (2018); teachers noted a lack of knowledge, resources, and expertise as reasons why little to no multicultural music was utilized in their classes.

Having an understanding of the demographics of one's class can aid in an educator's ability to create a more inclusive program. The United States Department of Education's (2018) 2015–2016 Civil Rights Data Collection reported that of the 50.6 million students in the American educational system, 49% of children identified as white, 26% as Hispanic/Latino, 15% as Black/African American, 5% Asian, 3% as two or more races, 1% as American Indian or Alaska Indian, and 0.4% as Native Hawaiian or Other Pacific Islander. Within the same report, the Department of Education cited that 23% of harassment and bullying was affiliated with one's race. An awareness of the students in one's class may assist in the inclusiveness of one's classroom environment. This could

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also allow educators to better prepare themselves for the make-up of their program, and the communities in which they reside.

The lack of representation of a minority student's background within the classroom can have a negative impact on their education as well as their view on the educational system (Lutz, 2007). Latinx (a more inclusive term utilized to describe a person with Latin heritage) students already face many hardships inside and outside the classroom that can negatively impact their education. Students within this community have one of the highest dropout rates recorded (Lutz, 2007). The success, retention, and graduation of all students should be of constant concern to all stakeholders. The current recorded dropout rates of Latinx students reflects negatively not only schools, but educators themselves. A push to create more representation and diversity within the classroom may lead to higher retention and success rates of Latinx students.

Knowing the background of one's class may aid educators in selecting repertoire that best illustrates the interest of their students. Dekaney and Robinson's (2014) research found that a student's perception and interest of music stems from their background. Inclusion of music indicative of a student's culture can aid in retainment within music education. This is especially important for members of communities such as the Latinx community. As the Latinx population continues to grow within the United States, the children of this community gain greater numbers within schools. Escalante (2018) noted that Latinx students feel that the current curriculum of school ensembles did not reflect their personal interests and may not be culturally relevant. Although students did not mention whether they liked or disliked music class, Escalante (2018) noted that students

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felt discouraged due to the lack of representation within their classes. This disconnect can be attributed to differences in cultural, linguistic, and music experiences.

As stated earlier, both Legette (2003) and Lee (2018) identified a lack of resources for educators as one cause for a lack of multicultural music within the classroom. Understanding that there is a lack of resources and multicultural music should drive researchers to further examine the causes for these occurrences. Researchers could look at the current resources being provided and what music is being programmed in order to determine why there is a disconnect in the amount of multicultural music being programmed. Mason (2010), examined the amount of multicultural music within elementary music method books. This research determined that there was an increase of countries represented in newer editions as compared to older editions. Although the representation of multiculturalism has increased within literature over the last twenty years, Mason's (2010) research stated that there was still a need for continuous promotion of diverse literature. The research performed by Mason (2010) indicated that there was an insufficient amount of literature, resources, and education available for teachers.

Looking specifically at the Latinx community, there are still unknown aspects about this community's relationship within the current educational system within the United States due to a lack of research. With the increase of this population within the United States, there appears to be an increase in finding support for members of this community. It is important for educators to note that this specific community does not just encompass those in the U.S that hold Mexican heritage. If educators are looking to find repertoire that holds identity and representation from the Latinx community, they can look at the countries that community members link their heritage to. Educators

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should note that this community holds heritage and identity within all of Latin America. With this in mind, one can look to current resources such as the *Teaching Music Through Performance in Band* volumes and assess the current availability of repertoire that is representative of this community. Therefore, the purpose of this project was to determine if there was an increase in listed pieces for high school band (grades 3–5) that hold representation and/or identity within the Latinx community.

Need for Study

Previous literature has indicated the lack of representation of multicultural music within classrooms. This lack of representation portrays a disconnect between students of diverse backgrounds finding forms of identity within the literature they are studying. Escalante (2018) emphasized the disconnect between Latinx students and the materials being presented to them in music classes. Materials being presented are not proving to be holistic representations of their identity, which is causing students to feel as though the curriculum does not reflect their interests and identity. This lack of material also serves as a factor for the high dropout rates recorded for this community. There is a need for studies surrounding the Latinx community to further understand students who hold these identities within America's educational system.

The United States Census Bureau (2011, March) reported on the increasing numbers of those who identify within the United States as Hispanics and/or Latinos from 2000 to 2010. Although the U.S. Census Bureau groups both Hispanics and Latinos together, the ten-year increase of this population by 27,323,632 (9.7%) provides data that showcases a change in population size. This increase to the Hispanic/Latino population could explain the fluctuation of demographics of students within the United States

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educational system. The increase of the Latinx population is creating a push for more studies that reflect this community not only within music education, but within the educational system as a whole. The present study which utilizes the repertoire within *Teaching Music Through Performance in Band* (Miles, 1997–2017) aids in documenting representation within band repertoire of the Latinx Community. Currently, there is no available content analysis published for this series. With this series being widely available to band directors, it would be pertinent to have an understanding of the material published within the eleven available volumes.

Research Questions

The purpose of this project was to address the following research questions:

1. Is there an increase in frequency of female composers within the *Teaching Music Through Performance in Band* (volumes one through eleven)?
2. Is there an increase in frequency of composers born outside the United States of America within the *Teaching Music Through Performance in Band* (volumes one through eleven)?
3. Is there an increase in frequency of compositions that utilize Latinx elements within the *Teaching Music Through Performance in Band* (volumes one through eleven)?

Definitions

For the purpose of this study, the definition of “Latinx” is taken from Merriam-Webster’s online dictionary (2018) which defines Latinx as “of, relating to, or marked by Latin American heritage; used as a gender-neutral alternative to *Latino* or *Latina*.”

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Within the context of this study, Latinx elements are defined as musical elements such as rhythm, and folk melodies that are indicative of Latin American countries.

Method

This project allowed me to examine literature utilized by high school bands. For this reason, all available volumes (one through eleven) of *Teaching Music Through Performance in Band* were examined. After the eleven volumes were procured, a data collection sheet was created. Eleven sheets were created to represent each volume number. Within these sheets, three internal categories were created and labeled as Grade 3, Grade 4, and Grade 5. These grade levels represented the level of playing difficulty assigned to a piece by the author of the series. The selected grade levels are also utilized to best represent the range of a “typical” high school band within the United States (American Band College, 2000; City of Chicago Department of Arts, 2018). Data were recorded for each of the following categories: gender of the composer (male or female), composer’s birth place (born in the United States or not born in the United States), and utilization of Latinx elements (yes (utilized) or no (not utilized)). For consistency within categorizing, the listing of the United States encompasses the United States and all territories in which ownership has been claimed. The data were organized by composition rather than composer, which means some composers appeared multiple times. The reasoning behind this organization stems from the fact that no composition was repeated throughout the series.

Analysis

The primary data for this project was nominal data consisting of a simple linear

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regression analysis which utilized the frequency counts of the following variables: gender of the listed composer, country of birth for the listed composer, and the utilization of Latinx elements. A regression analysis was selected for this study to determine if there were any trends across the eleven volumes. The frequencies of the selected variables were examined across all volumes within each grade level, and across all grade levels within each volume. The chi-square values were then calculated and examined for each variable in order to determine if there were significantly more occurrences of each level of categorical data. The β -values were calculated across all volumes within each grade level, and across all grade levels within each volume. These values were utilized to determine how much a variable fluctuated over time, and if the change in the variable was significant.

Results

Raw data were collected for the following variables which were taken from all eleven volumes (grade levels three, four, and five) from the *Teaching Music Through Performance in Band* volumes: gender of the listed composer, country of birth for the listed composer, and the utilization of Latinx elements. Table 1.0 displays the frequency of each variable along with the chi-square and p values. The values indicated in this table determined that the frequency level of each variable was significant, and each variable was not equally distributed with each grade level and across all volumes. The frequency counts of each variable across all volumes are represented within Figures 1.0, 2.0, and 3.0. Significant trends for selected variables were determined using regression analysis. Trends were considered significant if the resultant β -value was equal to or below .05, using “volume” as the predictor variable. Trend analyses yielded significant β -values

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within all volumes across all grade levels for the following variables: composers born in the United States of America (.77), and composers born outside the United States of America (-.82). Significant β -values within each grade level across all volumes were found within grade level five. Grade level five variables with significant β -values were the following: composers born in the United States of America (.36), and composers born outside the United States of America (-.36). Thus, the β -values represented an upward trend for composers born in the United States of America, and a downward trend for composers born outside the United States of America (see Figures 4.0 and 5.0).

Discussion

Demographics of classrooms are becoming more diverse. More members of the Latinx community are making up these demographics as previously indicated by the increase in self-identification of Hispanic and/or Latinos from the 2010 U.S. Census Bureau. With the addition of the 2014 National Core Arts Standards (NCAS), one might expect to see an increase in frequency of female composers, composers born outside of the United States, and repertoire that utilizes Latinx elements within the music published for the *Teaching Music Through Performance in Band* series. The 2014 NCAS advocates for students to have a deeper understanding of materials conveyed with the classroom. Specifically, anchor eleven within NCAS category *Connecting* which calls for students to, “relate artistic ideas and works with societal, cultural and historical context to deepen understanding.”

With the number of compositions, volumes, and the wide accessibility of the *Teaching Music Through Performance in Band* series, it is important to assess the content being presented for bands programs. For the purpose of this project, I chose to focus on

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the following three guiding questions: (a) Is there an increase in frequency of female composers within the *Teaching Music Through Performance in Band* (volumes one through eleven)? (b) Is there an increase in frequency of composers born outside the United States of America within the *Teaching Music Through Performance in Band* (volumes one through eleven)? (c) Is there an increase in frequency of compositions that utilize Latinx elements within the *Teaching Music Through Performance in Band* (volumes one through eleven)?

The data collected did not show a significant increase in females, composers born outside of the United States, and repertoire that utilizes Latinx elements. Of the three variables, data only displayed a significant trend in the frequency of composers born outside the United States. The results of this variable showed a significant decrease over the course of the volumes. It is important to consider limitations to better understand the results of this project. The project examined an equal distribution of a population within an eleven-volume series. In today's society, there is not an equal distribution of genders, ethnicities, and races, nor is there an equal distribution of across genders within the field of composition. This study can only report on the distribution of variables seen within the context of volumes one through eleven in *Teaching Music Through Performance in Band* series.

Utilizing the Latinx community is a limitation because it is just one subgroup within the umbrella of multicultural music. More communities that encompass multicultural music were not utilized for this study. Asian Americans are another community gaining growth within the United States. The inclusion of this community could be used as a source for further research. The relationship between students who

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identify as Asian Americans and repertoire within this series that utilized Asian elements could be studied. With the emphasis of this particular study surrounding the term Latinx, it is important to note that this terminology does not include all Spanish-speaking countries. Compositions that utilized elements stemming from Spain for example were not recorded as having Latinx elements. Grades one, two, and six were excluded from this study. The grade levels utilized to record data were selected to reflect a typical performance level of high school band students within the United States.

Another limitation for this project was found in the information provided about each composer, and their compositions. Each composition selected to be published within the *Teaching Music Through Performance in Band* series had a different author. Because different authors were selected to contribute a composition's analysis, each contributor's preference on important content to be relayed within their assigned chapter differed from the next. For this project, Latinx elements recorded as being present was based upon an author's ability to credit the Latinx community for an element utilized within the composition. Based upon the content within the *Teaching Music Through Performance in Band* series, compositions could have been missed labeled; no outside research was performed on the listed compositions.

Regardless of the limitations, this project hopes to shed light on the availability of music for high school students within *Teaching Music Through Performance in Band*. This project also aids in the conversation about the Latinx community, and why it is important to have repertoire that reflects the individuals within one's class. Further research could be conducted on the frequency of all multicultural music within this series to gauge a better understanding of all repertoire being published within this series.

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Examining the countries of origin for each composition and composer's heritage could also aid in furthering the research on underrepresented communities surrounding the subject of multicultural music within band repertoire.

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MINI PROJECT TWO: INTERVIEWS

Abstract

The purpose of this mini project was to obtain information from California high school band directors on their repertoire selection process, repertoire being programmed during the 2018–2019 academic year, and their understanding of the Latinx community. Four high school band directors were interviewed for the purpose of this project. The interview process encouraged analysis of each answer in greater detail with an emphasis toward identifying emerging themes within responses applicable to each of the research questions. In summary, the results of analysis of the participant interviews revealed the following information:

1. Difficulty level, quality of music, and its relevancy were listed as the most important considerations when programming music.
2. The demographics of one's classroom did not necessarily dictate one's repertoire selection process, but may influence it.
3. Educators have some understanding of the Latinx community in terms of cultural background.
4. Educators currently do not have repertoire programmed this academic year that utilizes Latino and/or Latinx elements within their band program.
5. Educators have differing understandings of the Latinx community.

Method

Practicing California high school band directors teaching in cities with high rates and percentages of populations who identify as Latino and/or Hispanics were contacted. Cities within California were selected from the “Ten Places With the Highest Number and Percentage of Hispanics or Latinos: 2010 (Census, 2010).” The following California cities were cited within this list: Los Angeles, San Diego, San Jose, Santa Anna, Salinas, Oxnard, and Downey. School websites, and phone calls to the schools were utilized to retrieve contact information for high school band directors within these cities. Twenty-five band directors were contacted via email to set up a phone interview. Six directors chose to participate, however only four completed the interview process. During the phone interview, directors were informed when the recording of the conversation took place. Quick Time, a recording software was utilized to record all phone interviews.

While recording, the following questions were asked:

1. What is the most important consideration when programing music for your class?
2. In what way do the demographics of your class affect your literature selection?
3. What is your understanding of the Latino community?
4. What pieces have you selected this year that utilize or are inspired by Latino elements?
5. What is your understanding of the Latinx community?
6. What pieces have you selected this year that utilize or are inspired by Latinx elements?

At the end of the phone interview, directors were notified that a transcript of the conversation that took place would be emailed to them for their approval. Transcriptions

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of each interview were performed in order to code emerging themes within the responses to each interview question. Larger themes were recorded in order to compare and contrast responses. See Appendix C for the transcribed interviews.

Definitions:

For the purpose of this project, definition of “Latinx” was taken from Santos, (2017). This definition is provided within the introduction to the capstone project. The definition of “Latino” was taken from the Census (2010) which defines Latino as: “a person of Cuban, Mexican, Puerto Rican, South or Central American, or other Spanish culture or origin regardless of race.”

Results

Larger themes emerged from the interviewees recorded responses. The following themes were identified within the responses to the interview questions:

1. Difficulty level, quality of music, instrumentation, and its relevancy were listed as the most important considerations when programming music.
2. The demographics of one’s classroom does not necessarily dictate one’s repertoire selection process, but may occasionally influence it.
3. Educators have some understanding of the Latino community in terms of cultural background.
4. Educators currently do not have repertoire programmed this academic year that utilizes Latino and/or Latinx elements within their band program.
5. Educators have differing understandings of the Latinx community.

The first interview question asked band directors to identify the most important consideration when programming music for their class. Two of the four responses indicated

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more than one consideration. However, an emerging theme occurred in terms of the difficulty level of the composition. Three of the four responses indicated that the difficulty level was the most important consideration when programming music. Other considerations noted by band directors consisted of quality of music, instrumentation and its relevancy.

The second interview question asked band directors: *In what way do the demographics of your class affect your literature selection?* Answers for this questions slightly varied among responses, however there were some emerging themes. Each band director spoke about utilizing diverse repertoire within their programs. Band directors one and three spoke about ways in which the demographics affected their literature selection. Band director one spoke about utilizing a composition that his students identified with and found to be relevant. Band director three talked about utilizing the demographics of their class to select composition that might not be familiar to their students. This director in particular stated that they have a rule in which they try to “get at least three different countries per concert” (Band director three, personal communication, 2018). The other two band directors had differing responses. The second band director stated that they did not think that the demographics of their class affected their literature. This director noted that they hold an awareness of the demographics within their class however, they are always striving for diversity within their repertoire. Band director four noted that the demographics of their class did not often affect their literature selection. However this director mentioned instances where the demographic of their class had influenced their selection process.

The third interview question elicited a varying degree of responses. The following

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question was asked of interviewees: *What is your understanding of the Latino community?* For this question, each transcript was examined to code similarities between responses given and the defined terminology of Latino. Cultural characteristics of this community articulated by band directors within this project were compared to the cultural values as defined by Zea et al. (1994). Each band director was able to communicate a personal understanding of the Latino community. Responses recorded from each of the interviews indicated that educators hold an understanding of the culture surrounding the community, and indicated the values of family life within this community. Band director four (personal communication, 2018) specifically stated that their understanding was, “not as good as it should be.” The response provided by this individual was of particular interest because they spoke about the schooling they received in their credential program. This band director then began to describe the course work that covered this topic within their credential program as “busy work.” The course(s) that this individual took within their schooling to aid in the education of underrepresented groups within their classes was described as not being beneficial to the real world interactions this director has with their students. This lack of instruction within their education ultimately failed to help this particular band in their interactions with students belonging to underrepresented groups. Band director four learned how to address the needs of their students through first-hand interactions with students and members of their community.

The fourth interview question was: *What pieces have you selected this year that utilize or are inspired by Latino elements?* An overarching theme occurred from responses to this question. All band directors interviewed did not have compositions programmed for their bands that utilized Latino elements. Several of the responses

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indicated that repertoire that utilizes these elements had been programmed last year, or are currently programmed in another ensemble. Band director number one (personal communication, 2018) stated that, “this year was more thematic with elements like ocean and like nature.” Band director four mentioned that there was a composition that he has considered utilizing for this academic year. However, this director was hesitant to program this piece, because students did not connect to the composition in the way in which he had originally intended. This band director’s response indicated that while they attempted to plan to program a piece in which they believed their students held a similar identity and/or representation to, it was not successful. This responses illustrates the variation interests and needs one’s students.

Band directors were then asked the following interview question: *What is your understanding of the Latinx community?* Responses to this question were evenly divided. Band directors within this study either had an understanding or they had no understanding of the terminology. Band directors one and two were able to provide responses that indicated an understanding of elements within the Latinx community. Band director one commented on the large variety of countries that make up the Latinx community along with family values, slang, and music. Band director two commented on members of the community who are “non-gendered” along with the inclusivity of the multiple countries that make of the community.

The last interview question was: *What pieces have you selected this year that utilize or are inspired by Latinx elements?* Similarly to the fourth interview question, band directors indicated that no pieces currently utilized Latinx elements. Band directors indicated that other ensembles utilized Latin elements. However, responses to this

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questions indicated that there were no pieces currently being programmed inside or outside the ensemble that utilize Latinx elements.

Discussion

Each band director interviewed was able to provide insightful information on the way in which they program music, what they are currently programming, and their understanding of the Latin/Latinx community. The answers provided by band directors aided in answering the overarching question of the extent of the diversity and inclusion of the Latinx community within their respective high school band curricula. From the answers derived from those California band directors interviewed, these band directors believe in creating diversity within their repertoire selections. However, compositions utilizing Latino and Latinx elements are not currently being utilized within the band classrooms of these four band directors. Each band director expressed a way in which they assess their class to determine which compositions best fit the needs of their class. As mentioned by Band director two, there was an awareness of the demographics of one's class. However, an attempt is being made to present diverse repertoire within the classroom that students may not be familiar with; repertoire presented stems outside of students' background.

When asked about composition being programmed during the 2018–2019 academic year that utilized Latino and Latinx elements, each band director indicated that their band class did not currently have anything programmed. Although representation of Latinx students may not be found through the programming of these band ensembles this year, several of the band directors indicated that their other ensembles, marching band and jazz band for example, were currently utilizing compositions that contain these

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elements. Band directors interviewed also indicated the utilization of compositions with these elements within previous years.

Each of the educators interviewed were able to define their understanding of the Latino community along with elements of the culture and/or community. However, only half of the educators could articulate their understanding of the Latinx community. This is not to say that an inclusive environment for Latinx students could not be obtained if an educator did not have an understanding of the community. However, having an understanding of students' cultures may allow for educators to program music that not only reflects their students' identities, but also reflects their interests. A lack of understanding of the Latinx community by educators within this study may be a reflection of the limited research of this community within the educational system.

The interviews conducted only consisted of four band directors in California. The responses gathered from these interviews cannot be utilized as comprehensive responses for every high school in California. Not every band director from high schools within the cities with recorded high population of Latino/Hispanic populations were contacted due to the narrow timeline for conducting these interviews. The cities selected within this project showcased high percentages and rates of Hispanic and/or Latino populations as indicated by the 2010 U.S. Census. The demographics of each participant's school was not recorded, which may be seen as an additional limitation.

Prior to the scheduled interviews, band directors were not notified that they would be asked about the compositions currently being programmed. A director could have stated that they currently did not have any Latino and/or Latinx compositions programmed when they might have. The only information provided to band directors

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prior to the interview was the topic surrounding the project: diversity and inclusion with band repertoire. This was done in the hopes of gaining truthful responses. With advance notice, band directors could have provided more in depth responses. However, the educators within this project could have also chosen to direct their responses to what they believe would best fit the project goal(s). It was determined by the interviewer that the questions would be provided during the phone interview and allow the interviewees to respond as they deemed appropriate.

Follow-up interviews could be performed to further expand upon the findings of this project. Band directors could be asked at the end of the year if any compositions were added to their programs that utilized Latino and/or Latinx elements. Each composition programmed by the interviewed directors could be evaluated any trends within the types of music selected for the academic year. Further research could be directed towards websites and other purchasing sources for band repertoire.

Research conducted can benefit our understanding of repertoire and how it relates to students' identities. This research can also assist in the understanding of the utilization of multicultural music within the classroom. The interviews conducted for this project reflected the findings of Legette (2003). Band directors interviewed were not certain that the demographics of students within their class affected their repertoire selection. However, all directors agreed upon the importance of multicultural music within the classroom. Although there were similar findings, the findings from this project can aid in the furthering of research surrounding multicultural music. This research can also be utilized to further the understanding of the relationship between the Latinx community and the field of music education through the conducting of further interviews. Further

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interviews may aid in examining the extent of the knowledge of the Latinx community by California high school band directors. Interview subjects could be expanded to include all music educators at the high school level in California (and beyond). Questions could also be added to further examine the education music educators are receiving in regards to working with students from underrepresented communities. This examination of the education could include courses taken during teacher in-service trainings.

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MINI PROJECT THREE: INSTRUCTIONAL STRATEGIES

Abstract

The purpose of the third mini project was to create a set of instructional strategies based upon identified compositions from the content analysis performed for the first mini project that hold representation and/or identity within the Latinx community. Four compositions were selected with varying cultural backgrounds found within the Latinx community. Within each of the four compositions utilized for the third mini project, Cultural Identity and Representation of each composition was discussed along with their Relationship to the Latinx Community. The 2014 National Core Arts Standards and the California State Standards for Music Education were identified for each of the compositions. Each composition was unable to convey a holistic representation of the Latinx community. However, elements that related to the Latinx community were discussed, along with implications for music education.

Method

The four compositions selected for this project were previously identified as holding identity and/or representation within the Latinx community. The following compositions were utilized for the purpose of this project: *Danzón No.2*, *Brazilian Folk Song Suite*, *Vientos y Tangos*, and *Cuban Overture*. These compositions were chosen because of their portrayal of different cultural backgrounds found within the Latinx community. The compositions were selected based upon the availability of their scores and/or parts within the University of Oregon School of Music's library. Latinx elements such as rhythms, dance, and instrumentation of each composition were examined in order to determine cultural identities, and forms of representation within each composition. Cultural identity was examined by researching elements of the composition that hold cultural significance to countries that make-up the Latinx community (Latin America-South America, several countries in the Caribbean/Central America and Mexico). Forms of representation researched for each composition consisted of the following: cultural representations, gender representations, and representations of the protest against anti-blackness. These topics were selected due to their importance within the Latinx community. After the cultural identity and representation of each piece was determined, their relationship to the Latinx community was discussed. The 2014 National Core Arts Standards (NCAS), and the California State Standards for Music Education that convey the usage of multicultural music relevant to each composition was identified. The relationship between each composition, the NCAS, and the state standards were discussed.

Results

Danzón No.2 (10:00)

Grade level 5

Teaching Music Through Performance in Band-Volume 9

Composer: Arturo Márquez

Arranger: Oliver Nickel

State Standards: 3.0 Historical and Cultural Connections

National Standards: Responding (Analyze) and Connecting (Connect #10, and #11)

Cultural Identity:

Many cultural influences from the Latinx community were found within this composition. The influences are derivative of Mexico and Cuba. Mexican-born composer Arturo Márquez cites in his program notes that the inspiration for the composition came about in 1994 while on a trip with Irene Martinez, and Andrés Fonesca. Their trip to Malinalco, Veracruz, and the Colonial Salon in Mexico City sparked his research of danzones (Sturman, 2016, p. 227). The danzón itself is held as a cultural identity within Veracruz, Mexico. Within the community of Veracruz, the danzón is seen as a vital part of folklore. When the dance came to Veracruz by wave of Cuban immigrants, it was embraced by the people and began to evolve and take on new elements. The danzón seen in Mexico differed from the one performed in Cuba. The characteristics of the danzón in Mexico consisted of a brass-sounding orchestra with influences from the United States jazz bands (introduction of saxophones and trumpets). “At the beginning of the 21st century, danzoneras often consisted of at least two saxophones and/or clarinets...trumpets, trombone, timbales, guiro, keyboard and bass” (Malcomson, 2011,

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p. 271). The physical movements within the dance differ between the two countries' styles. In Mexico, dancers marked the first beat, and stood during resting periods in the music. Cubans did not mark on the first beats, danced while utilizing a closer embrace, and walked around during resting periods within the music (Malcomson, 2011, p. 271). The cultural identity represented within the Cuban danzón is showcased differently than the Mexican danzón. Besides the difference in musical and performance aspects, the Cuban danzón was utilized as a political statement. The political statement made was sourced as a nationalistic identity during the wars of independence for those who were anti-Spain (Malcomson, 2011).

Representation:

Representation within this composition stems from the composer, his surrounding environment, and the chosen dance. Cultural representation is seen through the composer Arturo Márquez who is of Mexican descent. Having models for students within the Latinx community that hold similar backgrounds showcases a sense of cultural representation from the community within the classroom. Representation within this composition also comes in the form of emphasizing the different cultural elements that make up the music. This aids in the representation of a variety of cultural backgrounds that are needed in order for the creation of this composition.

The danzoneras themselves offer representation on multiple levels. The danzoneras that inspired the creation of the composition hold representation within the dance culture of Veracruz, Mexico. However, the danzón also holds representation within the Cuban dance culture with underlying rhythms that can be traced back to Africa.

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Showcasing these elements separately, and how they work together to uniformly portray the style mirrors the multiple backgrounds within the Latinx community.

Discussing the Cuban wars for independence and how the danzón was utilized in both political parties (pro and anti-Spain) would be of relevance to the community. Those who were pro-Spain degraded the Afro-Cuban elements within the music while those who were anti-Spain regime seemingly embraced the mixing of cultures



Figure 6.0 Guiro figure from *Danzón No. 2*

(Malcomson, 2011). For the Latinx community's goal to protest anti-blackness, this historical information on how the danzón was utilized in Cuba's political climate would be an important topic of discussion for students.

According to proponents of Spain during the wars of independence, rhythmic elements within danzón were viewed negatively because

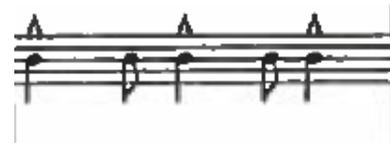


Figure 7.0 Claves figure from *Danzón No. 2*

they derived from African influences. The rhythmic ostinati utilized within the traditional danzón such as the tango, cinquillo and tresillo were all viewed negatively because of their roots (Malcomson, 2011). These listed rhythmic ostinatos that are found in traditional danzoneras can be heard within this composition. The following are examples of these rhythmic elements within the composition: cinquillo rhythm can be seen in measure 33 of *Danzón No. 2* (within the Guiro part), the tresillo rhythm can be heard within the claves rhythm at the beginning of the piece, and elements of the tango rhythm can be heard within the reoccurring melody that is performed by clarinet and piano throughout the composition. Although the rhythms are not precise replicas on paper, as a listener the essence of them can be heard.

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The last form of representation lies within the physical dance. The traditional gender roles for partners within the dance can be attributed to heteronormative ideas of a couple. The dance was meant for partners, one man and a woman, to partake in the dance together (Malcomson, 2012). As our society's idea of a couple has changed, representation of those Latinx members who identify as heterosexual may be represented within this composition while others are not.

Application

Latinx Discussion:

Some representation of the Latinx community can be found within this composition. Although this composition holistically cannot be representative of the Latinx community, it is important for band directors to be able to identify which components may be relevant. Within *Danzón No. 2*, cultural elements and representation can be seen through the fusion of Mexican, Cuban, and African elements, the history of the danzón, the physical dancing of danzoneras, and the composer Arturo Márquez. Understanding elements in repertoire selected for one's class can give band directors an insight into the needs of the community that they are serving. As for *Danzón No. 2*, the composition as a whole allows for band directors to engage in conversations about music history, dance, and representation within the music industry. Directors should note that although *Danzón No. 2* has danzón within a title, it does differ from traditional danzoneras. While the traditional danzón is marked by its rondo form (ABACADA), *Danzón No. 2* holds a binary form (ABA'B') (Malcomson, 2011; Sotelo, 2015). Márquez himself notes that there are differences between his composition and what is traditionally known regarding the danzón:

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It endeavors to get as close as possible to the dance, to its nostalgic melodies, to its wild rhythms, and although it violates its intimacy, its form and its harmonic language, it is a very personal way of paying my respects and expressing my emotions towards truly popular music. (Márquez cited in Sturman, 2016, p. 227)

Danzón No. 2 is an accumulation of ideas heard by Márquez. It is not written as a traditional *danzón*, and as stated above by the composer himself, it is a “way of paying my respects and expressing my emotions towards truly popular music” (Márquez cited in Sturman, 2016, p. 227).

Discussing Arturo Márquez himself and presenting on his background aids in some Latinx members seeing representation within the music industry. Seeing someone of Mexican descent who has been successful within the industry, within composition, can aid in creating models of representation for students. Conversations of representation within the music industry may aid in facilitating classroom discussions surrounding the pursuit of music after graduation. The discussing and presenting of elements within this composition can aid in the inclusion of the Latinx community. Careful planning should be utilized in order to assess which elements are more prevalent to Latinx students within one’s classroom.

State Standard:

Proficient

Diversity in Music

3.4 Perform music from various cultures and time periods.

3.5 Classify, by genre or style and historical period or culture, unfamiliar but representative aural examples of music and explain the reasoning for the classification.

Derive Meaning

4.3 Explain how people in a particular culture use and respond to specific musical works from that culture.

Advanced

LATINX WITHIN HIGH SCHOOL BAND CURRICULA

Diversity in Music

3.4 Perform music from a variety of cultures and historical periods.

3.5 Compare and contrast instruments from a variety of cultures and historical periods.

3.6 Compare and contrast musical styles within various popular genres in North America and South America.

Analyze and Critically Assess

4.1 Compare and contrast how a composer's intentions result in a work of music and how that music is used.

Derive Meaning

4.2 Analyze and explain how and why people in a particular culture use and respond to specific musical works from their own culture.

National Standard:

Proficient

Analyze

MU:Re7.2.E.Ia Explain how the analysis of passages and understanding the way elements of music are manipulated inform the response to music.

Connect #10

MU:Re7.1.E.Ia Apply criteria to select music for specified purposes, supporting choices by citing characteristics found in the music and connections to interest, purpose, and context.

Connect #11

MU:Cn11.0.T.Ia Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.

Advanced

Analyze

MU:Re7.2.E.IIIa Demonstrate and justify how the analysis of structures, contexts, and performance decisions inform the response to music.

Connect #10

MU:Pr4.3.E.IIIa Demonstrate how understanding the style, genre, and context of a varied repertoire of music informs prepared and improvised performances as well as performers' technical skill to connect with the audience.

Connect #11

MU:Cn11.0.T.IIIa Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.

Standards Discussion:

This composition can be utilized to incorporate several of the National and State Standards. The historical context of this composition can be utilized within classroom discussions in order to understand a culture's usage of this music. How this style of music and dance differs between Mexico compared to Cuba can be utilized as a form of

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discussion as well. The dance itself can be utilized in an interdisciplinary lesson to connect and show the relationship between multiple art forms (dance and music). Educators can provide students with the ability to express what this music means to them in the context of their lives. These are just a few ways in which this composition can be utilized within the context of the national and state standards.

Danzón No.2 can be utilized to teach one's class regardless of the make-up of one's class. However, if there are students who hold identity within this community, the considerations listed can aid in creating a more inclusive environment by way of emphasizing the elements listed in the discussion of cultural identity and representation. Creating a class discussion involving the historical context of the music, dance, and composer can create a more inclusive environment by way of student expression. As showcased above through Arturo Márquez's program notes regarding this composition, this piece was inspired by elements heard through experience. Another consideration educators may want to assess is the level of authenticity within repertoire. Educators are asked to connect their lessons to national and state standards. In an attempt to connect repertoire to these standards, the level of authenticity should be considered.

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Brazilian Folk Song Suite (6:25)

Grade level 3

Teaching Music Through Performance in Band -Volume 2

Composer: William E. Rhoads (1918–1990)

State Standards: 3.0 Historical and Cultural Connections; 4.0 Aesthetic Valuing

National Standards: Responding (Analyze) and Connecting (Connect #10)

Cultural Identity:

Latinx influences within this composition stem from Brazil and the Caribbean. Within his program notes, American composer William E. Rhoads makes the following comment about the composition, “The Brazilian Folk Dance Suite consists of three folk songs freely adapted for concert band and set in dance forms native to Brazil” (Popejoy, 1998, p. 212). Of the three dances cited in the composition, (bossa nova, beguine, and quickstep) only the bossa nova holds identity as a native dance of Brazil. The Beguine holds cultural identity within the Caribbean while the quickstep holds identity within European dance styles.

The first movement, “*The Painter of Cannahay*,” utilizes the dance style of the bossa nova. Although labeled as a dance, the bossa nova began as a social movement by musicians in Brazil in the late 1950s in the wealthiest part of Rio de Janeiro. “The musicians involved, most famously João Gilberto, Antônio Carlos Jobim and Vinícius de Morães, took the basic polyrhythmic elements of urban carioca samba and transformed them to fit a cosmopolitan perspective that matched the overall mood of the period” (Goldschmitt, 2011, p. 63). Musicians such as the ones listed above, would come together for late night jam sessions; thus, the bossa nova arose. The bossa nova differentiated itself

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from samba by the de-emphasis of samba's signature polyrhythms in the percussion and guitars, having a smaller ensemble with one percussionist on drums, and by allowing all elements to be equal within the music (i.e., the melody was not more important than harmony or rhythm) (Goldschmitt, 2011).

The first break through of the bossa nova into U.S. popular music came by way of American jazz musicians Charlie Byrd and Stan Getz. Byrd and Getz were inspired by the sounds of the bossa nova heard in Brazil. They took what they heard and presented the public with an interpretation of their own. As their album *Jazz Samba* took off, the public failed to note that the interpretation of the bossa nova was far different than what was being performed in Brazil. The Americanization of the bossa nova led to a movement in which the music was utilized as a dance. The dance known today does not meet the idea in which the bossa nova derived from. The bossa nova was actually intended as a social movement, not for dancing.

The second movement, “*A Picture to Remember*,” utilizes the dance known as the beguine (an English term given to the biguine). The style known as the biguine is actually a dance native to the French West Indies in the Caribbean. The biguine quickly became westernized after clarinet player Alexandre Stellio and his orchestra performed across France. The dance known as the beguine became popularized after the French traveled to the Caribbean and partook in the dance with native women (Brill, 2017; Hill, 2014). The beguine became globally popularized by French comedian Dranem's *La Biguine*, and American jazz singer Cole Porter's *Begin the Beguine* (Hill, 2014). Dranem created a composition that loosely utilizes elements of the beguine, and thus Porter created his own interpretation of this the jazz idiom. Both compositions in reality convey the exoticism of

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Latinx music without conveying the nature of the native music (Hill, 2014). Cole Porter's composition influenced jazz compositions on this style. However, it is important to note that his *Begin the Beguine* more accurately represents rumba and New Orleans creole jazz than biguine (Roberts, 1999; Cockerill, 2012).

The third movement, "*Fiesta Quickstep*," as suggested in the title was inspired by the quickstep dance. This style of ballroom dancing was inspired by the dance moves of other styles of the time (1920s). Herbison-Evans (2017) argues that influences of the quickstep stem from ragtime music and swing. Other influences listed by Herbison-Evans (2017) include the following dance styles: Charleston, the Shimmy, and the Black Bottom. Introducing the influencing musical styles and dances behind the evolution of the quickstep along with the cultural connections to the Caribbean and African Americans can cultivate a conversation centered around the cultural context of these communities' and their influence on American dance culture.

Representation:

All three dance styles are listed by the composers as dances native to Brazil. Although two of the "dances" did not originate from Brazil, the dances represent the larger dance culture of Brazil. Dancing is an important part of Brazilian society today. "The production and circulation of dance in Brazil is interlaced with festivals as an important means of exposition for the artistic manifestation" (Guarato, 2017, p. 183). The composer could have utilized these dances as a representation of popular dance form within ballroom that have circulated around the world.

The bossa nova as a representation of Brazil, can be found through the rhythms utilized by the composer within the first movement. Béhague (1973) cited four different

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“bossa” variants. Bossa variant number two can be found in measure nine within the clave part of movement one. Bossa variant number three can be found in the trombone line within the same section (Béhague, 1973, p. 222). The composer here has

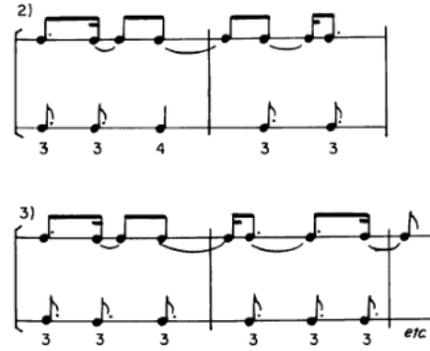


Figure 8.0 Bossa variant two and three Béhague (1973)

created a bar of four as not to have the syncopated rhythm extend into the following measure for both of the bossa variants.

The inclusion of the beguine within this composition contains multiple outlets of representations. The dance known as the beguine holds representation and identity within Caribbean culture. The beguine being presented alongside the bossa nova could be viewed as a representation of the make-up of different backgrounds and cultures within Brazil. Like the beguine, the quickstep did not originate in Brazil. However, this style of music and dance is present within Brazil and within the United States. Representation of this style of dance could be further explored by examining the dance in relationship to of the progression of dance, and the utilization of quickstep elements in Latinx communities such as the Pachuco during the 1930s and 1940s. Together, these dances side by side within this composition can also be viewed as the diverse make-up of the Latinx community as a whole.

Application

Latinx Discussion:

There are some elements within this composition that hold identity within the Latinx community. However, the notes made by the composer may allude to more of a connection than what is actually present. Historically, these dances hold some

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representation within cultures of the Latinx community. Utilizing “Brazilian” within the title of the composition may imply that the components of the composition are rooted in Brazilian dance and/or music. The research provided above implies that not all the dances are native to Brazil. One component not addressed is the composer’s utilization of folk songs. The origin and title of the folk songs did not appear during this research. These folk songs may aid in connecting each movement to Brazil, however they could not be procured during the course of this project.

The performance of the dances themselves are inclusive to some Latinx members over others. Historically, these dances were performed between a man and a woman. Uba (2007) cited modern instances of queer ballroom dancing competitions in San Francisco:

It is quite common to observe homosocial dance combinations on the practice floors. And even during dance “parties,” it is routine to see female-female pairings, in most cases for purposes of practice and learning but in some cases where gay women choose to bond. (p. 156)

In today’s society, the representation of dance partners has changed. If presenting the dance forms to students by way of video, one might consider showcasing videos of “traditional” and “non-traditional” dance partners.

State Standard:

Proficient

Diversity in Music

3.4 Perform music from various cultures and time periods.

3.5 Classify, by genre or style and historical period or culture, unfamiliar but representative aural examples of music and explain the reasoning for the classification.

Derive Meaning

4.3 Explain how people in a particular culture use and respond to specific musical works from that culture.

Advanced

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Diversity in Music

3.4 Perform music from a variety of cultures and historical periods.

3.5 Compare and contrast instruments from a variety of cultures and historical periods.

3.6 Compare and contrast musical styles within various popular genres in North America and South America.

Analyze and Critically Assess

4.1 Compare and contrast how a composer's intentions result in a work of music and how that music is used.

Derive Meaning

4.2 Analyze and explain how and why people in a particular culture use and respond to specific musical works from their own culture.

National Standard:

Proficient

Analyze

MU:Re7.2E.Ia Explain how the analysis of passages and understanding the way elements of music are manipulated inform the response to music.

Connect #10

MU:Re7.1.E.Ia Apply criteria to select music for specified purposes, supporting choices by citing characteristics found in the music and connections to interest, purpose, and context.

Advanced

Analyze

MU:Re7.2.E.IIIa Demonstrate and justify how the analysis of structures, contexts, and performance decisions inform the response to music.

Connect #10

MU:Pr4.3.E.IIIa Demonstrate how understanding the style, genre, and context of a varied repertoire of music informs prepared and improvised performances as well as performers' technical skill to connect with the audience.

Standards Discussion:

This composition conveys many elements within each movement. Three different “dance” styles were utilized to portray freely adapted folk songs. Students are able to learn and discuss about the different backgrounds of each dance style. How these dances are perceived today as compared to their historic perception would be a great topic of conversation for students. All three of these dances have been popularized by the ballroom dancing community which holds roots in many countries around the world. The

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composition allows for interdisciplinary lessons that compares the relationships between music and dance. Students can examine the ways in which these dances are perceived globally. While connecting multicultural music to the standards, one is able to examine the level of authenticity of a composition. Needs of students can also be analyzed to determine if the selected composition best services their students.

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Vientos y Tangos (10:55)

Grade level 5

Teaching Music Through Performance in Band -Volume 6

Composer: Michael Gandolfi

State Standards: 3.0 Historical and Cultural Connections

National Standards: Responding (Analyze) and Connecting (Connect #10)

Cultural Identity:

This composition offers an influence within the Latinx community which stems from Argentina. American composer Michael Gandolfi took inspiration for his composition from the Argentine tango along with Argentinian musicians. Historically, the tango was an important part of the cultural identity of Argentina from its emergence in the 1880s. The tango emerged from Buenos Aires at a time when the make-up of the country was mostly “immigrant working class and the disenfranchised” (Piazzolla et al., 2001, p. 14). At the time of its establishment, the tango was typically performed by a trio comprised of a violin, flute, and guitar within brothels. In more expensive establishments, the occasional addition of the piano was heard (Piazzolla et al., 2001, p. 14). The tango made its way up through the working class, and then eventually to the upper class as the music became popularized by Paris and Hollywood. Soon after its popularization, the tango was heard on radios and seen within ballroom dancing (Piazzolla et al., 2001). Unfortunately, in the 1950s the tango was moved to the background of history being associated with “old folks and tourists” with the rise of Elvis Presley and the Beatles (Piazzolla et al., 2001, p. 16). Goertzen and Azzi (1999) offered a more modern take on the perception of the tango within Argentina. The authors stated that a majority of the

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preservation of the tango comes from the local government and a small number of informed fans. Goertzen and Azzi (1999) more importantly conveyed the importance of outsiders on the influencing and the preservation of the dance—the tourist factor.

Representation:

Representation of the Latinx community within this piece stems from Argentinian elements. The tango was an important element for which Gandolfi drew inspiration. Cultural representation through the tango can be linked to Argentina. Gender representation is also linked to the tango however, its meaning differs from its representation in modern ballroom dancing. During the 1880s at the time of the establishment of the early tango the heteronormative idea of dance partners was not always present within the dance. During the earliest era of the tango, dancers consisted of mostly men. This was due to the fact that women were not allowed into bars and brothels where this scandalous dance was being performed. Because of the alienation of women from these facilities, men often performed the dance together, as partners (Archetti, 1999; Piazzolla et al., 2001). The tango itself as presented by Archetti (1999), is a dance in which gender roles are challenged. The image portrayed for audience members is that the man is dominating over the woman. However, “the tango reflects a doubting masculinity, not machismo, and powerful women (Archetti, 1999, p. 157).” Both partners are reflected as being assertive within the dance. This statement does not disregard that the dance can depict a man dominating over a woman. Each performance of the dance has the opportunity to tell a story; the tango allows for diversity within its storytelling. Along with this listed element, Gandolfi references listening to “the early style of Juan D’arienzo and the ‘Tango Nuevo’ style of Astor Piazzolla to the current trend of

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‘Disco/Tech Tango’ among others as influences for his composition” (Williams, 2010, p. 272). Astor Piazzolla and Juan D’arienzo stand as representations of Argentinian musicians and composers. Both Piazzolla, and D’arienzo had success in multiples outlets of the field of music (Williams, 2010). Both together stand as representation of the achievable success of Argentinian musicians, composers, arrangers, and performers.

Application

Latinx Discussion:

Some elements of identity and representation of the Latinx community were found within this composition. The tango itself holds identity within Argentinean culture. Although it is still performed today in Argentina and around the world, it is not representative of the popular music of the social class and culture from which it is derived. Even though the tango is not as popular as it had been historically, the dance holds a strong background within Argentinian history. The dance itself is a small representation of breaking gender stereotypes. Exploring roles outside of the standards given within ballroom dancing may resonate with some students. It is important to assess students and their background to determine if this composition best meets their needs. Other representation is derived from musicians Astor Piazzolla and Juan D’arienzo who were both utilized as inspirations for the composing of this piece (Williams, 2012). Piazzolla and D’arienzo have the ability to be models of achieved success within the music industry.

It is important to note that this composition was written while drawing inspiration from Argentine tango elements. The composition is meant to reflect the essence of the tango. Gandolfi cites in his program notes that the composition is, “inspired by the

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traditional sounds of the bandoneon, violin, piano, and contrabass” (Williams, 2012, p. 272). Although the composition is only a reflection of the essence of the Argentine tango, it could be of some benefit to one’s students. Understanding identities and students’ needs can allow one to assess which elements of this composition if any are relatable to Latinx students within one’s class.

State Standard:

Proficient

Diversity in Music

3.4 Perform music from various cultures and time periods.

3.5 Classify, by genre or style and historical period or culture, unfamiliar but representative aural examples of music and explain the reasoning for the classification.

Derive Meaning

4.3 Explain how people in a particular culture use and respond to specific musical works from that culture.

Advanced

Diversity in Music

3.4 Perform music from a variety of cultures and historical periods.

3.5 Compare and contrast instruments from a variety of cultures and historical periods.

3.6 Compare and contrast musical styles within various popular genres in North America and South America.

Analyze and Critically Assess

4.1 Compare and contrast how a composer's intentions result in a work of music and how that music is used.

Derive Meaning

4.2 Analyze and explain how and why people in a particular culture use and respond to specific musical works from their own culture.

National Standard:

Proficient

Analyze

MU:Re7.2E.1a Explain how the analysis of passages and understanding the way elements of music are manipulated inform the response to music.

Connect #10

MU:Re7.1.E.1a Apply criteria to select music for specified purposes, supporting choices by citing characteristics found in the music and connections to interest, purpose, and context.

Advanced

LATINX WITHIN HIGH SCHOOL BAND CURRICULA

Analyze

MU:Re7.2.E.IIIa Demonstrate and justify how the analysis of structures, contexts, and performance decisions inform the response to music.

Connect #10

MU:Pr4.3.E.IIIa Demonstrate how understanding the style, genre, and context of a varied repertoire of music informs prepared and improvised performances as well as performers' technical skill to connect with the audience.

Standards Discussion:

This composition allows for the exploration of the tango and what that means for Argentinians. The perception of this dance to other cultures can also be researched and examined by students. Analyzing the musical elements of the composition (i.e., rhythm) in order to determine how the Argentine tango is portrayed can be performed by students. The dance itself can be utilized as an interdisciplinary plan for students to interact with two art forms. While examining ways in which repertoire can be utilized to fit the national and state standards, the authenticity of a composition can be assessed. Educators may want to consider the relationship between elements needing to be taught, students' needs, and the authenticity of a composition. Looking over these topics may aid educators in selecting repertoire that best serves the needs of their class.

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Cuban Overture (10:00)

Grade level 5

Teaching Music Through Performance in Band -Volume 9

Composer: George Gershwin

Arranger: R. Mark Rogers

State Standards: 3.0 Historical and Cultural Connections

National Standards: Responding (Analyze) and Connecting (Connect #10)

Cultural Identity:

Cultural influences within the Latinx community that were found within this composition stem from Cuba. The composer George Gershwin took inspiration for his composition through his experiences while on a trip to Havana. “I spent two hysterical weeks in Havana where no sleep was had, but the quantity and the quality of fun made up for that” (Jablonski, 1987, p. 227). During his stay Gershwin was introduced to a variety of music and dances put on by native Cubans and American musicians on vacation at the time. Pollack (2007) cites that Gershwin would have run into Cuban musicians such as the Palu Brothers, Castro Brothers, Sexteto Habanero, and Ernesto Lecuona. Gershwin was able to interact with a variety of Cuban music during his stay. However, in a letter to George Pallay Gershwin noted that he especially like the “small dance orchestras, who play most intricate rhythms most naturally” (Jablonski, 1987, p. 227). The experiences Gershwin had in Cuba led to the formulating of this composition, “The result is a symphonic overture which embodies the essence of Cuban dance” (Jablonski, 1987, p. 235).

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The rumba itself serves as a cultural identity of Cuba after it became Cuba's most popular dance in the 1920s. Traditionally, it featured a percussion ensemble that was usually made up of the following instruments: maracas, cowbell, conga drums, claves (wooden sticks), and guiros (scraped gourds) (Pollack, 2007). These percussive instruments became an important aspect of his composition. All of these were scored within his composition minus the cowbell and conga drums (Gershwin supplemented the conga drums for bongos). Rumba rhythms were also utilized within his composition.

Johnson and Chernoff (1991) cite three different Rumba rhythms: Rumba Clave, Rumba (standard), and Rumba (simplified), Rumba (most basic



form). The most basic form of *Figure 9.0* Rumba (most basic form) Johnson and Chernoff (1991)

the Rumba rhythm is utilized starting in measure 6 in the tuba and string bass line. In

measure 257, the guiro along with bass voices takes on a similar rhythm to the Rumba

Clave as described in Johnson and Chernoff (1991). In measure 292 the stringbBass and

tuba finally have the true Rumba clave

rhythmic ostinato within their line. Through



Figure 10.0 Rumba Clave Johnson and Chernoff (1991)
the work, motives of these rhythms are

showcased within the syncopated lines for the wind ensemble. The work concludes with a

coda for the instruments to showcase the rumba rhythms at the core of the composition.

Gershwin cites in his program notes, "The conclusion of the work is a coda featuring the

Cuban instruments of percussion" (Williams, 2012, p. 678). His intent was for audience

members to connect the cultural identity of the piece to Cuba. This was showcased by the

note in his program in which he specifically stated that the instruments were to be in front

of the orchestra in order to be seen and heard (Williams, 2012).

Representation:

The rumba itself stands as an important aspect of Cuban dance culture. Although tailored to “American fashion,” the rumba as a representation of Cuban dance culture spread to the United States where it became popularized. Americans interpreted the rumba within dance by “adding looser hip movements to the basic patterns of the fox-trot” (Pollack, 2007, p. 535). However, this Americanized interpretation differs from Afro-Cuban folkloric rumba. Understanding the roots of the rumba may assist in better understanding the representation of the dance and music seen within the United States. Daniel (1991) states that the Afro-Cuban rumba can reference an event, a dance, and a set of related dances. The rumba grew out of social circumstances where “dark-skinned Cubans joined poor light-skinned Cubans in urban areas... adjusted to the particular conditions of free people in a society based on color and class, but participated together from time to time in communal gatherings called Rumba or Rumbon(es)” (Daniel, 1991, p. 1).

The rumba as described by Daniel (1991), is also portrayed as a representation of dance/music culture. Yambú, guaguancó, and columbia are listed as the three different types of rumbas. Each of these differ from one another by the role of each partner, and the tempo of the dance. The first two types are usually performed with partners consisting of a male and female, while the columbia is performed by male soloists. Although, the dance promotes heteronormative ideas of a couple, Daniel (1991) argues that the styles actually push the boundaries on each partner’s stereotypical role within dances. “Rumba is a performed contradiction in terms of dance, expressing both respect and honor of the sexes through courting/chase sections and simultaneously expressing inequality and

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oppression through limited movement and participation by females” (Daniel, 1991 p. 5).

The rumba is a representation of the culture and dynamic of Cuba which is rapidly changing. Although the columbia rumba was established as a dance performed by male soloists, more women are seen entering competitions performing the dance as a soloists. Women have even been known to partake in either yambú or guaguancó with one another (Daniel, 1991 p. 5). The rumba as described by Daniel (1991) is a representation of the changing culture of Cuba meaning that as the society develops, the dance has the opportunity to do so.

In the 1920s, rumba stood as representation of different backgrounds coming together in a unified front. A mixing of musical and cultural styles influenced a commercialized rumba. This was due to the increase of “American tourists visiting Cuba each year which provided Cuban musicians in jazz ensembles with badly needed income” (Moore, 1997, p. 172). “Although it was tailored to American fashion, it was nonetheless represented a cultural water shed.” This adaptation of the Afro-Cuban *son*, became the first significant absorption of Afro-Cuban music into the nation’s mainstream music (Pollack, 2007, p. 535). This was the representation of the rumba seen within the United States. This commercialized rumba which was a fusion of American Jazz elements with some Afro-Cuban rumba elements, was brought on by the afrocubanismo movement in France and the United States (Moore, 1997, p. 172).

Putting Afro-Cuban elements on the forefront of popular music, specifically through rumba, has been an initiative of the Cuban government to create a representation of a country that is unified. However, this initiative by the government has not been accepted by all because, “to do so would point to an African identity which is still

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avoided in many instances of daily and official life” (Daniel, 1991, p. 6). The rumba itself is utilized as a protest against anti-blackness that has historically been an issue within Cuba. The rumba as a political representation of unity cannot erase systematic issues of oppression within the country, but it can call attention to the matter.

Application

Latinx Discussion:

Cuban identity and representation within this composition come in a variety of forms. Some of these elements may be more relatable to Latinx students as compared to others. Understanding these elements separately, and how they work together may lead to an enhanced perception on relationship between the Latinx community and these variables. Again, it cycles back to understanding how one’s class best relate within Cuban culture. While the rumba may not be a part of younger generation’s popular music, it has important context to the Cuban identity. Understanding the context of the dance, the difference between the folkloric and commercialized rumba, and how it is utilized as a tool for activism may create a sense of inclusion for students within one’s class. The rumba itself can be utilized to showcase a changing and diversifying society who is still in progress towards inclusivity for its people.

State Standard:

Proficient

Diversity in Music

3.4 Perform music from various cultures and time periods.

3.5 Classify, by genre or style and historical period or culture, unfamiliar but representative aural examples of music and explain the reasoning for the classification.

Derive Meaning

4.3 Explain how people in a particular culture use and respond to specific musical works from that culture.

Advanced

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Diversity in Music

3.4 Perform music from a variety of cultures and historical periods.

3.5 Compare and contrast instruments from a variety of cultures and historical periods.

3.6 Compare and contrast musical styles within various popular genres in North America and South America.

Analyze and Critically Assess

4.1 Compare and contrast how a composer's intentions result in a work of music and how that music is used.

Derive Meaning

4.2 Analyze and explain how and why people in a particular culture use and respond to specific musical works from their own culture.

National Standard:

Proficient

Analyze

MU:Re7.2.E.Ia Explain how the analysis of passages and understanding the way elements of music are manipulated inform the response to music.

Connect #10

MU:Re7.1.E.Ia Apply criteria to select music for specified purposes, supporting choices by citing characteristics found in the music and connections to interest, purpose, and context.

Advanced

Analyze

MU:Re7.2.E.IIIa Demonstrate and justify how the analysis of structures, contexts, and performance decisions inform the response to music.

Connect #10

MU:Pr4.3.E.IIIa Demonstrate how understanding the style, genre, and context of a varied repertoire of music informs prepared and improvised performances as well as performers' technical skill to connect with the audience.

Standards Discussion:

Several Latinx elements within this composition can be utilized to teach the national and state standards. The percussive instruments were identified as a core Cuban element by the composer. Students are able to examine the ways in which these instruments are utilized within Cuban culture, along with their functionality within this composition. Students are also capable of analyzing rumba rhythms and partaking in discussions in regards to their function within this piece. The varying types of rumbas can

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be utilized within a lesson to present the relationship between music and dance. As stated previously, Gershwin wished for his composition to convey the “essence” of Cuban dance. Educators may want to examine the authenticity of this composition and determine if this is the best material in which to convey established learning objectives.

Discussion

Each of the compositions analyzed over the course of this project hold elements that could be utilized to create a sense of inclusivity for Latinx students within one’s class. Because of the diverse needs of this group, some compositions better represent certain members. The Latinx country of origin for each piece will resonate with some students more than others. The utilization of compositions inspired by dances that historically have held heteronormative ideas of a couple will represent some students while excluding others. With the diverse needs of this community, educators could assess the particular needs of students within their class in order to determine which needs could be met.

Educators could plan ahead for ways in which to combat the utilization of compositions that hold elements that Latinx students may perceive as exclusive. A solution to this problem may be the establishment of a classroom dialogue which confronts these elements. Dialogues with the classroom can provide opportunities for students to discuss topics that are important within their community. Allowing students to be seen and heard may lead to a more inclusive environment. Having an understanding of one’s students can allow educators to program music that is relevant and meets the needs of their class.

CAPSTONE PROJECT DISCUSSION

The purpose of this capstone project was to examine the following questions over the course of three mini projects: *What is the extent of the diversity and inclusion of the Latinx Community within high school band curricula?* Each project was able to provide some insight into the inclusion of the Latinx community. Elements that are relevant to Latinx members were researched and discussed throughout the course of each mini project. This capstone project aided in compiling research surrounding this community in order to determine the extent of their inclusion within a high school band curriculum.

The first mini project aided in conveying compositions that utilize Latinx elements within the *Teaching Music Through Performance in Band* series. Compositions holding Latinx elements from mini project one were examined in order to better understand the relationship between these compositions and the Latinx community. Although there was no increase in compositions that encompassed Latinx elements over the course of each volume, compositions that utilized Latinx elements were present within the series. The cultural identity and representation of four compositions found to hold Latinx elements from the first mini project were then examined in the third mini project. Each composition was unable to holistically convey inclusivity of the Latinx community. This was due to the fact that the community consists of a large population of diverse individuals. However, some elements with each composition were found to hold varying levels of relevancy to the community. Over the course of this project, the question of the authenticity of the compositions arose. The instructional strategies provided for each composition allowed for a discussion surrounding this question. Many of the composers of the selected compositions for this project cited that their

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compositions were “inspired” by, or conveyed the “essence” of a culture. *How should one assess the authenticity of repertoire when trying to program culturally relevant music or music that is indicative of student’s identities?* Questions surrounding the repertoire selection process of band directors also presented itself within this project. *What consideration are band directors utilizing to program music indicative of students’ identities? Are band directors programming music indicative of students’ identities?* These questions led to the formation of the third mini project.

Interviews with practicing California high school band directors were conducted for the third mini project within this capstone project. The four band directors that completed the interviews had insightful information that aided in answering the overarching question of this project. The directors cited that they recognized the demographics of their students; however, it did not always affect their repertoire selection process. Band directors interviewed within this project had varying responses to each of the questions. This was especially evident when asked to convey their understanding of the Latin and Latinx community. Although only two of the directors were able to convey an understanding of the Latinx community, all directors cited previous utilizations of diverse repertoire. After comparing and contrasting the responses provided by the California band directors, creating diversity and inclusivity within one’s classroom appeared to be a common belief of these educators.

Educators were asked to convey their understanding of the Latinx community. Responses provided by the band directors within this study may reflect the lack of literature and research surrounding Latinx students within the United States educational system. This capstone project can aid in the information available concerning the Latinx

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community. Specifically, this research can aid in understanding this communities' relationship to music education. This research allows for multiple outlets of expansion. Other ensembles' relationships to the Latinx community could be researched in the same capacity. Both instrumental and vocal ensembles could be utilized as routes for further research. Content analyses could be performed on other resources available for band directors to utilize during their repertoire selection process.

This project was conducted in order to learn more about repertoire available for high school bands, its relationship to Latinx students, along with music educators' understanding of this community. The outcome of each project provided some insight into the inclusion of Latinx students within a high school band curriculum. However, each project also raised further questions: *In what ways can the needs of students be addressed through repertoire being programmed in one's class? Should composition hold a minimum level of authenticity in order to be performed or utilized for cultural purposes within one's class?* These questions are relevant when considering further research of the Latinx community and/or the utilization of multicultural music.

Representation of the Latinx community was found over the course of each of the mini projects. Further research would need to be conducted to better understand the full extent of this community's representation within high school band curricula. Examining larger quantities of literature, and concert programs would assist further researchers in understanding the connections between what is being programmed and how it may or may not relate to Latinx students. This research focuses on the following aspects in relation to the Latinx community: race, gender, and the protest against anti-blackness. With the diversity of this community, other variables could be examined in relationship

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to music and curricula across high schools in the United States. The inclusivity of Latinx students historically within United States could be a further avenue of research. In regards to California, the history of those who identified as a Pachuco and their influence on music and the educational system could also be analyzed.

Each of the projects performed over the course of this capstone adds information about the Latinx community umbrella category of multicultural music within the field of music education. Prior to this project, a content analysis of the teacher resource guide *Teaching Music Through Performance in Band* had not been performed. Data collected from this project can inform educators about the variables examined over the course of this project. Mini project two offers an insight into the repertoire selection process and understanding of Latinx community by band directors within the study. This information can be used to inform the way educators approach future programming for their ensembles. Mini Project three can also inform the future programming of music. This project encourages the analyzing of compositions in relationship to Latinx students. This model of analyzing cultural identity and representation in relation to underrepresented communities can affect the way in which educators chose to not only program music, but engage in conversations surrounding these topics with their classes.

Reflection

This capstone project began with my asking a question that I could not find on the internet. Every time I asked someone a question with regard to Latinx students I would receive the same response telling me to go research it myself. So here I am at the end of my project, and I have more questions than I set out to answer. However, my studies here at the University of Oregon have given me the confidence to go after these new found

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research questions. Each individual class taken at UO was able to direct me towards my interest in studying the diversity and inclusion of students in music education. It was not until I was frustrated with the lack of research involving this community that I decided to step up and put some work in. However, this project only scratches the surface of the terminology Latinx, and its relationship to high school band curricula.

Every class I attended has given me the tools to continue on my research of the diversity and inclusion of students; especially those within the Latinx community. As I prepare to leave the university, I feel confident in my ability to ask tough questions of my field. If the information is not available, I know I cannot sit around and wait until someone else finds the answers or does the work for me. I now hold a deeper responsibility than I felt prior to my start at UO to advocate for students in the form of research. After having completed my course work and this project, I understand the impact our educational system has on our society. I also understand the impact educators have not only on their students, but also on their greater community.

This project as a whole has benefited me on a personal and professional level. Through the researching of what Latinx means and its history within the United States, I have grown to better understand my own history. As someone who is from California, I have gained insight into my next potential working community. Over the course of this research, I have also gotten very familiarized with the *Teaching Music Through Performance in Band* series, specifically the content and the representation within the series. This project has also allowed me to gain another perspective of under representation within repertoire, which has sparked future programming goals for my ensembles.

Appendices

Appendix A: Mini Project One Table and Figures

Table 1.0

Frequency of variables across volumes one through eleven Teaching Music Through Performance in Band

	Gender ^a				Birthplace				Latinx Elements			
	M	F	χ^2	<i>p</i>	US	Non -US	χ^2	<i>p</i>	No	Yes	χ^2	<i>p</i>
Grade 3	215	5	198.56	< .05	166	56	53.52	< .05	214	6	194.76	< .05
Grade 4	217	3	206.22	< .05	161	59	46.36	< .05	212	8	187.32	< .05
Grade 5	208	12	172.84	< .05	142	78	18.04	< .05	204	16	158.95	< .05
Grades 3-5 Volumes 1-11	640	20	580.54	< .05	469	193	114.24	< .05	630	30	543.64	< .05

a M = Male; F = Female

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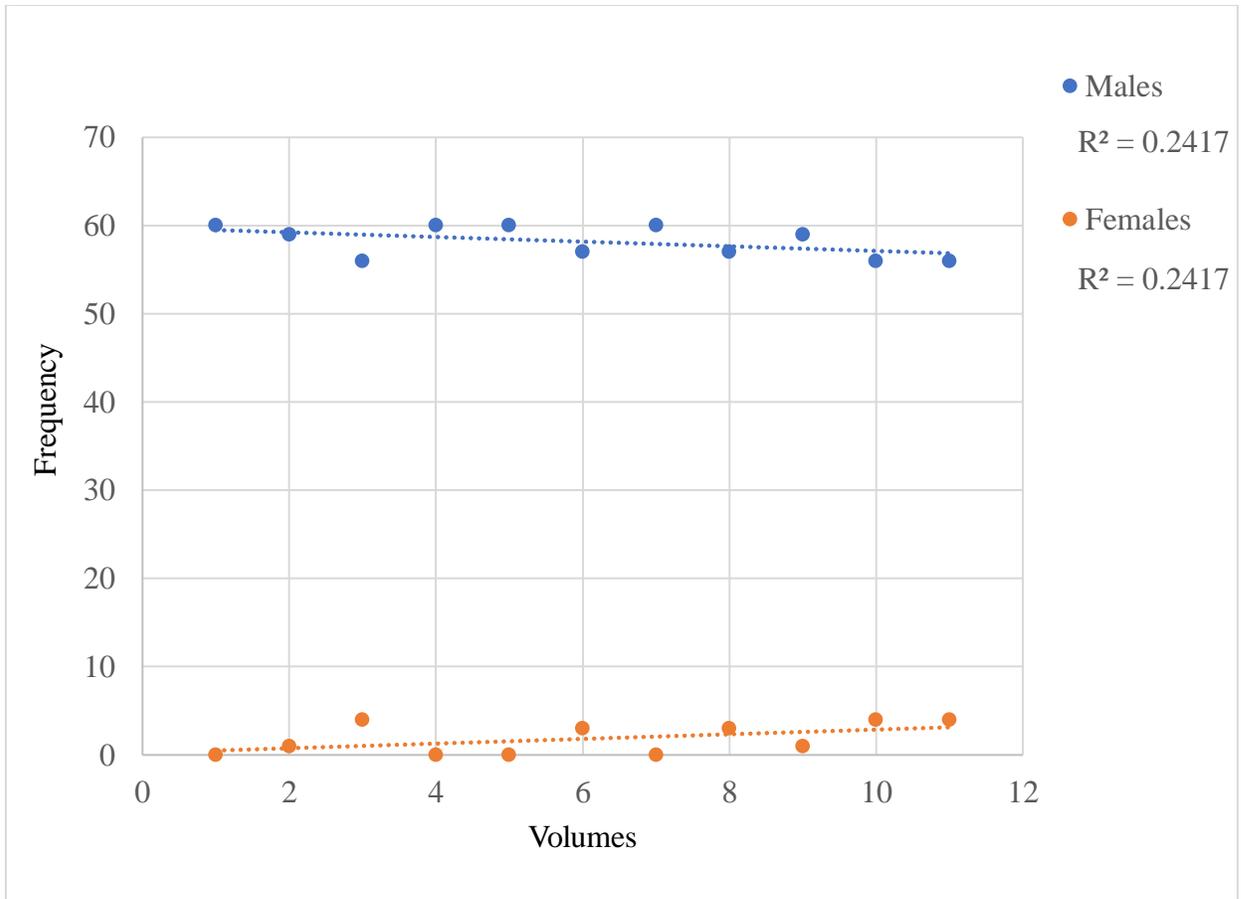


Figure 1.0
Males and females across all grade levels within all volumes.

LATINX WITHIN HIGH SCHOOL BAND CURRICULA

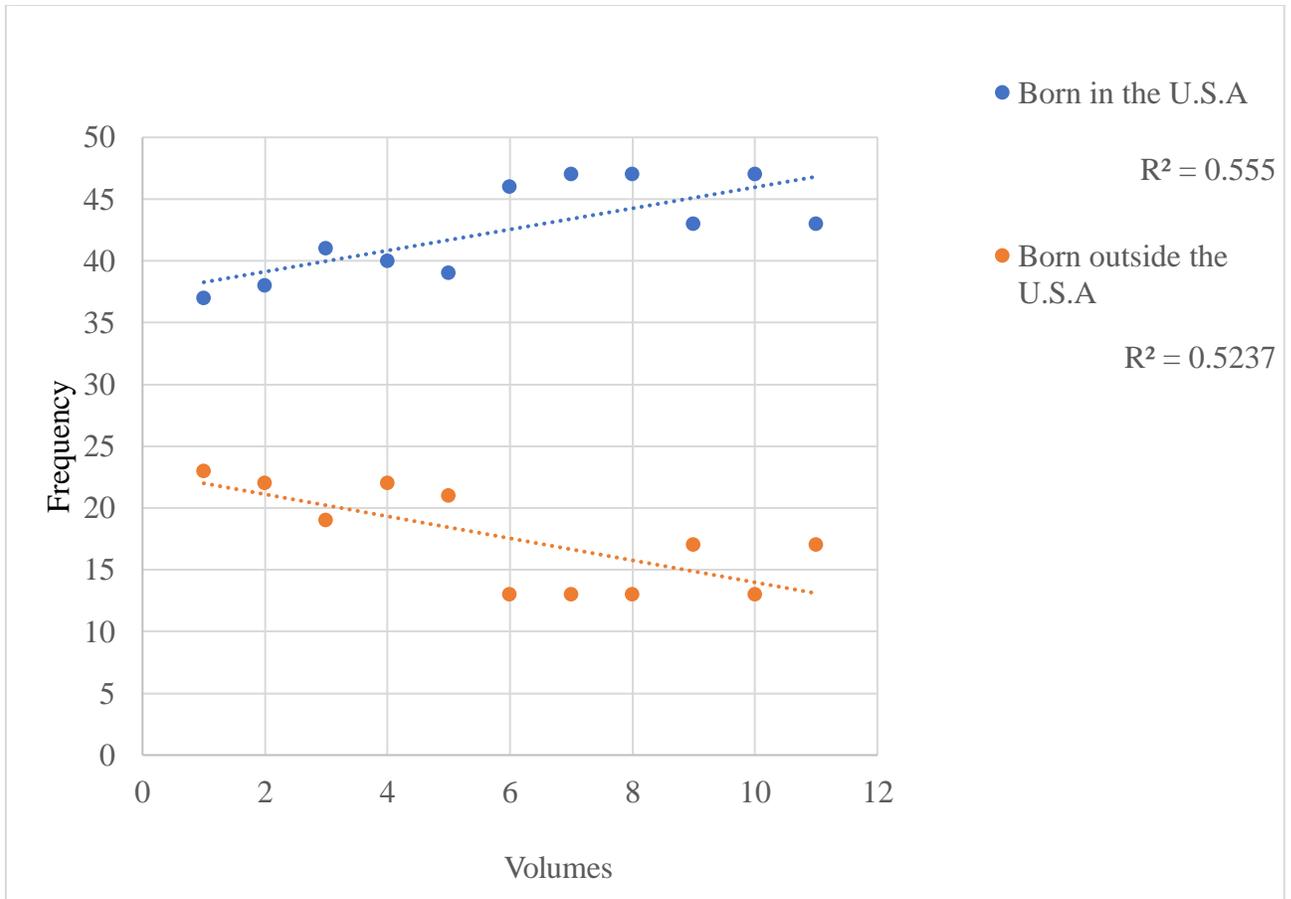


Figure 2.0

Composers born in the U.S.A and composers born outside the U.S.A across all grade levels within all volumes.

LATINX WITHIN HIGH SCHOOL BAND CURRICULA

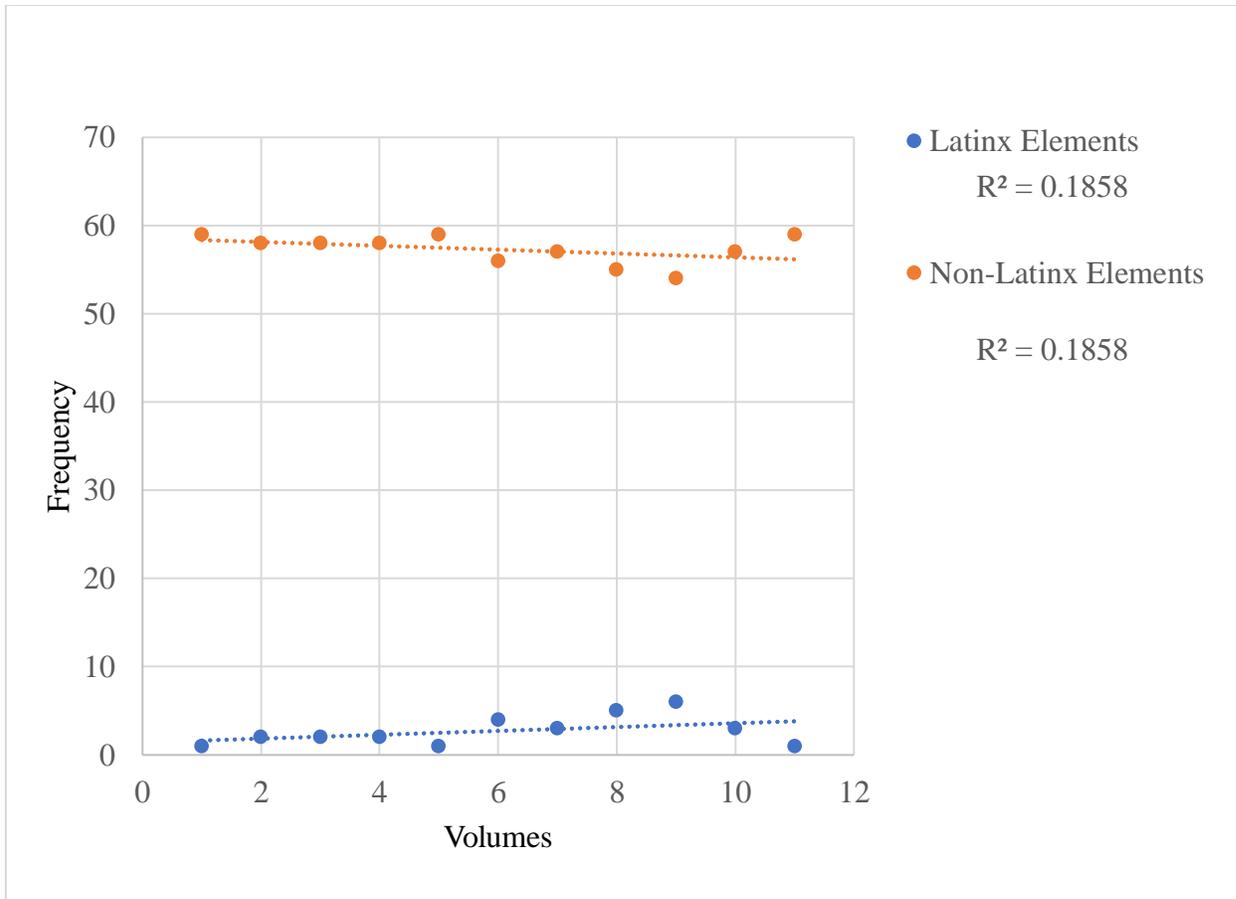


Figure 3.0
Pieces that utilize Latinx elements and Non-Latinx elements across all grade levels within all volumes.

LATINX WITHIN HIGH SCHOOL BAND CURRICULA

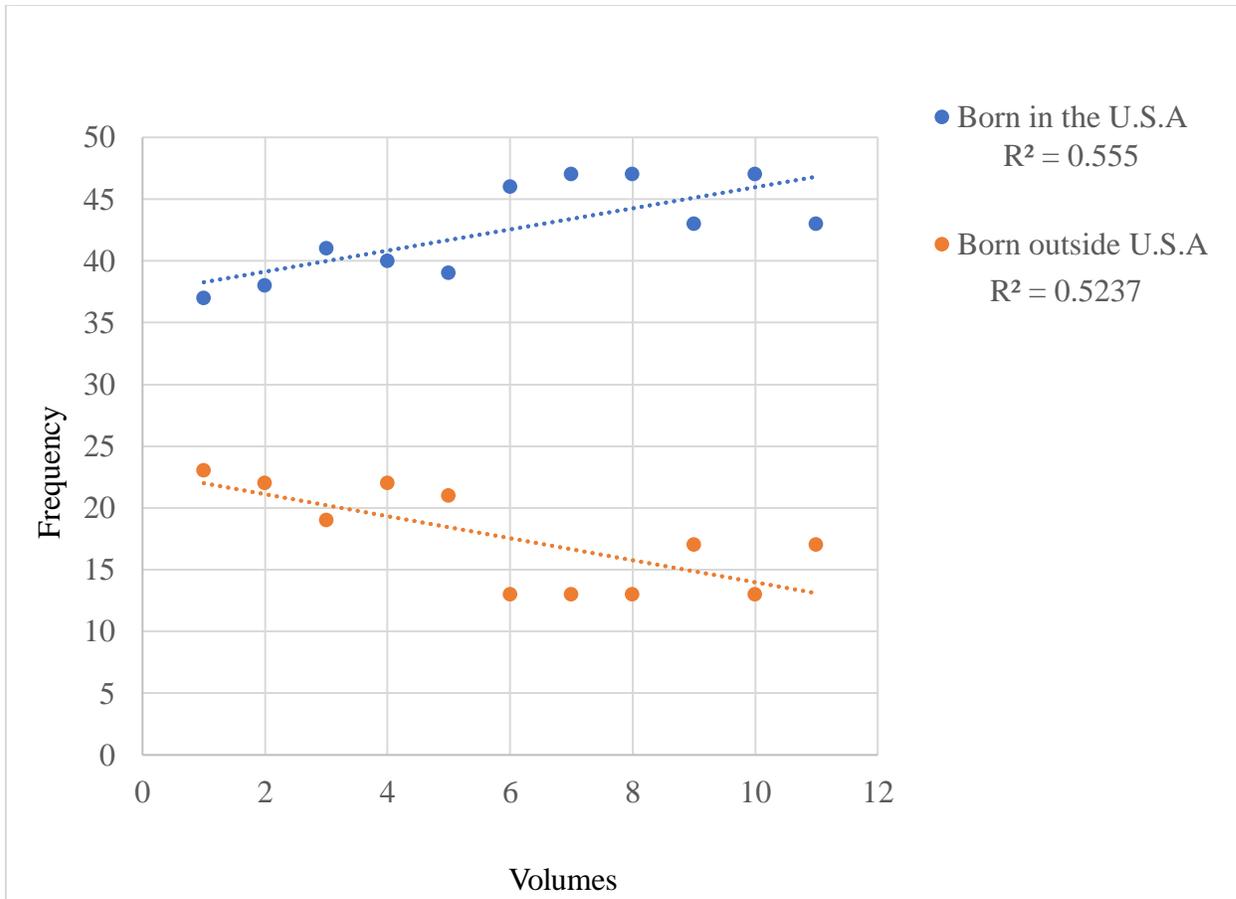


Figure 4.0

Significant β -value across all volumes all grade levels. Non-significant trends are not displayed for purposes of ease of readability.

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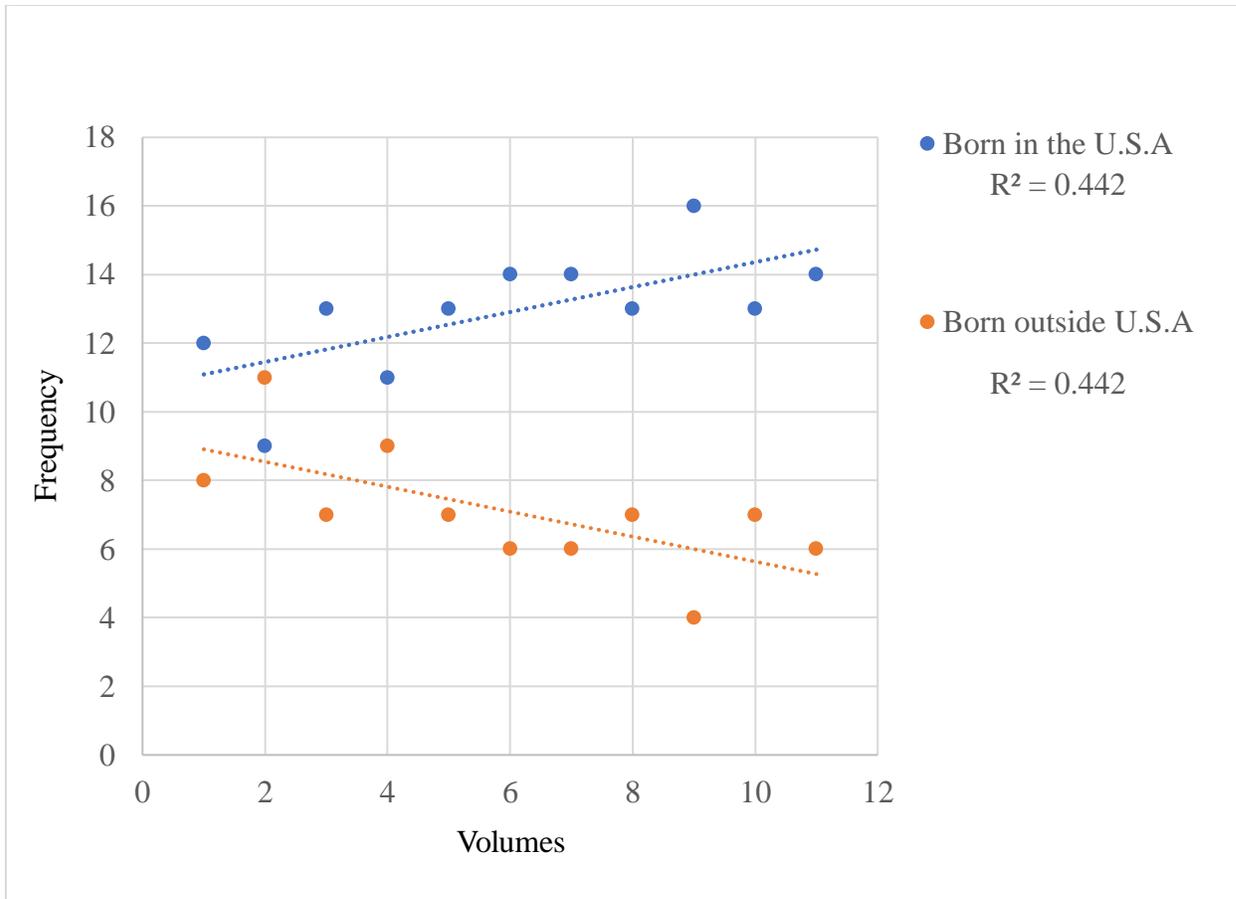


Figure 5.0
Significant β -value found within grade level five across all volumes. Non-significant trends are not displayed for purposes of ease of readability.

Appendix B: Institutional Review Board Approval



UNIVERSITY OF OREGON

DATE: December 06, 2018 **IRB Protocol Number: 12032018.002**
TO: Marisa Finlayson, Principal Investigator
Department of University Housing
RE: Protocol entitled, "Identity and representation within band repertoire"

Notice of Review and Exempt Determination

The above protocol has been reviewed and determined to qualify for exemption as per the Common Rule regulations found at Title 45 CFR 46.101(b)(2). The research is approved to be conducted as described in the attached materials.

Any change to this research will need to be assessed to ensure the study continues to qualify for exemption, therefore an amendment will need to be submitted for verification prior to initiating proposed changes.

Approval period: December 06, 2018 - December 05, 2023

If you anticipate the research will continue beyond the approval period, you must submit a Progress Report at least 45-days in advance of the study expiration. **Without continued approval, the protocol will expire on December 05, 2023 and human subject research activities must cease.** A closure report must be submitted once human subject research activities are complete. Failure to maintain current approval or properly close the protocol constitutes non-compliance.

You are responsible for the conduct of this research and adhering to the Investigator Agreement as reiterated below. You must maintain oversight of all research personnel to ensure compliance with the approved protocol.

The University of Oregon and Research Compliance Services appreciate your commitment to the ethical and responsible conduct of research with human subjects.

Sincerely,

A handwritten signature in black ink that reads "Kalindi Allen".

Kalindi Allen
Research Compliance Administrator

CC: Beth Wheeler

Appendix C: Interview Transcripts

Interview number one:

Interviewer (I): I would like to record this interview from this point on um and as I stated no person information will be provided and um I just need a verbal confirmation that it is ok um to record this conversation.

Band Director 1 (BD1): Sure

I: Ok Perfect um. My first question for you is what is the most important consideration when programming music for your class?

BD1: Um. That it's relevant to my students and to the community?

I: Ok. And then in what way do the demographics of your class affect your literature selection?

BD1: Um Well largely Latino based in my community.

I: Uh-huh

BD1: So for example last year I did a lot of Carlos Santana as the marching band theme. And uh a lot of the students loved it even though it wasn't their generation. But, it was still relevant to them and the message kind of resonated with them more.

I: Ok. Um So you kind of hit on Latino already so what is your understanding of the Latino community?

BD1: Um. This community is a lot of farmer workers and agriculture based. And um I think there is a decent family value in this city.

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I: Great. Um. And then you mentioned Carlos Santana already, but what pieces have you selected this year that utilize or are inspired by Latino elements?

BD1: Um. To be honest this year I didn't focus on that too much; last year I did.

I: Uh-huh

BD1: This year was more thematic with elements like ocean and like nature.

I: Ok.

BD1: For this specific year so I can't help you out for this year specifically.

I: That's ok. Um and. So our next question is what is your understanding of the Latinx community?

BD1: The Latinx community?

I: Yes.

BD1: Um. I mean like I said there's a rich sense of family values here, and there's a lot of... There's a big range. Like to say they're Mexican or just South American it ranges because Mexico is a huge city; um sorry, A huge part of the map. And there are so many other elements part of that.

I: Uh-huh

BD1: And uh so each culture's kind of unique in a way with their own slang or uh and their... also a lot of students of mine that like mariachi music, banda...

I: Uh-huh

BD1: And like to participate in kind of that dancing.

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I: Yah. And so, for your previous answer on Latino elements utilized this year, you said you had a different theme um are there any Latinx elements that are being utilized?

BD1: In the Jazz band yah. More salsa uh that's more Cuban per say, but I'm exposing them to different elements of Cuban/Afro Cuban/Latinx styles

I: Ok

BD1: such as Salsa and Flamenco that's more Spanish

I: Ok. Well those are all the questions I had for you, so thank you for taking the time.

BD1: Alright thank you.

Interview number two:

Interviewer (I): So, For the purpose of my master's project, I would like to record this interview from this point on. As stated in the email no personal information will be provided. I was, I am also going to be transcribing this interview, and will send it to you for your approval. So um I just need a verbal confirmation that it is ok to record this conversation

Band Director 2 (BD2): Yah that's fine.

I: Ok. Perfect. Um. So my first question for you is what is the most important consideration when programing music for your class?

BD2: Um. I mean I think, I think for me the first thing that I look at is, is my instrumentation in the group just to make sure whatever I pick is going to be conducive for that group um. Uh. If I have, you know a weak trombone section I won't program

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something that is heavy on trombone stuff. Um. From there, I uh tend to go with pieces I'm familiar with that I'm going to be able to teach effectively depending on what group um. If I'm programming for a top group, uh my wind ensemble, I'll, I'll program something that is a stretch for the students and me. If I'm programming for second group, I'll probably choose something a little more literate, so that I know I'll be able to teach it effectively. Um, and then, after that, um I try and, and just like do something balanced in terms of um having um so like um having something a little more upbeat as an opener having uh a slower tune in there. I like to program marches um for most concerts. Um I feel like that's important for them. Um. And then, both the other director at (High school name) and I um have been making an effort in the past this year, and I started last year, to program works um either are written by um written by people that, that aren't the usual you know um older white guys demographic...

I: Uh-huh

BD2: Um, which, which um can be a struggle sometimes. Not so much because I don't think it exists, just because it isn't as easy to find on like J.W. Pepper or whatever. Um. So, I mean we, we have been, we've had an easier time programming female composers, but it is not easy to find composers of color. Um, especially, especially with wind band lit. I mean it's easy enough to do in a big band setting um and orchestral music is also pretty tough sometimes. Um, so I guess in that order...

I: Ok

BD2: What my selection process is

I: Great. Um. So my next questions is what, in what way do the demographics of your

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class affect your literature selection?

BD2: Uh, to be frank, I don't think it does. Um, I'm aware obviously of the demographics of the classroom and, and aware of the diversity of the classroom. Um, but, I think because I'm aware of that I mean and I do, I do have a relatively diverse classroom, as I guess most are, but um I would say that I, I think always trying to find diverse composers...

I:Uh-huh

BD2: or things that revolve around more diverse subjects so I um one of the things I programmed recently was the Movement for Rosa by camphouse...

I: Ok.

BD2: Which, which, uh we did kind of like uh around black history month and we that is an avenue to talk about um that in the music classroom. And it's a great piece talking about you know, all of the Rosa Parks stuff. Um. So, so I don't change my programing based upon the diversity of my classroom just because it's always diverse. I'm always trying to, to choose composers that are, that are not white guys.

I: Ok. Um, great. So my next questions is what is your understanding of the Latino community?

BD2: Uh I mean living in Southern California...

I: Uh-huh

BD2: And having grown up in the Central Valley of California, both of which have very high Latino populations. Um I mean I, I have been immersed somewhat in that culture for a long time in my life. Um, and I mean I yah so I, I other than that I mean not a whole lot.

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I: Ok.

BD2: Yah

I: Ok. So what, what pieces have you selected this year that utilize or are inspired by Latino elements if there are any?

BD2: Um Are we trying to talk specifically about wind ensemble literature or...

I: So, yah basically band, anything band related.

BD2: Um. Let me think. I need to go through my program; I'll need a minute. Um. I don't think I have some.

I: So, no programming for this year.

BD2: Uh... Not any, not any Latino centric programmed

I: Ok.

BD2: Not any programmed right now.

I: Ok. Thank you. Um, and my next question is what is your understanding of the Latinx community?

BD2: Oh um, well the Latinx community I, I think is just um is supposed to be um more um I mean it's non-gendered which I know was one of the big aspects of the Latinx community

I: Uh-huh

BD2: Um. And I think just overall it's trying to be more inclusive of um not necessarily just like um, uh not necessarily just like, like um North American, Mexican, but Central American, South American and uh and just trying to be more inclusive of, of all people

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who are involved in the Latin Community. I guess.

I: Yah. Um. So you said for this year um there aren't any pieces with Latino elements, um would that be the same for Latinx elements for band rep?

BD2: Uh. I'm sorry uh I think you cut out. So, did you say that I also didn't program...

I: Do you have...

BD2: anything with Latinx elements?

I: Correct.

BD2: Yah. Uh. No, I have not.

I: Ok. Great. Well those are all the questions I have for you. Thank you for taking the time to speak to me. Um. I will go ahead and work on getting this interview transcribed and then I'll send it your way.

BD2: Ok

I: Thank you.

Interview number three:

Interviewer (I): Um. So For the purpose of my master's project, I would like to record this interview from this point on. As stated in the email no personal information will be provided. I am also going to be transcribing this interview, and will send it to you for your approval. I just need a verbal confirmation that it is ok to record this conversation

Band Director 3 (BD3): Yah that's fine

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I: Ok. Perfect. Uh. My first consideration for you is what is the most important consideration when programming music for your class?

BD3: Like, sorry one second.

I: No, you're fine.

BD3: Uh. What the, like what the first thing I look at when I'm picking music or something like that?

I: Yes

BD3: Uh, I guess, quality of song and difficulty.

I: difficulty...ok. Uh, my question is in what way do the demographics of your class, class affect your literature selection?

BD3: Uh. So I teach like 99 percent of my students are uh either Mexican or El Salvadorian; that's about the two. Uh. And then the other 1 percent is Vietnamese. Uh. And so they've already been really exposed to a lot of stuff in terms of Mexican music. I try to open their world view um, not necessarily to just like American composers but like I really try to pick from around the world. Make sure um I get at least three different countries per concert.

I: Ok.

BD3: So like uh last year we did a song by a Japanese Composer and a uh French composer and a African composer.

I: Ok. Um. So the next question I have for you is what is your understanding of the Latino community?

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BD3: What do you mean by that?

I: Um. Either the people within the community, um your community in general, those who identify as Latino; what is your understanding of their community?

BD3: Um, I mean they share all of their community events and cultural stuff with me all the time. Uh. I get a lot of home cooking which is pretty cool. Uh from my kids; I'm always a big fan of that. And uh I mean, I mean, it's very, very open and explaining...we just did a marching band show uh with the Dia de los Muertos theme. So it's uh we're involved in the community. I mean Santa Anna is really uh I don't know...heavily Mexican influenced. Especially in the south.

I:Ok. Um.

BD3: It's um, yup.

I: Ok great. Sorry about that. What pieces have you selected this year that utilize or are inspired by Latino elements, if there are any?

BD3: Uh. Really, cause we've just been focusing on marching band stuff, so we did the music of Chuck Mangione

I: Uh-huh

BD3: Kind of jazz Latin stuff. Uh. We played Children of Sanchez, Land of Make Belief. Oh Gato Triste, and Echano.

I: So that was all this year?

BD3: Yah that was all Marching band

I: Ok

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BD3: Uh... What else have we played. Gosh. Uh. I think that's it. In terms of oh we played Zacatecas. For our parade.

I: Ok

BD3: Which is a Mexican march.

I: So my next question for you is what is your understanding of the Latinx community?

BD3: I don't know what that is.

I: Ok. That's perfectly fine.

I: Um so that, those were all the questions I had for you. Um. Thank you for taking the time to speak with me, and I'll go ahead um work on transcribing this and send it your way.

BD3: Cool

I: Alrighty thank you.

BD3: Uh

I: Go ahead.

BD3: What is Latinx?

I: Um so Latinx is

BD3: I've never heard of it before.

I: Yah so, uh Latinx is a terminology used it came around 2014. It's an kind of an extension of the Latino community. So I like to think of it as we had LGBTQ, then LQBTQIA so it's an expansion similar to that where it, it expresses um equality, gender

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fluidity within the community. It's also an acceptance of there's more than just Mexican Americans, all of Latin America is encompassed within the community.

BD3: Huh. Interesting. Alright. Yah it's funny like I've never heard any of my students around school use Latino or anything like that. They're always I'm Mexican or I'm El Salvadorian. It's always very defined and they never lump themselves together like that. So that's interesting to me.

I: Yah um. Thank you so much, I appreciate it. Do you have any questions for me?

BD3: Nope.

I: All rightly thank you so much.

BD3: You have a good one.

I: You too. Bye-bye.

Interview number four:

Interviewer (I): For the purpose of my master's project, I would like to record this interview from this point on. As stated in the email no personal information will be provided. I am also going to be transcribing this interviews, um to send it to you um for your approval. I just need a verbal confirmation that it is ok to record this conversation

Band Director 4 (BD4): It is perfectly fine with me for you to record this conversation.

I: Ok. Uh. Thank you. So I just have a set of um a couple of questions um and just feel free to answer them however you wish.

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I: Um so my first question is what is the most important consideration when programming music for your class?

BD4: The first I think would be like getting the level of the music correct for the ensemble. That could be you know like making sure that there's a bit of challenge to it, but not too much challenge that they won't practice it or...um... in terms of that's what I mean by level. You know, that it's uh the range of the instruments or like the uh the meter signatures or like the rhythm ideas inside the piece aren't overwhelmingly to hard for that ensemble.

I: Great. Um so my next question is in what way do the demographics of your class affect your literature selection?

BD4: Ooh. That's a good one. Um. Not too much. Um. I think great repertoire should be played by any demographic. Um. However, you know it is good to connect like, like for me I teach in a primarily dominant Hispanic school. Uh for our winter concert we did this fun arrangement of Feliz Navidad; they loved it. It connects with their cultural. It connects with them. It resonates with them and their families. So, I think you know every once in a while uh it should be a consideration but, not really that. So maybe, if I had to give a percent um...geeze maybe five or ten percent.

I: Ok. Um so my next questions is what is your understanding of the Latino community?

BD4: Uh not as good as it should be. That's for sure. Uh. I don't speak Spanish. Um I did finish my class when I first starting teaching um accredited credential...uh cross language acquisition development is what it stands for. Um, but it was a lot of busy work. It didn't

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really teach me much about the community or how to understand. I, I don't know. But on the flip side of that, I'm real personable with you know former graduates, people who have come back and work with me. More times than not I hear you know like the Hispanic community where I teach particularly doesn't really want to be treated like um different like let's only talk about your, your background, and where your parents came from, like we want to be Americans. We want to be um treated as such uh we want to learn, you know what I mean like I don't know if that makes any sense or...

I: No, that's fine. Um, is that all you have for that. I want to make sure you have time to answer each question to the fullest of um your ability.

BD4: Yah I mean...we can always do more. We can always do better. I mean that's just being a lifelong learner, that's part of understanding that, that's part of agreeing to that, um commitment as an educator...

I: Uh-huh

BD4: I guess my overall stance as a teacher, as a band director, I value you as a person no matter where you come from. So, if you come to me and tell me like this is important to you because it's your culture, I value you that, respect that, and I'll work with you on that. If you come to me and tell me that you value that cause it's important to you like then, then. Here's a little background story for. This summer a parent came to me and said I need to take my son out of practice because we're going to go visit family, and family is very important to Hispanics. And I said, yah I've got a family too, but my family is just as important to me as well. And they tried to play off this like well that's just the way our culture is, but it's not really always...sure but family is important to everyone. And I said sure I'll respect that and I'll work with you, and you can go, but I

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want you to know that even though I'm not Hispanic my family is just as important to me, and um that you know. We put together a calendar and commitment we had a meeting about this. You guys agreed to this like you know what I'm saying.

I: uh-huh

BD4: So again it's like teaching beyond, oh well it's just um that's my culture and that's why I need to do this. Like, it's bigger than that. We're all one culture. We're all humans. Like, um or we have a lot of quinceaneras in Hispanic culture. And, quinceaneras are huge and require a lot of practice, lots of time, lots of money, lots of kids get involved um. It takes kids away from events or performances. Um. It always comes back to a general level of respect. I respect you and your and what's important to you and you respect me and the band program, and what we're doing. And, as long as we all do that, I give a little they give a little. Everyone wins in the end, and that's what it's all about; everybody winning. It's not one person winning, one person losing.

I: Ok.

BD4: I also... If that went way off topic I apologize.

I: No, that's perfectly fine. Um, so my next question I think you've already answered part of it, but what, um what pieces have you selected this year that utilize or are inspired by Latino elements? Um, I know you just mentioned earlier you did an arrangement of Feliz Navidad. Um are there any other pieces this selected this year that utilize Latino elements?

BD4: Oh um. I think I had a piece last year, um that I wanted to do this year. I haven't brought it back out of the library, but it's called Seis Manuel. It's from a larger work, I

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forget what the larger work is called. It's for band. There's like several movements of the work, and Seis Mauel is one of them. And when I heard it, I thought my students would connect to this. You know. Um. But honestly like when we were kinda just sight read it last year I don't think they really did. Again, a lot of students now um are not first generation anymore.

I: uh-huh

BD4: Their like second generation and you know their parents immigrated here when they were children or like um and these kids I'm working with today were like born in the United States. And if their parents are raising them in a home that's Hispanic, but like, but very like hey listen we're Hispanic but um we're American and we're going to live in this culture like then they don't really know their background very well like, like, like I don't know their backgrounds very well you know...their history their culture like. So it didn't really resonate with them, as well as I thought. So I hadn't pulled it back out this year. But uh as of right now, there's really not any literature we're really moving forward with...

I: Ok.

BD4: That is based off of their culture.

I: Ok. Um so my next question for you is what is your understanding of the Latinx community?

BD4: So those last two words one more time I'm sorry.

I: No it's ok. what is your understanding of the Latinx community?

BD4: I don't under... I don't know it at all I guess because I...

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I: That's perfectly fine. Well thank you again for taking time to speak with me. Um like I said earlier, I'm going to go ahead and transcribe the interview, and said it to you for your approval. And, no personal information will be provided um outside of our conversation.

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