A VIRTUAL FIELD EXPERIENCE IN AUTHENTIC JAMAICAN MUSIC

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ABSTRACT

Multicultural music, specifically drumming, is becoming increasingly popular in general music classrooms across the country. This project contains a plan to implement culturally authentic Jamaican drumming lessons into general music classrooms. The first chapter contains the reason this study was completed, while the second contains background information and a review of literature pertinent to this endeavor. The final chapters examine the implementation of a culturally authentic lesson plan through a virtual field experience utilizing materials, transmission processes, and musical beats learned through interviews, observation and discussions.
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Chapter 1

Rationale

There is a heavy focus on global living in today’s world, as demonstrated in the heightened concern for a multicultural education system. The boundaries of the world are shrinking through globalization; therefore students need not only an exposure to different cultures but experiences and engagements within various cultures to better understand the world and the people in it. In order for students to gain a global understanding of music, educators need to decentralize the music curriculum and focus on teaching culturally accurate and authentic music in our music classrooms (Hess, 2001).

Music is a unique lens through which to teach multicultural lessons, as it is a universal language through which all people can learn to communicate, regardless of ethnicity, geographic location, or nationality. Through the study of music, people of all backgrounds are able to unite in study, participation, and appreciation (Fung, 1995). This is something that cannot necessarily be said about other school subjects. It is possible to teach multicultural lessons in other classes, but teachers in other subjects must overcome the prior knowledge gap, boundaries of different ethnic traditions, and much more. Through the study of a certain musical cultures, students will also learn about interdisciplinary areas of a culture including: art, dress, dances, drama, food, history, and customs (Goodkin, 1994). A music teacher can put everyone on a level playing field when teaching a multicultural lesson. Students will be able to learn about the culture as a whole, and communicate through the music.
According to the National Association for Multicultural Education website, multicultural education can be defined as “a philosophical concept built on the ideals of freedom, justice, equality, equity, and human dignity”. These ideals bear a striking resemblance to those of our country’s founding documents. One of the important goals of a multicultural education philosophy is to help students interact, negotiate, and communicate with all peoples from diverse groups in order to create a civic and moral community that works for the common good (Banks and Banks, 1995). Through a multicultural framework, schools invite diversity, eradicate stereotypes, enhance self-esteem, encourage all members of the community to have a voice, and demand educational achievement (Atinassi, 1994). Educators with a multicultural philosophy hope that their students will have positive, friendly feelings toward multicultural experiences so that every child will feel included and valued (Gomez, 1991). By incorporating a multicultural philosophy in the music classroom, teachers are allowing students to celebrate their own unique identities through music (Gonzo, 1993). In order to accomplish these goals and have a successful multicultural music education system, teachers must be culturally competent and educated about their school population.

Since the 1990s there has been a push for a more global music curriculum (Campbell, 2002), and the current project seeks to establish a modernized method to provide students more authentic global experiences in the general music classroom. This project will investigate authentic components of Jamaican music through a direct field experience and work with a culture bearer on a June 2014 trip to the parish of Portland, Jamaica. The findings will be turned into a Virtual Field Experience that can be taken into American music classrooms and provide authentic experiences for students in the United States.
Chapter 2

Literature Review

The literature reviewed below will define the current reasoning for including multicultural music in a general music classroom, define authenticity, explain the benefits of learning on location directly from a culture bearer, and give insight into the workings of a Virtual Field Experience.

Multicultural Music In General Music Classroom

Prepares Students for the 21st Century

According to the Partnership for 21st Century skills, the 4 C’s that every student needs to survive in the 21st century are: critical thinking and problem solving, communication, collaboration, and creativity and innovation (Beegle, 2015). The same organization emphasizes that if schools continue to only demand content competency in core subjects, American students will not be well equipped to handle the real world. Interdisciplinary skills and life/career skills are now necessary for students to see success in the adult world. These skills include but are not limited to: global awareness, flexibility and adaptability, initiative and self-direction, social and cultural skills, and leadership and responsibility. All of these skills, but primarily global awareness and social and cultural skills can and should be addressed through inclusion of multicultural music in a general music classroom. Participation in music class already addresses nearly all of these necessary life skills, and the 4C’s through group rehearsals, individual
accountability within a piece of music, and opportunities for student leadership. The incorporation of multicultural music would allow a music teacher to reach ALL of the necessary skills to survive in the 21st century globalized world as defined by the aforementioned organization. Advanced 21st century technology allows teachers to provide these skills to their students with more ease today than ever before. Utilizing tools such as Google, YouTube, and Skype, students can research and connect to other cultures through self-discovery. Teachers can also tap into these resources to provide a more authentic experience for their students (Beegle, 2015).

**Increases International-Mindedness**

One of the overarching goals in public school is to create mindful students who are respectful and informed about the many different cultures surrounding them in their classroom. This is known as international-mindedness (Holmes and VanAlstine, 2014). This skill is later transferred from respect for peers in school to respect for co-workers in the working world. Mindfulness should be incorporated into curriculum as a whole, not just one particular class. Music teachers can build international-mindfulness skills through the inclusion of multicultural music in their classroom.

Holmes and VanAlstine (2014, p. 46) suggest 8 strategies for an internationalized approach to instruction that will increase student international-mindedness. These 8 strategies include:

1. “Local to global/global to local”: This can be explained in a variety of ways, but the two most common include looking to the cultural makeup of the class to choose multicultural repertoire, or incorporating a culture in which the teacher is a specialist.
2. Contextualize content: Look to areas outside of music to provide students context in terms of performance practices, history, genre, function, meaning and culture

3. Multiple perspectives of content: Provide the students with a variety of types of music from one specific culture

4. Using authentic materials and resources as often as possible

5. Learning about connections and similarities, not only differences: Students have a musical background, even at a young age. Connect what they know to the new material.

6. Learning styles, modalities, and multiple intelligences: Provide activities that will resonate with all types of learners.

7. Integrate the music content in an interdisciplinary fashion: Get other classroom teachers on board to teach about the specific culture in their classes.

8. Go in-depth into one culture before exploring another: Become a total expert.

Helps Students Connect to the Curriculum, Peers, and Teachers

Multicultural music provides students a greater global understanding and access to vital 21st century skills, as many teachers understand the value of including multicultural music in a general music classroom. Too often, the inclusion of multicultural music is not as effective because teachers struggle to find ways that engage their students in meaningful ways with music that may sound unfamiliar or strange (Blair and Shinko, 2008).

Culturally responsive teaching is an approach to teaching that considers the role of culture in every aspect of teaching and learning so that student learning is made more meaningful, relevant, and effective. A culturally responsive teacher acknowledges and validates the legitimacy of the diverse student cultural background, uses a wide variety of instructional strategies, builds bridges of meaningfulness between home and school experiences in terms of music, and applies abstract academic concepts to lived sociocultural realities, teaches students to know and praise their own and one another’s cultural backgrounds, and incorporates multicultural information, resources and materials in all subjects routinely taught in schools.
By incorporating appropriate multicultural music into general music classrooms, music teachers are embracing this concept of culturally responsive teaching and providing a safe, social learning community where students feel like they are valuable as a person, comfortable contributing to discussion and learning processes, and more excited to learn because they can relate this material to their actual lives. In this social learning community, students are partners with teachers in learning rather than recipients of knowledge and information. This does not mean that any piece of multicultural music can provide a culturally responsive environment. The teacher must pay close attention and really know his or her students in order to understand the vast spread of cultural differences present in the classroom. A culturally responsive teacher aims to get rid of the looming disconnect between school musical experiences and home musical experiences. Through culturally responsive teaching, teachers are able to help students make connections between music being studied or performed in the classroom and music in life beyond the classroom.

At a large middle school in the South, several teachers completed a grant-funded research project in a very diverse community entitled “Performing Our World.” The project tested the effectiveness of incorporating multicultural music aligned with student heritage and culturally responsive teaching styles through the creation of an arts-integrated curriculum. The goal of this project was to make learning more meaningful while creating a safe learning space for all students. After the project was implemented, evidence indicated this style of instruction helps both student and faculty bridge the gap between self and others. It also proved successful in creating a safe environment for students and teachers to share personal stories and experiences. As a result of this study, student’s felt more connected to their peers and their teachers, thus providing a more effective learning environment (Hoffman, 2012).

**Authenticity**

Anthony Palmer, educator at Boston University, argues that attaining complete authenticity is impossible in a school music setting. He defines complete authenticity as “music performed by and for members of a culture in a typical setting and with instruments specified by its creator or in its original language.” Multicultural specialists argue that musical authenticity must be considered on three levels: 1-Music, the formal properties of sound, 2- Meaning, its surrounding
context and 3- Behaviors, the means by which music is taught, learned and performed (Abril, 2006). All three of these items are within our realm of control as classroom music teachers. Before educators can produce an authentic product for students based on the aforementioned criterion, they must take the time to educate themselves. This is the limiting factor in Palmer’s theory, it takes time and effort to become informed enough to perform authentically, according to Palmer’s theory (Koops, 2010).

Another school of thought in terms of authenticity stems from philosopher Peter Kivy. His model focuses primarily on historical authenticity through performance. His approach stresses that authenticity lies in the musical material itself, and fears that an inauthentic performance is most displeasing. He was not as concerned with context or behaviors. The problem with Kivy’s strategy is that teachers must be fully educated on historical performance practices and have access to historic instruments. Knowledge of historical practices may be incomplete, and historical instruments may be extremely expensive or simply unavailable. Because so much of the multicultural repertoire is transmitted aurally, there may not be one exclusive way to perform the material authentically. Kivy’s idea does not take that consideration into account, and may deny students the understanding of how music changes over time (Koops, 2010).

A third school of thought by Swanwick aligns most directly with authentic practices in a classroom music setting. His threefold design defines the components of an authentic musical experience as reproduction, reality, and relevance. The key to his theory is relevance, or producing individual meaning in the act of music making. He argues that relevance is most important, followed by reality and then reproduction. Relevance in a classroom music setting means providing students with high quality cultural context in relation to the music they are studying. Even if teachers cannot provide a culturally responsive lesson, providing students with enough cultural context will allow them to successfully connect to the music they are learning. Educator Kay Edwards tested this theory in her unit on Ghanaian drumming. After a research investigation, the conclusion could be drawn that using authentic instruments and providing live instruction versus taped instruction resulted in higher scores in terms of student attitude about the unit, better recall of information, and better performance of skills (Pembrook and Robinson, 1997).
Ignoring authenticity completely changes the musical experience for a student. By disregarding authenticity, teachers run the risk of misrepresenting the musical practice being studied, and fail to reap the benefits of culturally infused music teaching (including international-mindedness and 21st century skills mentioned above). Performing inauthentic music promotes the idea that music is just a sonic event rather than a meaningful human practice (Koops, 2010). If music is no longer seen as a meaningful human practice, how can educators justify keeping it in the school system?

The most user-friendly definition of authenticity reads as follows: how people in culture learn and transmit music, notation systems, how music functions and is situated in traditions and actions (Holmes and VanAlstine, 2014). The most direct way to address these items is through work with a culture bearer, a person who embodies the musical culture of study as a member of the culture with musical expertise or experience (Holmes and VanAlstine, 2014). Studies show that involving culture bearers in the learning process benefits student involvement and interest and helps them learn musical skills (Koops, 2010). Studying with a culture bearer is the most direct way to access authentic musical materials and practices. It may not always be realistic to bring a culture bearer to students, but a music teacher can be a liaison between culture bearer and student.

Wanting to be true to the music of a culture, to the people of that culture, and to one's students in teaching should be the educator’s primary goal in terms of authenticity (Koops, 2010). I agree that complete authenticity in an American school music setting is impossible, as there are many musical cultures in most American classrooms. We cannot transform ourselves into anything other than Americans. As teachers and lifelong learners, however, we can take the steps necessary to educate and immerse ourselves in other cultures musical practice, through study with a culture bearer, in an attempt to create the most authentic experience for our students.

**Learning on Location**

It goes without saying that the most authentic way to experience music is through emersion. If emersion is not an option, the next most successful strategy is through the use of a
culture bearer, a person with specific cultural knowledge gained through direct emersion within a cultural context (Clements, 2006). Student responses from Clements study imply that the participation in a culturally authentic ensemble had a profound impact on students’ thinking and music making, and provided a better experience than any textbook can supply. Clements argued that beyond authentic materials, the use of a culture bearer to obtain the cultural background information necessary for the students to have a meaningful musical experience is key. If students are not well informed about the music and the people whose music they are performing, they cannot connect to the music. If students cannot connect to the music that they are performing, they are simply a tourist rather than an active participant in music making.

Teachers often feel unprepared to take on the challenge of developing and presenting authentic musical material from other cultures. In a survey conducted in 2003, many teachers cited lack of resources, training and expertise as a reason to not include multicultural music in their curricula (Bartolome, 2009). The most effective way for an educator to bridge this knowledge/experience gap is through field experience, or learning on location. They can then in turn re-create a virtual field experience for students in a classroom music setting using knowledge and skills learned directly from a culture bearer in a specific musical culture.

My interest in world music drumming stems from an experience I had in my high school years while at Governors School. I had the opportunity to work with a psychologist who practices drumming as a form of music therapy. When I found out that I was selected out of hundreds of applicants to travel to Jamaica and immerse myself in Jamaica’s rich drumming culture, I was overjoyed at the opportunity to learn directly from culture bearers and provide a more enriching musical experience to my future students. Research suggests that learning directly from a culture bearer is one of the best ways to ensure the most authentic experience for
students; therefore I wanted to capture every moment of my study in hopes of providing my students a virtual field experience in Jamaica. According to Clements’ (2006) definition of a culture bearer as a person with specific cultural knowledge gained through direct emersion within a cultural context, my trip to Jamaica would make me a “culture bearer” of Jamaican music for my students, a second-generation culture bearer if you will.

The Virtual Field Experience

In his book *World Musics and Music Education: Facing the Issues*, Victor Fung (2002) lists five primary musical parameters in which people experience music: context, sight, sounds, physical action, and mental action. The most meaningful musical experience will incorporate all of the five aspects in a classroom setting. A Virtual Field Experience (VFE) incorporates all five of these components, and gives students an approximation of Fung’s “be there and do it” musical experience. In a VFE, students have the opportunity to connect with a specific culture through field recordings, pictures, multimedia presentations, teacher-collected artifacts, and authentic instruments within the limits of their classroom walls. Through this experience, students participate in singing, playing, and moving activities as they pertain to the culture being studied, view video clips of real culture bearing musicians, and view slides about historical and geographical information, all while having frequent discussion about these experiences. If possible, a VFE will culminate with a demonstration or discussion with a culture bearer or member of the culture under study. Through this experience students will gain the most authentic exposure to a new culture in a safe environment that they can connect with, a school music classroom (Bartolome 2009).

In order to provide students with a virtual field experience, educators must become musical tourists: travel to new places making video and audio recordings, meet and talk with musicians, take pictures, and if possible ask for brief interviews with locals. If there are authentic instruments available, it is recommended that the educator purchase one to show students during the VFE. Upon return from the trip, the educator can fill in any missing holes by researching
historical and geographical information, but the majority of the VFE materials will have been learned directly from a culture bearer in a completely authentic environment.

After a review of literature, I posed the following questions to help me create an authentic Virtual Field Experience in Jamaican Drumming:

• What types/ styles of playing are traditionally used in Jamaican Culture?

• What type of repertoire is used to teach drumming in Jamaica?

• What transmission processes are used to teach and learn music in Jamaica?

• What knowledge did I gain through direct interaction with a culture bearer?

• Are there benefits to providing American students with a virtual field experience in music?
Chapter 3

Methodology

Jamaican Field Experience

I visited the parish of Portland, Jamaica for 10 days as part of a field experience teaching music to grades K-6 in Norwich Primary School. The head of the Jamaica Field Service Project (JFSP), Eric Wills, selected the school based on relationships he had made after moving to Jamaica many years ago. During the experience, observational notes were taken, videos were made, and interviews with locals were conducted. Local Kumina drummers informed me about their process for teaching and learning music and various rehearsal techniques used in the drumming ensemble rehearsals within their community via live interview.

Population

The Parish of Portland is located on the Northeast portion of the island of Jamaica. Each parish in Jamaica has its own specific style of music passed down from generation to generation. Portland’s style of drumming is known as Kumina Drumming (Wills, 2014).
Participants

Participants in this project include pre-service teachers selected via application process, as well as children in Norwich Primary School, and students who participated in the VFE at Hosack Elementary School. Applicants go through an interview process to be selected for participation on the JFSP, including the submission of a paper application and a phone interview. Once selected for participation, pre-service teachers from across the country come together to teach and learn about the music of Jamaica. Pre-service teachers range in age between 19 and 28. The only requirement for application is that the pre-service teachers attend a university for a music related degree. Candidates were selected based on prior experience, academic record, GPA, and answers to phone interview questions involving passion for teaching and character.

Students attending Norwich Primary School in Portland, Jamaica are in grades K-6 and come from poor socioeconomic backgrounds. Classes were separated by gender. There was one section of each gender per grade level, and classes ranged from 20-35 students per group. There were generally more females than males, especially in the older classes. Teachers are not necessarily properly certified, and music is not typically taught in the school day.

Culture bearers included the leader of the trip, Eric Wills, who has been a citizen of Jamaica for most of his adult life. Other culture bearers include Omar, leader of the local kumina drumming group, and various teachers and students at Norwich Primary School.

Daily Schedule

A day in Jamaica consisted of early wake up, approximately 5:30 AM, to get into the schools and teach the students. The hours of 8 am to 4 pm were spent teaching lessons in the
schools including Jamaican drum circles, traditional children’s songs, and American recorders. After school hours, we took part in nightly drum circle education classes taught by locals and the trip coordinator, Eric Wills. The class consisted of basic drumming techniques, a plethora of drumbeats, and concluded in a community wide performance with traditional dances and drumbeats performed. Following the drum classes, pre-service teacher participants spent 1-3 hours lesson planning and preparing for the next day in the school. On off evenings, participants were encouraged to mingle and talk to the locals who would often be at a bonfire or dance party along the beaches of Portland. Music was always present at the gatherings, varying between live and dancehall DJ music. On the weekends, when class was not in session, participants did some local sightseeing and spent time exploring the landscapes of Portland, Jamaica.

**Introduction to the Virtual Field Experience**

The Virtual Field Experience (VFE) that I created based on my findings was put into action at Hosack Elementary School in Allison Park, PA during February 2014. The lesson was built around the materials and lessons I learned while on my field study in Portland, Jamaica. The project was put into place during my student teaching placement under the supervision of Mrs. Amy Kegel, the elementary general music teacher at Hosack. All students at Hosack in grades 1-5 participated in the VFE. Each class got one 45-minute session to experience Jamaica and Jamaican drumming through video footage of my trip to Jamaica, photos with explanations, a brief history of Jamaica and the definition of a third world country, and an authentic drum circle experience.
The drumming experience began with echo patterns using the two different styles of striking the drum. Students had prior knowledge of drum striking techniques, so I was able to move right into aural echo patterns. Each pattern was taught via word association, and I demonstrated each drumbeat for the children to copy. After each pattern of the drumbeat was introduced, we layered the rhythms one at a time until all rhythms were layered on top of each other to create a jam session. Once the jam session was started, I introduced auxiliary instruments via physical demonstration and had the students copy what I did on the auxiliary percussion. The younger students learned a song by rote and used the drumming pattern they learned as accompaniment for the rote song. See Appendix A for detailed lesson plans.
Chapter 4

Results

The guiding questions were answered through the following methods: research, analysis of field notes, interviews, experiences while traveling to Jamaica, and the creation and implementation of a lesson plan with American students.

What types/styles of playing are traditionally used in Jamaican culture?

Jamaican Mento Music

Jamaican Mento Music originated in the 19th century as a fusion of African and European music, and was later influenced further by American jazz music. It is thought of as Jamaica’s original music, as all other genres trace their roots back to Mento music. See Figure 2 for a map of Jamaica’s historical music evolution.

Characteristics of Jamaican Mento music include:

- Acoustic, folksy, rural style
- Celebratory in nature
- Often incorporate use of banjo, guitar, and hand percussion
- Lyrics often portray issues of life in Jamaica including food, and migration to England
• Although they portray issues, most songs are happy and positive
• Include humor and double entendres
• Distinct vocal style uses a nasal, rural sound. Not very refined sounding

Mento music died down in popularity as American R&B weighed heavy influence on the development of dancehall music but the Mento folk songs are still practiced among parish members to this day (Garnice, 2003).

Rastafarianism and Nyabingi Music

Rastafarianism is the religion of Jamaican people. They do not have a specific religious building set aside for worship, but usually meet weekly in a believer’s home or in a community center. Their gatherings are known as reasoning sessions, and provide time for chants, prayers and singing, as well as time for community issues to be discussed.

The traditional music of the Rastafarian religion is Nyabingi. This music consists of chanting and drumming to reach states of heightened spirituality. Nyabingi music consists of a blend of 19th century gospel music and African drumming. Often, Rastafarians took hymn tunes and put their own words to the tunes, often in their dialect, Patois. The use of music and drumming in reasoning sessions originated with Count Ossie in the 1950’s when he realized that this style of drumming intensified the spiritual effects and heightened people’s sensations. He later began creating drumbeats that spread throughout the Rastafarian community and helped spread the Rastafarian message through public performance.

This type of music requires the use of three different types of drums: the bass, the fundeh and the peta (repeater). The fundeh is responsible for the “heartbeat” portion, which is the figure
that is said to send listeners into a trance and create the out of body experience desired. The bass is the lowest of the three drums, and the peta is the highest pitched drum. (BBC, 2009)

**Dinki Mini**

Dinki Mini is one of the traditional drum beats of Jamaica. This beat was used in the Dinki Mini lesson plan as part of my VFE. The word “dinki mini” originates from ‘ndingi’, which means lamentation or funeral song. The origin of the word is associated with death, however the music is lively, joyous and exciting and intended to cheer up the family of the deceased member (Wills, 2014).

A Dinki Mini ensemble consists of shakas, katta sticks, coconut grater, and tambu drums along with djembe drums. A traditional dinki mini dance accompanies the drum ensemble, which focuses on use of the pelvic region. Dancers make rotations with the pelvis in an attempt to prove that they are stronger than death, as they have means to reproduce.

**Kumina Drumming**

Portland’s style of drumming is known as Kumina Drumming (Wills, 2014). This style of drumming stems from the tribes in the Congo of Africa, and is passed down as a 100% aural tradition. Kumina rituals are usually associated with wakes, burials, or religious ceremonies. Although it is highly respected in Jamaica, outsiders sometimes view Kumina as witchcraft because of the trancelike state people

*Figure 3: Kumina Ensemble*
fall into when experiencing this music. It is even said to lift spirits of dead community members (Wills, 2014). This trancelike state is known as mayal. Mayal is caught when a person becomes possessed by one of the three classes of gods- sky, earth, and ancestral zombies. Each god is recognized by the particular dance style performed by the possessed community member and the drum rhythms to which this person responds. The Kumina ensemble is made up of Kbandu, a lead drum, coconut scraper, shakers, and katta sticks. (DIG Jamaica, 2006). Figure 3 shows the basic Kumina ensemble I worked with while traveling.

**What type of repertoire is used to teach drumming in Jamaica?**

Through the evening drumming classes in Jamaica, I was able to collect a series of drum beats, as well as song lyrics that correspond with the beats. These materials provide a solid repertoire collection to bring to the table when it comes time to create a virtual field experience. Because most of these beats are passed down aurally, the notation may not be 100% consistent among all parishes in Jamaica. The leader of the class provided all pre-service teacher participants with the following materials to use as repertoire in their classes in the United States.

**Drum Beats**
Afro-Caribbean Drumming Patterns

Nyabinghi

Dinki Mini
Kuku

Drum 1

Drum 2

Drum 3

Drum 4

Dundun

Etu

Drum 1

Bass

Kata Sticks

Shaker

Djole

Bell

Dundun

Drum 1

Drum 2

Drum 3
Kpanlogo - Var.

Ashiko
Rivers of Babylon

By the rivers of Babylon
Where we sat down
And there we wept
When we remembered Zion

But the wicked
Carried us away to captivity
Required from us a song
How can we sing King Alpha song
In a strange land

Ooo (verse)

Well let the words of our mouth
And the meditation of our hearts
Be acceptable in thy sight
Over I

By the rivers of Babylon
Where we sat down
And there we wept
When we remembered Zion

Ooo (verse)
Hold Him Joe
Hold Him Joe
Hold him don't wanna let him go
(repeat)

Di Donkey want water
(Hold 'im joe)
Di Donkey want whiskey
(Hold 'im joe)
Di Doney want pee pee
(Hold 'im joe)
Di Donkey want whiskey
(Hold 'im Joe)

(repeat all)
(guitar chords - verse G/D A/D G/D A/D)
(guitar chords - refrain G/D G/D G/D G/D)

Sammy Dead

Sammy plant peice of korn
Dung di guilty
And it bear til it kill poor Sammy
Sammy dead Sammy dead Sammy dead away
Sammy dead Sammy dead Sammy dead away

A who say Sammy dead
A who say Sammy dead
A who say Sammy dead
Sammy dead away

A who say Sammy dead
A who say Sammy dead
A who say Sammy dead
Sammy dead away

(repeat all)
(guitar chords - D/A D/A D/A D/G/A D/G/A D)
Go Down Emanuel Road

Note - Go Down Emanuel Road is a popular Jamaican circle game, in which the players sit in a circle on the ground, and pass a stone around from player to player in a rhythmic fashion (on the beat). If a player's hand is hit by the stone, then they are out, and the person who hits their hand starts over. The person who hits another's hand with the stone (or stick) may also choose to change direction at any time during the game.

Go Dung Emanuel Road
(Galong buoy)
Fi guh bruk rock stone
(Galong buoy)
Go Dung Emanuel Road
(Galong buoy)
Fi guh bruk rock stone
(Galong buoy)

Bruk dem one-by-one
(Galong buoy)
Bruk dem two-by-two
(Galong buoy)
Bruk dem three-by-three
(Galong buoy)
Finga mash don't cry
(Galong buoy)
Member a play we a play
(Galong buoy)

(guitar chords - D/A D D/A D G/A D G/A D)
**What transmission processes are used to teach music in Jamaica?**

Nearly all of the music that is passed down among the Jamaicans is transmitted aurally. After speaking with one of the local Kumina drummers, Omar, I learned that nearly all of the music alive in Jamaica is passed down aurally from generation to generation. It is rare to find a Jamaican who can read sheet music, but music is such a large part of everyday life for many Jamaicans. When I asked Omar how he ran rehearsals for his Kumina group, he looked confused. He said that rehearsals are not really set for a specific time of day. The drummers play during any of their free time during the day. Since all beats are passed down aurally, nearly every community member is familiar with the popular beats and anyone can sit in and play at any time. Community members want to drum as much as possible together, so they get together during any down time in the day when they are not assisting with family duties or work obligations.

Although we were the first group to provide formal music education to the students at Norwich Primary School, they had so much musical aptitude and skill just from the emersion of music in their everyday life. When we taught them American songs and recorders, the students were not only singing in a second language (they are just starting to learn English in primary school) but they were also able to match all musical elements that we modeled to them with ease. The grade 2 and 3 groups were able to aurally identify and echo melodic patterns up to six consecutive notes on the recorder. This seemed to be an unbelievable skill for students who have had no prior Western music training. Their aural skills are far more advanced than children their age in the United States. I attribute this to the aural traditions practiced in Jamaican culture. In fact, most of the materials I received while in Jamaica were simply song lyrics. The melodies have often never been written down. I learned songs prior to the trip via sound recordings.
What knowledge did I gain through direct interaction with a culture bearer?

I was able to learn directly from several first generation culture bearers while I was in Jamaica, which provided me with insight into the culture and way of life that directly impacts the way Jamaicans experience and perform music. These are experiences that cannot be explained or replicated in any kind of textbook or teacher guide. I learned so much from the students at Norwich Primary School and the performances that they put on. For many Jamaicans, music is a way to release all of their struggles and frustrations related to life in a third world country. Many songs and performances express their desire to move to America and live a more comfortable life. Reading about these issues vs. firsthand experience of life in this country are not even comparable. Through my field experience in Jamaica, I was able to experience firsthand the hardships and some of those raw feelings that I can bring home and share with my students via Virtual Field Experience.

Because a large portion of Jamaican music has been passed down aurally from generation to generation, it is physically impossible to learn the materials from a book or guide. Working with a culture bearer is the most authentic way to gain information. As stated before, much of what I learned before the trip was via audio recording. Before I left for Jamaica, I had difficulties committing these songs to memory because I had no connection to the lyrics. When I arrived in Jamaica, I was able to associate certain experiences to the various songs that we learned, facilitating the recall of the songs and lyrics so much more easily. Connecting experiences with music is the ultimate goal. Learning directly from a culture bearer allowed me to acquire the tools necessary to provide my students authentic experiences in my classroom in the United States.
Are there benefits to providing American students a virtual field experience in music?

There are a plethora of benefits to providing American students a virtual field experience in music. It is a cost effective way to increase international-mindedness and understanding of various different cultures. School districts are not going to provide unlimited budget funds for guest artists (culture bearers) and travel experiences for the students. Often if a teacher wants to bring in a guest artist, that artist will either come without compensation or the fee will be paid by the teacher him/herself. Field trips are becoming less of a normal activity during school, as budget cuts and financial restrictions do not allow for them to continue. Depending on the demographic of the district, some students may never experience a vacation to another part of the world and may really live within the cultural boundaries of their home life.

In my circumstance, the population of students with whom I worked (Hosack Elementary School) came from wealthy families, and many had vacationed to Jamaica. Their understanding of Jamaica came from whichever all-inclusive resort that their parents booked for the vacation. Even the youngest members of the school were shocked when I shared what life in Jamaica was like outside of those resorts. Although I was unable to create a culturally responsive lesson based on the predominantly white American population of the students in this classroom, I was able to connect these students to the Jamaican students that I worked with via age level. I showed the students photos of the school where I worked; an open air, run down, over-crowded building where learning was supposed to take place. I explained the horrific financial struggles that plagued a third world country. I then showed the students at Hosack photos of my Jamaican students who were in the same grade as them. The entire experience opened their eyes to a completely opposite culture through musical practices. Through the experience they seemed to
gain a broader understanding of cultural context and music experience, therefore increasing their 21st century skills of global understanding and social/cultural skills.

From a pedagogical viewpoint, I believe the students accomplished more and I was able to cover more material as a teacher because the students had context for what they were learning. This was an informed, meaningful lesson rather than an isolated experience in a certain type of music. The virtual field experience provided the students enough background information to connect to the music prior to the musical experience. Because of this, classroom management was never an issue. Students stayed engaged and interested for the entire 45-minute class period and I rarely had to correct behavioral issues. It was apparent that they were very active in the learning process and genuinely interested in the material that I was presenting. When I opened the class for discussion and questions, the children asked many intelligent questions that seemed way beyond their years in school. Through the methods of a virtual field experience, I was able to create a social learning environment as described in the literature review. The students felt safe and comfortable enough to ask some really intellectually challenging questions.

I was able to visually witness an authentic performance experience for the students. As we got into the “jam” sessions at the end of each lesson, I witnessed students closing their eyes and moving to the music, exhibiting the trance-like state that this music is intended to produce. Students were overcome by the power of the repetitive beats. The authentic intention of this type of music making was reached in nearly every class!

Providing my students live videos and recordings from my personal experience via VFE created a sense of reality for them. Jamaica was not just a far away place in their imagination. They were able to witness real Jamaicans practicing their true art form and even learned one of the beats from the videos I shared with them. Because of this, the students had a more
meaningful musical experience. I was also able to bring back some traditional instruments including Katja sticks and a Kumina drum to share with my students. They each got a chance to perform on the authentic instruments. This too increased the reality of the musical experience.

Overall, Virtual Field Experiences allow teachers a cost efficient way to provide a realistic, meaningful, and authentic experience for their students that will increase the global skills necessary for students to succeed in 21st century life.
Chapter 5
Conclusion

Multicultural music should be incorporated into a general music curriculum in an authentic and culturally enriching manner. This will allow students to connect cultural context and meaning to their musical experience, yielding better musical results and gained insight into different cultures. It is important that teachers take the time to work with a culture bearer and become experts in a culture before teaching it, so as to produce the most authentic product and the best possible experience for students. It is also important that teachers get to know their student population and tap into the cultures within their own classroom. A virtual field experience does not necessarily have to mean that a teacher goes on a large trip to immerse him or herself in another culture. Look to local community members who may be indigenous to another culture and learn from them. If the circumstances allow, invite the local culture bearer to work with students.

Through my experiences working with a culture bearer, I gained insight into the music of Jamaican people beyond what any book could have taught me. I was able to talk with locals and understand why they made certain decisions in the performance and practice of Jamaican music. I was also able to experience firsthand the life of a Jamaican, helping me connect to the lyrics and intentions of the music of their people. The virtual field experience allowed students at Hosack Elementary School to see portions of my Jamaican experience through videos, photographs, and a lesson in Jamaican drumming. It provided students a thorough cultural foundation as well as context and reasoning behind the music of the Jamaican people. Because of
the solid foundation that the virtual field experience provided, these students were able to experience the authentic intentions of performing in a Jamaican drumming ensemble.

Incorporating authentic musical practices into the general music classroom has the potential to open student’s eyes to the cultural melting pot of the world within the walls of a single classroom. If teachers can provide students with diverse, authentic musical experiences, they are not only enriching their lives musically, but also setting them up for success in the growing globalized world of the 21st century. Students will be eager and excited to learn if teachers provide them with meaningful lessons and skills that transfer to life beyond the classroom. The inclusion of multicultural music via virtual field experience provides students with a meaningful experience along with skills and information that will help them connect with all types of people and experience success in life.
Appendix A

Lesson Plans for Virtual Field Experience

Dinki Mini Lesson Plan

1. Warm Up: Echo Patterns
   a. BOOM: 4R/4L, 2R/2L, 1R/1L alternating hands
   b. DA: 4R/4L, 2R/2L, 1R/1L alternating hands
   c. Random combo of Boom and Da hits, hinting at dinki mini pattern towards end

2. Say: Dinki-Mini, Boom- DaDaDa, Play Dinki Mini Beat.

3. Once students get comfortable with this rhythm, teach other parts
   a. “I like peanut butter, I like toast.” “Boom Boom Dadadada Boom Boom Da”

4. Split into 3 parts. Say first, then play
   a. Once the beats are layered and locking in, add katja sticks and shakers
5. Teach “Mango Time” song by rote
   a. Sing song complete
   b. Teach echo style
   c. Sing all together
6. Show video of Dinki Mini dance moves
7. ½ class drums, ½ class sings song and dances. Switch and repeat
Nyabinghi Lesson Plan

1. Warm Up: Echo Patterns
   a. BOOM: 4R/4L, 2R/2L, 1R/1L alternating hands
   b. DA: 4R/4L, 2R/2L, 1R/1L alternating hands
   c. Random combo of Boom and Da hits, hinting at dinki mini pattern towards end

2. Nyabinghi pattern “Boom Boom (Rest)”
   a. Variation 1: Boom Boom (Rest) Da Boom Boom

   
   ![Boom Boom Rest](image)

   b. Variation 2: Boom Boom DaDa

   
   ![Boom Boom DaDa](image)

   c. Variation 3: Boom Boom DaDaDa Boom Boom

   
   ![Boom Boom DaDaDa](image)

   d. Variation 4: Boom Boom DaDaDaDa

   
   ![Boom Boom DaDaDaDa](image)
3. Do a quiz of home rhythm and variations asking students to demonstrate each and assess abilities. Review rhythms if necessary.

4. Teach “If I Had The Wings of A Dove” echo style

5. ½ class sings, ½ class drums.
   Switch and repeat. Add guitar if available.
BIBLIOGRAPHY


ACADEMIC VITA

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EDUCATION:

Pennsylvania State University-Bachelor of Music Education
  • Performance Certificate: Clarinet
  • Schreyer Honors College
  Senior Thesis: “A Virtual Field Experience in Jamaican Drumming”

EXPERIENCE:

North Allegheny School District: Hosack Elementary School- Student Teacher
  • Spring 2015
  Enhanced student comprehension through carefully planned general music lessons for all students grades K-5, and select choir students grades 4 & 5
  • Organized an authentic Jamaican drum circle experience for all students based on my research and observation in Portland, Jamaica
  • Arranged several popular tunes for Orff Ensemble to be performed in the school’s annual Music In Our Schools advocacy assembly

North Allegheny School District: Carson- Student Teacher
  • Spring 2015
  • Planned and facilitated band rehearsals for grades 6-8, group lessons for all instrument types, and 7th grade general music class
  • Rehearsed extracurricular Wind Ensemble and Jazz Band on weekly basis
  • Collaborated with River City Brass Band in an side-by-side outreach concert

Pennsylvania Air National Guard Band of the Northeast-Airman First Class
  • Sep 2012-Present
  • Concert band clarinet section member, baritone saxophonist for rock band
  • Rehearse and perform missions throughout Pennsylvania and 13 surrounding states
  • Arrange popular music hits for High Altitude Rock Band
  • Member of loading crew responsible for all performance equipment loading, setup and teardown

Private Lesson Instructor
  • May 2012-Present
  • Private clarinet, flute, and saxophone instruction to students of all ages and ability levels
  • Develop excellent student-teacher rapport on a one-on-one basis

University Baptist and Brethren Church-Childrens music teacher
  • Aug 2012-Dec 2014
  • Engaged students ages 5-11 in 30 minute music classes during Sunday school. Content included general music lessons and choir rehearsal

Jamaica Field Service Project- Volunteer
  • June 2014
  • Conducted daily music classes at Norwich Primary School in Boston Bay, Jamaica
  • Acquired research for senior thesis: conducted personal interviews and participated in performances with locals

Catasauqua High School Marching Band-Woodwind/Marching Intern
  • Aug 2012-Aug 2013
  • Directed woodwind sectionals, instructed basic marching fundamentals

BrightStar Care of the Lehigh Valley-Caregiver/Office Manager
  • Sep 2011-May 2013
  • Cared for non-skilled home care cases
  • Facilitated communications within office, organized and expedited office and government paperwork

Girl Scouts of Eastern PA-Camp Counselor
  • May 2011-Aug 2011
  • Cared for diverse group of 5th-8th girls on a weekly basis
PROFESSIONAL ORGANIZATIONS AND LEADERSHIP:

Pennsylvania Music Educators Association- President
  • Vice President Penn State Collegiate Chapter 2012-13
  • Planned and executed professional development workshops, guest speakers, financial applications for university funding
  Aug 2010-Dec 2014

Penn State Clarinet Club- Vice President
  • Assisted president in administrative duties
  Aug 2013-Dec 2014

Movin’ On CORE Committee- Hospitality Chairman
  • Largest collegiate student run concert in the US
  • Organized lodging and travel accommodations for visiting artists
  Sept 2012-Sept 2013

The Pennsylvania State University Marching Band- Conductor/Clarinet Section Leader
  • Facilitated music rehearsals for 25 member collegiate clarinet section
  Aug 2011-Dec 2013

PERFORMANCE ENSEMBLES:

Pennsylvania Air National Guard Band of the Northeast- Airman First Class
  Sep 2012-Present

The Pennsylvania State University Philharmonic Orchestra- Clarinet/Bass Clarinet
  Sep 2012-Dec 2014

The Pennsylvania State University Wind Ensemble- Clarinet/Bass Clarinet
  Jan 2012-Dec 2014

The Pennsylvania State University Clarinet Choir- Clarinet/Bass Clarinet
  Aug 2010-Dec 2014

The Pennsylvania State University Marching Blue Band- Clarinet
  Aug 2010-Dec 2013

Lights Out Clarinet Quartet- Bass Clarinet
  Aug 2010-May 2013

The Pennsylvania State University Symphonic Band- Clarinet/Bass Clarinet
  Aug 2010-Jan 2012

Allentown Municipal Band- Clarinet
  May 2012-Aug 2012

SELECTED AWARDS:

Phi Kappa Lambda Music Honor Society
  2012-Present

For the Future Leadership Scholarship
  2014-2015

Jordan B&J Excellence Scholarship
  2012-2014

Lyle Merriman Music Scholarship
  2010-2014

Phillip and Eleanor Prutzman Blue Band Scholarship
  2010-2014

Sanders Honors Scholarship
  2012-2014

Class of 1922 Memorial Scholarship
  2012-2014

College of Arts and Architecture APG Scholarship
  2012-2014

Ned and Jeanette Diehl Blue Band Scholarship
  2013