**Exploring Standards and Instructional Practices**

**through a BEDR lens**

*Creating a community of belonging which empowers all members and students to feel respected, valued, and equally included as they engage with the ongoing work of NYSSMA.*

* Happens as a result of thoughtful, intentional work with diversity, equity, and representation
* ​​Repertoire
* Students sharing music for listening lessons
* Composers sharing music
* Teachers sharing music of composers of all backgrounds
* Model inclusivity in all things possible (everyone gets to play, run for office, etc.)

*Equity in all aspects of the organization through reflection on shortcomings, reevaluation of traditions, and growth in accountability, transparency, and access.*

* Be willing to move beyond historical race and gender choices when casting a show (when possible).
* Revisit district practices that may favor one group over others.
* Instead of programming a Holiday Concert, do a Winter Concert
* Be aware of terminology that may exclude – e.g. “traditional” notation may not be everyone’s tradition. Embrace varied notation systems.
* Genres - accessing/exploring more
* Historical Reflections (Cn11.1)
* Uses of music of different cultures

*Diversified curricular and pedagogical practice that is responsive to the teacher and student population in all areas of the state.*

* Present music that is inclusive of all students in the school community with the opportunity to respond. (Re7.2; Cn 11)
* Invite students/families/community members to share important cultural music
* Include ensemble rep that is composed by a diverse group of composers (multiple ethnicities, genders, orientations, etc.) with an eye toward skill, knowledge, and affective outcomes. (Cn11)
* Encourage students to make meaningful selections of repertoire with an awareness of diverse compositional and cultural backgrounds. (Pr 4.1; Re7.1)
* Guest culture bearers (Pr4.2; Re7.2; Cn10; Cn11)
	+ Using YouTube as a resource for culture bearers when in-person experiences are not available.
* Identify lessons created by experts of particular cultures/genres that can be used by music educators, regardless of background (Cn11)
* Expand view of music literacy to not exclude different backgrounds or abilities.
* Student creation - music created by students (drawing on their own knowledge/background). (Cr1; Cr2; Cr3)
* Teach via an ‘oral’ tradition (call and response, folk music, etc.) and explain why some cultures embrace them more than others. (Pr4.3; Re8)
* ​​Music traditions and practices (Re7.2; Re8.1)
* Utilize composition activities
* Explore instruments of various cultures

*Improved representation in all areas inclusive of new ideas for classroom experiences, NYSSMA leadership, festivals, and publications.*

* Strive to actively recruit students into ensembles that are representative of the entire school population.
* Cultural Sharing
* Invite guests of various cultures
* Invite students sharing
* Expand types/definitions of ensembles (vocal/instrumental) to be more inclusive.
* Lobby for changes:
* Approach publishers regarding need for developmentally appropriate versions of “classics” representing a variety of cultures
* Increase representation of diverse composers
* Embrace ‘non-traditional’ instruments
* Expand repertoire categories to include non-European instruments
* Work with districts to remove barriers to students being in an ensemble (instrument rentals, festival fees, scheduling, etc.)
* Bring guest conductors/presenters into your class that represent demographics other than your own.
* Give students a voice in the classroom - let them bring their perspectives to the group.
	+ “Soundtrack Of My Life” project where students present meaningful music from their family/upbringing (Re7.1; Re7.2; Cn10)
	+ Students help choose repertoire for ensembles (Pr4.1)

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