

CONNECTING AND RESPONDING WITH YOUR STUDENTS

Addressing Diversity in the Large Ensemble

Jennifer L. R. Greene
NYSSMA Winter Conference, 2023

THE WHY'S AND HOW'S

- Why do I need to be concerned with diversity in my ensemble?
- Why should I be concerned about who is composing the music we play? Isn't good music just good music?
- How can my students effectively have a voice in the music selection process?
- How do we find the works of composers of color, of different genders, and of different cultures?
- How do large publishing houses contribute to (or detract from) the promotion of a diverse catalogue of composers?
- How can our performances (especially instrumental ones) communicate social justice messages and why is that important?

NATIONAL CORE ARTS STANDARDS

PERFORMING, PRESENTING, PRODUCING

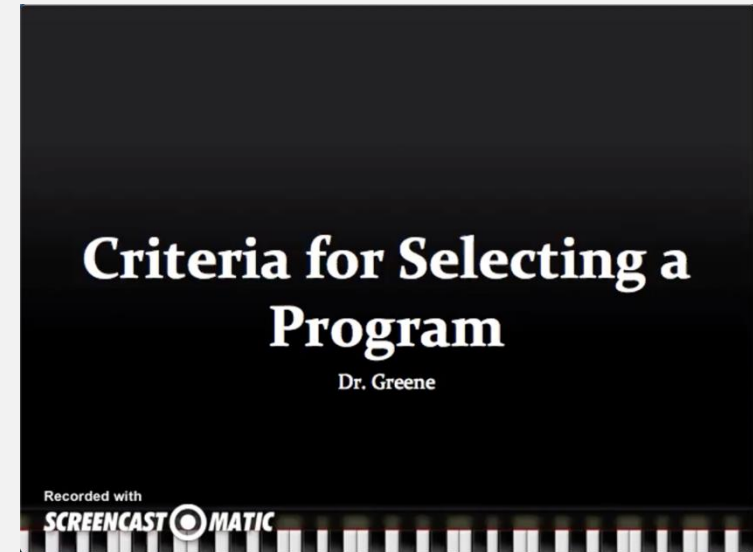
- Anchor standard #4: Select, analyze and interpret artistic work for presentation.
- Anchor standard #6: Convey meaning through the presentation of artistic work.

RESPONDING & CONNECTING

- Anchor standard #9: Apply criteria to evaluate artistic work.
- Anchor standard #11: Relate artistic ideas and works with societal, cultural and historical context to deepen understanding.



LAYING THE FOUNDATION



THE DIVERSE COMPOSERS CONCERT PROJECT

Shifting the focus from “What are we playing?” to
“Who are we playing?”

INTRODUCTION



- *Why This High School Band Is Buying Music From Composers Of Color This Year, February 18, 2017, NPR Weekend Edition Saturday, Solvejg Wastvedt*



Spring Lake Park High School junior Kia Muleta has been playing the clarinet since fifth grade. Kia wants more diversity in her band music. She is often the only black student in band, where most of the music was composed by white men.
Evan Frost/MPR News



Spring Lake Park High School band teachers have made a point of incorporating both modern and classical composers of color into their lesson plans.

Evan Frost/MPR News

WHO IS IN OUR SCHOOL?

PS Review 2017-18	Niche ND	NYSED 2016-17
American Indian	Native American	American Indian or Alaska Native
Asian	Asian	Asian or Native Hawaiian/Other Pacific Islander
Hispanic	Hispanic	Hispanic or Latino
Hawaiian	Pacific Islander	Included above
Black	African American	African American
Two or more races	Multiracial	Multiracial
White	White	White

Age

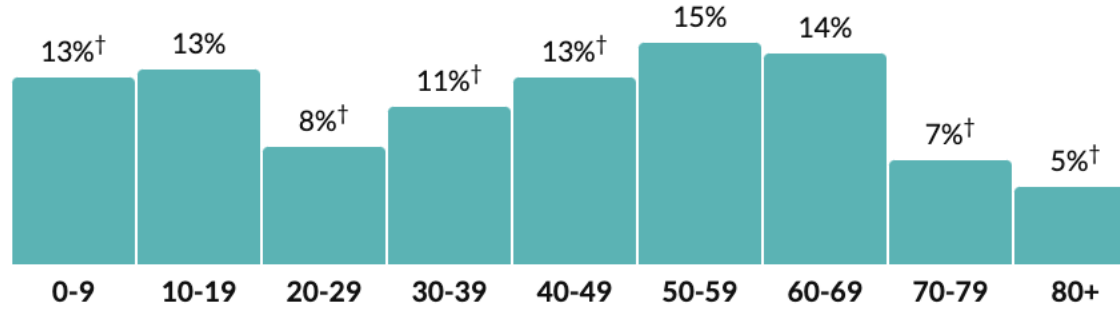
43.6

Median age

about 10 percent higher than the figure in Onondaga County: 39.1

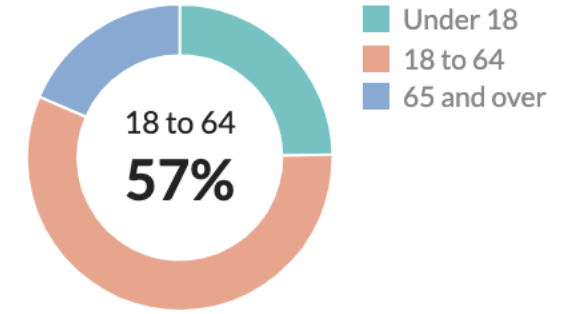
about 10 percent higher than the figure in New York: 38.8

Population by age range



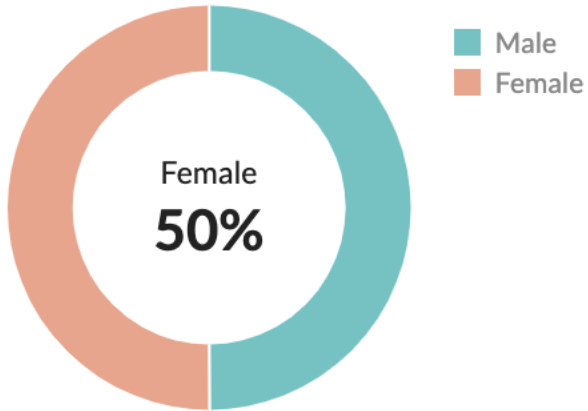
[Show data / Embed](#)

Population by age category



[Show data / Embed](#)

Sex



[Show data / Embed](#)

Race & Ethnicity



* Hispanic includes respondents of any race. Other categories are non-Hispanic.

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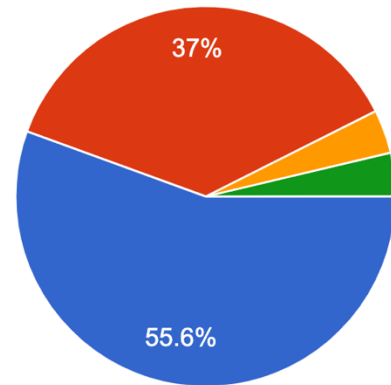
WHO IS IN OUR ENSEMBLE?

THE QUESTIONS WE ASKED:

- Gender
 - Male
 - Female
 - Non-binary
 - Prefer not to answer
- Ethnicity
 - American Indian or Alaska Native
 - Black or African American
 - Hispanic or Latino
 - Asian or Native Hawaiian/Other Pacific Islander
 - White
 - Multiracial
 - Other
- If you checked “other” above or would like to more specifically describe your ethnicity, please do so below

WHO IS IN OUR ENSEMBLE?

Gender
27 responses

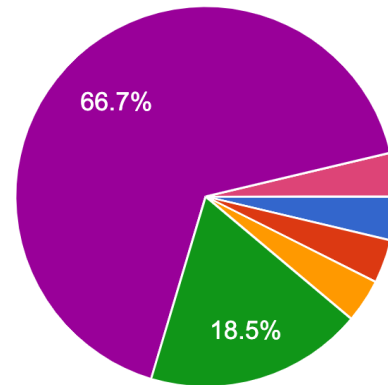


- Female
- Male
- Non-binary
- Prefer not to answer

WHO IS IN OUR ENSEMBLE?

Ethnicity

27 responses



- American Indian or Alaska Native
- Black or African American
- Hispanic or Latino
- Asian or Native Hawaiian/Other Pacific Islander
- White
- Multiracial
- Other
- Prefer not to answer

FORMALIZING THE PROJECT



Diversity in Programming

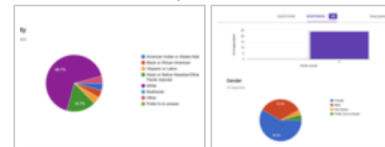
Due: Thursday, October 31, 2019 at 11:59 pm




Based on the demographic data available for the entire school population, as well as what we collected through our survey (results so far attached below), our goal is to choose pieces composed by those who accurately reflect our group. Since most of what we have performed in the past has been composed by white males, we will not be choosing anything from this category. Your task is to choose at least one piece composed by someone identifying as female or non-binary, and at least one piece composed by a person of color, preferably of similar background to our own population.

Keep in mind that the level of the music should be Level 3/4 or Medium to Medium Advanced. Everyone uses a slightly different level system, so use your best judgment when listening to or looking at samples. You will be using the provided websites as jumping off points for finding pieces that you like. These websites also link to other places, so feel free to explore.

Once you have chosen your two pieces, please submit them here along with the reasons you believe they would be appropriate for our group both based on musicality and diversity. You can type this out in a document file and then upload it here.

Posted Thu Oct 31, 2019 at 7:47 am



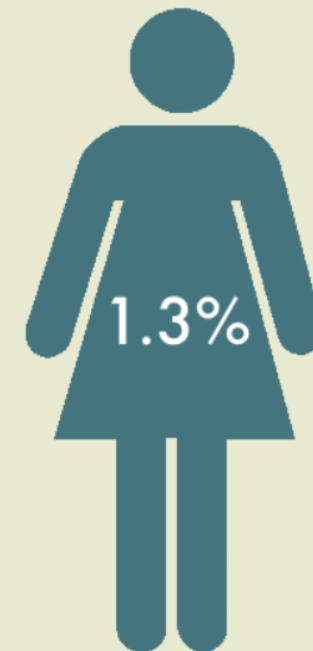
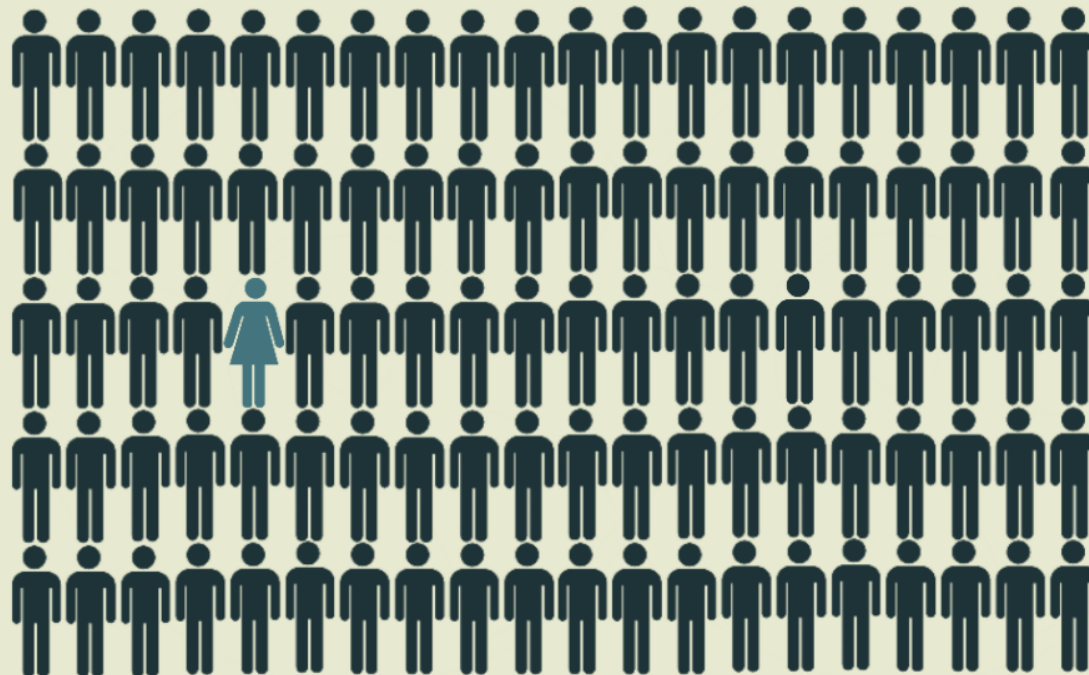
-  [And We Were Heard](#)
-  [ColourFull Music](#)
-  [Composer Diversity \(SUNY Fredonia\)](#)

RESOURCES

INSTITUTE *for*
COMPOSER
DIVERSITY



The USA's largest music distributor website advertises just 61 pieces by female composers in their 4,632 work Band Concert & Contest catalog.

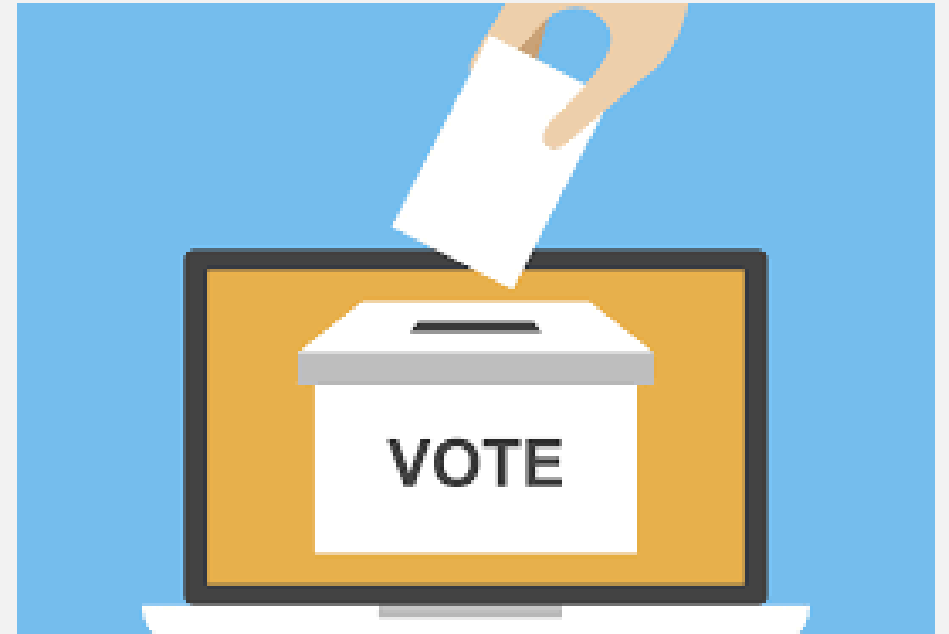


From ...And We Were Heard

VOTING

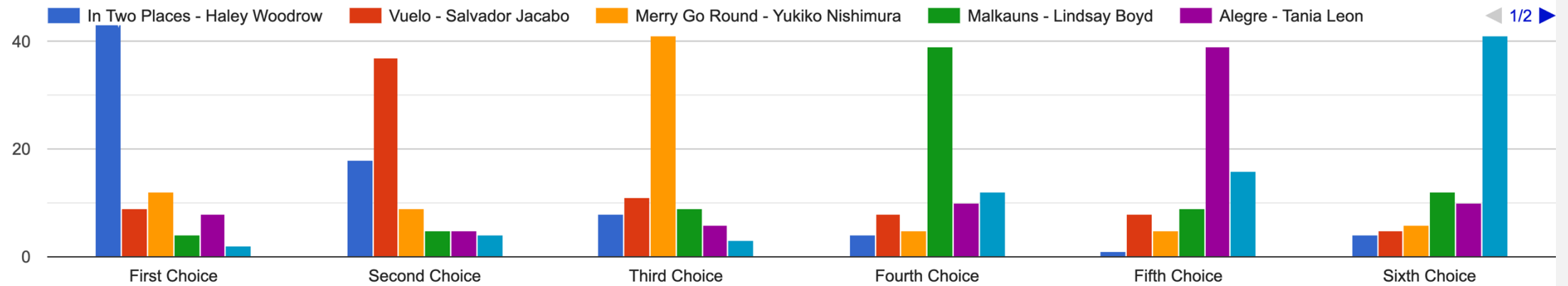
Rank *

	In Two Places - Haley Woodrow	Vuelo - Salvador Jacabo	Merry Go Round - Yukiko Nishimura	Malkauns - Lindsay Boyd	Alegre - Tania Leon	Motordom - Jennifer Jolley
First Choice	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Second Choice	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Third Choice	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Fourth Choice	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Fifth Choice	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Sixth Choice	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>



RESULTS

Rank



THE REHEARSAL PROCESS

- Considered the meaning or story behind the music
- Discussed how our performance practice could help convey that meaning
- Teams of students reached out to composers
- Teams of students put together biographical information for each composer and created display boards for the band room and to be used for the concert

CONCERT NIGHT



WHAT NOW?

- Continue to shift the thinking from “What are we playing?” to “Who are we playing?”
- Create visual representations of composers to hang in the rehearsal room or hall
- Normalize programming the music of diverse composers
- Be aware of who the students are
- Continue to make students an active participant in creating programming
- Invite composers to speak/present/conduct as budgets allow

THE BAND ROOM WALL

The wall display consists of 15 hand-drawn posters, each with a unique title, a photograph of the composer or arranger, and their name. The posters are arranged in two rows. The first row contains eight posters, and the second row contains seven posters. The posters are color-coded and feature various musical titles and composers. The titles and composers are as follows:

- Legends of the Galaxy: A Cosmic Fanfare** by Chandler Wilson
- The Cave You Fear** by Michael Markowski
- Selections from The Nightmare Before Christmas** music by Danny Elfman, arranged by Michael Brown
- Full of Time (World Premiere)** by Haley Woodrow
- New York From A Distance** by Daniel Dade
- Shenandoah** by Omar Thomas
- Ouachita** by Julie Giroux
- Brighton Beach March** by William Latham
- "September"** Recorded by Earth, Wind, + Fire. Music by Maurice White, Al McKay, + Allee Willis. Arranged by Paul Martin.
- Seis Manuel (from Islas y Montañas)** by Shelley Hanson
- "I Love My Love"** originally set for band by Gustav Holst, transcribed by Kenneth Singleton
- "Into the Storm"** by Robert W. Smith
- "Conversations"** by Chandler L. Wilson
- "Circuit Breaker"** by Randall D. Standridge
- "Pixar Movie Favorites"** Music by Michael Giacchino, Randy Newman. Arranged by Michael Brown
- "Off the Edge"** by Alex Shapiro

QUESTIONS?

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