

EMBRACING DIVERSITY THROUGH PROGRAMMING

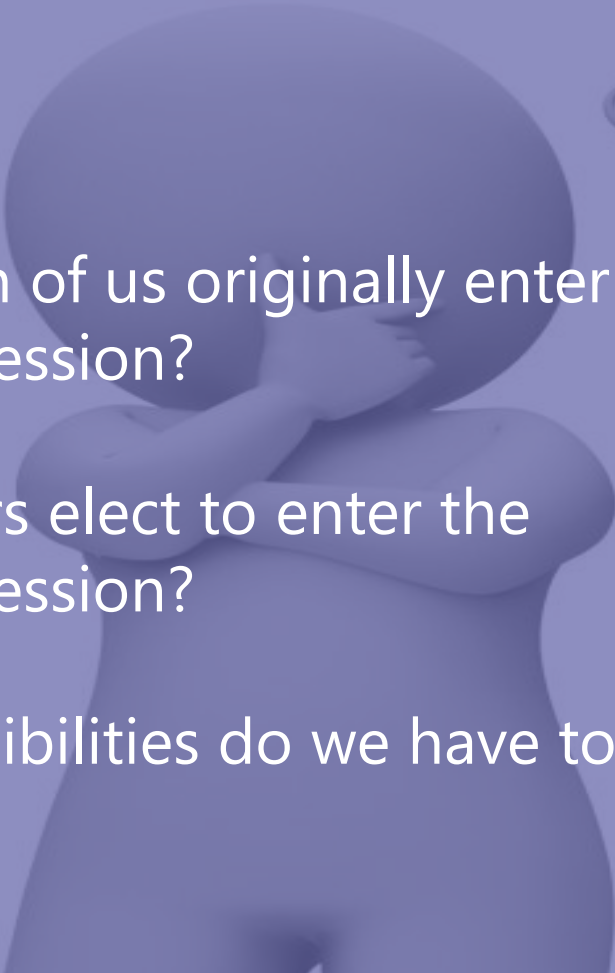
GOING BEYOND SELECTION TO CREATING COMMUNITY THROUGH THE WAYS WE TEACH

Scott Lubaroff
University of Central Florida
2022 Midwest International Band &
Orchestra Clinics

The World in Which We Live

and the Needs of Our Students & Community

- To be HEARD
- To be SEEN
- URGENCY
- Students have QUESTIONS
- Diversity, Equity & Inclusion (DEI) and COMMUNITY

A stylized illustration of a person in a thinking pose, with their hand on their chin. A large thought bubble is positioned above their head, containing the title of the presentation. Two smaller circles lead from the main bubble to the person's head.

Food for Thought (pt. 1): the Profession

- WHY did each of us originally enter the teaching profession?
- Why do others elect to enter the teaching profession?
- What responsibilities do we have to our students?



Food for Thought: Curriculum

- Why did you choose MUSIC education?
- Again... what are our responsibilities to our students?
- CAN DEI be included in our list of what we want to share/impart?
- SHOULD DEI be included...?
- Can alternate compositional/creative approaches be considered a component of diversity?

WHY DEI and Why in our ensemble classes?

I've learned that people will forget what you said, people will forget what you did, but people will NEVER forget how you made them feel.

~ Maya Angelou

Music is UNIQUE... special

- Music allows us to EXPERIENCE
- Music allows us to FEEL
- Music allows us to UNDERSTAND

The background of the slide features a faint, stylized illustration of a person from the waist up, facing right with their hand on their chin in a classic 'thinking' pose. Above the person's head is a large, light-blue thought bubble with a thin blue outline. Inside this bubble, the title 'Food for Thought: REPERTOIRE' is written in a dark red, serif font. Two smaller, empty thought bubbles are positioned between the person's head and the main bubble, suggesting a trail of thought.

Food for Thought: REPERTOIRE

- If we accept the arts as a reflection of or reaction to the world around us...
- Do we not have a responsibility to reflect the world through the music we program/teach?
- How has our repertoire changed over the last 50-75 years?
- Have our programming practices evolved alongside?

Too often, we are comfortable with a reflection of ourselves

*~ Velvet Brown, Professor of Tuba & Euphonium, Penn State University, from her Foreword to
The Horizon Leans Forward...*

Every programming decision that we make reflects our values, so what an awesome OPPORTUNITY we have...

- ...to **EVOLVE**, ourselves
- ...to **LEARN** – and teach – more about the world community around us through diverse composers
- ...to **ENHANCE** our own approaches to score study, research, preparation, and implementation
- ...to **AFFORD** our students with a space or spaces of their own

BE

Rather than taking a



approach

AUTHENTIC



Try taking a bird's eye view approach
to programming, rather than one
concert at a time

Evolution v. Revolution

By focusing on the music and the person who created it [we are] utilizing the wind band as a vehicle for BOTH music education and egalitarianism

~ Jodie Blackshaw

Defining "Diverse Repertoire"

- Composer-Centric
- Repertoire-Centric

Composer-Centric*

1. The state of selecting, rehearsing, and performing repertoire by different types of composers (such as people of different races, colors, gender, age, or cultures)
2. The intentional inclusion of different types of composers (such as people of different race, color, gender, age, or culture) in the selection of repertoire intended for (1) professional ensembles, (2) community/amateur ensembles, (3) university performance ensembles, (4) elementary, middle, and high school-based music education programs
3. Repertoire composed with a variety of elements or qualities; a point of difference; variation; irregular, unconventional

Furthermore, "diverse composer might include difference(s) exhibited by a composer as influenced by their:

1. Race, color, gender, sexuality, ethnicity, religion, age, or disability
2. Upbringing, socioeconomic situation, education, and geographical location
3. Compositional approach

Repertoire-Centric

Musical composition(s) that identifies with a story, event, heritage, culture, custom, tradition, etc. associated with different communities, peoples, etc.

Resources

- www.composerdiversity.com
[includes lists cross-referenced with state music lists]*
- www.colourfullmusic.com
[includes example programs of varied difficulty levels]
- www.andwewereheard.org
[includes audio, databases, source lists, and more]
- www.musicbyblackcomposers.org
- www.windrep.org
- www.jodieblackshaw.com
- American Composers Forum *BandQuest* Series
(www.composersforum.org/bandquest)
- Lung, Erik Kar Jun. *The Horizon Leans Forward...*, Chicago: GIA Publications, inc. 2021
[includes annotated bibliography of works by underrepresented composers]

Composers (non-exhaustive)

Keiko Abe
Kimberly Archer
Anthony Barfield
Stephanie Berg
Jodie Blackshaw
Carolyn Bremer
Salvador Brotons
Carol Brittin Chambers
Katahj Copley
Viet Cuong
Kevin Day
David Del Tredici
David Diamond
Roshanne Etezady
Mohammed Fairouz
Rossano Galante
Nancy Galbraith
Stacy Garrop
Julie Giroux
Rubén Diario Gómez
Jonie Greene
Shelley Hanson
Lee Hartman

Jennifer Higdon
Quincy Hilliard
Kristen Hirlinger
Ching Chu Hu
Jennifer Jolley
Ulysses Kay
Libby Larsen
Arturo Marquez
Cindy McTee
Kang Han Moi
Gary Powell Nash
Cait Nishimura
Narong Prangcharoen
Kathryn Salfelder
Giovanni Santos
Alex Shapiro
Caroline Shaw
Cristina Spinei
Omar Thomas
Joan Tower
Zhou Tian
Chandler Wilson
Chen Yi



*Thank
you!*

UCFbands.com

**BE SAFE
and CHARGE ON**