

# Representation & Role Models: Tools to Build an Inclusive and Impactful Brass Section

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## Brass Repertoire/Programming Resources:

- [Brass Music by Black Composers: Last Row Music](#)
- [Brass Music of Black Composers: A Bibliography, compiled by Aaron Horne](#)
- [Catalog of Trumpet and Brass Music by Gender-Marginalized People and/or Black, Indigenous, and Persons of Color, compiled by Ashley Killam](#)
- [LIFT: Solos for Horn by Black Composers](#)
- [REPresent: Repertoire for Horn by Underrepresented Composers, compiled by Caiti Beth McKinney](#)
- [Trumpet Music by Women Composers, compiled by Dr. Amy Dunker](#)
- [Winds of Change: 12 Solos for Trumpet, Horn, Trombone, Euphonium, or Tuba](#)
- [Women Composer Database: For Alto, Tenor, and Bass Trombone solos and trombone chamber music, compiled by Dr. Natalie Mannix](#)
- [Works with Horn by Female Composers, compiled by Dr. Lin Foulk Baird](#)

## Tips on using programming resources, spreadsheets, and databases (these thoughts extend beyond the brass section):

Ensure that when using resources to help you research and curate performances, you go beyond the superficial search. Composers are so much more than a search term and a line item on a spreadsheet. Explore the works and backgrounds of composers, learning about their lives, influences, and the cultural and historical context into which they created the music. Work to actively engage with the composers as well - this is so much easier to do with the technology we have! - and provide students with opportunities to get to know the composers of the works they play. This enriches your understanding and helps us make more informed decisions when programming. Tokenistic practices, such as including a composer merely to fulfill a diversity quota, can be counterproductive and harmful. Instead, aim for genuine and meaningful inclusion. Embrace diversity as an essential aspect into program curation, rather than a checkbox to tick off. Use these resources as a starting point into inclusive programming, where the music you select reflects a range of voices and perspectives. Embrace this! By doing so, you will get to share and celebrate a broad spectrum of experiences with your students and audiences.

## Brass chamber ensembles:

- [Calypsus Brass](#)
- [Chromatic Brass Collective](#)
- [Gateway Brass Collective](#)
- [Harlem Quartet](#)
- [Seraph Brass](#)

### Composer Resources and Organizations:

- [...And We Were Heard](#)
- [African American Composer Initiative](#)
- [African Diaspora Music Project](#)
- [Boulanger Initiative](#)
- [Caribbean Culture Center African Diaspora Institute](#)
- [Castle of Our Skins](#)
- [ChamberQueer](#)
- [Composer Diversity Collective](#)
- [Decolonizing the Music Room](#)
- [Gateways Music Festival](#)
- [International Dictionary of Black Composers](#)
- [International Women's Brass Conference](#)
- [Millenium Composers Initiative](#)
- [Music by Black Composers: Living Composer Directory](#)
- [Music Inclusion Coalition](#)
- [Rising Tide Music Press](#)
- [Sphinx Music](#)
- [Tuba-Euphonium Social Justice Initiative](#)

### Educational Resources:

- [Black Music History Library](#)
- [Coloring the Melody Podcast](#)
- [Decolonizing the Music Room: Research & Philosophy](#) (a collection of educational resources posted by DTMR)
- [Expanding the Music Theory Canon](#)
- [From Spirituals to Symphonies: African-American Women Composers and Their Music, by Helen Walker-Hill](#)
- [Lift Music Fund](#)
- [Musical Landscapes in Color: Conversations with Black American Composers](#)
- [I'm Possible: A Story of Survival, a Tuba, and the Small Miracle of a Big Dream, by Richard Antoine White](#)
- [It's Our Music Too: The Black Experience in Classical Music, by Earl Ofari Hutchinson](#)