

## 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)