

“EMBRACING DIVERSITY IN THE MUSIC CURRICULUM”

by Anthony Susi, 2-18-23

Expand your music education "eco-system" through meaningful representation: Repertoire, Strategies and Resources to empower your classroom community and reflect the world around us.

WELCOME TO “WOKE 101”!

“Woke” defined: Attentiveness to Societal Issues Relating to Social and Racial Injustice. In today’s session, “Woke” is strictly an Analogy of our Eyes being Open when we are Awake to our Eyes being Attentive and Sensitive to the Demographics of our Music Classroom. I am not here to preach any “Critical Race Theory” but rather CRUCIAL REALITY. Here are some **Staggering Statistics** to Illustrate this (*Source- Zippia.com):

Representation of Published Composers as of 2019:

White -82.8%, Hispanic/Latino-6.1%, Black-5.3%, Asian-3.0%, American Indian-0.4%

From that Ethnic Categorization: Male -87% and Female -13% (Up only from 2% in 2012!!)

Of that Gender Categorization: 40+ yrs.-60%, 30 to 40 yrs.-25%, 20 to 30 yrs. only 15%!!

Representation of Music Educators as of 2019:

White-69.2%, Asian-10.8%, Hispanic/Latino-9.9%, Black-7.3%, American Indian-0.3%

Representation of Orchestral Musicians from 2002 to 2019:

White -84%, Asian/Pacific Islander -9.1%, Hispanic/Latino-2.5%, Black-1.8%

HOW DID IT GET THIS DISPROPORTIONATE??

SURVEY - WHO GREW UP IN ANY OF THESE LOPSIDED ENVIRONMENTS?

- Predominantly Same Ethnicity (students & teachers) and Community
- Dominant Nationality and Religion in your School and/or Town
- LGBTQ population “hide” their sexual preference or gender orientation because of bullying and negative stereotypes in the media.
- Some Instruments were Gender and Racially based. (The predominant number of Flute & Oboe players were Female, the Low Winds & Percussionists were Male and the String players were Asian students.)
- Most High School and College Band Directors, along with Festival Conductors were White Males.
- The majority of the Music performed was by Dead or Old White Guys.
- Pictures/Busts in the Music Classroom were all of Dead or Old White Guys.

Based on these Experiences, A Non-White or Female or LGBTQ student would not easily be able to **IDENTIFY or PERCEIVE** themselves **ACCEPTED** in These Future Roles as Musicians.

People are Creatures of Habit/Comfort, Steeped in Traditions “This is How I was Taught so...”
“**EDUCATION**” becomes “**REGURGITATION**”

Previous Generations didn’t have the Internet for Easy Access to Resources that we do now.

WE (Music Teachers Collectively) have the Power to Perpetuate or BREAK the CYCLE!!
The ARTS Can Be A PATHWAY TO BELONGING

WE can Give a Voice to many Cultures through Music!

Start by Acknowledging/Recognizing the Sub-Communities within your school and find a way to Celebrate and Represent them so they are Seen & Heard:

COMPOSERS CORNER-rotating Bulletin Boards featuring under represented composers. Play recordings by featured composer as students enter/exit room each day for a week and have open discussion. *Resources:* <https://AmericanOrchestras.org/databases-of-repertoire-by-underrepresented-composers>, YouTube for recordings/videos, <https://guides.library.ucla.edu/c.php?g=1083075&p=7917478>

SHOW & TELL -World Instruments from various cultures. (Demonstrate or Video) Examples: Sitar (India), Transverse (China), Tiple (Columbia & Puerto Rico), Steel Drums (Jamaica), etc. Invite Student/Parent or Seek Out local Musician to Demonstrate Live to class. Assign each student to share a song or instrument from their Family's Heritage. *Resources:* <https://www.TeachersPayTeachers.com/WorldMusic>, YouTube, Wikipedia,

SONG OF THE WEEK -World Music from different cultures/religions ex. *Arirang* (Korea), *Sakura* (Japan), Klezmer (Jewish genre), *Thula Baba* (Africa), etc. Listen to Recording, Sing and/or Play on Instruments. Incorporate into Warm-Up. *Resources:* <https://WorldMusicCentral.org>, YouTube for recordings

SOLO RECITAL/COFFEE HOUSE -Opportunity for students to be "seen" in the spot light and showcase their musical talent and original music outside of the classroom or ensemble.

HERITAGE NIGHT -Organize an Evening with the Family & Consumer Science, Art and Social Studies teachers with student-run booths Sampling Food, Clothing, Music & Dance.

GUEST ARTIST -Invite under represented musicians to do a rehearsal clinic, guest conduct or be featured soloist with group.

INFORMANCE and PERFORMANCE -Students prepare program notes that are shared with the audience before each selection emphasizing historic/cultural significance. Pictures and Bios of Composers on the program Displayed in the Lobby of Auditorium (from pub. website)

PROGRAM AUTHENTIC MUSIC that REFLECTS the WORLD AROUND US.

Consciously seek works by diverse composers that reflect the demographic make-up. Recommend programming 1 to 1 Ratio (1 Standard Repertoire to each Diversity Piece) Great Music has the Power to make Performers/Audience Feel, Process & Remember Without Discussion. ex. African-American composer William Owens' *Spitfire* re: Tuskegee Airmen. *Resources:* <https://www.ColourFullMusic.com>

<https://www.AndWeWereHeard.org>

<https://www.ComposerDiversity.com>

<https://adaptistration.com/2018/06/04/the-composer-diversity-database>

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