

BCMEA Instrumental Clinic

Friday October 25, 2019

Diversity and Inclusivity in Programming Ensemble Repertoire

Clinician: Dr. Steven J. Capaldo

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Wind Symphony Conductor, University of Victoria B.C.

with special guest, composer Jodie Blackshaw

DESCRIPTION

This session is designed to offer participants an opportunity to explore diversity and inclusivity in planning and programming music for their ensemble from a wide range of composers including female composers and composers who identify as belonging to a minority group.

As conductors of ensembles in educational settings, we are expected to find and program repertoire for our groups that are to be rehearsed and performed during the year. While ensemble conductors are educated and experienced to have knowledge of familiar and commonly heard repertoire for their genre, finding a greater diversity of works with a greater representation of composers can often present challenges.

Participants will engage in discussions aimed at helping them deepen their knowledge and understanding of the issues around diversity and inclusivity in programming ensemble repertoire and develop ideas and skills to support their own learning in programming new, diverse and inclusive music.

NAfME STATEMENT

The study of music includes the study of the people, places, and cultures involved in its creation and performance. As our country becomes increasingly diverse, it is important for students in every school setting to study a wide variety of musical styles, cultures, and genres. The 2014 National Music Standards embrace this holistic approach to the study of music, encouraging teachers and students to explore a variety of musical styles and music-making traditions from around the world.

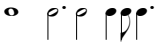

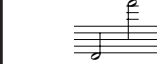




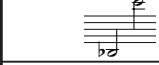




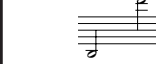








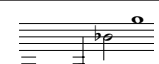
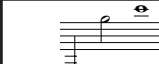




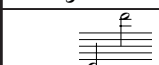
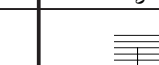

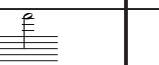




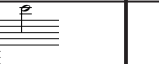









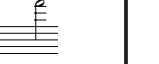





QUALITY MUSIC

Acton Ostling Jnr's Criteria for Judging Quality:

1. The composition has form – not a form but form – and reflects a proper balance between repetition and contrast.
2. The composition reflects shape and design, and creates the impression of conscious choice and judicious arrangements on the part of the composer.
3. The composition reflects craftsmanship in orchestration, demonstrating a proper balance between transparent and tutti scoring, and between solo and group colors.
4. The composition is sufficiently unpredictable to preclude an immediate grasp of its musical meaning.
5. The route through which the composition travels in initiating its musical tendencies and probable musical goals is not completely direct and obvious.
6. The composition is consistent in its quality throughout its length and in its various sections.
7. The composition is consistent in its style, reflecting a complete grasp of technical details, clearly conceived ideas, and avoids lapses into trivial, futile, or unsuitable passages.
8. The composition reflects ingenuity in its development, given the stylistic context in which it exists.
9. The composition is genuine in idiom, and is not pretentious.
10. The composition reflects a musical validity that transcends factors of historical importance, or factors of pedagogical usefulness.

AMERICAN BAND COLLEGE MUSIC GRADING CHART

(American Band College, 2000)

Grade	1	2	3	4	5
Meter	Simple: 2/4, 3/4, 4/4, C, C	2/4, 3/4, 4/4, C, C, 6/8 (easy compound)	2/4, 3/4, 4/4, C, C, 6/8, 9/8, easy changing/asymmetrical meter	Add: 3/8, 6/8, 9/8, asymmetrical (5/8, 7/8), changing meter	Any meter or combination of meter.
Key Signature	One to three flats (Key of C-end of year)	None to four flats	None to five flats	One sharp to six flats	Any key
Tempo	Andante-Moderato (72-120)	Andante-Allegro (72-132) ritard, accel.	Largo-Allegro (56-144) ritard, accel., rall.	Largo-Presto (44-168) ritard, accel., rall.	Largo-Prestissimo (44-208) ritard, accel., rall.
Note/Rest Value		As in Grade 1 plus simple 16th note patterns and triplets	All values in duple excluding complex syncopation plus easy compound rhythms.	All values in duple All values in compound	Complex duple and compound rhythms
Rhythm	Simple; mostly unison rhythm (dotted rhythm end of year)	Add simple syncopation & well-prepared dotted rhythms. More use of non-unison rhythms.	Basic duple and triple syncopation, dotted rhythms.	All rhythms except complex compound or complex 16th note syncopation.	All rhythms
Dynamics	<i>p</i> to <i>f</i>	<i>p</i> , <i>mp</i> , <i>mf</i> , <i>f</i> short cresc, decresc.	<i>pp</i> to <i>ff</i> cresc., decresc., sfz, fp	<i>ppp</i> to <i>fff</i> broad cresc, decresc.	<i>ppp</i> to <i>fff</i> , cross dynamics, broad cresc., decresc.
Articulation	Attack, release, slurs, staccato, accent	Attack, release, slurs, staccato, accent, legato	Attack, release, slurs, staccato, accent, legato, tenuto	Two or more articulations simultaneous in the ensemble.	All forms of articulation.
Ornaments	None	Simple trills and single grace notes.	Trills with entry or exit grace notes, double or triple grace note figures.	Trills, turns, mordents	Trills, turns, mordents
Scoring	Limited color combinations (clar-tp, sax-tp) Very limited part division within sections	Independent contrapuntal lines, limited exposed parts, 1 (possibly 2) horn parts.	Solos (fl, cl, sax, tpt, bar) Exposed woodwind or brass. 2-part horns.	Full range of instrumentation, exposed parts for any instrument.	Full range of instrumentation, exposed parts for any instrument, multiple solo/contrapuntal lines.
Length	1 to 3 minutes	2 to 5 minutes	3 to 7 minutes	6 minutes +	Any length
Things to Avoid	Exposed solos, divisi tbn or horn parts, clarinet crossing the break, frequent meter changes, key changes, changing syncopated rhythms.	Frequent key changes, frequent meter changes, wide range for 3rd parts.	Extreme low and high registers, technical playing for 3rd players. Difficult oboe or bassoon solos.	Extremes of range	Limited only by player ability.
Percussion Usage	Pitched: bells. Non-pitched: triangle, tambourine, cymbals, woodblock, snare, bass drum. Limited use of special effects.	Add: Pitched: chimes, xylophone. Non-pitched: timpani. Special effects on cymbals.	All common non-pitched Latin and traditional percussion. Limit range of special effects.	All instruments. Wide range of special effects.	All instruments. Wide range of special effects with diverse requirements for each member of section.
Flute <small>Whole notes indicate end-of-year, advanced range.</small>					
Oboe					
Bassoon <small>Whole notes indicate end-of-year, advanced range.</small>					
Clarinet <small>Whole notes indicate end-of-year, advanced range.</small>					
Alto/Bass Clarinet <small>Whole notes indicate end-of-year, advanced range.</small>					
Saxophones <small>Whole notes indicate end-of-year, advanced range.</small>					
Trumpet <small>Whole notes indicate end-of-year, advanced range.</small>					
Horn <small>Whole notes indicate end-of-year, advanced range.</small>					
Trombone/Baritone					
Tuba					

WHAT CAN WE DO?

Connection – Community – Relevance – Representation

- Perform music by people **who better reflect us**, tell our stories, know what it's like to be where we are and know who we are
- Program a **rich mix** of music that includes classic and traditional works, newer works, works by local writers, works exploring a genre or style
- All of these works should allow the ensemble to develop musicianship skills, knowledge and understanding through a variety of ensemble and personal techniques to **foster growth and musical excellence**
- Encourage and support our organising bodies such as CMEA and BCMEA to develop a **position statement** on Diversity and Inclusivity in Music Education
- Understand your **community's needs**, population makeup and interest in music
- **Help to build or re-orient music programs** to include a wide variety of music, teaching styles and genres of music that represent cultural diversity
- **Welcome all students** who want to learn music and help current students to understand the importance of inclusiveness
- Actively learn about musical styles and traditions that aren't **familiar** or part of the traditional music education curriculum
- Consider whether there are expenses or requirements that might be preventing lower-income students from participating and coming up with creative ways to **mitigate those barriers**
- Communicate the benefits of music to help diverse students and parents truly believe **"this class is for me/my child"**
- Ask the school or district to offer **professional development** so teachers can learn about inclusion and equality

LINKS

Murphy Music Press

<http://murphymusicpress.com>

Diverse Music available from Tapestry Music at BCMEA

<https://www.colourfullmusic.com/bcmea-2019>

ColourFULL Music Website

<https://www.colourfullmusic.com>

List of Female Composers

<https://www.jodieblackshaw.com/female-band-composers>

MusicFest Canadian Repertoire List

<https://musicfest.ca/information-ensemble-directors/concert-band-syllabus/>

Eighth Note Publications Concert Band Catalog

<http://www.enpmusic.com/search>

NAfME Position Statement on Inclusivity and Diversity in Music Education

<https://nafme.org/about/position-statements/inclusivity-diversity/>

REFERENCES

Website references in links above

Brewer, Wesley. (2018). "A Content Analysis of Recommended Composers in Repertoire Lists for Band," Research & Issues in Music Education: Vol. 14 : No. 1 , Article 3.

Garofalo, Robert. (1980). "Acton Eric Ostling, Jr.: An evaluation of compositions for wind band according to specific criteria of serious artistic merit a review by Robert J. Garofalo." *Council for Research in Music Education* 64 (Fall): 55-58.

Gilbert, Jay Warren. *An Evaluation of Compositions for Wind Band According to Specific Criteria of Serious Artistic Merit; A Replication and Update*. D.M. diss., Northwestern University, 1993.

Towner, Clifford. *An Evaluation of Compositions for Wind Band According to Specific Criteria of Serious Artistic Merit: A Second Update*. D.M.A. diss., University of Nebraska-Lincoln, 2011.

Ostling, Jr, Acton. *An Evaluation of Compositions for Wind Band According to Specific Criteria of Serious Artistic Merit*. Ph.D. diss., The University of Iowa, 1978.

Westlund, Nathan. (2016). *Student perceptions and attitudes regarding the diversity of music in their high school band classroom*. EWU Masters Thesis Collection. 348.

Diversity and Inclusivity in Programming Ensemble Repertoire

Presented by Dr. Steven Capaldo, University of Victoria, BC

Works available **NOW** through Tapestry Music:

Name of Piece	Composer	Grade
Alpha Dog	Heather Hoefle	0.5
Belah Sun Woman	Jodie Blackshaw	Grade 1.5
Softly speaks the night	Carol Britten Chambers	Grade 1.5
Whirlwind	Jodie Blackshaw	Grade 1.5
And it begins	Haley Woodrow	Grade 2
Byzantine Dances	Carol Britten Chambers	Grade 2
Danza de Espana	Carol Britten Chambers	Grade 2
Hymn to the Dawn	Kimberly Archer	Grade 2
Reminiscence	Kathryn Salfelder	Grade 2
Sunchaser	Carol Britten Chambers	Grade 2
Song of the Wind	Shirley Mier	Grade 2.5
Chasing Sunlight	Cait Nishimura	Grade 3
Letter from Sado	Jodie Blackshaw	Grade 3
Paper Cut	Alex Shapiro	Grade 3
Rhythm Stand	Jennifer Higdon	Grade 3
The Haunted Carousel	Erika Svanoe	Grade 3
To Create A Voice	Carol Britten Chambers	Grade 3
Autumn	Cait Nishimura	Grade 3.5
Riften Wed	Julie Giroux	Grade 4