

Beyond Band: Strategies to Incorporate Community Music Principles into your Program

About Us

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Presentation Link





Community Music Principles



The Challenges (from teacher perspective)

- THERE'S NO TIME
- Day-to-day, lesson-to-lesson survival takes up all our time; little time for big picture thinking or innovation
- Teachers expected to do individual professional learning and development on their own time
- Resources to promote diversity, equity, inclusivity in our teaching not provided by school boards (liability)



The Challenges (from teacher perspective)

- Most teachers embrace diversity, equity and inclusivity on principle, but don't know where to start
- Expectations of students, parents, administrators for strong “traditional” program
- Teacher Martyrdom - the expectation, the pull



Key Questions

- How can we maintain the benefits of “traditional” programs and adapt with the times?
- How might the principles of Community Music be applied in classrooms to enrich the student experience?
- How can we find repertoire by diverse composers?



Key Questions

- How can we meaningfully and effectively incorporate popular music styles (Contemporary and Commercial Music) into our programs?
- How can we attract and engage students who love making music, but are not interested in “traditional” school music programs?



Making a Choice: Beyond Band



THIS IS NOT

- Down with Band
- An unbridled rant

This is

- Setting context
- Articulating challenges
- Opportunity for discussion and sharing ideas



Historical context

- Concert band centered model is the norm
- Community wind bands
- University of Toronto establishes music education program
- The Trifecta: band, choir, orchestra
- Marching band: big in central/western Canada, and ...
- The USA, because FOOTBALL!
- Connection to football: music taken seriously, well funded



Historical context

- Ontario: music teacher training
- “Additive inclusivity”
- Tokenism, appropriation

Overview of the literature - a snapshot

- Gandhi: composer representation in festival syllabus lists
- Challacombe: fostering a sense of belonging with repertoire choices
- Campbell et al: teens love music (just not school music)
- Woody et al: Who gets to consider themselves “musical”?

Overview of the literature - a snapshot

- Jake: Derrida's concept of hospitality, "welcoming the other"
- Hess: anti-racism and prevailing "whiteness" of school music
- Hamilton: #Black music matters; relevance matters



Teacher training

- Training in conventional approaches, exposure to unconventional approaches
- The traditionalists were right! (Sort of.)
- Conviction that my students needed to be prepared for university music programs
- Absorbed elitism
- 4 years, 4 schools
- What's the point of school music?



My professional experience

- Small school; relatively strong program
- Strong music community
- Until ... pandemic
- Problems exposed
- School / Music program never recovered
- Now: new school, traditional (excellent) program
- How to apply what I've learned and address my concerns without demolishing what's already popular and works well?

Alternative models

- Musical Futures: the way of the future?
- Curious Collaborative Creativity
- Soundpainting
- Barriers to professional development
- All still require basic level of skill



My research: design and method

- Surveyed secondary music teachers, interviewed selected survey respondents
- People interested in participating already on board with wanting to change / adapt
- Content of questions



Next Steps

Findings and next steps

- Teachers want to try new things but need more support
- Some want to change the status quo, some are happy with it; some take “best of both worlds” approach
- Trying more creative / experimental things; realizing this still requires skill building (rebuilding)
- Rebuilding skill ⇔ rebuilding community
- Hunger for opportunities for collaboration with other teachers
- We can't do all the things all the time and do them all well
- Where are we now? Where are we going?

Let's Share

- What have you done that's beyond band?
- What have you done that is different and would recommend to others?



Making a Choice: Underrepresented Composers

Making a Choice with Ensembles

- tradition is wind band, but applies to jazz band, strings, vocal, guitar
- woodwinds, brass, percussion, maybe piano
- lots of other instruments exist in the world
- vocal options
- you get what you get - what your school/board has already purchased, what they have funds for, what they want to buy

Making a Choice with Rep

- you have more choice with your repertoire
- filing cabinet full of past choices
- “old white guys, probably American, or long dead European white guys’
- ability to do things differently
- lots more options these days vs the past



Composers and Repertoire



Current Repertoire/Composers

Resources for choosing repertoire:

- Festival syllabus
- Suggestions from suppliers
- Recommendations from colleagues
- Stumbling across it
- Research papers



Current Repertoire/Composers

Gandhi, P. (2020). Composer representation in Canadian Wind Band Festival Lists. *Canadian Winds: The Journal of the Canadian Band Association*, 19(1), 25-29.

Pratik Gandhi

- freelance conductor, adjudicator and clinician
- B.Mus. in music education and M.Mus. in conducting, Western; PhD music, York (in progress)



Current Repertoire/Composers

“festival lists were my most frequently-consulted resources”

“power dynamics and influence of festival lists in Canada”

“festivals, music publishers, retailers, and school music programs are deeply interconnected, and additions of titles to (or removals from) festival lists have far-reaching impacts”



Current Repertoire/Composers

MusicFest Canada syllabus:

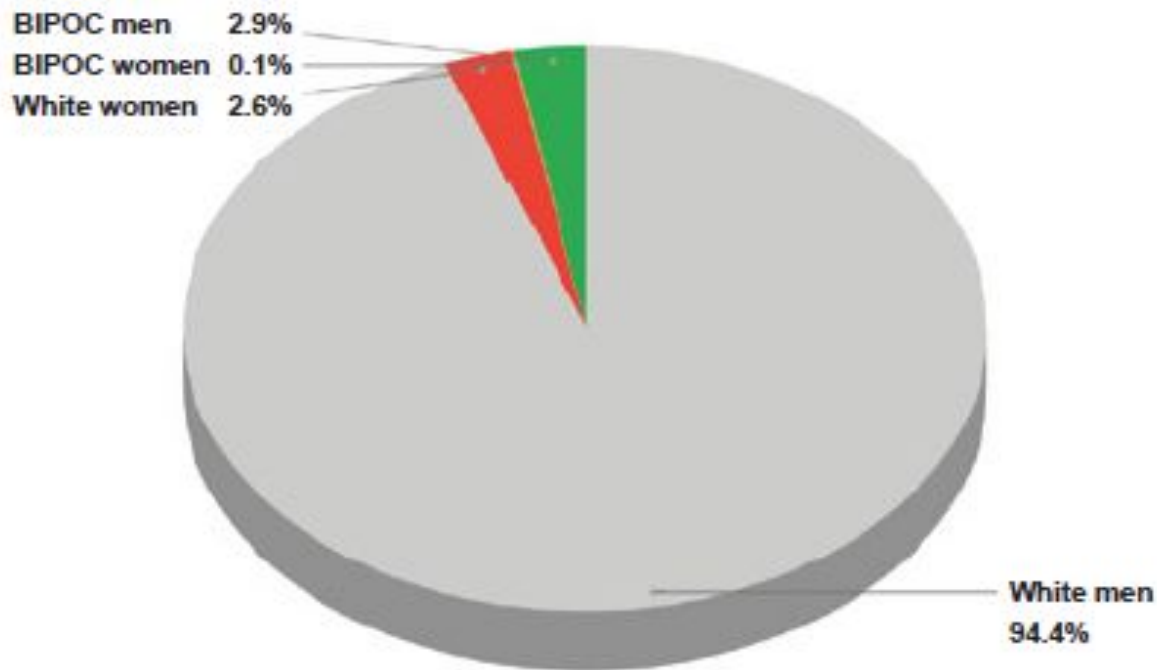
- used annually by more than one hundred and fifty bands at its own festival
- also used by hundreds more attending a local or regional festival
- this single list impacts the repertoire selections of more than twenty-five thousand band students every year

Current Repertoire/Composers

TABLE 1: COMPOSER REPRESENTATION BY FESTIVAL										
Festival	Level	Works	CAN	CAN%	Fem	Fem%	BIPOC	BIPOC%	WOC	WOC%
MusicFest Canada	all	93	48	52	9	10	5	5	3	3
St. John's Northwest Rotary	all	221	63	29	13	6	6	3	2	1
Atlantic Festivals of Music	all	332	36	11	9	3	13	4	1	0
Ontario Band Association	all	299	36	12	14	5	14	5	4	1
Manitoba Band Association	all	178	8	4	4	2	5	3	0	0
Optimist Band Festival	all	74	11	15	5	7	6	8	1	1
Alberta Band Association	all	50	12	24	6	12	5	10	1	2
TOTAL	ALL	1247	214	17	60	5	54	4	12	1

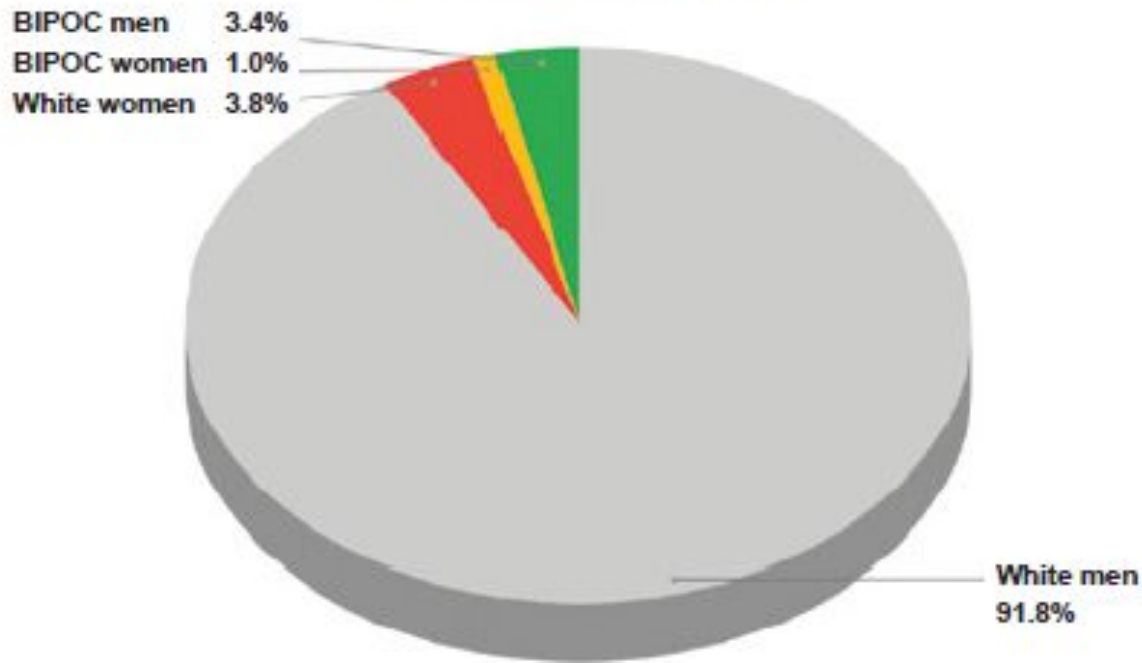
Current Repertoire/Composers

FIGURE 2A: Composer Representation
in US festival lists



Current Repertoire/Composers

FIGURE 2B: Composer Representation
in Canadian festival lists



Current Repertoire/Composers

Gandhi, P., and Hopkins, M. (2022). Building Back Better: Using Principles of Equity and Inclusion to Populate the MusicFest Canada Concert Band Syllabus. *Canadian Winds* 20, no. 2 (Spring 2022): 13-16.

Dr. Mark Hopkins

- Conductor, professor at Acadia
- B.Mus. Ed. U of T; B. Ed. Western; M.Mus. Conducting Calgary; D.M.A. Wind Conducting New England Conservatory

Current Repertoire/Composers

MusicFest Repertoire Equity Committee (MFREC)

- committee of 13
- two-stage approach to revising the syllabus
- subtractive phase, removing works
- additive phase, re-populating the list
- more reflective of pedagogical philosophies
- 34 new titles to the syllabus
- more pieces on the Canadian repertoire list

Current Repertoire/Composers

“Is the work’s composer, title, concept, or source material problematic in some way?”

Does the work use actual musical material from an artist, group, tradition, or culture of which the composer/arranger is an outsider?

Does the work attempt to depict or evoke a tradition or culture of which the composer is an outsider, especially by using musical tropes or stereotypes?”



**What does your
ensemble look
like?**



Who is in your ensemble?

- a roughly equal gender split
- pronouns might include she/her, he/him and they/them, as well as others
- multiple ethnicities and cultures
- Black, Indigenous, people of colour
- LGBTQIA2S+
- some to many newer immigrants



What do they want to play?

- Have you ever asked an ensemble for their feedback?
- Maybe you should!



Playing rep by Canadians

- proud
- local
- can understand the music's culture and origins



Playing rep by women

- inclusive
- more encouraging
- provides other perspectives
- more represented



Playing rep by LGBTQ+ & BIPOC

- feel represented
- expand your worldview



Playing rep by young composers

- similar point of view
- newer perspectives
- different styles
- cool to see people of similar age
- varied use of instruments
- present and relevant
- chance to meet them
- newer themes as music evolves
- more unknown but maybe famous one day

Let's Share

- What does your ensemble look like?
- What do your student like to play?





Repertoire Lists (Band)

Finding Diverse Composers for Band

Canadian sources:

[Canadian Wind Repertoire, 2006-2021](#)

[OBA Provincial Band Festival 2024 program](#)

[OBA Golden Horseshoe Music Festival 2024 program](#)

[MusicFest Nationals](#)

[Bandology Composer Spotlights](#)





Canadian Wind Repertoire

Gandhi, P. 2021. Canadian Wind Repertoire, 2006-2021, cdnwindrep.ampd.yorku.ca

- 44 Canadian composers
- 6 women
- sorted by region, institution, affiliation, publisher
- not sorted by BIPOC, Indigenous, LGBTQ+



OBA Provincial Band Festival

[OBA Provincial Band Festival 2024 program](#)

- 152 bands from 118 schools (Feb 2024)
- bands must choose one piece from either OBA or MusicFest syllabus (MusicFest states one piece must be from a Canadian composer)
- program does not indicate Canadian composers
- OBA syllabus contains 18 Canadian composers



Golden Horseshoe Music Festival

[OBA Golden Horseshoe Music Festival 2024 program](#)

- 103 bands from 80 schools (Feb 2024)
- recommends using OBA or MusicFest syllabus (MusicFest states one piece must be from a Canadian composer)
- program indicates Canadian composers



MusicFest Nationals

MusicFest Nationals

- 135 bands from 102 schools (May 2023)
- bands competing at MusicFest must play one piece from a Canadian composer and one piece from the syllabus (can choose both)
- 28 Canadian composers on the 2024 syllabus



Bandology Composer Spotlights

Composer Spotlights

- 57 composers profiled with URL links
- 24 Canadian composers
- 38 female composers
- 30 BIPOC composers
- 2 Indigenous composers
- 3 LGBTQ+ composers

Finding Diverse Composers for Choir

Canadian sources:

[Nova Scotia Choral Federation](#)

[Cypress Choral](#)





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Cypress Choral Music

[Cypress Choral](#)

- features choral music by Canadian composers
- based in Vancouver
- dedicated to presenting fine Canadian choral music to the world

Finding Diverse Composers for Band

International sources:

[Wind Repertory Project](#)

[ColourFULL Music](#)

[And We Were Heard](#)

[Institute for Composer Diversity](#)





Wind Repertory Project

[Wind Repertory Project](#)

- ability for a variety of searches
- by level (100-600)
- 19 types of ensembles
- 46 types of form and style of band rep
- 77 categories of composers by nationality and by Female, African-American, Black, Asian-American, Native American, Hispanic, LGBT, Pulitzer Prize winners



ColourFULL Music

ColourFULL Music

- 23 options of pre-selected programs chosen by a variety of conductors
 - composer, country, level, publisher, video link
- can sort by beginner and advanced wind bands
- examples of pieces with predominance in melody, harmony, rhythm, texture, timbre, concept

And We Were Heard

And We Were Heard

- three types of searches
- by level (100-600) for wind band
- flexible and adaptable music
- orchestra



Institute for Composer Diversity

[Institute for Composer Diversity](#)

- ability for a variety of searches
- gender identity
- sexual orientation
- BIPOC (broken out into 8 demographic groups)
- country of residence
- living vs. dead
- different types of ensembles

Finding Diverse Composers for Choir

International sources:

[Institute for Composer Diversity](#)

[INTERKULTUR](#)

[Composers of Color Resource Project](#)

[Kassia Database](#)

[IAWM](#)

[MusicSpoke](#)





Institute for Composer Diversity

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Interkultur

INTERKULTUR

- ability for a variety of searches
- gender identity
- sexual orientation
- BIPOC (broken out into 8 demographic groups)
- country of residence
- living vs. dead
- different types of ensembles



Composers of Color Resource Project

[Composers of Color Resource Project](#)

- resources for music by composers of color
- not limited to traditional music theory topics
- includes options beyond Western art music tradition
- welcomes submissions of annotated scores and lesson plans



Kassia: The Women's Art Song Database

[Kassia Database](#)

- resource for musicians to aid in the discovery and celebration of art song by women composers



International Alliance for Women in Music (IAWM)

[IAWM](#)

- advocates for women in music around the globe
- promote women's music through concerts, competitions, conferences and grants



MusicSpoke

[MusicSpoke](#)

- artist-owned sheet music
- a marketplace committed to musicians
- features a wide variety of composers with digital copies, recordings and perusal scores available



Next Steps



Making a Choice

What to choose?

How to choose?

Grade level, flex band, flex choir

Types of music: festival, marches, lyrical, soundtracks, traditional, jazz, chorales, etc.



Next Steps

Be thoughtful

Be deliberate

Ask for student recommendations and feedback

Read, research and listen!

Share! Send your rep recommendations to

lisa@bandology.ca



You've got this!



Thank you!

Stay in touch!

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