

ACDA COLLEGIATE CHORAL CONFERENCE

APRIL 9, 2022

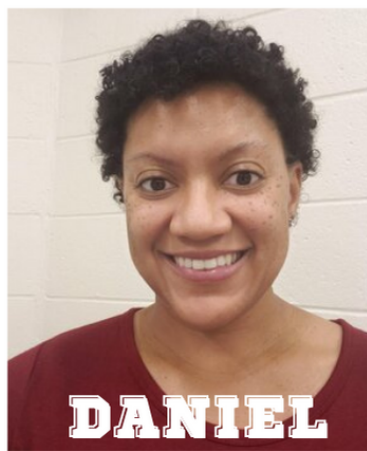
9:30 AM - 2:30 PM



MARYLAND / D C
AMERICAN CHORAL DIRECTORS
ASSOCIATION

TU TOWSON
UNIVERSITY

Center for the Arts
7700 Osler Drive
Towson, MD 21204



SCHEDULE

9:30 am - 10:00 am: REGISTRATION (CAB 3069)

10:00 am - 10:50 am: SESSION 1 (RECITAL HALL)

Becoming Part of the Professional Community

Dr. Edryn J. Coleman, *MCEA President*

Antoinette Daniel, *MCEA President-Elect*

11:00 am - 11:50 am: SESSION 2 (RECITAL HALL)

Confident Music Selection: A Focus on the Forgotten Layers

Margaret Nomura Clark, *MD/DC ACDA Diversity Co-Chair*

Dr. C. Paul Heins, *MD/DC ACDA Diveristy Co-Chair*

11:50 am - 12:30 pm: LUNCH (LOBBY)

12:30 pm - 1:20 pm: SESSION 3 (RECITAL HALL)

Inside the Choral Classroom: Advice for the First-Year Teacher

Lulu Mwangi Mupfumbu, *Takoma Park Academy*

1:30 pm - 2:20 pm: SESSION 4 (RECITAL HALL)

Confident Music Selection: The Forgotten Layers (Part 2)

Dr. Barbara Baker, *Conductor/Educator/Arranger*

Dr. Diana V. Sáez, *College & University R & R Chair*

Dr. C. Paul Heins

TO ACCESS OUR DIGITAL PROGRAM WHICH INCLUDES OUR SCHEDULE
AND PRESENTER BIOS, SCAN THE QR CODE OR GO TO THIS LINK:

[https://qrco.de/acdacollegiate2022.](https://qrco.de/acdacollegiate2022)



SCAN ME

Confident Music Selection: A Focus on the Forgotten Layers (April 9, 2022)

A Few Ideas and Resources

Repertoire selection should include asking good questions, such as:

- How does this song meet my singers' musical needs?
- How does this song meet the needs of the program?
- How does this song fit in to the season and long-term programming/curriculum?
- Why are we singing *this* piece (e.g., why X arrangement and not Y arrangement)?
- What assets (knowledge, perspective, skill sets) am I bringing to the table to teach this piece?
- What is missing that I will need to research in order to do justice to the music, the culture from which it came, and the educational needs of my singers and the audience?

What should I look for?

- Song history, including provenance
- Performance practice guidance – where to perform, how to set up the performance, what vocal style to use, what accompaniment to use
- Text pronunciations and translations

Where can I go for additional information (i.e., beyond Wikipedia)?

- ACDA's *Choral Journal* – search the index here: <https://acda.org/publications/choral-journal>
- *Translations and Annotations of Choral Repertoire*, published by earthsongs
 - Vol. I: Sacred Latin Texts
 - Vol. II: German Texts
 - Vol. III: French & Italian Texts
 - Vol. IV: Hebrew Texts (includes a CD)
- Composers, lyricists – many living artists have web sites and are responsive to inquiries
- Publishers – some publishers are more reliably invested in providing information about the music they publish (e.g., earthsongs, Boosey & Hawkes)
- Recordings & videos, including YouTube
- University libraries – ask a librarian if you don't know where to start or need a refresher on using search tools/indices
- Culture-bearers:
 - Embassies and cultural institutions
 - Performers/performing groups associated with specific repertoire (e.g., Heritage Signature Chorale for African-American spirituals)

Why go to all this trouble?

- You are more deeply investing your singers and your audience in the music.
- You are demonstrating vulnerability and lifelong learning to your singers/students.
- You are doing the right thing, and the right thing is rarely the easiest thing.

Repertoire I will be referencing today

- “La Paloma Se Fue,” arr. by Alejandro Jimenez (earthsongs, 1988)
 - Example of publisher information
- “Make Them Hear You,” from *Ragtime*, by Stephen Flaherty & Lynn Ahrens (WB Music Corp., 1996)
 - Example of language issue
- “A Navaho Prayer,” by Cary John Franklin (Boosey & Hawkes, 2005)
 - Example of publisher information
- “Ndikhokhele Bawo,” arr. by Michael Ryan (Heritage Music Press, 2019)
 - Example of publisher information
- “No Mirrors in My Nana’s House,” from *Crossings*, by Ysaye M. Barnwell (Barnwell’s Notes Publishing, 1991)
 - Example of a piece that uplifts a person/group of people, notably a person/group of people that the example group is not connected to / a part of
- “Praise the Lord,” collected by Elaine Hanson, arr. by Ralph Johnson (earthsongs, 1994)
 - Example of publisher information
- “Reflection,” from *Mulan*, arr. by Mac Huff (Walt Disney Music Co., 1998)
 - Example of language issue
- “Wankantanhan Hotan’Inpe,” by Linthicum-Blackhorse (Hal Leonard, 2019)
 - Example of composer information (www.linthicumblackhorse.com)
- “Yedid Nefesh,” by Andrew Bleckner (Boosey & Hawkes, 2007)
 - Example of publisher information

C. Paul Heins, DMA

Associate Conductor, Gay Men’s Chorus of Washington, DC

Director, GenOUT Youth Chorus

e-mail: cpheins@gmcw.org

Confident Music Selection: A Focus on the Forgotten Layers

ACDA/MD/DC Collegiate Day - Towson University

April 9, 2022

Margaret Nomura Clark – mclark@childrenschorusdc.org

“Do the best you can until you know better. Then when you know better, do better.”

Maya Angelou

Resources to help you and support your decisions in selecting music and teaching songs with respect and sensitivity to underrepresented cultures or recognizing mistakes made in the past. As educators it is our responsibility to offer material to our students or audience that has been vetted by you the expert.

Repertoire selection checklist – beyond the baseline of genre, modality, tempi. Have you considered how balanced your repertoire diet is? Here is a checklist to review to know that you have a healthy, updated, current approach to selecting repertoire for your students and audiences. Do you consider the following??

- Female composers should be represented in your program
- Composers of different backgrounds and cultures
- Non-idiomatic composers – representation of different styles by composers of color
- Is your arrangement written by a “culture bearer”? OR are they taking a folk melody and arranging it to popularize this melody
- Are there program notes or is there background that qualifies the origin of this piece or research done to create the arrangement
- Look closely at the date of publication. Many things have changed regarding how we recognize and represent cultures

Performance practices – instruments and choreography – When performing folk songs from other countries – be aware of the instruments used and that they should be from that country. For example: Using a Latin American percussion instrument for an African song is not culturally appropriate.

Resources for your repertoire tool belt -

[Songs with a Questionable Past - Created by Lauren McDougle – laurenmcdougle@gmail.com](#)
<https://docs.google.com/document/d/1q1jVGqOgKxfiUZ8N3oz0warXefGIJill2Xha-3X5nUY/edit>

Well-respected arrangers of folk melodies, choral series/publishers and composers of treble music

1. Spirituals/Gospel – Rollo Dilworth – composes and arranges music of the Black diaspora with sensitivity to intent, tone and message.

His gospel arrangements are well written for young singers to perform with limited experience by the students or teachers. He is a wonderful clinician, role model and genuine human being that is inspirational.

2. American Folk Songs – Susan Brumfield – Susan is a master at applying her folk songs to Kodaly methodology and pedagogy. Please cross check her folk songs with the latest listing of *Songs with a Questionable Past* to inform your selection of music.
3. Songs from other cultures – Henry Leck Series – Henry Leck would spend time learning about different cultures and finding songs that would be appropriately arranged and performed by children. He always has program notes and background on the songs, along with directions on performance practices by these cultures.
4. *Earthsongs Publications – One world * Many Voices – excellent resource for choral music that has taken the time to authenticate folk songs and present them with background information, pronunciation guides and recordings.* - <http://earthsongschoralmusic.com/>

Resources on Culturally Responsive Music Pedagogy Culturally Relevant Content

Be informed and equip yourselves with information that will influence the way you approach teaching and your students

Arreon Hartley – Emerson – Chair of the Diversity, Equity and Inclusion Initiatives for ACDA

- He has an amazing wealth of information in educating us to apply ADEI principles to our music teaching practices.
- Check out his Google document – Equity-Centered Resources for Choral Musicians and more. <https://drive.google.com/drive/folders/1KgHNcRID9Ac6u6wwFOZTXslAylnsvHgp>

Culturally Responsive Teaching in Music Education – From Understanding to Application

By Vicki Lind and Constance L Mckoy

Combating systemic Racism in the music classroom:

https://drive.google.com/drive/search?q=parent:1E2DTSY_RA7OY5XTzBEzqQWm5cMsvqEfn

Cultural Appropriation: When ‘Borrowing’ Becomes Exploitation

https://www.huffpost.com/entry/cultural-appropriation-wh_b_10585184

In Their Words- Slave Life and the Power of Spirituals by Eileen Guenther

Music By Black Composers: musicbyblackcompsers.org

Beyond Elijah Rock: The Non-Idiomatic Choral Music of Black Composers:

<https://www.mlagmusic.com/research/beyond-elijah-rock>

Music By Women Composers: https://www.hildegard.com/resources.php?page=afro_american

Choral Music from Latin America

Prepared by Diana V. Sáez

Maryland/DC ACDA Collegiate Event

April 9, 2022

Title	Composer	Voicing	Publisher	Country/Notes
Abreme la puerta	arr. Cristian Grases		Gentry	Puerto Rico
Arroz con leche	Carlos Guastavino	SATB	Kjos	Fugue bases on traditional children song
Caramba	Otilio Galindez	SATB	Kjos	Venezuela
Carnavalito	Will Lopes	TTB	Hal Leonard	Traditional from the Andes region
Canto de pilón	Cristian Grases	SA	Pavane	Traditional Venezuela
Cielito Lindo	Arr. Juan Tony Guzman	SSA	Boosey & Hawkes	Traditional Mexico
Catalina la O	Arr. Suzzette Ortiz	SSA	Hal Leonard	Salsa song
El Cumbanchero	Rafael Hernandez; arr. Suzzette Ortiz	SATB	Hal Leonard	Puerto Rico
El Guayaboso	Guido Lopez Gavilan	SATB	Earthsong	Cuba
El Río	Arr. Diana Saez	SA	Roger Dean	Traditional Peru
El monigote	Arr. Diana Saez	SSA	Roger Dean	Traditional Venezuela
El pambiche lento	Juan Tony Guzman	SSA	Boosey & Hawkes	Dominican Republic
Festejo	Diana Saez	SSA	Hal Leonard	Traditional Peru
Goza mi calypso	Albert Hernandez	SATB	Hinshaw	Venezuela
Hanacpachap		SATB	https://www.cpd.org/wiki/images/e/e5/Ws-anon-han.pdf	First piece of vocal polyphony published in The Americas. Simple. Quechua.
Juego que me estoy quemando	arr. Julian Gomez Giraldo	SSA/SATB	Hal Leonard	Colombia
La Lluvia	Stephen Hatfield	SSA	Boosey & Hawkes	Based on a traditional Andean melody
La paloma	Arr. Cristian Grases	SSA	Walton	Traditional Venezuela
Maquerule	arr. Julian Gómez Giraldo	SATB	Hal Leonard	Traditional Colombia
Na Bahia Tem	Daniel Afonso	SATB	Alliance	Brazil

Niño lindo	Arr. Alejandro Rivas	SSA	Hal Leonard	Venezuelan carol
O Meu Maracatu	Arr. Daniel Afonso	SATB	Earthsong	Brazil
Plena	Diana Saez	SSA	Roger Dean	Puerto Rico
Sigue	Ivette Herryman	SSA	GIA	Cuba
Tiempo para un tiempo	Roberto Valera; arr. Conrado Monier	SATB	Annie Bank Edition, UK	Cuba Difficult
Te quiero	Alberto Favero/arr. Lilliana Cangiano	SATB	Earhsongs	Song set to poem by Uruguayan poet Mario Benedetti
Una forma mas	arr. Ana María Raga	SATB	Hinshaw	Cuba
Ay, mi palomita	Juan Tony Guzman	SA	Boosey & Hawkes	Dominican Republic, lullaby
Soy un coya Chiquitito	Arr. R. Eben Trobaugh	2 part	Hal Leonard	Traditional Andean Folk Song

Latin American composers published in the US:

1. Carlos Guastavino (Argentina: 1912-2000) - Neo-romantic composer. Some of his best compositions are published by Kjos.
2. Astor Piazzolla (Argentina: 1921-1992) - Creator of the 'nuevo tango', a mix of tango, jazz and classical music. Composer of Libertango.
3. César Alejandro Carrillo (Venezuela: b. 1957) - His sacred pieces are published by earthsongs and Gentry.
4. Inocente Carreño (Venezuela: 1919-2016) – His beautiful madrigal *Pregúntale a ese mar* is published by Santa Barbara.

Latin X composers to know:

1. Mari Esabel Valverde – <https://marivalverde.com/>
2. Zaneida Stewart Robles - <https://zanaidarobles.com/>
3. Carlos Cordero - <https://thehappychoir.com/>

Selected African American Spirituals, Black Gospel, Classical Octavos and Collections for
MD/DC American Choral Directors' Collegiate Choral Conference, April 9, 2022 Towson University.
Dr. Barbara W. Baker, Presenter

Ain't Got Time to Die	Johnson, Hall	SATB, T solo,	Hal Leonard 50305670
Beautiful City	Thomas, Andre J.	SSAA, piano or Full Orchestra	Heritage Music Press 15/3398H-2
Born to Die	Burleigh, Glenn Edward	SATB, piano	Burleigh Inspirations Music
Certain'y Lord	Gibbs, Stacey V., arr.	SATB	Alliance Music Pub. 0664
The Cloths of Heaven	Hallstork, Adolphus	SATB	Theodore Presser 312-41647
Come Sunday	Ellington, Duke	SATB, S or T solo, piano	Hal Leonard 50481495
Didn't My Lord Deliver Daniel?	Hogan, Moses, arr.	2-pt, piano	Hal Leonard 08745537
Don't You Let Nobody Turn You 'Round'	McIntyre, Phillip	SATB	Mark Foster 294
Down by the Riverside	Hogan, Moses, arr.	SATB	Hal Leonard 08703201
Feel Good	Scott-Tyson, arr. Baker, Barbara	3-pt. Treble, piano	Boosey&Hawkes CTTB6711
Gimme Yo'Han'	Brown, Charles S., arr.	SATB	Alliance Music Pub. 0155
Glory, Glory, Glory to the Newborn King	Hogan, Moses, arr. Rodde, Kathleen	SSAA divisi	Hal Leonard 00192390
Great Day	Hogan, Moses, arr.	SATB	Hal Leonard 08741181
The Harvest	Dilworth, Rollo	SATB, S solo	Hal Leonard 08747340
Hear My Prayer	Hogan, Moses, arr.	SATB	Hal Leonard 08703308
He Never Failed Me Yet	Ray, Robert	SATB, piano, bass, guitar	Hal Leonard 44708014
How Ecellent is Thy Name	Higdon, John W.	SATB, piano	GIA G-6363
I'll Trust in the Lord	Hallstork, Adolphus	SATB, solo	Theodore Presser 312-41793
I Am His Child	Hogan, Moses	SATB, piano	Alliance Music Pub. 0110
I Dream A World	Thomas, Andre J. (Hughes)	SSAA, piano or Full Orchestra	Heritage Music 15/3318H
I Want Jesus to Walk With Me	Lett, Colin, arr.	SSAATTBB, solo	GIA G-6242
I Want to Be Ready	Belfield, Jr., Roy, arr.	SATB, S or T solo	Mark Foster 2161
Jesus Is a Rock in a Weary Land	Burleigh, Glenn Edward	SATB, piano	G-7754
Way	Louis, Kenneth, arr.	SATB, solo, piano	G-6131
Live-a Humble	Mills, Marvin	SSATBB, solo	DC Press, DC-150
Mother to Son	Walker, Gwyneth (Hughes)	SA	E.C Schirmer 8678
Music Down In My Soul	Hogan, Moses, arr.	SSA	Hal Leonard 08742329

Selected African American Spirituals, Black Gospel, Classical Octavos and Collections for
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	Dr. Barbara W. Baker, Presenter		
My Good Lord's Done Been Here	Thomas, Andre J.	SATB, S or T solo, piano	Heritage Music Press 15/2480H
My Soul's Been Anchored	Hogan, Moses, arr.	SATB divisi	Hal Leonard 08703235
Nothin' Gonna Stumble My Feet	Parker/Gilpin	SSA, piano (SATB,SSAB TTBB)	Shawnee Press 35027661
Oh, What a Beautiful City	Brown, Charles S., arr.	SATB	Alliance Music Pub. 0157
Oh, What a Beautiful City	Webb, Jeffrey L., arr.	SATB divisi, S solo, piano	Roger Dean 15/2311R
On Children	Barnwell, Ysaye M (Gibran)	SSAA or Mixed	DC Press, DC-135
Order My Steps	Burleigh, G.E. arr. Schrader, Jack	SSA, piano (SATB,SAB TTBB)	Hope Pub. C-6040
Out in the Fields	Dawson, William L (Guiney)	SATB, piano	Neil A. Kjos T 130
Peter Go Ring-A Dem Bells	Ames, Jeffery L.	SA, piano, handbells	Walton Music HL08501626
Ride On, King Jesus	Hogan, Moses, arr.	SATB divisi, S solo, piano	Hal Leonard 08703210
Roll, Jordan, Roll	Dilworth, Rollo	SATB divisi	Hal Leonard 08749927
Sit Down Servant	Twine, Linda, arr.	SATB, piano	Hinshaw MC-1659
Shine On Me	Dilworth, Rollo	SSA, piano (and SATB, SAB)	Hal Leonard 08551556
Soon-Ah Will Be Done	Dawson, William L	SATB	Neil A. Kjos T 102-A
Spirit	Harbor, arr. Baker, Barbara	SATB	Alliance Music Pub. 1025
Spiritual	Barnwell, Ysaye M	SSATB	The Musical Source YMB 124
The Storm Is Passing Over	Tindley, arr. Baker, Barbara	SSA and SATB	Alfred M051469369 (SATB)
There Is a Balm	Haywood, Carl W. arr.	SAATBB	Alliance Music Pub. 0662
There's A Man Goin' Round	Hogan, Moses, arr.	SSATTB, solo	Alliance Music Pub. 0191Thi
This Little Light of Mine	Carter, Roland M., arr.	SATB divisi	Mar-Vel 200301-12
This Is the Day	Smith, Gerald T.	3-pt. Treble, solo, piano	Boosey & Hawkes M051-47218-5
Thou My Everlasting Portion	Valls, arr. Baker, Barbara	SSA, piano	Alliance Music Pub. 0465
Three Spirituals	Joubert, Joseph, arr.	SATB	GIA G-5925
Wade In the Water	Hogan, Moses, arr.	SATB, solo	Hal Leonard 08741180
Walk With Me	Roberts, Leon C	SATB, Cantor, Assembly, Piano	GIA G-4603
The Word Was	Powell, Rosephanye	SATB divisi	Gentry JG2196
Ye Shall Have A Song	Hallstork, Adolphus	SATB, piano	Alliance Music Pub. 0412

