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CHORAL JOURNAL

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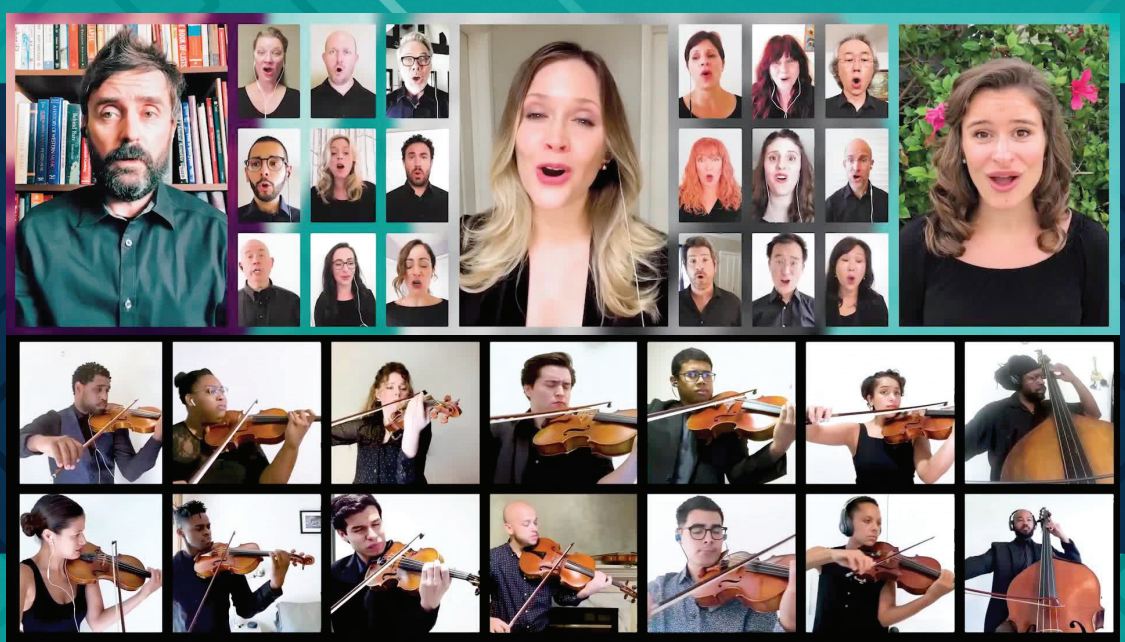

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ADVOCACY STATEMENT

Whereas the human spirit is elevated to a broader understanding of itself through study and performance in the aesthetic arts; and

Whereas serious cutbacks in funding and support have steadily eroded state institutions and their programs throughout the country;

Be it resolved that all citizens of the United States of America actively voice affirmative and collective support for necessary funding at the local, state, and national levels of education and government to ensure the survival of arts programs for this and future generations.

From the EXECUTIVE DIRECTOR

Tim Sharp

To every thing there is a season, and a time to every purpose under heaven: A time to embrace, and a time to refrain from embracing.

—Ecclesiastes 3

With these words in mind, my vocational season in leading the work of the American Choral Directors Association has come to an end. As an ACDA Life Member, my spiritual connection to our work and mission will never come to an end as I look forward to a new season of affiliation as a proud member of the Tennessee ACDA Chapter and our Southern Region.

I want to thank the membership of ACDA for giving me the opportunity to listen, learn, and lead this great Association. I have grown in my love for our shared mission, in my love for our art, and how this artistry is realized throughout our many ways of choral expression. I have delighted in sustaining our great legacy of education, performance, composition, and advocacy; I have delighted in leading new initiatives; and I have been energized by the opportunity of offering innovation and a vision for our work. I enjoy waking up every day knowing I am working in one of the most fulfilling and life-enhancing artistic environments imaginable.

When I began my work in 2008 as Executive Director of the American Choral Directors Association, I published my vision for our Association. That vision consisted of four main pillars that I felt embraced what we needed to do, and where we needed to go as a twenty-first-century arts organization. Those pillars were the following:

- I envision a twenty-first-century ACDA that establishes the opportunity for every child in the United States to sing in a choir.
- I envision a twenty-first-century ACDA that becomes fully engaged in world choral initiatives.
- I envision a twenty-first-century ACDA that utilizes the full extent of technological communication and other technologies for the benefit of our membership.
- I envision a twenty-first-century ACDA that sets the research and publication agenda for the best thinking, past and present, in choral music.

As I conclude my tenure as ACDA's Executive Director, allow me to give my analysis of the accomplishments in these areas measured by this original statement of vision. I do so to underscore the importance of a vision for anyone's work with any organization or vocation, and also as a report card of what we have achieved together over the last thirteen years.

Prelude

As a prelude to the actualization of my vision for ACDA, some basic housekeeping needed to be accomplished in order to establish the North Star I needed to guide this vision. Administratively, that meant the need for guidance as I began the further professionalization of the National Staff, along with the natural and evolving need for updating procedural guidelines, handbooks, and other matters of practical administration. Developing the strong National Staff that we have in place today was a direct result of the priorities we set through guidance first provided through strategic planning and intentional pursuit of the Purposes established from the founding of our organization.

Together we did the "nuts and bolts" work that led to the first Mission Statement for ACDA that now lives alongside our strong Statement of Purpose and Constitution and Bylaws, guiding every decision we make. I am proud of this Mission statement and consider it a legacy achievement for our work together: *The mission of the American Choral Directors Association is to inspire excellence in choral music education, performance, composition, and advocacy.*

Later in my tenure we led ACDA to change our Constitution and Bylaws, structuring Standing Committees to better facilitate the carrying out of our mission. To this end, we established the work and focus of our programming and activities along these lines: Education and Communication, Advocacy and Collaboration, Diversity Initiatives, Research and Publications, Repertoire and Resources, International Activities, and Composition. For the first time in our history, our working committees reflect the pillars of our mission statement and our goals and purposes. Each of these work areas has forged its own statement of mission to maintain this focus. These committees balance our work between internal professional development and external service, advocacy and inspiration.

Vision—Choral Music for Every Child

The overhaul of ACDA's Repertoire & Resources programmatic structure from the former Repertoire & Standards label was inspired by the real work of ACDA, which is to offer resources and inspiration to our membership, and specifically to our membership working with the education and choral development of children and younger singers. Over the last decade, the membership of ACDA working in the area of our youngest singers has grown to 52% of our total membership number. This means the majority of directors of our Association work with elementary, middle, or high school singers.

The *Fund for Tomorrow* was created specifically to foster and promote new choral work with children and particularly for underserved populations. This initiative was immediately embraced by our membership and grew quickly. As our members funded new programs out of this seed grant initiative, we were able to follow the lead of our Wisconsin chapter and adopt *NextDirection* as a youth leadership development program, scaling it out on a National level. This program was only one of many funded by *Fund for Tomorrow.* Pro-

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EXECUTIVE DIRECTOR'S LOG

WHAT'S ON TIM'S DAYTIMER?

Oct 19-21	Connect Marketplace New Orleans, LA
Nov 7	EdTech Workshop Virtual
Nov 21-22	"Angel Band" Tulsa Chorale Tulsa, OK
Nov 24-29	Thanksgiving Seaside, Florida
Dec 3-4	IFCM General Assembly (Virtual)

WHAT'S ON TIM'S IPAD?

Night Rider
by Robert Penn Warren

What it Takes:
Lessons in the Pursuit of Excellence
by Stephen A. Schwarzman

WHAT'S TIM'S LATEST APP?

Flipgrid

WHAT'S TIM LISTENING TO?

The Steve Grives Podcast

Duo Seraphim
Francisco Guerrero
Cambridge Singers, John Rutter

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First Listen icon

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grams such as ACDA's Mentorship Online program, Student ACDA Chapters, *ChorTransform,* and other progressive initiatives were targeted specifically to engage new singers from the earliest ages. Collaborations with the Barbershop Harmony Society amplified our intentions to bring the joy of choral music to new, young singers. Other collaborations with the National Association of Teachers of Singing and Chorus America allowed us to join our resources to theirs where lines of mission and interest intersect.

Based upon the research ACDA collaborated in gathering through Chorus America, we are aware that between 2009 and 2019, choral music participation in the United States grew from 14% to 17%. A large part of that growth is in the area of young singers, both in school programs and in community-based choral programs. Music education in schools is key to lifelong singing and the benefits it brings. The majority of adults singing today say that they began singing because of a school choral music education opportunity. Over half of all choral singers started in elementary school, and three-quarters started by the end of high school.

We witnessed this same growth in leadership participation in our biennial Children's Choir Retreat held in January of our non-National conference year. I have attended all of these Children's Choir Retreats, working in the very beginning of this vision with Robyn Lana, and can anecdotally testify to the growth in enthusiasm and engagement by the growing body of attendees. This area of ACDA growth shows no sign in slowing down.

ACDA Fully Engaged in World Choral Initiatives

It was my belief from the beginning that ACDA members understand their role as world choral citizens and advocates of the choral art, and it was my desire to create programs that would make connections for our members with other countries and ways of choral expression.

Early in my work as Executive Director it was my honor to co-host our first America Cantat along with our Cantat collaborators in the Bahamas. This effort grew out of the vision to make the "American" Choral Directors Association an association that served all of the Americas, in addition to the United States of America. Working in ongoing collaboration with Choral Canada and sharing resources with our peers in Central and South America, ACDA has become a co-worker and resource throughout the Americas. We have welcomed Costa Rica into ACDA chapter membership, and soon we will welcome Puerto Rico into affiliate membership.

It has been my honor to serve on the Board of the International Federation of Choral Music since beginning my work as ACDA's Executive Director. I now serve as Vice President of its Board and an officer of Musica International, working alongside President Emily Kuo to transform the work of IFCM for the twenty-first century. It has been my opportunity to contribute ongoing news and items of interest to the *International Choral Bulletin* on a regular basis, and we have created a collaboration between the *ICB* and our own *Choral Journal.* Further, I have been able to contribute several major articles to the *ICB* as a researcher and writer, particularly related to North American composers and pedagogical practices.

Our international connections led to programs such as ACDA's International Conductor Exchange exquisitely realized through the work of T. J. Harper and our ACDA International Initiatives Standing Committee, and through the participation of what is now an alumni list numbering in the hundreds.

ACDA has collaborated with the IFCM to use the ACDA National Office as its North American Regional Office. In very intense and specific detail, I have worked directly with the staff, officers, and financial directors of IFCM to bring IFCM into compliance with USA Internal Revenue Service financial procedures, particularly related to the taxes that are required as a non-profit corporation in the USA. I am very pleased to report the successful conclusion of this activity, even as I continue to assist at this moment with final details.

It was my honor to serve on the Artistic Committee for the 2020 World Choral Music Symposium in Auckland, New Zealand. Naturally, we were devastated by the need to cancel this event due to COVID-19, but the relationships established with the New Zealand team

for this event will live on as important new and important connections for ACDA. ACDA was able to extend complimentary membership to members of the New Zealand Choral Federation throughout the planning period for the cancelled Symposium, and this relationship has and will continue beyond the actual cancelled event.

I was able to help Kenya, Africa, start their own choral association through participation with Thierry Thiebaut in the IFCM *Conductors Without Borders* initiative. Thierry and I travelled to Kenya to work with ACDA friend Ken Wakia in establishing this work, which ultimately led to the founding of the Kenya Choral Directors Trust, the national association for Kenyan choral directors. This organization was central to the establishment of the first Africa Cantat, which was just held and will be a strong contributing association to IFCM in the future. ACDA's influence has similarly been felt in Costa Rica, South Korea, the Philippines, Thailand, China, New Zealand, and in many other places throughout the world.

As we adjusted to COVID-19 restrictions in 2020, I was able to contribute to various online webinars to keep the choral world connected. These contributions have included instructional videos through the International Choral Academy, webinars created by our International Initiatives Standing Committee to connect with the world, and many advisory sessions with colleagues worldwide.

A Technologically Savvy ACDA

There is probably no better evidence for how ACDA has moved to become a fully technologically engaged twenty-first-century membership association that is more compelling than the speed at which we were able to go fully online following the sheltering-in-place mandates during the COVID-19 adjustments. Every office and function of ACDA was fully prepared to operate remotely due to the practices that have been established over the last decade. With safety, accuracy, and data-driven decision making as our guiding goals, we made the pivot to online administration and programming without missing a beat.

The great migration I experienced in my work in the area of technology with ACDA was the move from ownership to licensing. In the early years, we were creating our own programs and buying hardware to support our move to a better use of our data and to resourcing our functions and programs. Today, the work of ACDA is facilitated by licenses and contracts with the following list of technologies: Constant Contact, DonorPerfect, eBallot, EZ Texting, Guidestar, Mailchimp, Survey Monkey, Xinspire, YMCareers/Your Membership, Adobe, Adobe Creative, CloudAmazon, Amazon Web Services, AT&T, AzureBitBucket, CloudFlare, Dell-Digital, Ocean, Fionta, Fonteva, GetEfficient, Kaseya, Microsoft, Naxos, New Egg, Protection One, Robert Half Salesforce, SnaigIt/TechSmith, Sonic, WallTechSoup, VMWare, Wavestreaming, WebRoot, WordPress,WPEngine, ZenDesk, Zoom, and more.

I am pleased that our growth in membership throughout these years has been largely due to our ability to share information with our state chapters and membership chairs toward the growth of membership in individual states. Technology assisted our ability to grow Student ACDA Chapters, leading to the growth of future active full members. Our membership retention improved as data assisted our communication with lapsed members. International member also grew as our communication systems improved. This year we finally achieved a longtime goal of automatic renewals for membership, which is being implemented at this present moment.

Technology and communication go hand in hand, The pioneers for ACDA's advancement in this area working alongside me and inspiring me, were Jim Feiszli, founder and developer of *ChoralNet*; Philip Copeland, a personal advisor to me and early *Choral Journal* Technology column editor; and other helpful volunteer members that cared greatly for ACDA's move into the needs of the twenty-first century. This team of knowledgeable volunteers helped enormously in the transition to a professional staff that today manages the full-time technology demands of ACDA.

Setting the Choral Research and Publication Agenda

ACDA's contributions to research, especially with the evolution over the years of the ACDA Research and Publications Committee, kept pace with changes in choral scholarship that were energized by expanding university graduate choral programs and the general

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desire, on the part of the choral community, to view the process of choral singing in a more scientific way.

The Julius Herford Award, the ACDA Monograph Series, and the groundbreaking American Choral Music: 1870-1923 collaboration with the Library of Congress added significantly to the body of sustained scholarly research in American choral music. This great work has been accomplished by the visionary efforts of William Belan and continued through the excellent work of John Silantien. I benefited in my own scholarship from rubbing shoulders in this work with Bill and John. I served on this longstanding Committee for many years before becoming ACDA's Executive Director, so this work has always been a labor of love and personally inspiring.

ACDA's publications experienced significant expansion at the hands of an increasingly professional editorial staff and proficient and skilled publication personnel who modernized publication processes as technology evolved to support the processes. In response to ACDA's needs for communication, *Choral Journal,* our official organ, efficiently informed members of conferences, changes in leadership, internal structural modifications to the organization, and outreach activities, as it responded to advances in choral research and pedagogy by refining its procedures for recruiting, reviewing, and editing scholarly articles. Former editor Carrol Gonzo, and now Amanda Bumgarner, make us proud of through this signature publication.

In 2008, ACDA added *ChorTeach,* our practical online publication, expertly managed and edited since its beginning by Terry J. Barham. We also acquired a purely scientific journal, the *International Journal for Research in Choral Singing,* which was transitioned to ACDA from editor James Daugherty and The University of Kansas.

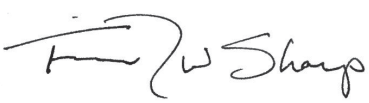
We could not have made the progress we have made in this area without industry collaborators that are leaders in recording, publication, library science, and other aspects of research and publication. These partners include Naxos, Hinshaw Publishing, JSTOR, ProQuest, University Microfilms International, NaPubishing, RILM, EBSCO, and WorldCat. These collaborators have helped fulfill the vision to make ACDA a leader in choral research and publication.

Postlude

Scouting was one of the great contributors to my adolescent years, and I am proud that I was an Eagle Scout and an inductee into the Order of the Arrow and a host of other outdoor programs. One of the lessons we learned as young people in those outdoor programs was to leave your campsite cleaner and in better shape than you found it. In no way was that meant to be a commentary on those that were there before you, but rather, a way of paying it forward to guarantee that improvement and innovation was something we give to each other. It has been my great honor to serve as ACDA's Executive Director, and it is my great hope that I have left my campsite in such a condition that choral music will continue to thrive in the years to come.

If we have a challenge ahead of us, it is this: we must not only look to introducing music education and performance to those awaiting their first experience in the choral art; we must now look ahead to ways we can inspire people to be a part of choral music education, performance, composition, and advocacy throughout their lives. Furthermore, as we work to perfect our skills and our genre, we should not evolve to only become a playground for the elite, both in terms of talent and in terms of resources to experience this treasure. This beautiful experience of choral music we work to refine should accompany the entire journey of life and should be available to everyone.

Building on a solid foundation, our new journey has already begun, and I am confident we will create the plans and programs to make the vision of lifelong choral singing for everyone a reality, and we will actively work to remove the barriers that stand in the way of participation.



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From the PRESIDENT

Lynne Gackle

It is difficult to believe, but we find ourselves moving into the last months in the fall of 2020! To pause to think of all that has transpired over the past ten months is truly mind-boggling. As we began the late summer and early fall, choirs around the country began to meet either virtually or perhaps even, face-to-face (of course, with recommended protocols such as masks, physical distancing, abbreviated indoor rehearsals, outdoor rehearsals, specified entrance and exit regulations, attendance via QR codes, additional HEPA filters, smaller ensembles, etc.). Perhaps some choirs even met in a hybrid format of these scenarios. Whatever the case, we continue to move forward as choral musicians, carefully placing one foot in front of the other, conscientiously, cautiously, and always seeking to preserve that which we love so much: choral music and the choral experience!

There has been lots of activity within ACDA in the in the past weeks as Dr. Hilary Apfelstadt has stepped into the position of Interim Executive Director for ACDA. Her calm, straightforward, organized manner is an asset to ACDA as we move through this important period of transition. Also, Dr. André Thomas and his 2021 National Conference Steering Committee continue to create a most fabulous virtual conference. This conference will be filled with many firsts that are NOT to be missed: virtual performances, a plethora of interest sessions (all available to registrants for a period of time even after the conference is over), as well as exhibitors and reading sessions galore!

Additionally, the Executive Committee of ACDA, with the encouragement and guidance of the Diversity Initiatives Committee, determined to secure the services of an outside professional consultant to create a Diversity Survey for our membership. One important criterion in seeking this consultant was that this individual should be nationally recognized in the review and implementation of diversity and inclusion plans within arts organizations. I would like to announce that Dr. Antonio Cuyler ('Kyler') (https://arted.fsu.edu/antonio-c-cuyler/) has been engaged by ACDA to serve in this capacity. The purpose of this very important survey is to gain a better understanding of the demographics of ACDA's members and staff as well as their beliefs regarding access, diversity, equity, and inclusion (ADEI) within ACDA. This survey will be conducted electronically and will be sent to the entire membership soon. The completion of this survey will not take an abundance of your time but will yield much information that will be extremely important to our organization moving forward in the coming years. Please participate in this important survey.

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From the EDITOR

Amanda Bumgarner

The November and December issues feature a two-part focus on racial harmony and music contributions from Black composers and arrangers. I can truly think of no better way to conclude the *Choral Journal*'s 2020 calendar year. Brandon Boyd had so many wonderful ideas for this focus, and I want to thank him for helping these articles make their way into the pages of *Choral Journal.* It is our hope that this focus inspires conversation and sparks interest in adding new pieces to your ensemble's choral repertoire.

Brandon Boyd

From the Guest Editor

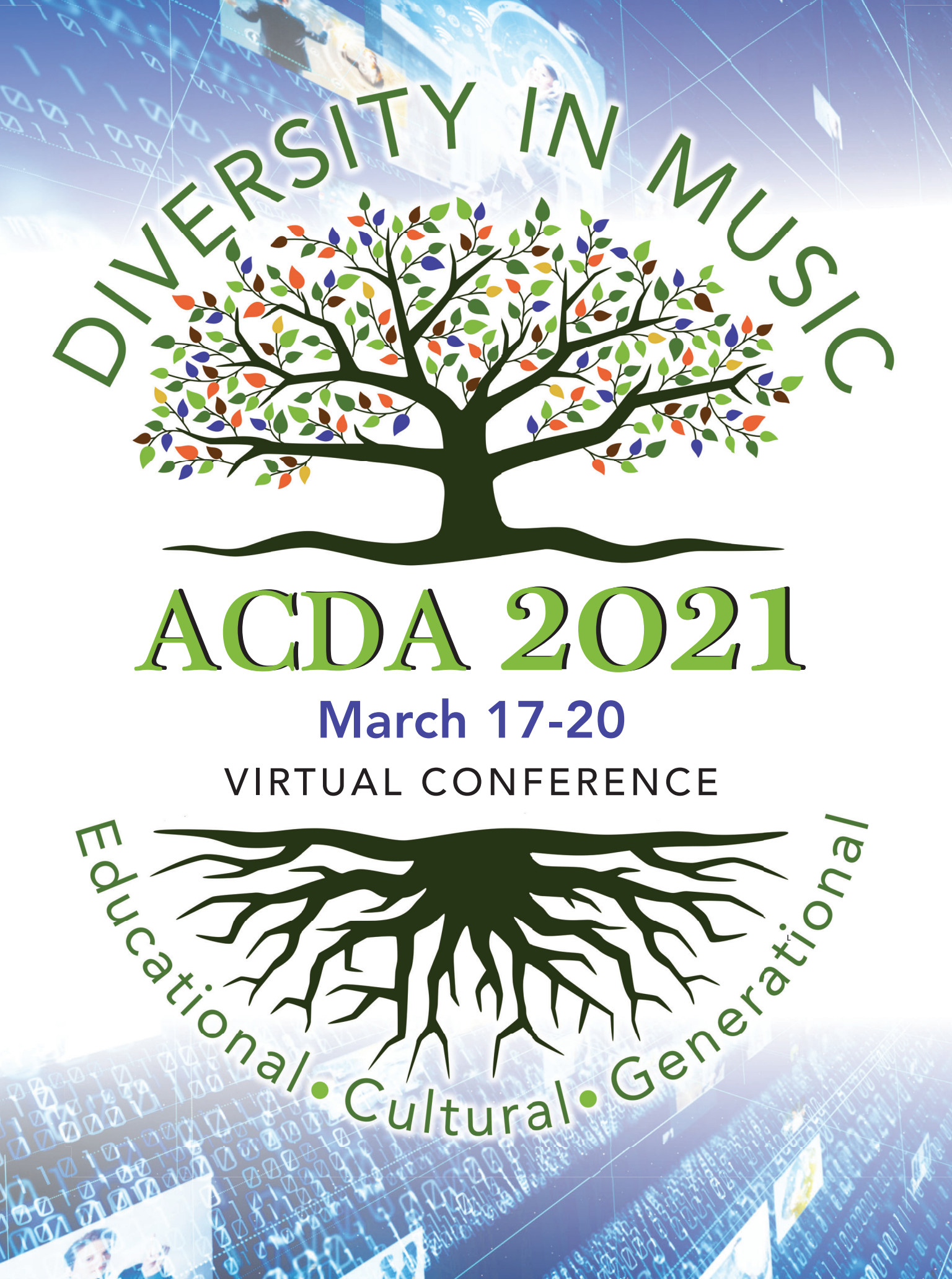
November's *Choral Journal* is Part 1 of two focus issues ranging from Black history, music, and composers. Part 1 specifically highlights concerns related to racial inequality in and outside of the choral classroom, focusing on ways to build racial harmony, understanding the depth of classical Black repertoire, and discussing traces of racism in the music of the Spanish Baroque Era.

Author Jason Dungee challenges conductors to better understand and implement a restorative, anti-racist pedagogy in the choral classroom and our personal lives. Marques Garrett's article, "Unaccompanied Non-Idiomatic Choral Music of Black Composers," broadens the perspective on music by Black composers who write outside or in addition to jazz, blues, gospel, and negro spirituals. Tyrone Clinton's article, "Black in the Baroque," discusses how the villancico de negro, designed to bring comedic relief in the early church, promotes racism often found in minstrelsy, some American arts, and even Opera.

I am proud to acknowledge that each of the choral reviews in this issue highlights compositions by Black composers. Also worth mentioning, each feature article author is a graduate of a Historically Black College and University: Tyrone Clinton, Jr. (Morehouse College), Jason Dungee (Hampton University), and Marques L. A. Garrett (Hampton University). As guest editor, I am also proud to mention that I am a graduate of Tennessee State University. To some, this may not seem relevant, but this is history.

I hope this issue will impact our choral community, helping to bridge the gap between "us" and "them" by perpetuating the importance of diversity. As we know, diversity implies a context—exists in a context in which difference is celebrated and is considered essential and informative. To encourage diversity in the choral arts and beyond requires that we first define it within our musical culture to establish a common understanding around which we can start to rally.

As a proud member of ACDA, I am incredibly grateful for the opportunity to help with contributions in this Journal. These articles represent some of the fantastic scholarly work of your colleagues around this country. I hope you enjoy the articles and are able to use the ideas, concepts, and repertoire in the November and December issues to help advance our thinking about how racial harmony can be achieved.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A PEDAGOGY FOR LIVING

APPLYING RESTORATIVE, ANTI-RACIST PEDAGOGY IN THE CHORAL CLASSROOM

JASON A. DUNGEE

"I don't care what song they play. This is a multibillion-dollar entity. It should be about providing security from COVID-19 and economic security for underserved communities."

—Nolan Rollins

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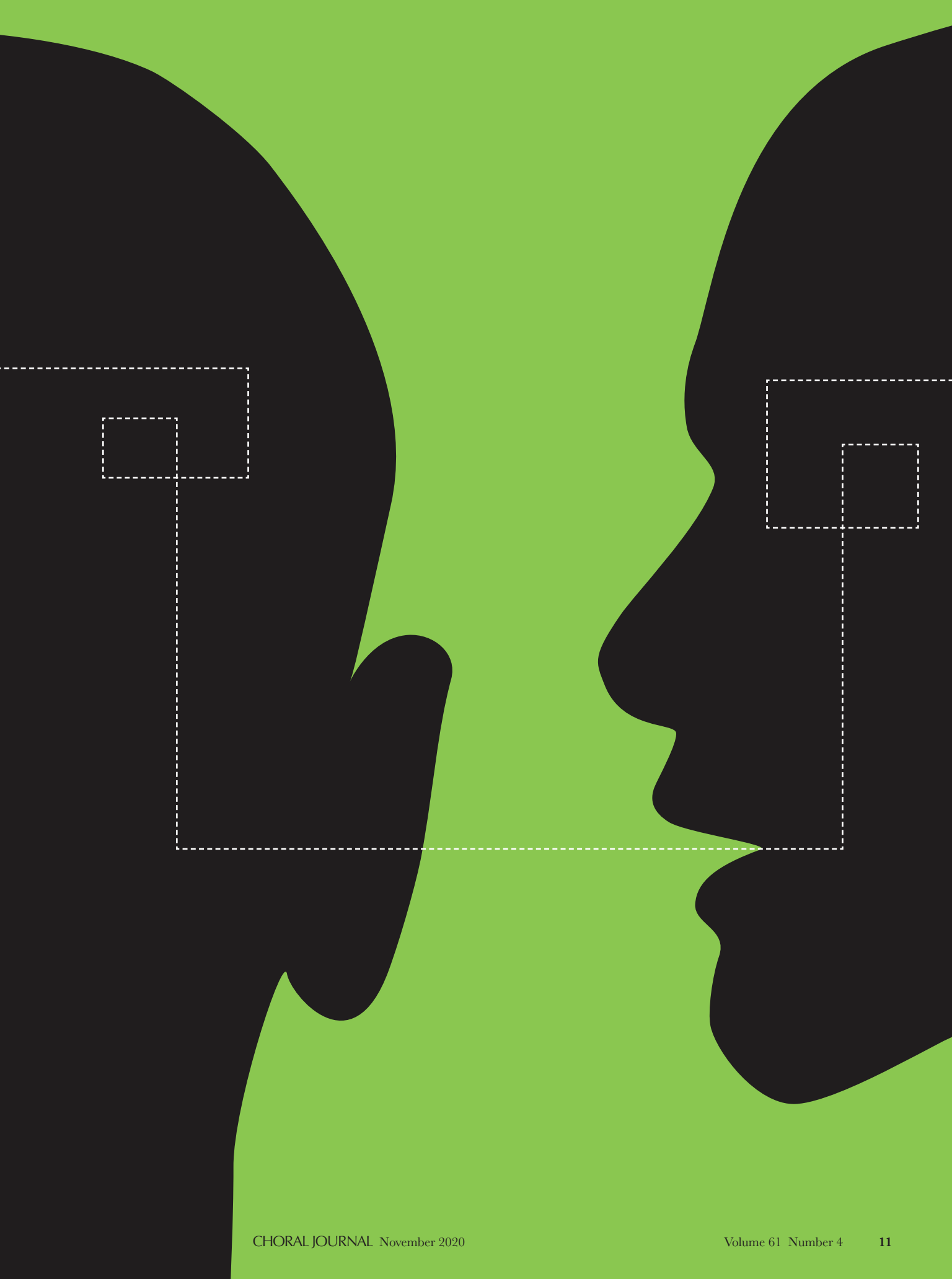

In an interview with NBC News, Nolan Rollins, chief executive of SMRT Mouth, a technology company in Los Angeles, challenged the performative nature of the National Football League's decision to present the Black National Anthem, "Lift Every Voice and Sing," during the opening week of the 2020-21 season. Encapsulated in this quote about football is a question that has begun to ring in my ears as I consider the role of music education in our post-George Floyd and (eventually) post-COVID-19 world.

As our society is in the midst of a social quantum leap, there is an abundance of strategies to help music education professionals become more sensitive and effective in selecting diverse repertoire. While there is a current renewed attention and energy regarding this subject, the consciousness about diverse repertoire choices has been present since the mid-1960s. In his article "Multicultural Music Education in the United States" for *The Bulletin of Historical Research in Music Education*, Michael Mark states, "Prior to this time, it was the goal of schools to assimilate students to the predominant historical culture."[1]

The unique nature of this current wave of social justice interests lies not only in the active and public engagement of large numbers of White people. It is also apparent that many are doing private and personal work, evidence by the "clearing of the (virtual) shelves" of books such as Robin DiAngelo's *White Fragility* and Ibram X. Kendi's *How to Be an Anti-Racist,* amongst others. Seeing large numbers of White people expressing a desire not to do better but to *be* better regarding race is a refreshing and welcomed evolution in our society. Nevertheless, it does not come without its own dangers.

Early on in DiAngelo's book, she states, "I believe that *white progressives cause the most daily damage to people of color.*"[2] This is a shocking statement, because the common conception is that White conservatives hold this distinction. However, DiAngelo goes on to explain: "White progressives can be the most difficult for people of color because we think we have arrived […] and feel as though we already get it" and thereby stop the process of continuing to learn, which this process requires.

One of the challenges that White people face is reconciling that they are, in fact, White; and that reality of being White has implications regarding how one navigates the world and how one perceives (or doesn't acknowledge the perception of) race. Coming to terms with this whiteness is a critical—and possibly alarming—part of becoming anti-racist. Because White people represent the societal norm, Dr. Beverly Daniel Tatum says: "Whites can easily reach adulthood without thinking much about race."[3] Yet, the impact and influence of White supremacy are so interwoven in the fabric of our nation that it is impossible to remain unaffected. It is incumbent upon every citizen to take inventory of their thoughts, feelings, and responses—not to uncover *if* you are impacted, but how. Put another way, writer Ijeoma Oluo says in the title of her article for *The Establishment,* "White People: I don't want you to understand me better, I want you to understand yourselves."

Self-Interrogation as the First Step

Contemporary efforts in choral music education toward establishing equity through diversity and inclusion initiatives focus on highlighting the contributions of marginalized cultures to society at large and, specifically, the choral arts. It has become an accepted expectation that music educators infuse their programs with evidence of this work, to the extent that its absence could bring rebuke from both the choral community and even school administrators. Yet, if this interest in diverse and inclusive music has been on our collective radar since the 1960s, why are we still engaging in seemingly the same conversations regarding repertoire, composers, and appropriation? What is missing in the process that would render it as wheels spinning in the mud, resulting in a lack of progress that one would expect with such collective awareness of the issue?

Martin Luther King, Jr., stated of White racial education: "Whites, it must frankly be said, are not putting in a similar mass effort to reeducate themselves out of their racial ignorance. It is an aspect of their sense of superiority that the White people of America believe they have so little to learn."[4] This quote speaks to the fact that in efforts toward civil rights, King observed that Whites had not taken direct and intentional steps toward educating themselves on systemic racism, and the role of Whiteness and the White race myth in main-

taining that system. The clear implication by the use of the word "reeducated" is that there is already a working education in place. What can be lost in the aforementioned quotation is that the reeducation to which Dr. King is referring does not solely include an understanding of the impact of White supremacy on Black people. There also is great impact levied upon the White people who grow up being socialized within this society.

When efforts are made, White people often expend significant energy listening to and learning from Black people about the Black experience living in a White supremacist society, but have not taken similar steps to interrogate their own experiences living in that same society. DiAngelo references data pointing to this reality:

> Despite the claims of many white young adults that racism is in the past and that they were taught to see everyone as equal, research shows…that 41 percent of white millennials believe that government pays too much attention to minorities, and 48 percent believe that discrimination against whites is as big a problem as discrimination against people of color."[5]

With nearly half of the millennial generation believing this about racism and discrimination, is it hard to understand the political divide when an elected official uses racist dog whistles? Is it any wonder that racist policies against Black and Brown people garner so much political support and are thought to "make sense"?

This lack of racial *self*-awareness has rendered many efforts toward diversity and inclusion to be somewhat performative in nature. It allows for a well-meaning choral arts teacher to attempt to engage in efforts toward representation on behalf of their Black students but never engage in what Dr. Bettina Love calls "Abolitionist Teaching," which is "a way of life…a way of seeing the world, and a way of taking action against injustice."[6] What use is performing a set of music by Black composers if you are not aware of how you create a racially toxic environment in your ensemble that your Black students must navigate? There may likely be some appreciative nods given by the students and audience; however, genuine transformative pedagogy resonates from within the teacher, not just from outward performative acts. Self-interrogation is so critical to restorative, anti-racist pedagogy because it allows for the interrogator to uncover how their own experiences, history, family upbringing, educational background, etc., have all been used in service of perpetuating White supremacy.

Anti-Racist Living Begets Anti-Racist Teaching

Moving away from the framing of White supremacy or racist behavior as a description of actions exclusively by bad actors is critical to developing anti-racist ideology. As Ibram X. Kendi states, "One either believes problems are rooted in groups of people, as a racist, or locates the roots of problems in power and policies, as an anti-racist."[7] With this framing, restorative, anti-racist pedagogy is grounded in focusing on changing "policy instead of groups of people." A focus in impacting the lives of students begins to include how you impact their lives outside of the choral classroom, even outside the realm of education. It will cause you to make connections and see where your private and professional lives converge in the classroom. For instance, if you teach in a school serving low-income Black students, how much good is singing spirituals if you support policies that would reduce their access to much-needed government assistance?

Racist policies such as standardized testing, property tax-based funding of public schools, and gerrymandering all serve to create the circumstances by which we come to view Black and Brown children as "underachieving." These policies need to be challenged during every school board, city council, and town hall meeting in our country. As Kendi states, there is no such thing as a "non-racist" policy. Policies are either racist or anti-racist. They either work directly toward racial equity, or they work toward racial inequity. Therefore, the absence of anti-racist thought in spaces such as school board meetings inevitably leads to racist thought being present.

Anti-Racist Pedagogy

With these aspects in mind, what, then, is restorative, anti-racist pedagogy? It is two-fold. First, it is pedagogy that is grounded in deep self-interrogation of your role in upholding White supremacy and internalizations that come from being socialized in a racist society. It evaluates areas of racist thought that result in behaviors that cause students to have to navigate, suppress, and ignore moments or environments where racism is apparent. It is self-reflective research that leads to an understanding that the most direct path to equity in the classroom is through applying abolitionist principles to your living, but more specifically, teaching.

Next, it is a pedagogy that is undergirded by efforts outside of the classroom that focus on anti-racist engagement. It is grounded in action taken toward challenging the racist ideas that lead to racist policy, and the racist policy that leads to racist ideas. It is voting for and supporting expressly anti-racist policy and practices in the school building and district.

With this framing, it becomes clear that restorative, anti-racist pedagogy has little to do with what music is selected on our concerts, and has nothing to do with the race of the choral director. This pedagogy can and should be applied by directors of every race. Furthermore, it is clear that it exists as much outside of our classroom as it does inside. This is not to suggest that representation does not matter or is not impactful. It is to suggest, rather, that such decisions are low-hanging fruit, and without other anti-racist action they amount to being performative in nature. If we, as choral teachers, are to institute a restorative, anti-racist pedagogy, then it is critical that we are present at school board meetings and engaged during school faculty meetings. We should continuously be aware of how polices and decisions are moving toward racial equity or inequity. Who better to offer our students holistic advocacy than music teachers who often teach students for multiple years?

It is paramount to understand that this pedagogy is one of manifestation and engagement, not just logistics or curriculum. As Nolan Rollins questioned, we should ask ourselves, "What good is singing a song if we are supporting the systemic and environmental issues that oppress our Black students?" If a choral teacher has engaged in self-interrogation of how white supremacy has impacted them and actively presents anti-racist ideas to change racist policies in their school building or district, then what will manifest is an atmosphere in the classroom that gives their efforts toward representation a firm footing on which to stand. One cannot merely use the language of inclusion in the classroom and create this type of environment. Genuine inclusion considers more than just how we impact our students through music but also how we impact their lives with our own. CJ

NOTES

[1] Michael L. Mark, "Multicultural Music Education in the United States." *The Bulletin of Historical Research in Music Education.* 19, No. 3 (May 1998): 177-186.

[2] Robin DiAngelo, *White Fragility: Why it's So Hard for White People to Talk About Racism* (Boston: Beacon Press, 2018), 5.

[3] Beverly Daniel Tatum, *Why Are All The Black Kids Sitting Together In The Cafeteria?: And Other Conversations About Race* (New York: Basic Books, 2017), 186.

[4] Martin Luther King Jr., *Where Do We Go From Here? Chaos or Community?* (Boston: Beacon Press, 1968), 10.

[5] Robin DiAngelo, *White Fragility,* 47.

[6] Bettina L. Love, *We Want To Do More Than Survive: Abolitionist Teaching and The Pursuit of Educational Freedom* (Boston: Beacon Press, 2019), 89.

[7] Ibram X. Kendi, *How to Be An Anti-Racist* (New York: Penguin Random House, 2019), 9.

The ACDA GENESIS PRIZE

Conceived as a response to the difficult times recently facing our world, and choral art in particular, the Genesis Prize is a new initiative of the ACDA Composition Initiatives Standing Committee. The prize seeks to stimulate art emerging from crisis by funding both composers and poets to create new choral works that speak to our time with voices of comfort, hope, peace, and justice. On September 15, 2020, the winners were chosen from 65 entries from across the US and abroad. The winning composer/poet pairs will receive a commission fee to write their pieces by mid-January 2021; ACDA will then promote these winning works through available means in the future, including possible online and/or live readings or performances.

WINNERS: (receiving $2500 commission for composer and $500 for poet):


Carlos Cordero


Julie Flanders

Carlos Cordero, composer, and Julie Flanders, poet, for their proposed piece *Holding Our Breath*.

An a cappella SATB work (with other voicings) exploring the worldwide need and fear to breathe together right now, using the lens of breath itself to help transcend the virus, the social wounds of racism, and the deep, healing urgency to breathe and sing together again to help heal the suffering of our times.


Kyle Pederson


Brian Newhouse

Kyle Pederson, composer, and Brian Newhouse, poet, for their proposed piece *Call Across*.

for SATB choir with piano, djembe, and optional hang drum; three characters from around the world call across physical space, history, and silence—seeking to break out of their particular form of isolation—giving voice to the elemental human need for connection.

The judges also chose to recognize four runners-up and seven finalists, whose proposal summaries are posted at https://acda.org/about-us/awards-competitions/acda-genesis-prize/. The judges and the Composition Initiatives Committee heartily recommend all of these composer-poet pairs and their proposed works, as worthy of funding so that they can be brought to life.

RUNNERS-UP:

3) Saunder Choi and Brian Sonia-Wallace (title TBD)
4) Joshua Shank and Robert Ressler, To See The Dawn Draw Near
5) Laurel Luke Christensen and Michelle Gomez, Sanctuary
6) William Averitt, composer, & Robert Bode, poet, Summer Dances

FINALISTS (alphabetically):

David Avshalomov and Meredith Kennedy, How Long? Enough!
Philip Biedenbender and Laurie F. Gauger, Dream Another Dream
Katerina Gimon and Lauren Peat, North American Pastoral
Matthew Lyon Hazzard and Jonathan Talberg, Timeless
John Muehleisen and Tyler Griffin Dodge, Rooms
Stacey Philipps and E.M. Lewis, Together Now
Joan Szymko and Kim Stafford, Be the Seed

UNACCOMPANIED NON-IDIOMATIC CHORAL MUSIC OF BLACK COMPOSERS

MARQUES L. A. GARRETT

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Trends in concert programming reveal that repertoire considerations for Black composers are often limited to spirituals, gospel, and jazz. While some arrangements are quite popular and well known, I argue that the representation of the original works of Black composers rarely receive the same attention in comparison to similar contributions of white composers, a claim echoed by Jeffery Ames, Jason Max Ferdinand, and Robert Herrema, among others.[1] This article makes a case for the inclusion of original choral works of Black composers in music history and choral literature studies as well as concert programming by first defining non-idiomatic in relation to Black composers then surveying eight representative unaccompanied choral works.

Non-Idiomatic

For the purpose of this article, *non-idiomatic* refers to music that is not in a popular idiomatic style. The idiomatic styles of Black composers include spirituals, gospel, and jazz, among others. The *non-idiomatic* songs may have influences from those styles but are not considered idiomatic either in totality by analysis or by the composer specifically. The extent to which Black composers are often represented through idiomatic styles primarily is a curiosity worth further inquiry. The contributions of Black composers to classical music include but are not limited to operas, piano suites, symphonies, concertos, art songs, anthems, motets, part songs, madrigals, choral art songs, cantatas, and oratorios.

The following eight unaccompanied choral works surveyed in order of original publication year represent living and deceased composers, female and male composers, different tempos, songs ranging from easy to difficult, and both sacred and secular texts. Songs written in the style of a spiritual or work song, but are completely original, are outside the purview of this article while additional representative works are excluded to create a sample.[2]

***Ave Maria* (1930)**
R. Nathaniel Dett

- Born in Drummondville, Ontario in 1882
- Bachelor of music degree in composition and piano in 1907 from Oberlin Conservatory of Music
- Third president of the National Association of Negro Musicians, Inc. (NANM), 1924–26

In 1930, the Hampton Institute Choir conducted by R. Nathaniel Dett toured Europe for six weeks where they sang several anthems and motets by Dett using Black folk music as their theme. In addition to performances at Queen's Hall and Royal Albert Hall, the choir sang in the Cathedral of Salzburg. After they finished an impromptu performance of *Ave Maria,* their guide inquired of the song's composer. Dett quietly responded with "Mine."[3]

G. Schirmer granted permission to Hinshaw Music to reprint Ave Maria. It is available in "The Music of Black Americans," a choral series edited by Evelyn D. White. The motet features vocal lines written by a composer who understands the abilities and limitations of the human voice. The melodies allow each voice to move through the full range. The first eight measures exploit the lower registers of all vocal lines, while later sections sometimes effortlessly float above the staff.

As in many of his other choral works, Dett characteristically uses paired voices in thirds. The motet shifts quickly through several tonicizations before returning to the home key of F major. He also frequently employs descending chromatic lines (as seen in the bass where the choir sustains chords and the baritone solo recites a portion of the text) (Figure 1). As the choir returns to more strict rhythms, the solo sings "Amen" before the tenor sings the final pitches above the soprano.

Part of the challenge of the song lies in the few large leaps, such as the tenor's ascending seventh in measure 10 and the bass's descending sixth in measure 11 and ascending seventh in measure 12. Dett contrasts these leaps with continuity in the reappearance of the first two measures of the soprano melody later in the motet in both alto and bass.

Ave Maria is one of only a few of Dett's many choral works to remain in performance repertoires. His most significant pioneering work was the use of Black folk music as thematic material for anthems, motets, hymns, and other works including his two choral-orchestral works *The Chariot Jubilee* and *The Ordering of Moses* that use *Swing Low, Sweet Chariot* and *Go Down, Moses,* respectively. It is for this reason that many of his songs are often miscategorized as spiritual arrangements, including his most

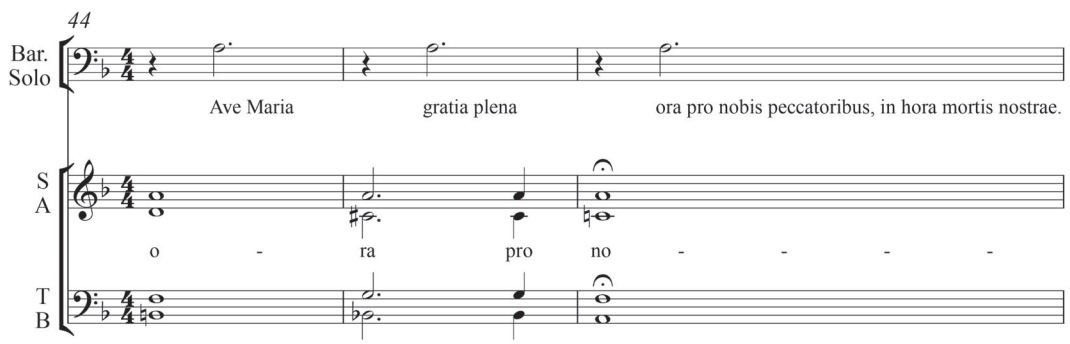

Figure 1. R. Nathaniel Dett, *Ave Maria,* mm. 44–46.

famous work *Listen to the Lambs* first published for mixed choir in 1914 as "A Religious Characteristic in the form of an Anthem." His choral music outshone his numerous art songs and piano suites. Notably, most of his music is unaccompanied even though he was a celebrated pianist.

***He Stooped to Bless* (1936)**
Edward Margetson

- Born in the British West Indies on December 31, 1891
- Emigrated to New York in 1919
- Founded the Schubert Music Society in New York in 1927
- Served as an organist at the Church of the Crucifixion in New York City
- Died in 1962
- Triad Chorale and Schubert Music Society performed a concert of his music at Alice Tully Hall in 1974[4]
- Edward H. Margetson Music Manuscripts housed at Columbia University as a gift from his son, Desmond Margetson

He Stooped to Bless was originally published by J. Fischer & Bro in 1936 then licensed to GIA Publications in 2006 and is available in the African American Church Music Series edited by James Abbington. The score indicates an anonymous text. However, it can be found in both *Mission Studies: Woman's Work in Foreign Lands, Volumes 23-24* (1905) and *The Record, Volume 16-17* by Girls' Friendly Society in America (1908) as penned by A. R. G.

Text
He stooped to bless, and stooping raised us.
And the tenderness which looked in pity on a world of sin, long years ago,
still waits in love to call the nations in.
Till all shall know that all may rise in him to holiness.
Because he stooped so low.

The home key of F major repeatedly returns while the song effortlessly moves without pause through various tonal centers. The first phrase ends in A major and uses a common-tone modulation to return to the opening musical material in the home key (Figure 2). Ad-

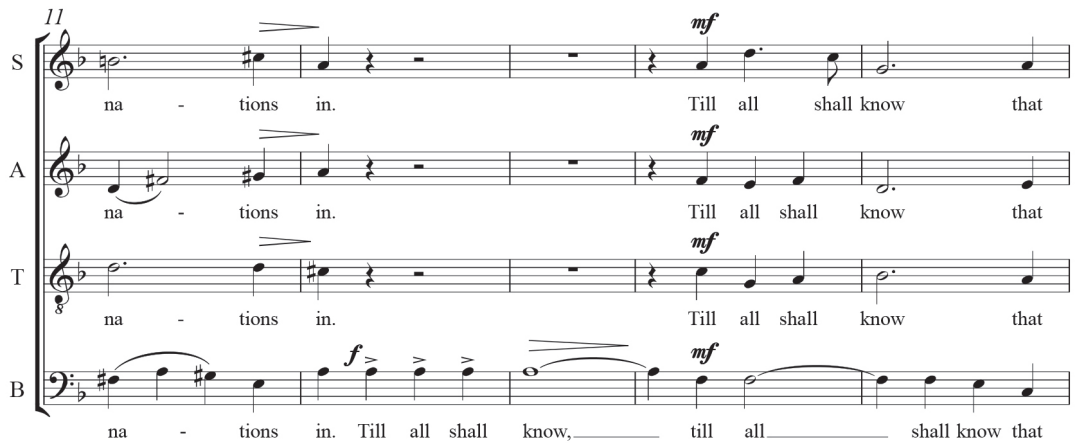

Figure 2. Edward Margetson, *He Stooped to Bless,* mm. 11–15.

ditionally, Margetson uses text painting for the phrase "may rise" by repeating the musical material a fourth higher in all voices.

The final section is introduced in the bass with the words "Because he stooped." The four notes descend as if stooping and are imitated six times in all voices (Figure 3).

Singer accessibility of *He Stooped to Bless* makes it a great reading exercise for more advanced readers. The song features simple rhythms and ranges with the exception of a few higher notes in the tenor line. The thirty-one measures are a mixture of homophony, imitation, and sequence. These compositional techniques are hallmarks of Margetson's style and are present in other works like *A Few More Years Shall Roll* and *Now Sleeps the Crimson Petal.*

***How Stands the Glass Around?* (1956)**
Ulysses Kay

- Born on January 7, 1917, in Tucson, Arizona
- Learned piano at an early age
- Studied at Eastman and Columbia University
- Awarded a Julius Rosenwald Fellowship, a Fulbright scholarship, and a grant from the National Institute of Letters and Arts
- Died on May 20, 1995
- Ulysses Kay Papers, including his diaries, music, programs, and photographs, are housed in Columbia University's Rare Book & Manuscript Library

In 1944, David Randolph organized the Randolph Singers, a group dedicated to performing madrigals. To boost the number of contemporary contributions to this genre, he requested (not commissioned) several composers to write for his quintet. Their album, *Lament for April 15 and Other Modern American Madrigals,* includes two madrigals written by Kay (*How Stands the Glass Around?* and *What's in a Name?*).[5]

How Stands the Glass Around? is a contemporary madrigal for SSATB that features the imitation of various themes and swift tonicizations. The utilization of crossing voices, inspired by Renaissance madrigals, is intuitive and allows for freedom in the vocal lines, not limited by range.

The first theme sung by the tenor is an ascending five-note passage in F minor. The bass enters with the

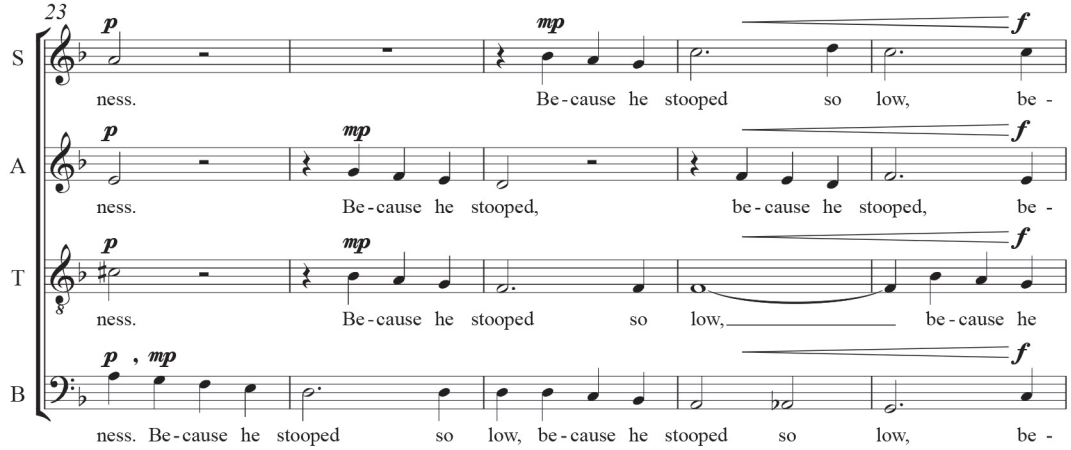

Figure 3. Edward Margetson, *He Stooped to Bless,* mm. 23–27.

same melody two beats later. Once joined, they continue mostly in stepwise motion. The treble voices enter with the same melody separated by two beats, imitating the opening canon.

The first soprano introduces the second theme in measure 10, contrasting the previous stepwise motion by outlining a C-major triad. As the text shifts to "the colors they are flying," the music moves from disjunct motion to more conjunct motion in all voices.

The third theme begins in F-sharp minor preceded by an enharmonic third used as a dominant. The duet of thirds in the second soprano and alto, colored by open fifths and octaves, contrasts the melody in the bass. The theme is imitated among the voices that did not possess the melody.

Earlier themes return with varied entrances, contrasting dynamics, and octave doublings. After the third theme reappears in measure 65, octave doubling in the tenor and bass and unison in the sopranos and alto begin to close the final section as the tonal centers quickly shift from B minor to G minor to A♭ minor to A minor.

Similar to the use of texture and rhythm for text painting, Kay uses the tritone relation between D minor (m. 78) and the vertical harmony of A♭ major to draw attention to "kind" (m. 83) in the text "But if we remain, a bottle and a kind landlady cure all again" (Figure 4).

Full of quick lines, imaginative writing, and colorful imitation, *How Stands* is worthy of a revival from its mid-century beginning. It was completed in 1954,

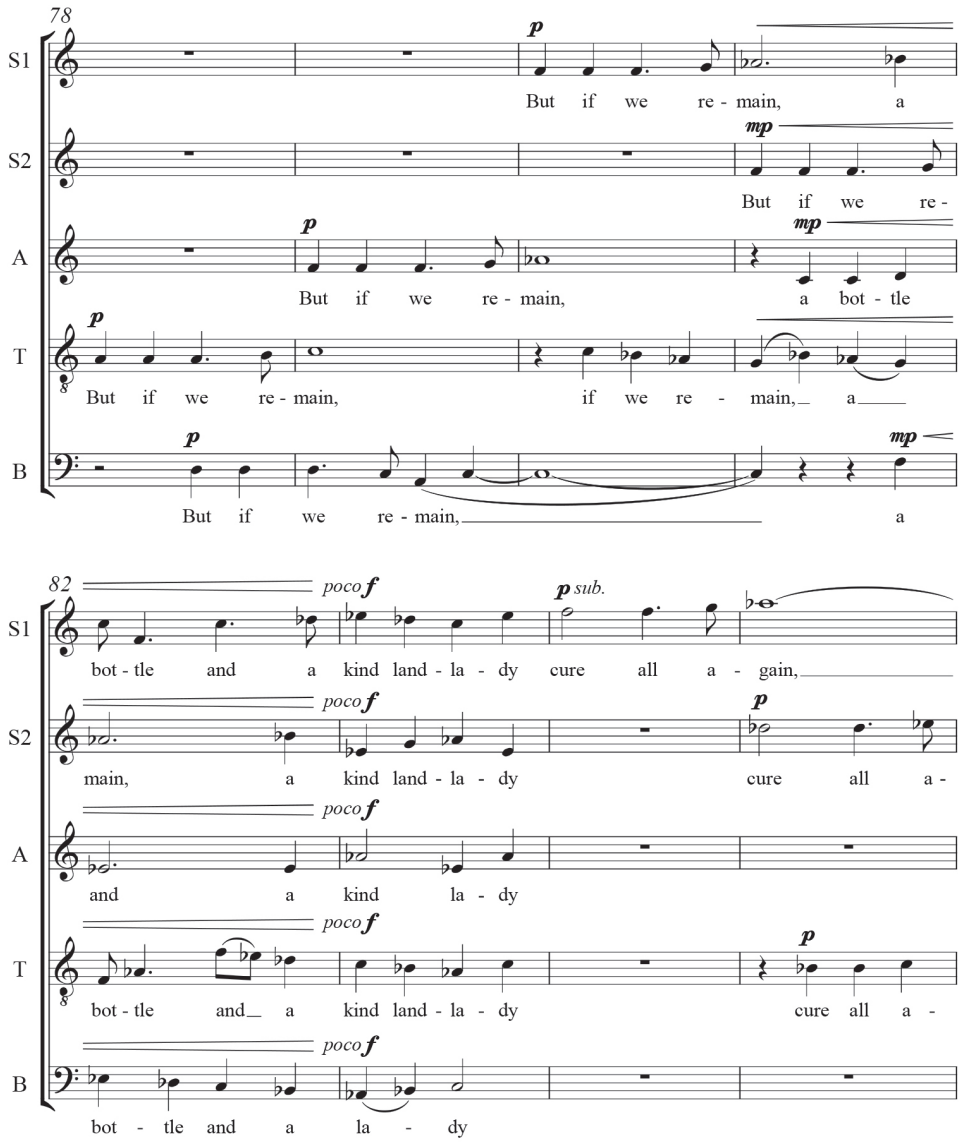

Figure 4. Ulysses Kay, *How Stands the Glass Around?,* mm. 78–85.

recorded in 1955, and published in 1956. In the same year, Kay completed *A Wreath for Waits,* utilizing anonymous Christmas texts, for unaccompanied choir. The set was composed for the Cornell University A Cappella Chorus, consisting of three songs between two and three minutes each.

Additionally, the American Choral Directors Association commissioned Kay for its first independent convention in 1971. *Parables* is a two-movement work for chorus and string orchestra premiered by Kansas State University Concert Chorale and Chamber Orchestra conducted by Paul Roby.

Psalm 57 (1972)
Betty Jackson King

- Born in 1928
- Bachelor of music degree in piano and a master of music degree in composition at Roosevelt University in Chicago
- Organized and conducted the Betty Jackson King Artists who performed in the Chicago area[6]
- Taught at Dillard University in New Orleans
- President of NANM, 1980–1985

Psalm 57 is published by Jacksonian Press. King dedicated the song to the Brazeal Dennard Chorale, a Detroit-based choir founded in 1972 by the celebrated conductor and arranger of Negro spirituals, Brazeal Dennard.[7] Table 1 shows the adaptation of four verses of Psalm 57 from the King James Version of the Bible for this anthem.

The song opens with an extended "oh" for pleading. The layered entrances build not only in intensity but also in range as the alto imitates the first four measures of the bass and the soprano imitates the first three measures of the tenor. After the imitation ends, the final call to God is made before the request of mercy using homophony.

In measure 13, the voices return with the opening two measures of each entrance, separated by homophonic requests using syncopation for agitation. The opening

Table 1. Comparison of King James Version and Betty Jackson King text for *Psalm 57*

King James Version	Betty Jackson King Version
1 Be merciful unto me, O God, be merciful unto me: for my soul trusteth in thee: yea, in the shadow of thy wings will I make my refuge, until these calamities be overpast.	Oh God, be merciful unto me For my soul taketh refuge in thee Yea, in the shadow of thy wings will I take refuge Until these sorrows pass over
7 My heart is fixed, O God, my heart is fixed: I will sing and give praise.	My heart is fixed
10a For thy mercy is great unto the heavens, and thy truth unto the clouds.	For thy loving kindness is great unto the heavens And thy truth unto the skies
11 Be thou exalted, O God, above the heavens: let thy glory be above all the earth.	Be thou exalted, oh God, above the heavens Let thy glory be above all the earth

key of B minor briefly transitions through D minor before arriving at the relative major utilizing a melisma on "unto" similar to that of "Oh, God" in previous material. When the text switches to assurance, the music begins in D major with parallel triads in the upper three voices supported by bass pedal tones on the tonic.

King heard spirituals frequently at her childhood church in Mississippi. The use of syncopation throughout and call-and-response between the divided soprano and alto voices and divided tenor and bass voices recall this history.

The first verse of the psalm ends with the text "until these sorrows pass over." With the last word, all lines ascend with *cresc. e accel.* as the sorrows quickly gather and are tossed away. The ascending lines also grow with intensity.

Verses 7a and 10a repeat with the same musical material after the initial melodic statement in measures 59–66. Before finishing verse 10, King uses a deceptive cadence, rather than repeating the use of a half cadence, as she did in measure 66.

The last verse explores the upper parts of each voice's range. This may be challenging for younger singers, as the final three pages of the nearly five-minute song call for more physical stamina to finish the song with power. Repeated rhythmic and melodic ideas abound while mixing modes with the use of C, B♭, and F. Syncopation (inspired by spirituals) and duets fill the last two pages before final "Amen's" build utilizing opposing vocal forces (fast vs. slow melismas). The penultimate chord requires some musical decisions on the part of the conductor because the rehearsal piano and voice parts disagree.

***Lord, We Give Thanks to Thee* (1973)**
Undine Smith Moore

- Considered the "Dean of Black Women Composers"
- Born on August 25, 1904, in Jarratt, Virginia
- Granddaughter of former slaves

- Degrees from Fisk University and Columbia University

- Composed music while teaching chorus at Davis Laboratory High School because the school did not have enough money to purchase music[8]

- Taught theory, counterpoint, piano, and organ at Virginia State College (now University), 1927–1972

Lord, We Give Thanks to Thee was originally published by Warner Brothers and later reissued by GIA Publications in 2006 in the same series as *He Stooped to Bless.* When mentioning the work, she said: "Another work that pleases me is *Lord, We Give Thanks to Thee* [1971], a festive choral setting that was commissioned by Fisk to celebrate the Centennial Anniversary of the 'going-out' of the Fisk Jubilee Singers in 1871. This work gave me the opportunity to use such contrapuntal skill as I possess. It includes a fugue that is completely Afro-American in its subject; the rhythms are all Black; and the climaxes call for the zest and intensity characteristic of Black style."[9]

This anthem is a prelude and fugue in C major in which the prelude returns as an extended *coda* on text from Leviticus 25:9. The joyful homophonic opening uses parallel seventh chords for many iterations of "*Alleluia.*"

The fugue begins at measure 16 marked "Steady tempo, strongly marked rhythm" with a suggested tempo of M.M. 80 as compared to M.M. 138[10] from the prelude. The melodic subject in the bass voice alludes to a mode absent of the third scale degree until the final tone. The tenor responds with a real answer while the bass's "*Alleluia*" interjection is used throughout the remainder of the song. The alto and soprano close the exposition with an octave trumpet call used as a common-tone modulation to A♭ major when the bass reenters.

The "*Alleluia*" exclamations become solo interjections similar to a Black Pentecostal or Baptist experience. In these church services, congregants freely express their agreement by exclaiming "Amen" and "Hallelujah" during the service. Two measures later, an extended "*Alleluia*" in the minor mode with only sixteenth notes uses the mode mixture from the previous key to modulate to E♭ minor. The first two measures of the fugue subject repeat canonically at the octave with soprano, tenor, and bass separated by one measure each. The extended "*Alleluia*" returns with two altered tones (second and raised third scale degrees) in the soprano before modulating to E minor in the tenor.

The following sections in E minor and A minor use a truncated subject and "*Alleluia*" exclamation with imitation and call-and-response, the latter being one of the characteristics Moore mentioned in her conversation with Carl Gordon Harris, Jr. (Figure 5).

To return to C major, the relative major of A minor,

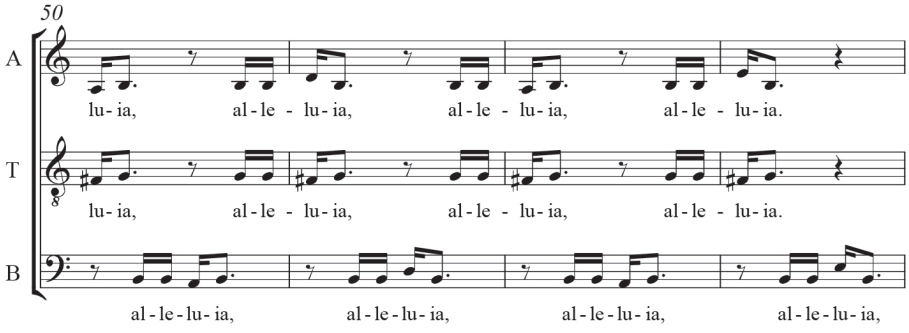

Figure 5. Undine Smith Moore, *Lord, We Give Thanks to Thee,* mm. 50–53.

Moore uses a layered, seven-part divisi "*Alleluia*" building from the bass on the dominant of C major. The recapitulation at measure 63 combines several elements from earlier sections. The alto uses the familiar "*Alleluia*" interjection. The augmented rhythm in the soprano contrasts the simultaneous subject duet in thirds and sixths between tenor and bass. The thirds and sixths continue in soprano-alto and tenor-bass duets with inverted echoes similar to call-and-response (Figure 6).

The final measures of the fugue begin with a unison pentatonic scale in echo without the third scale degree. When the voices combine, the dynamic falls to *subito piano* with a *crescendo* to *fortissimo* in three measures. The extended *coda* is slower than the prelude and possesses a wider range with divisi but uses similar melodic and harmonic materials. The anthem ends with a homophonic "*Alleluia, Amen*" using primarily major chords.

Moore's most famous piece is an arrangement of the spiritual *Daniel, Daniel, Servant of the Lord.* However, she did not consider that one of her best compositions. In a conversation with Harris, she mentioned many other original works including her epic cantata *Scenes from the Life of a Martyr* (mixed chorus, narrator, soloists, orchestra), a Christmas cantata *Glory to God* (TTBB chorus, narrator, flute, organ, piano), and two short songs *Striving after God* (unaccompanied mixed chorus) and *The*

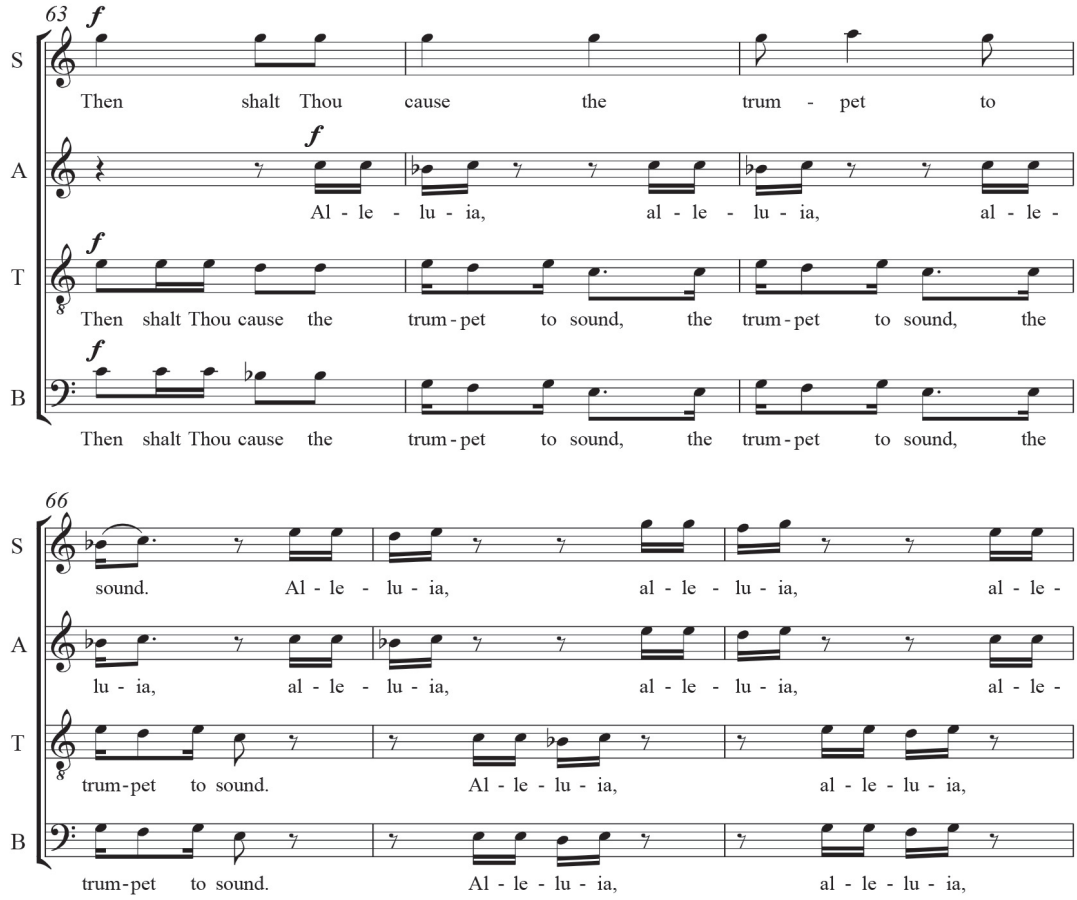

Figure 6. Undine Smith Moore, *Lord, We Give Thanks to Thee,* mm. 63–68.

Lamb (SS chorus, piano).[10]

In celebration of her 100th birthday, Philip Brunelle wrote an article for the *Choral Journal* titled "The Centenary Year of Undine Smith Moore." He also recorded her sublime arrangement of *We Shall Walk through the Valley* and two settings of Langston Hughes' poetry *Mother to Son* and *Tambourines to Glory* on the VocalEssence Witness album titled *Dance Like Wind: Music of Today's Black Composers.*[11]

***Hehlehlooyuh* (1978)**
James Furman

- Born on January 23, 1937, in Louisville, Kentucky
- Completed two degrees at the University of Louisville, where he studied composition
- Later coursework in theory and composition at Brandeis University
- Taught at Western Connecticut State University until his death in 1989

Furman is likely most famous for *Hehlehlooyuh,* subtitled "A Joyful Expression," with high energy and at a fast tempo. This challenging song features marked rhythms, varying time signatures, some tonal ambiguity, ascending melodic lines, and repeated chord tones in a measure.

In the opening section, two of the prevailing motives appear in the first two measures. Continuous eighth notes drive to the next measure. Some ambiguity and tension arise in measure 3 with a consonant triad in the three voices against a dissonant bass (Figure 7).

Measures 12–22 are a repetition of the first eleven measures with varied bass pitches in measure 13–16. The change of dynamics from *forte* to *pianissimo* highlights the greatest contrast.

Section B starts at measure 23. Furman contrasts the previous section by removing one voice to change the texture. Additionally, the dynamics change almost every measure, sometimes between syllables. Momentum is achieved through ascending lines and parallel motion from earlier measures.

Section C is built over a static E in the bass. There is more rhythmic interest in the differing rhythms of each voice. The alto and tenor have most of the melodic movement.

The two motives of section D are derivations from the opening. The truncated melodic bass ascent is from measure 7 transposed down a perfect fourth similar to the parallel fourths in the inverted triads from earlier sections. And an eighth rest punctuates the opening rhythm. Brief soprano solos become a descant and create split chords (C♮ in solos and C♯ in alto). The opening four measures repeat with increasing dynamics but without soprano through measure 93.

After the repeated measures end, two motives con-

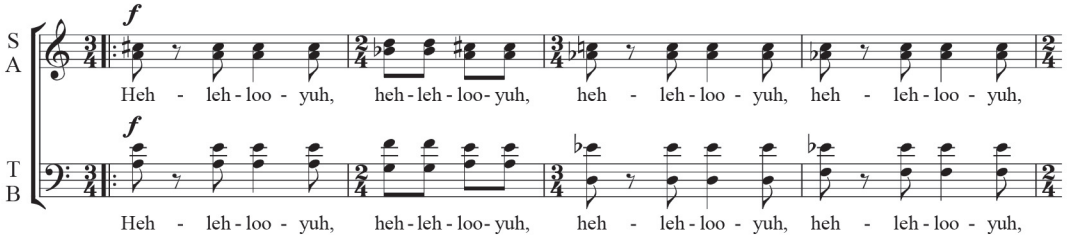

Figure 7. James Furman, *Hehlehlooyuh,* mm. 1–4.

tinue in measures 95–105. Parallel fifths replace the repeated notes as in the beginning. Soprano and bass ascend in parallel motion.

The final section begins in measure 107 with a unison exclamation in soprano and tenor followed by parallel melodies in sixths. The tempo briefly slows then returns to *tempo primo.* After a three-measure *accelerando,* the final seven measures recapitulate the now-familiar rhythms but at higher pitch classes until the end.

Furman composed works in a variety of styles including *The Declaration of Independence for Narrator and Orchestra* with bagpipes and *Vocalise Romantique for Voice and Piano.* Among his choral works include spiritual arrangements with gospel influences and original works like *Four Little Foxes,* four short songs for unaccompanied mixed choir using the text of Lew Sarett.

The 23rd Psalm **(1994)**
Bobby McFerrin

- Born in New York City
- Father was the first African American male to perform solo at the Met

- Collaborated with several popular and classical artists around the world

- Several Grammy awards and albums[12]

McFerrin's *23rd Psalm* was released in 1990 on the EMI label. The score edition became available in 1994 by Prob Noblem Music. Don Stolper transcribed Bobby McFerrin's performance of all four voice parts.[13]

The salient element of this song dedicated to his mother is the use of the feminine gender for a text that is traditionally masculine. McFerrin continued with this change in the Gloria Patri as seen in Table 2.

There are two sections of similar music repeated twice. Each phrase begins with a recitation on either the tonic chord or a cluster. Stolper's transcription uses different time signatures based on the strong pulses of McFerrin's performance. The meters shift among 4/4, 3/4, 2/4, and 5/4. The vocal lines between the tonic chord and cluster comprise mostly conjunct motion.

Listening to the recording by McFerrin may help singers understand the serenity of the work. This sim-

Table 2. Comparison of King James Version and Bobby McFerrin Adaption of *Psalm 23* and *Gloria Patri*

King James Version with Gloria Patria	Bobby McFerrin Adaptation
1 The Lord is my shepherd; I shall not want.	The Lord is my Shepherd, I have all I need,
2 He maketh me to lie down in green pastures: he leadeth me beside the still waters.	She makes me lie down in green meadows, Beside the still waters, She will lead.
3 He restoreth my soul: he leadeth me in the paths of righteousness for his name's sake.	She restores my soul, She rights my wrongs, She leads me in a path of good things, And fills my heart with songs.
4 Yea, though I walk through the valley of the shadow of death, I will fear no evil: for thou art with me; thy rod and thy staff they comfort me.	Even though I walk through a dark and dreary land, There is nothing that can shake me, She has said, She won't forsake me, I'm in Her hand.
5 Thou preparest a table before me in the presence of mine enemies: thou anointest my head with oil; my cup runneth over.	She sets a table before me, in the presence of my foes, She anoints my head with oil, And my cup overflows.
6 Surely goodness and mercy shall follow me all the days of my life: and I will dwell in the house of the Lord for ever.	Surely, surely goodness and kindness will follow me, All the days of my life, And I will live in Her house, Forever, forever and ever.
Glory be to the Father, and to the Son, and to the Holy Spirit: As it was in the beginning, is now, and ever shall be, world without end. Amen.	Glory be to our Mother, and Daughter, And to the Holy of Holies, As it was in the beginning, is now and ever shall be, World, without end. Amen.

ple homophonic song reinforces the "still waters" mentioned in the psalm.

***Nocturne* (1994)**
Adolphus Hailstork

- Degrees from Howard University, Manhattan School of Music, and Michigan State University
- Composition teachers include Mark Fax, Nadia Boulanger, Vittorio Giannini, David Diamond, and H. Owen Reed
- Commissions from the Detroit Symphony, Houston Choral Society, Los Angeles Philharmonic, and more
- Works have been performed by the Philadelphia Orchestra, Virginia Symphony, and Boston Symphony Orchestra
- Professor of Music and Eminent Scholar at Old Dominion University in Norfolk, Virginia[14]

Nocturne is the second song in the set *Five Short Choral Works*. (The other songs include *I Will Sing of Life*, *Crucifixion*, *The Cloths of Heaven*, and *The Lamb*.) The score provides rehearsal letters and can be divided into three sections with a *coda* (Table 3).

While the song features a wide range of dynamics from *pppp* through *ff*, the vocal ranges are rather accessible. The highest notes for soprano and tenor are F♯, while the lowest note for alto is B.

Table 3. Formal design of *Nocturne*

Section	Rehearsal Letters
A	A–G
B	H–L
A'	M–O
Coda	P

Both A sections use aleatory for an atmospheric feeling. All voices except soprano have the same formula: "Sing the words one time then hum three times." The entrances in section A are not metrically defined. Some entrances dovetail another voice's ending. Hailstork provides the note: "There is no syncopation between the sections, only within the sections." Conductors have interpreted this differently. In the VocalEssence recording, each presentation of the vocal lines is clearly heard in unison. The opening aleatory after the octave G♯ in all voices except bass present all seven pitches of the G♯ natural minor scale.

After all alto and tenor voices enter, the soprano sings the melody. The first three lines before the basses enter are pentatonic. At rehearsal E, the divided basses enter with dovetailed aleatory. The soprano melody then introduces E♯ and A♯ before all voices end with metric endings associated with either words or rests at rehearsal G.

The B section begins with imitative entrances by soprano voices and a divided altos line (Figure 8 on page 30). Similarly to section A, the basses rest for half of the section. The voices enter at the quietest dynamic to show the wonder that is felt inside versus what may be seen. The first question of this section is, "Have you

felt the wonder that flows without end in those mighty spaces, where countless fires burn in the surrounding darkness?" Hailstork depicts the flickering flames utilizing both small and large leaps. Before the tenors enter, a quick *crescendo* from *pppp* to *f* imitates light permeating the darkness.

Rehearsal I uses call-and-response between tenor and soprano and divided alto voices. A brief bass pedal point of A♯ helps to tonicize D♯ minor. When the basses return, full choir homophony supports the final invitation of the poem, "Then come and watch these skies, come and watch these fields."

Section A' ends on a C♯ major chord with the return of the opening aleatory but with stricter rhythmic entrances. The opening melody also recapitulates with a soprano solo on text while the soprano section hums in rehearsal N.

The *coda* on a hum outlines a descending pentatonic scale with each entrance. As a higher voice moves, the next lowest voice enters on the following sequential pitch. The softest dynamics from *pp* to *pppp* close the work, ending with a B-major seventh chord in third inversion.

In addition to several operas and works for organ, chamber ensembles, and orchestra, Hailstork has composed choral works of varying sizes, many published by Theodore Presser. *Done Made My Vow* is a forty-five-minute extended work for mixed choir, soloists, narrator, and orchestra and based on two spirituals while also using Dr. Martin Luther King, Jr.'s famous "I Have a Dream" speech, updated with a speech by President Barack Obama. *I Will Lift Up Mine Eyes* is a three-movement cantata for tenor, mixed choir, and chamber orchestra and is to the memory of Undine Smith Moore. *Shout for Joy* is an extended anthem for the 150th anniversary of Bank Street Memorial Baptist Church in Norfolk, Virginia. It was originally written for mixed choir, brass, timpani, and organ. Hailstork composed *The God of Glory Thunders* for unaccompanied choir in 1998 as ACDA's

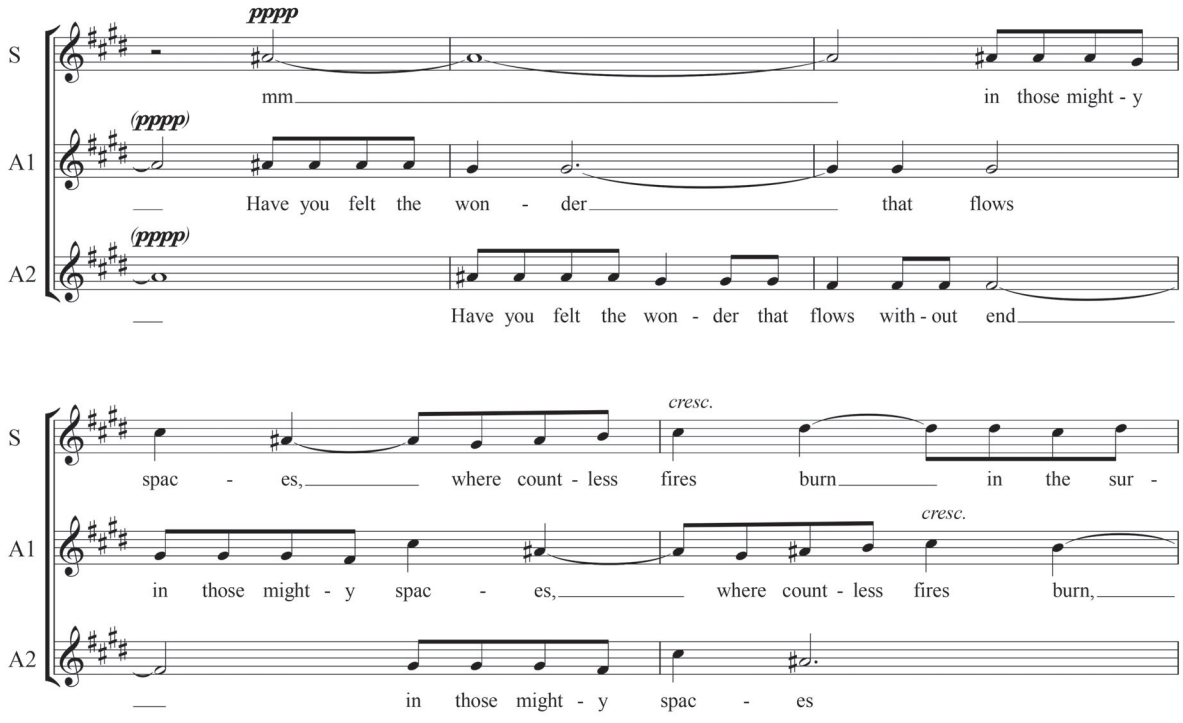

Figure 8. Adolphus Hailstork and Jim Curtis, *Five Short Choral Works,* "Nocturne," Rehearsal H, mm. 2–6.

1999 Raymond W. Brock Memorial Commission.

Conclusion

The non-idiomatic choral music of Black composers is not limited in style and range. The songs surveyed explore elements from simple homophony and tonality to aleatory and tonal ambiguity in myriad accessibility levels depending on the ensemble. Some use elements inspired by the composers' work with spirituals and other Black music, while most do not. These and other composers have a rich history that should be studied, taught, and appreciated.

The inclusion of this music and others in these styles should not be a replacement of the idiomatic music of Black composers that are reputable contributions to the wider musical canon. These unaccompanied works and others are comparative in breadth and depth to the standard works frequently studied and performed.

The limitations of this article do not allow for a full description of the many works that could represent this topic, including several works by deceased, historical composers such as *Heu me Domine* by Vicente Lusitano (died after 1561) and *The Lee Shore* by Samuel Coleridge-Taylor (1875-1915). Further studies include the accompanied and choral-orchestral non-idiomatic choral works. Several sources are available for locating other titles considered non-idiomatic, including the *International Dictionary of Black Composers* and the *Encyclopedia of African American Music.* Additionally, visit www.mlagmusic.com/research/beyond-elijah-rock for an evolving list dedicated specifically to this music. The appendix can serve as a starting point for music still in print or available in the public domain. CJ

NOTES

[1] Jeffery L. Ames, "A Pioneering Twentieth-Century African-American Musician: The Choral Works of George T. Walker" (Ph.D. diss., Florida State University, 2005), xiv, ProQuest (3183034). Jason Max Ferdinand, "A Study of Robert Nathaniel Dett: His Creation of The Chariot Jubilee and a Setting of a New Accessible Reduced Orchestration" (DMA diss., University of Maryland, 2015), 2, ProQuest (3711550). Robert D. Herrema, "Choral Music by Black Composers" *Choral Journal* 10, no. 4 (Jan. 1970): 15, http://www.jstor.org/stable/23543248.

[2] Songs written in the style of a spiritual or work song include *Ain't Got Time to Die* by Hall Johnson, *Great God A'mighty* by Jester Hairston, and *I'm Gonna Sing 'Til the Spirit Moves in My Heart* by Moses Hogan.

[3] R. Nathaniel Dett, "A Musical Invasion of Europe," in *R. Nathaniel Dett Reader: Essays on Black Sacred Music,* ed. Jon Michael Spencer, special issue, *Black Sacred Music: A Journal of Theomusicology* 5, no. 2 (Fall 1991): 90.

[4] Raymond Erickson, "Margetson Works Played at Concert," New York Times, October 14, 1974, https://www.nytimes.com/1974/10/14/archives/margetson-works-played-at-concert.html.

[5] David Randolph, liner notes to "Lament for April 15 and Other Modern Madrigals," Randolph Singers, David Randolph, conductor, Composers Recordings Inc., 1955, NWCRI102.

[6] "Betty's History," Jacksonian Press, Inc., https://www.bettyjacksonking.com/African-American-composer-chicago-il.html.

[7] For more information, see "An Interview with Brazeal Dennard," by David Morrow, *Choral Journal,* December 2007, page 22.

[8] Helen Walker-Hill, *From Spirituals to Symphonies: African-American Women Composers and their Music.* Westport, Connecticut: Greenwood Press, 2002, 55.

[9] Carl G. Harris, Jr, "Composer and Master Teacher," *Black Perspective in Music* 13, no. 1 (Spring 1985): 84, https://www.jstor.org/stable/1214794.

[10] The reissued publication is missing this new tempo indication.

[11] Carl Harris and Undine Smith Moore were neighbors and friends. Harris was choir director at Virginia State during her later years on faculty.

[12] Philip Brunelle, "The Centenary Year of Undine Smith Moore: Dean of Black Women Composers" *Choral Journal* 44, no. 7 (Feb. 2004): 39–41, http://www.jstor.org/stable/23555068.

[13] "extended bio," http://bobbymcferrin.com/whos-bobby/press-kit/extended-bio/.

[14] *The 23rd Psalm* is the final track on the Medicine Music album released by EMI in 1990.

[15] "Biography," Adolphus Hailstork, https://www.adolphushailstork.com/bio.

Appendix: Additional Unaccompanied Non-Idiomatic Choral Works

Composer	Title	Voicing	Publisher
Adams, H. Leslie	*Psalm 23*	SATB	American Composers Alliance
Allen, Kevin	O Sacrum Convivium (from *Motecta Trium Vocum*)	3 voices	Kevin Allen Music/ CC Watershed
Boykin, B. E.	*O Magnum Mysterium*	SSAA	Klavia Press
Brown, Jr., Uzee	*Wake Me Up, Lord*	SATB	Roger Dean Publishing
Butler, Mark	*Ave Maria*	SATB	Colla Voce
Carter, Nathan	*Psalm 131*	SATB	GIA Publications
Clary, Salone T.	*I Want to Live with God*	SATB	GIA Publications
Coleman, Charles D.	*Alleluia*	SATB	GIA Publications
Coleridge-Taylor, Samuel	*The Lee Shore*	SATB	Novello (Public domain)
Dett, R. Nathaniel	*Gently, Lord, O Gently Lead Us*	SATB	GIA Publications
Ferdinand, Jason Max	*A Choral Triptych: Three Prayer Responses*	SATB	GIA Publications
Garrett, Marques L. A.	*My Heart Be Brave*	SATB	MLAG Music
Hailstork, Adolphus	*I Will Sing of Life*	SATB	Theodore Presser
Hailstork, Adolphus	*Missa Brevis*	SSAA	Theodore Presser
Harris, Christopher H.	*Alleluia*	SATB	C. Harris Music
Harris, Robert A.	*Oh, How Can I Keep from Singing?*	SATB, TTBB	Oxford University Press

Haywood, Carl	*The Sixty-Seventh Psalm*	SATB	GIA Publications
Kay, Ulysses	*O Praise the Lord*	SATB	Edition Peters
King, Betty Jackson	*Psalm 57*	SATB	Jacksonian Press
Lusitano, Vicente	*Heu me, Domine*	SATB	Public domain
McIntyre, Phillip	*That's How Good God Is*	SATB	Shawnee Press
Miller, III, Julius C.	*Set Me as a Seal*	SATB	MorningStar Music
Moore, Undine Smith	*Striving after God*	SATB	GIA Publications
Morrow, David	*Rejoice!*	TTBB	GIA Publications
Powell, Rosephanye	*Non Nobis, Domine*	SATB, SSAA, TTBB	Gentry Publications
Simpson-Curenton, Evelyn	*Psalm 91*	SATB divisi double choir	ECS Publishing Group
Southall, Mitchell	*In Silent Night*	SATB	Willis Music
Spencer, Brandon J.	*Gloria!*	SATB	Colla Voce
Waddles, Brandon	*If My People*	TTBB	GIA Publications
Walker, George	*Stars*	SATB	Lauren Keiser Music

Black in the Baroque

Racism in the Spanish *Villancico de negro*

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As they are known today, *villancicos* are synonymous with Christmas carols that are typically performed in the Spanish and Portuguese languages. They are often a part of the global choral Christmastide repertoire; familiar tunes like "Ríu Ríu Chíu" fill performance venues alongside other festive tunes. The *villancico* dates to the fourteenth century, encompassing a multitude of feast days in the Advent season within the Catholic liturgical calendar. By the Baroque Period, the *villancico* had developed into one of the most elaborately performed musical genres on the Iberian Peninsula. Over time, the dissemination of the *villancico* style led to *villancico* subtypes, some of which are still performed in Spain and its former colonies in Latin America. Of those subgenres, the *villancico de negro* was uniquely designed to serve as a form of comedic relief within the church in Spain and its colonized regions, and remains so in twenty-first-century repertoire. Scholarship on the *villancico* continues to grow; however, content discussing performance of the *villancico de negro* in a contemporary setting is far more rare. Its performance raises several critical concerns.

Philosophy on Race

Given the racially charged background of the *villancico de negro,* it is necessary to dissect the manifestation and the evolution of race and racial constructs. Most are familiar with the twentieth-century subdivisions of race advocated by anthropologist and Harvard professor Carleton S. Coon. He categorized people by physical characteristics into the following (Blumenbach-influenced) subsets based on region and phenotype: White Race/Caucasoid, Negroid/Congoid, Mongoloid, Australoid, and Capoid.[1] Borrowing heavily from Franz Weidenreich, Coon's theory supported scientific racism by using science/empirical data to justify its claims.[2] Fortunately, Coon's theory was consistently challenged and was ultimately proven to be pseudoscientific.

The justification of racial bias based on biological factors existed before the twentieth century, as observed with Louis Agassiz, Georges Cuvier, James Cowles Pritchard, and Charles Pickering. These nineteenth-century anthropologists studied skin color, physical appearance, and cranial form, concluding there were racial differences in intelligence and that negroes were designed to be inferior and destined to be enslaved.[3] Contrary to these polygenesis theorists was Charles Darwin, who refuted the idea of the human species having many ancestors.[4] Instead, Darwin was a monogenist, believing physical attributes were the result of natural selection and survival.[5] These differing opinions are not just found in the recent past; monogenist views preceded Darwin in the eighteenth century in the writings of Immanuel Kant, David Hume, and the father of racial anthropology, Johann Friedrich Blumenbach,[6] while the seventeenth-century philosopher Francois Bernier supported pseudoscientific theories on race.[7]

The Iberian Peninsula was one of the first regions in Europe where people articulated anti-Black attitudes. While capitalizing on the enslavement of Black Africans, the Spanish and the Portuguese borrowed Arab-influenced concepts of slavery. Darker-skinned Africans were supposedly physically and mentally better suited for menial labor, and were therefore given harsher and more laborious tasks than lighter-skinned slaves.[9] Through this belief and their structural design of slavery, Iberian Christians believed Black Africans were indeed inferior. The Spanish and the Portuguese continued these practices into the New World with Native American peoples.[9]

W.E.B. Du Bois introduced a new philosophy of race theory in the late nineteenth century when he traveled to Berlin and challenged the theories of German scholars who purported to base their constructs of race on science. Du Bois argued that there are "at least two, perhaps three, great families of human beings—the whites and Negroes, possibly the yellow race," expanding on their differences in his essay, "The Conservation of Race":[10]

> "What, then, is race? It is a vast family of human beings, generally of common blood and language, always of common history, traditions and impulses, who are both voluntarily and involuntarily striving together for the accomplishment of certain more or less vividly conceived ideals of life."[11]

Du Bois viewed race as a social construct, rejecting the reduction of spiritual differences to biological differences. In accordance with his philosophy, there are undeniable factors that define a given race of a people, which include a shared history, traditions, impulses, and both voluntary and involuntary strivings.[12] He refuted the faulty connection of race to biological factors such as blood, lineage, and physical attributes. Although theories of race based on white supremacist agendas live on, the philosophy of race constructed by W.E.B. Du Bois is widely accepted today.

Function of the *Villancico*

Liturgically, Spanish churches initially used *villancicos* as replacements for responsories in Matins and other feast day services to offer relief through light-hearted themes. Composers began setting texts for large sets of *villancicos,* averaging eight per set (including a *villancico de negro*), concluding with a setting of the Te Deum.[13] Some chapel masters were required to supply between sixty and seventy new *villancicos* per year.[14]

Maintaining its fanciful nature, the seventeenth-century *villancico* genre grew to incorporate figures of politics, peasant life, and other ethnic groups.[15] *Villancicos* with ethnic characters began to accrue titles such as

gitanos, guineos, negrillos, and *negros.* These specific titles imply that the corresponding *villancico* portrayed African or indigenous characters, thus creating the subgenre the *villancico de negro.* These choral pieces explored a multitude of topics and issues concerning race, ethnicity, and gender representation as portrayed by Spaniards, the Spanish Church, and Latin Americans from the late sixteenth century through the subgenre's early nineteenth-century decline.

Music of the *villancico de negro*

The form of the sixteenth-century *villancico* is relatively free but is consistent in having two components: the *estribillo* and the *copla.* Most *villancicos* are in three or four voice parts and are similar in style to other Renaissance genres: homophonic, with the text written in the upper voice; or contrapuntal, with paired voices set in a low tessitura. Most *villancicos* were performed unaccompanied. Several seventeenth-century *villancicos* included continuo instruments, with some being composed for small chamber ensemble. Examples of such scores can be found in the *Cancionero de Palacio,* which is currently located in the *Biblioteca Nacional de España.* Compiled in the 1470s, this Iberian songbook originally contained 548 works, with an additional eleven added in the following half-century.[16] The surviving manuscript was transcribed and published in 1890 with the title "*Cancionero musical de los siglos XV y XVI*" (Musical Songbook of the fifteenth and sixteenth centuries) by Spanish musicologist Francisco Asenjo Barbieri.[17] The songbook has 458 surviving entries; Juan Ponce's *Allá se me ponga el Sol* (259) is a good example of the homophonic style (Figure 1).

The example also demonstrates prevalent rhythmic

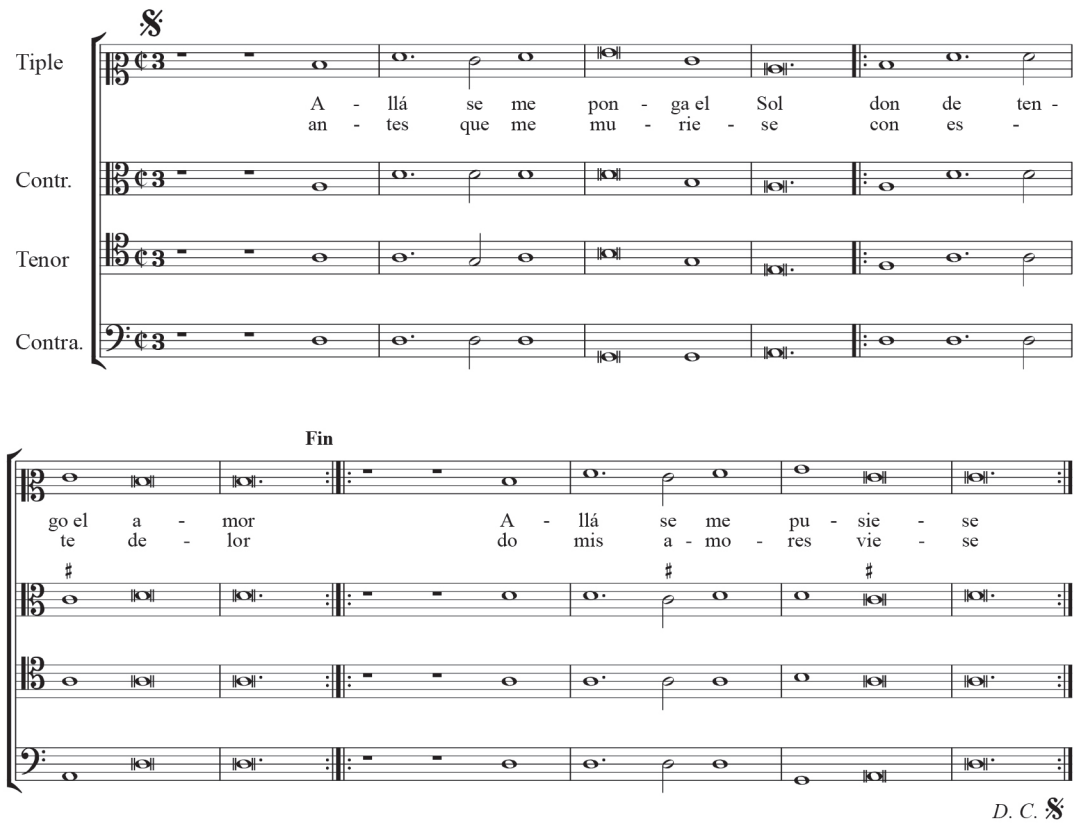


Figure 1. Juan Ponce, *Cancionera de Palacio,* "Allá se me ponga el Sol"

characteristics, described succinctly by Deborah Singer: "There are syncopation, onomatopoeias and different rhythmic combinations that, on the one hand, seek to generate a lively sound and, on the other hand, project the idea that Black men and women have a 'natural inclination' toward music and dances."[18]

The seventeenth-century *villancico* took on styles represented in other European countries, specifically Italy. Seventeenth-century Italian music observed an emphasis on melody and focused on solo performance, instruments and instrumental forms, with a more established concept of tonality. Italian forms also built an emphasis on chordal and tertian relationships.

Development of Black Characters in Spanish Literature

The text of the *villancico de negro,* which depicts African slaves from the point of view of the slaveholding class, has a background in sixteenth- and seventeenth-century Iberian literature.

The African population in sixteenth-century Seville was 7.4 percent, notably higher than any other area of Europe.[19] With the rise of this population, Black characters and their commercialized place in society began appearing in literature (like *villancicos*) and different forms of theater. Though the earliest examples are found in Portugal, Spain soon followed the trend.[20] By the 1600s, Golden Era poets and playwrights, such as Lope de Vega (1562-1635) and Miguel Cervantes (1547-1616), formed negative stereotypes of Blacks in literature that would become a mold or an archetype for later reference.[21] Lope de Vega capitalized on Black characters in his plays, establishing them according to formulaic stereotypes: they were typically from Africa, they spoke a dialect known as *habla de negros,* and they worked in areas of craftsmanship, textile manufacturing, manual labor, and farming.[22] Evidence of such characters can be viewed in plays such as *La madre de la mejor, La limpieza no manchada,* and *El Santo negro Rosambuco de la ciudad de Palermo.*[23]

In contrast, there are examples of Blacks portrayed as "good" characters who possess more complete personalities and character traits than those in the stereotypical satires. For example, in Lope de Vega's *El Negro del mejor amo,* a Black prince named Antiobo defends the Sardinians from the Turks. In Andrés de Claramonte's *El valiente negro de Flandés,* Juan de Mérida is a Black man who serves under the Duke of Alba, becoming a leader in the Dutch Wars as a general who was seen as part of the nobility.[24, 25] Although born slaves, they adopted Christianity, spoke perfect Castilian Spanish, fought other European countries on behalf of Castile, and generally became examples of noble sacrifice and conduct for viceregal Spain. These Black characters' lives came to resemble the lives of the Spaniards they served; indeed, they became more white.

Habla de negros in the *Villancico de negro*

Habla de negros is a transcription by the slaveholding class of the varieties of Spanish spoken by Africans kidnapped into slavery. Like literary versions of slave dialect in the United States in the nineteenth and twentieth centuries, these linguistic variations are transcribed into the language of the ruling class as a series of errors: aphaeresis, phoneme modification by accent, and added or shortened syllables are recorded on the page as misspellings, mispronunciations, and gender pronoun errors in a way that strikes the intended audience as lazy or comical.[26] *Habla de negros* also incorporates manufactured words to imitate places and instruments born of Africa eschewing authentic African music making. European-derived percussion instruments were used to imitate the sounds of African instruments, as the tambourine and the rebec were both referenced by Tomás and Anton as instruments of praise in the same *villancico de negro* by Padilla.[27] Also, the use of the words "casú" and "cucumbé" have no African-derived significance in this context but are used in Gaspar Fernandes' "*Eso rigor e repente,*" as the characters dance to the Spanish *Sarabanda.*[28]

Lastly, *habla de negros* encouraged misrepresenting the origin of African people. Africans' homes were often referred to as Guinea (a country) and Timbuktu (a city). While both of those places exist in Africa, and were obviously known to Europeans in the sixteenth and seventeenth centuries, many other African slave ports of North and Central Africa were disregarded.[29]

Stereotypes in the *Villancico de negro*

Analyzing the function and articulation of text as observed in the *habla de negros* demonstrates the way Africans were portrayed in Spanish literature from the fifteenth through the nineteenth centuries. As previously mentioned, African characters played specific stereotyped roles in Spanish literature of this era, which in the *villancico de negro* included masters of the dance, childlike figures lacking education, and beings that were less than human but capable of overcoming their primitive state through Christianity and devotion to the Virgin Mary. In this excerpt from Juan Gutiérrez de Padilla's "*Ah siolo Flasiquiyo,*" the first of these stereotypes is apparent, as the two characters discuss a responsibility and devotion to dance (Table 1).

Table 1. Excerpt from Juan Gutiérrez de Padilla's *Ah siolo Flasiquiyo*. Translation by the author

Habla de negros	Spanish	English translation
"¡A siolo flasiquiyo!"	*Ah señor Francisco!*	Ah, Mr. Francisco!
"¿Qué manda siol Thome?"	*Que manda, señor Tomás?*	What's up, Mr. Tomás?
"¿Tenemo tura trumenta	*Tenemos todos instrumentos*	Do we have all the instruments
templarita cum cunsielta?"	*templadito con concienca?*	tuned up together?
"Sí siolo ven poté	*Si, señor venga podré avisar*	Yes sir, I can
avisa bosa misé	*vuestra Merced que*	tell Your Grace
que sa lo molemo ya	*está el Moreno ya*	that the dark-skinned one is already
cayendo de pularrisa	*cayendo de pur risa*	falling about with laughter and
y muliendo pol baylá"	*y moriendo para bailar*	dying to start dancing."
"llámalo llámalo aplisa	*llámalos llámalos aprisa*	"Call them out quickly,
que a veniro lo branco ya	*que a venirlo blanco ya*	for the white one has come now
y lo niño aspelandosa	*y el niño esperando*	and the resplendent Child is waiting,
y se aleglalá ha-ha ha-ha	*y se alegrará ha-ha ha-ha*	and he will rejoice, ha ha ha ha!,
con lo zambamba ha-ha ha-ha…	*con la zambomba ha-ha ha-ha…*	with the zambomba (drum), ha ha ha ha!...
"Sí siñolo Thome	*Si señor Tomás*	Yes, Mr. Tomás,
repicamo lo rabe	*Repicamos el rabe*	we'll strum the rebec
ya la panderetiyo Antón	*y ya a la pandereta Antón*	and Antón jingling the tambourine,
baylalemo lo neglo	*bailaremos los negros*	all we Black people will dance to
al son."	*al son.*	their sounds.

Note the obligation to bring joy through dancing and the playing of instruments. Also note the juxtaposition of white and dark in this text: the "white one" is the character of importance, while the "dark-skinned one" is ready to serve the white person through movement, as it makes everyone happy, including the "Black people." The responsibility highlighted is servitude through dance and to make haste, as it is disrespectful to keep the white man waiting.

It is not surprising that these *villancicos,* consistent with the subgenre as a whole, affirm the idea of African people as inferior to Europeans. *Sor Juana Inés de la Cruz,* however, provides a far more rare example of a *villancico* that highlights the actual servitude, work conditions, and laborious experiences endured by most Africans in Spain and New Spain. In the following *villancico, Sor Juana* depicts emotions experienced by African characters that depart from the stereotypical happiness-in-servitude found in *villancicos de negro* and mentions a real workplace for slaves: textile mills (Table 2).

It was quite unusual for seventeenth-century (specifically 1676) New Spain literature to depict the harsh reality of Black slaves as well as exploring "sadness" and "darkness" as mentioned by one of the two characters. The *villancico* also mentions being "left in the textile mills," a place notorious for terrible working conditions for Africans in Mexico.[31]

African Origin in the *Villancico de negro*

Another feature of the subgenre is the use of African-influenced words to further implement an idea of Africanness. As previously mentioned, often in the *villancico de negro* a reference to the African character's homeland is made, as in this example, Gaspar Fernandes' *Eso rigor e' repente,* referencing Timbuktu, Guinea, and Sáo Tomé, as well as instruments and dances meant to represent Africa (Table 3 on page 41).

Notice the use of whiteness against blackness. The Black Guineans dance on Christmas Eve in celebration of the baby boy (Jesus), who is white. The characters mention, "Tonight we will be white," signifying that being closer to Christ is akin to being closer to whiteness. This is consistent with the characters in the literature of Lope de Vega and Miguel Cervantes. The use of the

Table 2. Excerpt from *Sor Juana Inés de la Cruz villancico*

Habla de negros	Spanish	English translation
Iguale yolale	*Iguale lloraré*	I will weep
Flacico, de pena	*Flacico, de pena*	Flacico, with sadness
Que nos deja ascula	*Que nos deja oscura*	As all us Blacks
A turo las Neglas	*A todas las negras*	Are left in the dark
…	...	…
Déjame yolá	*Déjame llorar,*	Let me weep,
Flacico, pol Ella,	*Flacico, como ella*	Flacico, as She
Que se va, y nosotlo	*Que se va nosotros*	Is leaving, while we
La Oblaje nos déjà.	*Las obrajes nos déjà..*	Are left in the textile mills[30]

words "zumba," "casú," and "cucumbé" have no true significance. The characters move to a European-derived Sarabande (a stately dance form in triple meter), while saying "zumba, casú, and cucumbé" once dancing has commenced.[32]

In addition to the pseudo-African texts, this *villancico* uses not one, but two proposed regional birthplaces of enslaved Africans. Notice how the composer Gaspar Fernandes juxtaposed two African regions against one another, stating that the Africans from Angola are more "ugly" than those from Guinea.

Another common reference to an African birthplace is Timbuktu, as observed in Padilla's *Ah siolo Flasiquiyo.* Here, Flasiquiyo (Francisco) and Tomás play instru-

Table 3. Excerpt from Gaspar Fernandes' *Eso rigor e' repente*. Translation by the author

Habla de negros	Spanish	English translation
Eso rigor e' repente:	*Eso digo de repente:*	I say that suddenly:
juro a qui se niyo siquito,	*juro que ese niño chico,*	I swear that little boy,
aunque nace poco	*aunque nace un poco*	although he is born a little white,
branquito turu	*blanco,*	is our brother.
somo noso parente.	*de nosotros es hermano.*	We do not fear the great
No tememo branco grande…	*No tememos al gran blanco…*	white…
-Toca negriyo tamboriiyo	*Toca negrito el tamborcito*	Play the tambourine Black one
Canta, parente:	*Canta, hermano:*	Sing, brother:
"Sarabanda tenge que tenge,	*"Zarabanda baila que baila,*	"Zarabanda dances the dance,
sumbacasú cucumbé".	*Zumba casú cucumbé".*	Zumba casú cucumbé".
Ese noche branco seremo,	*Esta noche blancos seremos,*	Tonight we will be white,
O Jesu que risa tenemo.	*Oh, Jesús, que risa tenemos…*	Oh, Jesus, what a laugh we have…
Vamo negro de Guinea…	*Vamos negros de Guinea*	Let's go Black ones from Guinea
No vamo negro de Angola,	*no vayan negros de Angola,*	do not go Black ones of Angola,
que sa turu negla fea.	*que son todos negros feos.*	They are all ugly Blacks.
Queremo que niño vea	*Queremos que el niño vea*	We want the child to see
negro pulizo y galano,	*negros pulidos y hermosos,*	polished and beautiful Blacks,
que como sa noso hermano,	*que, como es nuestro hermano,*	that, as he is our brother,
tenemo ya fantasia.	*tenemos un gran deseo.*	we have a great desire.

ments as they welcome baby Jesus. They sing the word "Tumbucutú" to remind them of home (Figure 2).

In the second *copla,* the characters reference Guinea as the place where "All Blacks are/come from" ("Turuneglo de Guinea"), reinforcing the Euro-centric perspective of Africa as a monolithic land and not the ethnically and culturally diverse continent that it really is (Figure 3 on page 43).

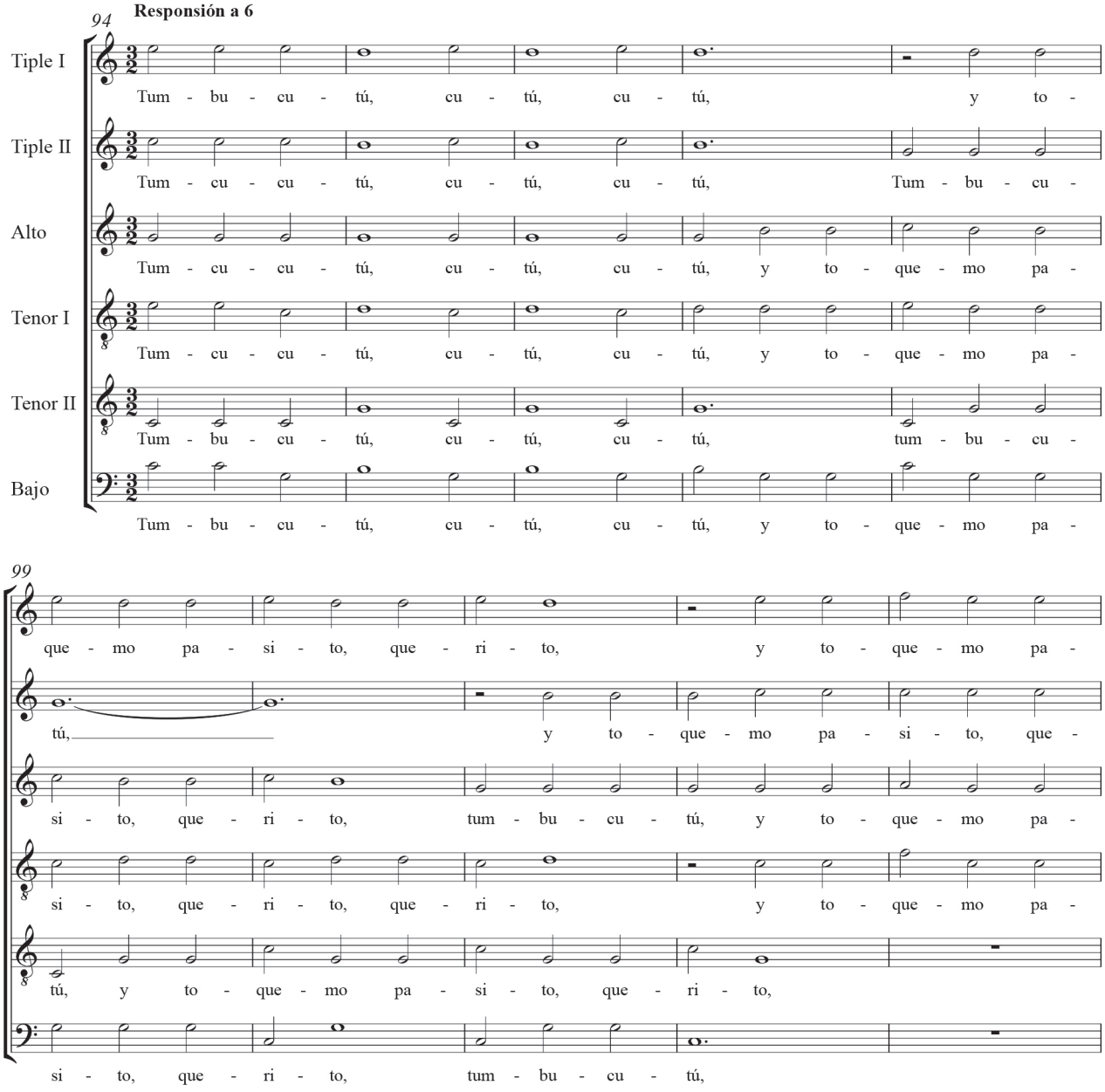


Figure 2. Juan Gutiérrez de Padilla, *Ah siolo Flasiquiyo,* mm. 94–103.
Modern transcription by Aurelio Tello

Africans and African descendants were present on the Iberian Peninsula before sixteenth-century colonialism began, brought there during the Moorish/North African slave rule/slave trade in the Middle Ages.[33] The Black African slave trade on the Iberian Peninsula was primarily dominated by Portuguese traders, who developed networks in regions of North Africa and the sub-Saharan regions that correspond to the modern nation-states of Niger, Senegal, and Sudan.[34] By the fifteenth century, Portugal expanded slave trade networks farther south into West Africa, including areas that are roughly equivalent to the modern nation-states of Mali, Guinea, and Nigeria. Again, the regions and places stated in the songs were used to define an idea of Africanness from a European perspective and, as mentioned, Timbuktu and Guinea are often referenced as home for all African *villancico* characters, indeed, as the origin of all African people. This falsely posits the idea that Africa is an ethnically and culturally homogenous land, regardless of region.

Black Character Roles

In addition to the *habla de negros, villancicos de negro* feature African people as emotionally limited characters with specific, narrow roles in society. As previously observed, African characters are restricted to masters of dance, childlike figures with very limited education, and laborers at the bottom of society who find solace through Christianity. These character roles can be seen in many other forms of music literature (as observed in opera, art songs, and minstrelsy), extending well beyond the Spanish-speaking world, and reflecting the ubiquity of enslaved Black people.

In the United States, the portrayal of Black people through the twentieth century in vocal repertoire, theatre, film, and other forms of media upheld analogous roles to that of the *villancico de negro.* Minstrelsy, which began in the United States in the early 1800s (not long after the decline of the *villancico*), included white people in blackface acting as caricatures of Black people: dim-witted and uneducated, almost always happy, and very superstitious.[35] Minstrelsy was typified by the fictional character Jim Crow: a racist trope, based on a physically disabled African slave who resided in the South that was commercialized in 1832 by performer

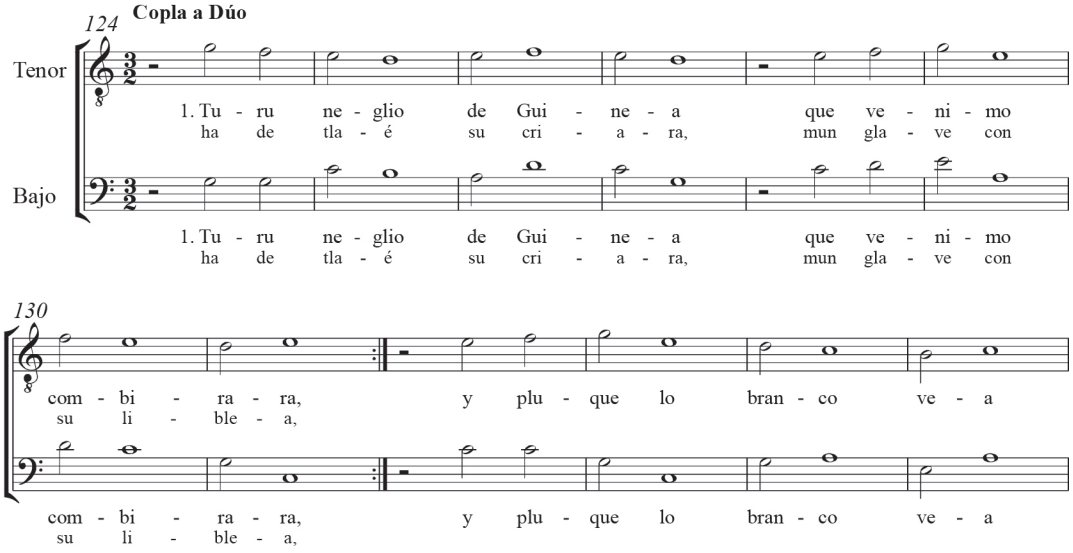


Figure 3. Juan Gutiérrez de Padilla, *Ah siolo Flasiquiyo,* mm. 124 –135.
Modern transcription by Aurelio Tello

Thomas Dartmouth "Daddy" Rice.[36] By the late nineteenth century, state and local laws in the southern United States that sanctioned racial segregation came to be known as Jim Crow laws.[37] During minstrelsy's heyday, Blacks were encouraged to take part in minstrel shows, and the genre is thought to have given Blacks a platform for legitimate entertainment performance in the early twentieth century.

Knowing the *villancico de negro* has a history of liturgical use and was intended to be joyous, one would think, perhaps, that the subgenre would connect to other contemporary sacred choral genres. Instead, it is more reminiscent of the secular genre of minstrelsy. While the *villancico de negro* was most often performed in churches, and minstrelsy was usually performed in taverns and theatres, the two genres have more in common than not. Emotionally, both genres exhibited adults behaving like children, with the characters presented as buffoonish. Both promoted the idea that Black people are immature and lack the ability to develop emotions and language. And, although the *villancico de negr*o was not performed in blackface, the theatrical elements and caricatures it shares with blackface minstrelsy encourage racism (Photos 1 and 2).

Today, minstrelsy remains a part of the choral repertoire. Aaron Copland's "Ching-A-Ring Chaw," arranged for both solo voice and chorus and published in 1952 as a part of his Old American Songs, is a prime example.[38] This song can be heard on many contemporary recordings and in a plethora of concert venues performed by college and professional choirs throughout the United States. In fact, performance of this music is a practice valorized by many educational institutions within the United States, which choose to see the art first and its historically racist context as secondary.[39]

Photo 1. The Adoration of the King, Spain 1612 by Juan Batista Maíno

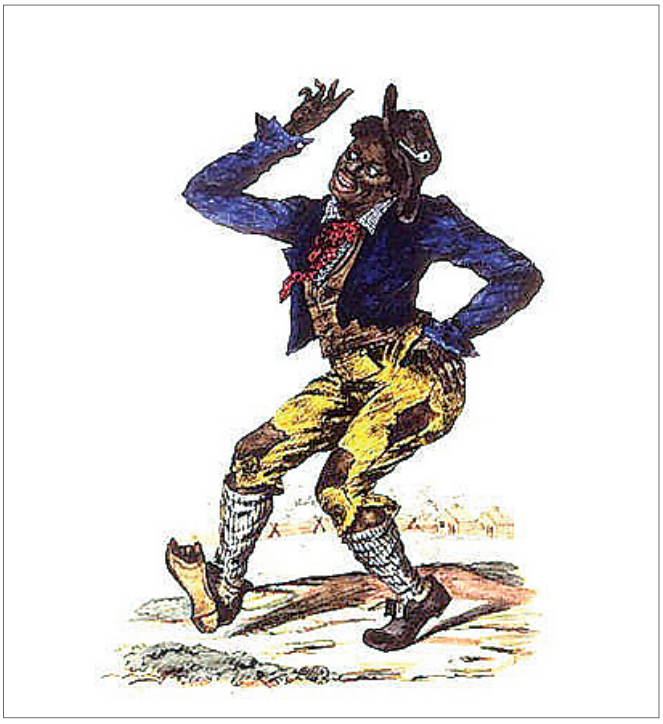


Photo 2. The character Jim Crow introduced by Thomas Dartmouth Rice in the 1830s.

Challenges of Performance

There are clear challenges and justifiable reservations when performing the *villancicos de negro* in a contemporary environment in which the concepts of race, class, and gender have advanced beyond what they were in the Baroque Period. Yet, *villancicos de negro* have been performed in the United States and, on a much larger scale, are currently performed in Spanish-speaking countries during Advent season.

There is a continuing tradition of singing *villancicos* during the Christmas season in Spain and Latin America, where the genre is not necessarily seen as offensive, but instead is viewed as an old and venerated tradition. In the Spanish-speaking world, attitudes regarding race have developed differently from those of the United States. The words *negro(a), negrito(a), moreno(a), morenito(a)* are modern Spanish terms used to refer to the darker pigmentation of someone's skin, though often without a pejorative tone. For instance, calling someone "the dark/Black one" in Spanish-speaking countries is often used as a term of endearment and not necessarily negative, nor an indication of race[40] While the terms may have other connotations, their use in music, literature, and everyday speech make them familiar, not the equivalent of calling someone "the Black/dark one" in the United States, where the terms *nigger, nig'ra, negroid, mulatto, sambo,* and *darky,* are clearly slurs or pejoratives.[41] These words reflect a brutal history that is connected exclusively to Black people and Black culture in a manner that is rooted in white supremacy.

It is important to note that some of the most celebrated pieces of vocal music in the Western Canon exoticize non-Western cultures through the composer's perspective. For example, Puccini's *Madame Butterfly, Turandot,* and Gilbert and Sullivan's *The Mikado* all exoticize Asian cultures. Over time, artists of the Western world have developed methods to perform caricaturizing literature of previous time periods. Modernization has become a tool to reinvent plotlines, staging, and landscapes to become stories of the present, as seen in the Metropolitan Opera's 2020 production of Handel's *Agrippina,* and Opera Philadelphia's 2015 production of Verdi's *La Traviata.*[42, 43, 44]

Program notes can help educate an audience and give pertinent contextual information of the literature being performed. Notes allow audiences to become familiar with performers, access anecdotal information about historical data, and preview salient features of the music. The absence of such information can leave audiences blind to the context in which the works were created, as well as the composer's or performer's intent. While notes can supply an audience with the tools necessary to help them understand historical material, their effectiveness is called into question in regard to v*illancicos de negro,* where notes would need to explain or even justify Black characters and caricatures, in the same way that notes have attempted to explain blackface in minstrelsy. A "Historically Informed Performance" (HIP) of the genre would call for white people to perform the characters of the *villancico de negro.* Casting a Black person is equally as problematic.

Though, blackface was not a part of the performance of *villancicos de negro,* it has been employed for centuries in vocal music of the Western canon that calls for darker pigmented characters.[45] In both Verdi's and Rossini's operas based on Shakespeare's *Otello,* the title character is traditionally placed in blackface (Photo 3). As recently as 2012, The Metropolitan Opera Verdi's *Otello* featured a tenor in blackface; in 2015 it discontinued this practice.[46] While this is a step forward for The Met, other

Photo 3. Tenor Placido Domingo performing the title role in blackface in the Metropolitan Opera's 1994 production of Otello.

notable opera companies around the world have yet to establish the same practice.

Despite cultural differences between the United States and Spain and its colonized regions, access to explanatory and contextualizing program notes, and evolving casting decisions, providing the *villancico de negro* performance platforms presents challenges that cannot be adequately addressed through these avenues.

Conclusion

There are a number of highly regarded early-music specialists who perform *villancicos de negro* in concert today, including Teresa Paz with Ars Longa Cuba, Eloy Cruz and Tembembe Ensamble Continuo in Mexico, and, perhaps the most prominent, Jordi Savall with Hespèrion XX/XXI in Spain. Each offers a well-crafted justification for offering these works in concert settings, as Savall does here:

> "That the advantage of being aware of the past enables us to be more responsible and therefore morally obliges us to take a stand against these inhuman practices. The music in this programme represents the true living history of that long and painful past…We also want to draw attention to the fact that, at the beginning of the third millennium, this tragedy is still ongoing for more than 30 million human beings…We need to speak out in indignation and say that humanity is not doing what it should to put an end to slavery and other related forms of exploitation."[47]

For centuries, the *villancico de negro's* comedic content has mocked Black people largely through the use of caricatures, *habla de negros,* and a false representation of African culture. The caricatures dehumanize Black people as a group who are content being enslaved, portrayed through *habla de negros* as dull-witted Black characters whose falsely stereotyped faults are comical. In addition to these textual issues, the music of the *villancico de negro* takes on forms of other European genres of the time (madrigal, chanson, cantata), further endorsing a false idea of African music and culture. The music of the *villancico de negro,* supposedly reflecting Black culture, is European by design, imitating sounds of Africa through the lens of slaveholders.

Villacincos de negro promote racism in a way that is reflective of other racist art forms in the Global North, as observed in minstrelsy, American art songs, and opera; performance of the genre ignores and repudiates the brutal past of white supremacy. Despite Savall's rationalization, the time has come to recognize the protracted damaging effects of such art. This musical history exists on paper for historical reference; it has no place in song. CJ

NOTES

[1] Carleton S. Coon, *The Races of Europe* (The MacMillan Company, 1939).

[2] https://www.encyclopedia.com/social-sciences/encyclopedias-almanacs-transcripts-and-maps/scientific-racism-history

[3] John David Smith and Randall M. Miller, *Dictionary of Afro-American Slavery* (United Kingdom: Praeger, 1997), 31.

[4] Adrian Desmond, James Moore, and Janet Browne, "Darwin, Charles Robert (1809–1882), naturalist, geologist, and originator of the theory of natural selection," *Oxford Dictionary of National Biography.* (Sep. 2004), Accessed 28 July 2020, https://www.oxforddnb.com/view/10.1093/ref:odnb/9780198614128.001.0001/odnb-9780198614128-e-7176.

[5] Ibid.

[6] Michael James and Adam Burgos, "Race" in *The Stanford Encyclopedia of Philosophy* (Summer 2020 Edition), https://plato.stanford.edu/archives/sum2020/entries/race/.

[7] Ibid.

[8] George M. Frederickson, *Racism: A Short History* (Princeton University Press, 2002), 29.

[9] Michael James, "Race."

[10] Robert Gooding-Williams, "W.E.B. Du Bois," *The Stanford Encyclopedia of Philosophy* (Spring 2020), https://plato.stanford.edu/archives/spr2020/entries/dubois/.

[11] W.E.B. Du Bois, *The Conservation of Races* (Czechia: Good Press, 2020).

[12] Robert Gooding-Williams, "W.E.B. Du Bois."

[13] Isabel Pope, Paul R. Laird, "*Villancico,*" in Grove Music Online: Oxford Music Online, accessed November 27, 2017, http://www.oxfordmusiconline.com.turing.library.northwestern.edu/subscriber/article/grove/music/29375.

[14] Paul Laird, "The Dissemination of the Spanish Baroque *Villancico,*" *Revista De Musicología* 16, no. 5 (1993): 2.

[15] Tess Knighton, Alvaro Torrente, ed., *Devotional Music in the Iberian World, 1450-1800: The Villancico and Related Genres* (New York: Ashgate Publishing, Ltd., 2007), 407.

[16] Francisco A. Barbieri, "Summary," in Cancionero Musical de Palacio: Biblioteca Digital Hispánica, Biblioteca Nacional de España, accessed Nov. 20, 2018, http://bdh.bne.es/bnesearch/Search.do.

[17] Francisco A. Barbieri, "Summary."

[18] Deborah Singer, "Inclusion Politics/Subalternization Practices: The Construction of Ethnicity in *Villancicos de Negros* of the Cathedral of Santiago de Guatamala (16th-18th Centuries)," *Revista de Historia,* 80 (2019), https://www.revistas.una.ac.cr/index.php/historia/article/view/13113/18215.

[19] K. Meira Goldberg, Walter Aaron Clark, and Antoni Pizà, *Transatlantic Malagueñas and Zapateados in Music, Song and Dance: Spaniards, Natives, Africans, Roma* (Cambridge Scholars Publishing, 2019), 9.

[20] Isabel Pope, Paul R. Laird, "*Villancico.*"

[21] At the time Lope de Vega and Cervantes were born, Spain had a large population of Moriscos, forcibly converted from Islam following the fall of Granada. Starting in the sixteenth century, many of these were exiled to Africa, their (partial) ancestral homeland of eight centuries earlier.

[22] Frida Weber de Kurlat, "El Tipo del Negro en el Teatro de Lope de Vega: tradición y creación," *Nueva Revista de Filología Hispánica,* 19, no. 2 (1970): 343-46.

[23] Frida Weber de Kurlat, "El Tipo del Negro," 343-46.

[24] Andrew Sobiesuo, "Images of Blacks and Africa in Spanish Literature," *Journal of Dagaare Studies* 2, (2002), http://citeseerx.ist.psu.edu/viewdoc/download?doi=10.1.1.520.5856&rep=rep1& type=pdf.

[25] These fictional characters are all inspired by the real life of Juan Latino (1518-1596), a Black professor in sixteenth-century Granada, Spain. Juan Latino was born Juan de Sessa and served as a slave to Spanish warrior Gonzalo de Córdoba for the first several years of his life. Sessa adopted Christianity and learned to read literature from the books of Córdoba's son, eventually becoming the son's tutor. The honorary last name "Latino" acknowledged his exceptional scholarship in Latin. He graduated with honors in 1557 from the University of Granada, where he then assumed a professorship.

[26] Drew Davies, 7.

[27] Juan Gutierrez de Padilla, Aurelio Tello rev., "Tres Cuadernos de Navidad: 1653, 1655, 1657," http://www3.cpdl.org/wiki/index.php/Tres_Cuadernos_de_Navidad:_1653,_1655,_1657_(Juan_Gutierrez_de_Padilla).

[28] The word "cucumbé" has no relevance to the South American "cumbe" dance in this context.

[29] The pseudo idea of *habla de negros* is in no way congruent to the texts of African American spirituals. *Habla de negros* was composed by white people in Spain to mock Black slaves. The texts of spirituals are born of rich oral traditions of enslaved Black people in the United States, and designed to preserve Black culture and religion.

[30] Tess Knighton, et al., ed., *Devotional Music in the Iberian World,* 404.

[31] Ibid., 404.

[32] Drew Davies, 7.

[33] Geoff Baker, "Latin American Baroque," 444.

[34] Carl Skutsch, *Encyclopedia of the World's Minorities* (United Kingdom: Routledge, 2013), 32.

[35] John Kenrick, "A History of the Musical: Minstrel Shows," *Musicals* 101, Musicals101.com/minstrel.htm.

[36] Bruce Bartlett, *Wrong on Race: The Democratic Party's Buried Past* (New York: Palgrave Macmillan Publishings, 2008), 24.

[37] Bruce Bartlett, *Wrong on Race,* 24.

[38] Boosey & Hawkes, "Ching-A-Ring-Chaw SATB & Piano," Boosey & Hawkes. 2020, https://www.boosey.com/shop/prod/Copland-Aaron-Ching-A-Ring-Chaw-SATB-piano/644578.

[39] Harris Crenshaw, et.al., *Seeing Race Again: Countering Colorblindness Across The Disciplines* (University of California Press, 2019), 160.

[40] John Betancur, *Cedric Herring. Reinventing Race, Reinventing Racism* (BRILL, 2012), 55.

[41] Kobi K. Kambon, *African/Black psychology,* 184.

[42] The Metropolitan Opera, *Agrippina,* Accessed May 5,

2020, https://www.metopera.org/user-information/new-production-videos/2019-20-season-new-production-videos/.

[43] Grace Mairano, "Classic Opera Reborn with Modern Viewpoints," *The Temple News*, September 29, 2015, https://temple-news.com/classic-opera-reborn-with-modern-viewpoints/.

[44] The Metropolitan Opera's 2020 production of Handel's *Agrippina* directed by David McVicar places the ancient Roman story in an eighteenth-century setting. Opera Philadelphia's 2015 production of *La Traviata* directed by Paul Curran.

[45] Eric Lott, *Love and Theft: Blackface Minstrelsy and the American Working Class* (Oxford University Press, 2013), 116.

[46] Aria Umezawa, "Met's Otello casting begs the question: Is Whitewash Better than Blackface?" *The Globe and Mail*. August 7, 2015, https://www.theglobeandmail.com/opinion/mets-otello-casting-begs-the-question-is-whitewash-better-than-blackface/article25879634/.

[47] Jordi Savall, trans. by Jacqueline Minett, "Les Routes De L'Esclavage," https://www.alia-vox.com/en/catalogue/les-rutes-de-lesclavatge/.

In Memoriam

Karen Kennedy
1970–2020

Dr. Karen Kennedy passed away on August 30, 2020, after a long battle with cancer. Karen received numerous awards for teaching, including the University of Hawai'i Chancellor's Citation for Meritorious Teaching, Arizona State University's Manzanita "Top Prof" Award, Butler University's Faculty Distinction Award, and she was a two-time recipient of the Lawrence Township Schools Superintendent's Award. She is a past-president of the Hawai'i Chapter of ACDA, founding member of the National Collegiate Choral Organization, and a past Repertoire & Resources Chair for Collegiate Choirs in ACDA's Eastern Region.

Karen was the Director of Choral Studies at the University of Miami Frost School of Music, where she oversaw the DMA and MM programs in choral conducting and maintained an active ACDA student chapter. Previous to her appointment in Miami, she held positions as the Director of Choral Activities at the University of Hawai'i at Mānoa, Artistic Director of the Honolulu Symphony Chorus, and Director of Choral Studies at Towson University.

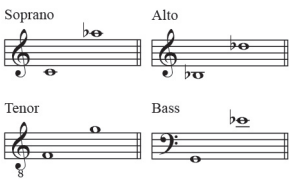
Karen also conducted orchestras including the Honolulu Symphony Orchestra, the New England Chamber Orchestra, the Miami Symphony, the Boca Raton Philharmonic, and the Symphony of the Americas.

She earned a doctorate in choral music from Arizona State University, a master's in choral conducting from Butler University, and a bachelor's in Music Education from DePauw University. Karen Kennedy was a featured interviewee in the November 2018 *Choral Journal* article "Hunting for Treasure: How Conductors Find New Repertoire" by Andrew Crane.

Choral Reviews

Alleluia, For This Day
Secular holiday anthem
Christopher H. Harris
SATB div, piano (5:00)
Graphite Publishing GP - H015
e-address:
https://graphitepublishing.com/product/alleluia-for-this-day/

Performance demonstration:
https://www.youtube.com/watch?v=KptBPk-LKho



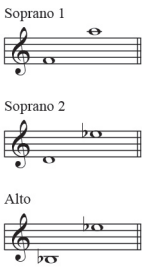
Christopher H. Harris's anthem, "Alleluia, For This Day," is a worthy addition to the holiday repertoire for advanced high school and church choirs, and collegiate ensembles. Harris turns on a dime through unrelated harmonic universes as if Anton Bruckner's motets merged with Rob Hopkins's barbershop choruses. This compelling chromaticism is alleviated by masterful voice leading throughout. True to classical form, Harris lets fireworks fly at the golden mean with a tonal shift that explores the choir's upper register and leaves audiences breathless.

Directors will find ample artistic and educational value in this work. Though not overtly religious, Devondra F. Banks's text is a distilled medium for themes of hope and Advent anticipation. Pedagogically, there's much to accomplish. The A and A^1 sections are constructed homophonically and contrapuntally, while the B section is a fine example of modern imitative polyphony with unorthodox resolutions for tasty harmonic 7ths and 9ths. Director beware: you must have 1) singers able to carry long phrases, 2) 1st Sopranos with stamina to begin a legato phrase above the staff in the back half of the piece, and 3) Basses who sing in tune through non-diatonic steps and skips. Choirs will cherish their journey with this anthem.

Ryan W. Sullivan
Jonesboro, AR

Invitation to Love
Text by Paul Laurence Dunbar
Music by Marques L.A. Garrett
SSA, Piano
SBMP 1454
e-address:
https://sbmp.com/SR2.php?CatalogNumber=1454

Performance Demonstration:
https://www.youtube.com/watch?v=Sj2DxkIiunc



Brimming with dynamic contrasts, beautifully composed melody, gorgeous three-part harmonies, and thoughtful piano accompaniment, "Invitation to Love" is sure to be an octavo that your singers will adore.

Come, O Love when'er you may,
And you are welcome.

These words resound throughout Garrett's magnificent setting of Paul

Laurence Dunbar's poem "Invitation to Love." Born in 1872 to freed slaves, Dunbar was the first Black poet to gain national acclaim. Dunbar's librettos, novels, and short stories were well-known by both Black and White readers of his day.

The opening features an a cappella section which evokes the feeling of one's yearning for their beloved. Later the altos introduce the melody that Garrett seamlessly weaves in and out of each vocal line, giving all voices a chance to shine.

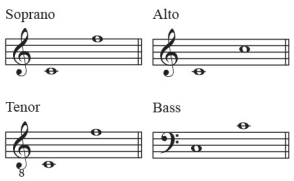
At 4:55, this piece takes one on a musical journey filled with independent, cascading vocal lines. The middle section features a shift in tonality, leading up to a short climax. The return to the original key provides the listener with a moment of reflection, propelling us into the next stanza.

"Invitation to Love" closes with an aleatory that your singers and audiences will love, which features a trio that delicately transitions the listener out of the aleatory into beautiful homophonic chords. In the final measure, all voices hum a tonic chord with an added second, symbolizing the acceptance of the invitation to love.

R. Terrell Hall
Olive Branch, MS

United, We Are!
Music and Text by Jermaine Manor
SATB, choir, piano
Kjos Music Press 9185
Online Location:
https://www.jwpepper.com/United-We-Are/10995114.item#/submit

Performance Example:
https://www.jwpepper.com/United-We-Are/10995114.item#/submit



When I first received "United, We Are!" I was captivated by the simplistic, yet compelling lyrical content expressing the joy and pleasure in humanity, joining together in unity inspired by Psalm 133.

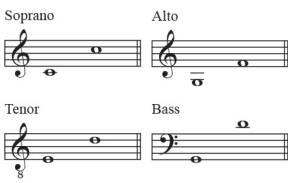
The opening melody is so refreshing and catchy for singers of all age levels. Because of this well-crafted melody, you feel you know what's coming next melodically, not because it was predictable, but because there's a tapestry of musical joy that pulls you inward. Being that it is unison, it feels like an anthem or musical theater theme song, with vocal swells and driving percussion and Gospel drive that your pianist will enjoy. Then, it gracefully drives into the bridge that will have you clapping your hands, tapping your foot, and rocking in your seat.

This piece has a fascinating vamp. Every round is more vigorous, like an army adding more soldiers for one cause: unity, love, togetherness. One of the unique responses to this piece is that you feel like you have a responsibility to do something by the end. There is a need to break down this *gospel* into its purest form, sharing it with everyone you know, that we are brothers and sisters united as one. If you believe in the power of unity, program this piece for your singers because deep in my heart, I do believe that *we shall overcome*.

Beth Haley
Auburn, AL

John 3:16
Text: Gospel of John, 3:16
By B. E. Boykin
SATB, *divisi,* unaccompanied
https://www.klaviapress.com/

Performance demonstration:
https://beboykin.com/index.php/music/



In B. E. Boykin's setting of the famous John 3:16 verse, the composer's talents are on full display as she slowly and expertly weaves a warm choral texture out of minimal ingredients. The piece begins with a lingering unison tenuto that slowly expands, seemingly like a meditated breath, into an inverted, suspended G minor chord. The opening musical fragment repeats three times before settling finally on D minor

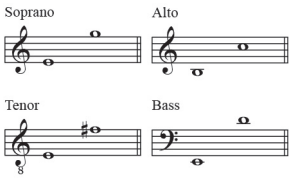
tonic, though Boykin adds more of the text's opening sentence with each repetition, each is separated by a breath-like eighth rest. Through this repetitive and deliberately minimal approach, Boykin's piece leads the listener into a slowly rocking contemplative exploration of each important meaning in the text.

The *tessituras* are also conservative, comfortingly low, and consistent—with the exception of the bass, the upper voices are each contained within an octave. Boykin very rarely departs from her choral ostinato, rather, she appropriately lengthens the rhythms to match the text. Only as she approaches the end of the poetic line does she eschew repetition and begins to develop a counter melody over more expansive and colorful harmony.

Architecturally, the piece is in ABA' format, as both the text and opening ostinato return. Boykin strengthens the saturation of the choral color with a very brief and limited *divisi* in the upper voices before ending with an extended Picardy cadence. The music is very accessible, utilizing facile voice leading, repetition, and limited vocal range. There are dissonances throughout, all of which appear in service to the text. There are few musical indications in the score, rather Boykin relies on the director and the choir to use their musicianship, and her artistic language, to usher the listener onto an aural canvas steeped in slow, meditative, mantra-like prayer.

Timothy Michael Powell
Atlanta, GA

Psalm 131
Psalm 131, King James Version, alt.
By Nathan Carter
SATB, unaccompanied
GIA Music G-6683
e-address and
performance demonstration:
https://www.giamusic.com/store/resource/psalm-131-print-g6683



The late Nathan M. Carter, Jr.'s fantastic setting of *Psalm 131* utilizes modern chromatic harmony in a setting reminiscent of Baroque organ preludes. A thick, colorful homophonic harmony greets the listener as Carter opens the piece in speech-like rhythms in A minor, though he obscures the key by opening at the minor dominant and chromatically walking through a four-bar phrase before ever reaching the tonic. The opening section, which conforms to the opening lines of the Psalm, ends deceptively on an A Major chord, propelling the musical energy forward into the B section of the piece.

The choir transforms the lament of the opening into a cascading, echoing phrase, once again in A minor, over which the sopranos soar in an even more referentially polyphonic motet style. The genius of Carter's setting is his seamless integration of modern harmony within perfectly executed and historically inspired forms. Both the opening "A" and middle "B" sections serve as the prelude to his ultimate goal: a swaying, Baroque *fugatto* in 6/8 time.

The fugal passage begins conservatively, in TASB order, in A minor at the 5th. Following the entrance of the Bass, Carter develops his theme, and builds energy through increasingly frequent *stretto* entrances. He signals the end by shifting to a pure canon in the SAT voices, circling and orbiting over the basses, who seem to climb up out of the depths of despair with an ascending A minor scale. In this way, Carter paints the text "let Israel hope in the Lord, henceforth, and forever" before all voices cadence in a cathartic and iconic Baroque Picardy third on a final, powerful "amen."

Timothy Michael Powell
Atlanta, GA

CALL FOR POSTER PRESENTATIONS

2021 ACDA National Conference - March 17-20, 2021

The American Choral Directors Association will sponsor a research session at the National Conference on March 17–20, 2021. The intent of the research poster session is to bring current research to light that impacts and informs the choral profession. Because the conference will take place virtually, the poster session will be presented virtually.

1. Abstracts submitted for presentation must comply with the following guidelines. If the data have been presented in whole or substantive part at any forum or at previous research sessions, a statement specifying particulars of the presentation must be included with the submission. Papers presented at other conferences will be considered only if the audience was substantially different (e.g., a state meeting or a university symposium). The paper may have been submitted for publication but must not be in print or in press prior to the submission deadline of the conference.

2. The research may be of any type, but a simple review of literature will not be considered for presentation. Manuscript style of articles representing descriptive or experimental studies must conform to the *Publication Manual of the American Psychological Association* (7th edition, 2019). Authors of other types of studies must submit manuscripts that conform to either *A Manual for Writers of Term Papers, Theses, and Dissertations* (K. L. Turabian, 9th edition, 2018) or *The Chicago Manual of Style* (17th edition, 2017).

3. The following items are required for submission: An abstract of no more than three thousand characters (including references) summarizing the research purpose, method, results, and conclusions. The name(s) or affiliation(s) of applicants must not appear in the abstract. Incomplete submissions (e.g., those discussing proposed research without any findings) will be rejected.

4. Financial responsibilities. Presenters must be current members of ACDA and are expected to register for the conference. They must be available to present their research in a virtual format, which will be determined by ACDA at a later date.

Submission Timeline

The submission portal will be open on October 1, 2020. Submissions must be uploaded to: https://acdanational.submittable.com/submit by **November 1, 2020.** All submissions will be blind peer-reviewed by a committee of scholars. Applicants will be notified of the status of their submission via email by **December 15, 2020.**

ACDA BOOK AUTHORS DISPLAY

2021 ACDA National Conference - March 17-20, 2021

The American Choral Directors Association is sponsoring a display of books authored by ACDA members at the National Conference on March 17–20, 2021. Purposes are to highlight the role of ACDA members in furthering the choral arts through published books, make these resources known and readily accessible to members, and generate dialogue among musicians and publishers for future publishing endeavors. Virutal "Meet the Author" conversations and a virtual display of books and author/publisher fliers are scheduled for this event.

Guidelines

a) Book topic is relevant to the ACDA purposes (https://acda.org/about-us/).

b) Submitting author or editor of a critical edition or chapter book is a current ACDA member. Submissions by chapter authors are not accepted. Multi-author and multi-editor books represent a single submission.

c) Book has been vetted, edited, published, and distributed for purchase by a publishing company. Submissions of self-published or unpublished books are not accepted.

d) Book is in print and available for purchase by retailers.

Submission Requirements

a) Book title, author/editor name(s), publisher, date of publication, and ACDA member number.

b) A description of the book (100 words or less).

c) Category of participation:

- Book Display Only—author/editor does not plan to attend the conference and agrees to provide requested materials (tba) for virtual display.
- Meet the Author—author/editor plans to register for the conference and agrees to provide requested material (tba) for virtual display and to participate in virtual "Meet the Author" conversations as scheduled (tbd).

Submission Timeline

Submit required information by email to Research and Publications Standing Committee member Alan Gumm at gumm1aj@cmich.edu between October 1 and November 1, 2020. Status of submissions meeting the guidelines will be sent via email by December 15, 2020.

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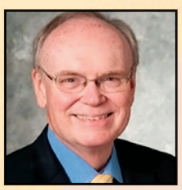

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Robyn Henderson-Espinoza
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Deborah Carlton Loftis
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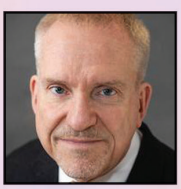

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Repertoire & Resources

World Musics and Cultures

Jeffery Ames
National R&R Chair
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Addressing Contextual Information in Multicultural Choral Repertoire

by Tiffany Walker

There is an ongoing need to help choral music educators make informed decisions about how to select culturally responsive music. Teaching music from diverse cultures is part of state and national music standards, but it needs to be approached knowledgably, beyond picking a song in a different language. Julia Shaw refers to culturally responsive pedagogy as a way of teaching music from diverse cultures using prior knowledge, frames of reference, and diverse performance styles to make the learning experience more relevant to students.[1] Without this cultural meaning, repertoire selection and performance could fall victim to cultural appropriation, which happens when "people from a more powerful culture adopt the art, symbols, or elements of a less powerful culture without understanding or respecting the context or history of that material."[2] Knowing more about the multicultural music arrangements we choose to perform may spur the developing of prior knowledge and frame of reference needed to practice culturally responsive pedagogy.

Why is it that choral music educators shy away from programming diverse music? Some choir teachers may feel uncomfortable adding multicultural music to their concert program because they lack training or exposure to the genre and they fear being inauthentic or falling victim to cultural appropriation.[3] On the other hand, there may be teachers who are not afraid to program music in a variety of languages, but lack cultural responsiveness by not delving further into the cultural meaning of the music. Sometimes an arrangement inaccurately includes instruments creating an entertaining affect instead of creating an authentic musical experience. My intention is to help guide a choir director towards knowing how one could select repertoire that validly represents the music of diverse cultures. This includes ways to inform the study and programming of cultural music, examples of trusted publishers, and describing what to look for in octavos.

Programming Diverse Cultural Music with Meaning

It is not enough to perform songs in different languages and feel that it suffices for culturally responsive teaching. Even knowing the rationale for teaching multicultural music, there still needs to be instructional goals and validation for learning about a culture behind the piece. According to Kertz-Welzel, "Instructional goals range from simply getting to know musical cultures to fostering intercultural understanding or tolerance."[4] A key learning goal should be to ensure that the music we choose aligns with both the country the music came from and our students' culture. Repertoire selection is crucial for finding quality representation of a culture. You can start by choosing a culture that relates to your students, and find experts within that culture to obtain more information. These experts are also called culture bearers or informants. They can range from known researchers in a specific culture to the very students in your choir or their families. In 2012, Sharon Da-

vis Gratto provided a limited list of ACDA State and Division Ethnic and Multicultural Chairs and other known informants based on culture, language, or genre.[5] The people on that list may or may not still hold their indicated position today, but the resource still provides a name to search for online. You can also rely on colleagues who may have more experience with diverse cultural music for their opinions on authentic world music.[6] Networking allows us as music educators to gain exposure to many multicultural works. We then have the opportunity to teach those valid choral representations and give students a meaningful cultural learning experience.

Quality Representation of Cultural Music Repertoire

The number of published choral arrangements of folk and multicultural music has grown tremendously over the last twenty-five years. However, with this abundance comes a varying degree of cultural authenticity.[7] Repertoire may include arrangements of traditional songs, compositions that feature the style of a diverse culture, and compositions by people who are indigenous to the culture.[8] When choosing music, we must work hard to use our best judgment. Effective tools for selecting quality repertoire includes Abril's suggested construct of "awareness, knowledge, and understanding."[9] We should be aware of cultural validity, our biases, and practicality for the ensemble. We should seek knowledge about the surrounding context of a piece, including knowing the means by which the music is taught and performed. As students learn the piece, there should be an understanding of why the selection validly represents a particular cultural group. Following Abril's suggestions can better equip teachers with tools to pick appropriate multicultural repertoire.

Limitations of Western Notation

Using choral octavos may seem like the best way to present world music to students, but there are

limitations to presenting music in only that way. Just because a piece is published "does not guarantee cultural validity or quality."[10] Mary Goetze brings up an additional angle to think about published music. Published music of diverse cultures is already vetted through a Western musical lens[11]—composers and arrangers use their training in Western classical music and notation to portray their perception of the music from a different culture. Choral arrangements using Western notation potentially take the cultural source far from the original musical context in order to make it more accessible.[12] Some scholars also warn against indigenous music being transcribed or adapted for performance purposes or commercial exploitation.[13] However, they also claim that there are published arrangements that adhere to cultural validity.

Trusted Publishers

A good place to start finding repertoire is through trusted publishers that exercise care and integrity in their editing practices when publishing choral representations of world music. These publishers tend to feature works by people who lived within the country of origin, but received Western musical training, or arrangers who have done their research on a culture. Examples of reputable publishers include earthsongs, Santa Barbara Music Publishing, and Walton Music. There are publishers that focus solely on one particular culture, such as Musica Russica for Russian music, Transcontinental Music Publications for Jewish music, and Musica Baltica for music from the Baltic states.[14] The American Choral Director's Association (ACDA) website also has a tab for multicultural repertoire that is linked with the JW Pepper publisher site. However, sometimes uncontextualized publications can make its

way into the catalogs. We still need to determine the published work's validity by looking at the provided contextual information.

What to Look for in an Octavo

Goetze states in a different article that most publications "provide only a translation and pronunciation guide, with minimal or no background information."[15] Scores should contain contextual information about the piece, usually about a page long with notes about the culture from which the song is derived, performance suggestions, and composer or arranger background. This brief context creates a starting point to becoming more informed about the music. For example, knowing that a piece is a religious or ritual song versus a folk song or dance form informs whether the piece is appropriate to program according to the theme of your concert. Other helpful information includes performance notes such as whether there should be other instruments or physical movements. Scores from composers or arrangers who would take the time to include all that information would be worth deeming as quality repertoire because it shows some effort in providing authenticity.

Language

Music using foreign languages often include a pronunciation guide, and some formats are more reliable than others. Language pronunciation is better guided if given in the International Phonetic Alphabet (IPA) rather than phonetical spellings of syllables that could still be mispronounced. Some scores offer a pronunciation chart of vowels and consonants, which could be useful if one is not yet comfortable with IPA. A literal translation of the lyrics into English is also an indicator of a piece with well-provided language context. A poetic translation under the original lyrics is not always accurate because the editor is trying to make sure the text underlay flows smoothly rather than conveying the real meaning of the original text. Be wary of songs that incorporate a different language into a mostly English song. How much of the song is in one language over the other? Is there enough context to represent the non-English culture, or is a cultural phrase merely appropriated to make the song more interesting? Be even more skeptical of songs that use nonsense syllables to sound like a language or have instructions to sing in a noncontextualized style.

The Role of the Teacher

The next step in culturally responsive pedagogy slightly changes the teacher's role away from the traditional teacher-as-master paradigm. Parr recommends that the teacher get out of their comfort zone and lead through participation.[16] The teacher also does not have to feel like they have to be an expert, or attempt to cover every culture superficially, especially as a gimmick or a show piece. Instead, bring in the expert informants, whether in person, through video conferencing, or via YouTube, and let them give the cultural meaning. Then, be the facilitator between the ensemble and the informant.[17] When it comes time to perform the piece, consider the possibility of performing the piece without a conductor, especially if that more closely replicates the conditions within which the music is normally created. Show respect to the culture by performing it with integrity and re-creating the music as best as you can.[18] Share the music with the cultural communities and

especially the audience. You can do this through program notes, or having them sing along, if the piece was meant to be participatory. The role of the teacher is to facilitate people's musical learning, building bridges between the group and its many diverse communities locally and globally.[19]

Conclusion

Making the effort to program valid representations of multicultural music is necessary to provide students with more meaningful cultural experiences. The pieces we choose to teach may offer a first encounter of a culture, or it could provide a deeper understanding of cultures already encountered. We need to work harder to ensure that any cultural information and access offered is as valid as possible. The global COVID-19 pandemic has pushed everyone worldwide to connect with each other remotely. As we grow more accustomed to video conferencing, it will be easier than ever to reach out to culture bearers who can help provide background information on folk songs, give diction coaching, or introduce works. With the ease of online access, it is all the more imperative for us, as teachers, to be facilitators and guides to encourage students' independent learning and encounters with various cultures. Our efforts towards authenticity can only bring richer artistry and a deeper connection to singers across the globe. CJ

Tiffany Walker is a doctoral candidate in choral conducting at the University of Washington. tfwalker@uw.edu.

NOTES

[1] Julia Shaw, "The Skin that We Sing: Culturally Responsive Choral Music Education," *Music Educators Journal* 98, no. 4 (2012): 75-81.

[2] Ryan Cho, "Cultural Appropriation and Choral Music: A Conversation That Can Make Both Our Music and Community Better," *Choral Journal* 55, no. 10 (2015): 59.

[3] Kathy Robinson, "Teacher Education for a New World of Musics," in *Readings of Diversity, Inclusion, and Music For All* (Reston, VA: MENC, the National Association for Music Education) 14-31; Margaret M. Woods, "*Alleviating the Difficulties in Teaching Multicultural Choral Music* (PhD diss., George Mason University, 2018), ProQuest Dissertations & Theses Global.

[4] Alexandra Kertz-Welzel, *Globalizing Music Education: A Framework* (Bloomington, IN: Indiana University Press, 2018), 91.

[5] Sharon Davis Gratto, "Ethnic & Multicultural Perspectives: Informed World Music Study and Performance: Who Can You Ask?" *Choral Journal* 53, no. 4 (2012): 63-64.

[6] Hilary Apfelstadt, "First Things First: Selecting Repertoire," *Music Educators Journal* 87, no. 1 (2000): 19-22, 46.

[7] Carlos R. Abril, "Music That Represents Culture: Selecting Music with Integrity," *Music Educators Journal* 93, no. 1 (2006): 38-45.

[8] Mary Goetze, "Repertoire as Pedagogy: Music of Diverse Cultures," in *The Oxford Handbook of Choral Pedagogy*, ed. Frank Abrahams and Paul D. Head (Oxford: Oxford University Press, 2017), 1-22.

[9] Abril, "Music That Represents Culture: Selecting Music with Integrity," 38.

[10] Shaw, "The Skin that We Sing", 77.

[11] Goetze, "Repertoire as Pedagogy".

[12] Clayton Parr, "Eight Simple Rules for Singing Multicultural Music," *Music Educators Journal* 93, no. 1 (2006): 34-37.

[13] Mary Goetze, "Challenges of Performing Diverse Cultural Music," *Music Educators Journal* 87, no. 1 (2000): 23-25, 48; Riekie van Aswegen and Hetta Potgieter, "Folk Music for Children's Choirs: The Challenges and Benefits of Cultural Diversity," *Journal of the Musical Arts in Africa* 7, no. 1 (2010): 51-78.

[14] Woods, "Alleviating the Difficulties in *Teaching Multicultural Choral Music*", 56.

[15] Goetze, "Challenges of Performing Diverse Cultural Music", 24.

[16] Parr, "Eight Simple Rules for Singing Multicultural Music", 37.

[17] Goetze, "Repertoire as Pedagogy".

[18] Cho, "Cultural Appropriation and Choral Music"; Goetze, "Challenges of Performing Diverse Cultural Music"; Goetze, "Repertoire as Pedagogy".

[19] Patricia Shehan Campbell, *Music, Education, and Diversity: Building Cultures and Communities*, ed. James A. Banks (New York: Teachers College Press, 2018).

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A Study of "*Jeongseon Arirang*" by Min-Hyeong Lee: Elements of Korean Traditional Folk Music

Dong-Kyu Lee

One of the pleasures of choral music is that we can sing a variety of music from many different cultures. Just a few decades ago, choral programming focused mainly on Western music; however, now choral performances often include music of various cultures.[1] More recently, American Choral Directors Association National Conferences and World Symposiums on Choral Music have introduced a variety of repertoires from different cultures. With this trend, using traditional musical elements from one's own culture is becoming an important stylistic factor of choral music. Even though Korea has a short history of choral music, it has become a leading proponent of choral music in Asia and has adopted the current trend of using cultural musical elements. Min-Hyeong Lee (b. 1990) has arisen as one of the most significant representatives of Korean choral composers, both in Korea and internationally. His composition *Jeongseon Arirang* exemplifies the traditional style of Korean choral music.

Though there are some dissertations written about Korean choral works that incorporate traditional elements, there is limited discussion regarding the folk song "Jeongseon Arirang" specifically. Some general aspects of "Jeongseon Arirang" include varied texts, a musical mode specific to the Jeongseon region, a unique rhythmic pattern, and traditional vocal ornamentation and instruments.[2] These five elements typify this style of Korean choral composition, and this article will highlight the ways in which they are represented in Min-Hyeong Lee's composition *Jeongseon Arirang*. This article will also help conductors understand other composers' settings of the folk song "Jeongseon Arirang."[3]

Historical Background

Using traditional elements is deeply connected to Korea's history. This was brought to the forefront when Korea was annexed by Japan from 1910 to 1945. Throughout history, Koreans were "united to defend their country, and their patriotism has been a part of their national consciousness."[4] This characteristic of the Korean people led to a movement of Nationalism, which produced music for the purpose of enhancing independence and love for the country.[5] Many composers have been encouraged to use traditional Korean music as a basis for their compositions in order to promote nationalistic ideals. This tradition remains an important trait of contemporary Korean choral music. For example, during the fall of 2019 at the Korean Choral Directors Association Conference, choirs performed thirty-nine Korean pieces, thirteen of which are based on traditional Korean elements.

Traditional Korean music includes both vocal and instrumental genres and can be separated into three different categories: *Kungjung Ŭmak* (court music), *Chŏngak* (aristocratic music), and *Minyo* (folk music).[6] Minyo means "the songs of the people," and reflects elements and values typical of a traditional Korean lifestyle.

One famous example of this latter genre is "Arirang," which is the most well known and celebrated folk song in Korea. Its cultural importance is so great that it was inscribed on the "Representative List of the Intangible Cultural Heritage

of Humanity" by UNESCO on December 5, 2012. Because "Arirang" was transmitted orally, its origins are uncertain.[7] Different versions of the song were sung in different regions of Korea, including Seoul, Jindo, Miryang, Jeongseon, Kyungki, Haeju, and others. Depending on geographic location, traditional performances of the song feature variations in the tune and text. The lyrics of "Jeongseon Arirang" have been altered and refined repeatedly over time, and there are currently more than ten thousand versions on record. These variations in text are improvised depending on the singers' situations and feelings.[8] In his piece, Lee sets the most popular version of these numerous texts.

For *Jeongseon Arirang,* Lee uses one of the oldest versions of the folk tune, which may have existed for over six hundred years.[9] Jeongseon is a mountainous region, and the song embodies the sentiments of people who lived hard lives in isolation. The song's mellow melody, satire, and humor provided relief from a number of different hardships, including the difficulty of living deep in the mountains, the burden of married life while dwelling with in-laws, resentment and longing for spouses, and other agonies of life.[10]

MinHyeong Lee was born and raised in Jeongseon. A graduate of the Presbyterian University and Theological Seminary in Seoul, South Korea, Lee is Composer in Residence of the Jubilate Press. His works have been performed by choirs worldwide. Lee composed his setting of "Jeongseon Arirang" for conductor Dong-Kyu Lee in 2018. It was premiered the same year by Dong-Kyu Lee and the University of Louisville's Collegiate Chorale. The piece is written for eight-part unaccompanied choir, one soprano soloist, and Korean drum (Janggu), and features traditional Korean musical elements including *jo* (modes), *jangdan* (rhythms), traditional instruments, and folk song melodies.

Lee incorporates several traditional features of Korean music that can also be found in the original folk song. For example, the original form of the folk song is in two parts, and the form of Lee's composition is separated into two contrasting movements. Traditionally,

"Jeongseon Arirang" separates into two sections: "Gin Arirang" (Long Arirang) and "Yeokkem Arirang" (Compiled Arirang). See Appendix A for an example of the traditional "Gin Arirang" and Appendix B for an example of the traditional "Yeokkem Arirang." "Gin Arirang" is an AB form divided into verse and refrain. Traditionally, singers can sing the refrain both before and after the verses.[11] Lee, likewise, includes verse and refrains in his first movement. *Jeongseon Arirang* begins with two times through the refrain, followed by one verse, then followed by two more times through the refrain before concluding with an extended coda. "Gin Arirang" (the first section of the tradsitional folk song) is usually sung slowly with long note values. In this first movement, Lee follows suit with many sustained tones succesively in all voice parts. The typical form of "Yeokkem Arirang" (the second section of the traditional folk song) is also AB, split into a fast section and a slow section. The first part is sung quickly, in a storytelling manner, before becoming slow-paced and resuming the melody of "Gin Arirang." The second movement of Lee's setting similarly begins with an exciting opening and fast-paced passage followed by a slower section with the melody from the first movement. Lee adds another fast section at the end, turning the setting into an ABA form.

The composer not only adapts traditional poetic forms but traditional modes as well. The characteristics of traditional modes vary region to region just as customs and dialects do. *Menari Jo* (Mode) is a traditional pitch collection native to the Jeongseon region, which did not have many cultural exchanges with other regions due to its isolated and mountainous geographical terrain.[12]

This mode influences both the melodic and harmonic structure of the folk song. Most traditional Korean music uses pentatonic modes but also sometimes uses three-note, four-note, or six-note modes.[13] It also uses two main pitch collections: *Pyong-jo* (sol mode: sol-la-do-re-mi) and *Kyemyon-jo* (la mode: la-do-re-mi-sol). The modes used in folksongs are based on these two pitch collections. The melody of the traditional "Jeongseon Arirang" is based on the mode "*Menari*," which is based on the pitch collection *Kyemyun-jo.* Most phrases in Korean folk songs finish on la or mi, as shown in Figure 1. The notes of the "Jeongseon Arirang" refrain melody are "mi-la-sol-mi," and the melodic line, which ascends by leap the interval of a fourth and then descends back to where it began, is distinctive of the pitch collection "*Menari.*" Also, in the last part of Lee's first movement, the text "Arirang gogae gogaero nareul numgyejoogae" ("let me cross over Arirang pass") features a melody ascending from d to g (a fourth) on "Arirang gogae gogaero" before descending on "nareul neomgyeojuge" to settle on the pitch d where it began (see Figure 3). This characteristic is preserved in Lee's setting. As Figures 2 and 3 demonstrate, Lee used *Menari* in the melodic phrases of his *Jeongseon Arirang.* In addition, Lee includes the *Menari* pitch collection (with an added b-flat) as a har-

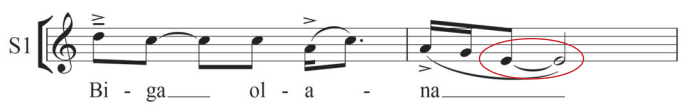

Figure 1. Min-Hyeong Lee, *Gin Arirang* (Long Arirang), Soprano 1, mm. 33–34.

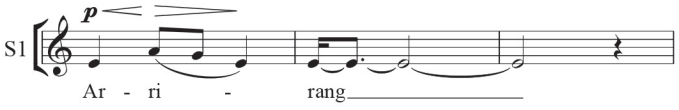

Figure 2. Min-Hyeong Lee, *Gin Arirang* (Long Arirang), Soprano 1, mm. 6–8.

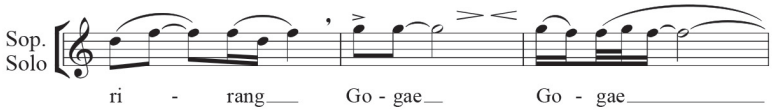

Figure 3. Min-Hyeong Lee, *Gin Arirang* (Long Arirang), Soprano Solo, mm. 72–74.

monic structure in the opening of the second movement (circled notes in Figure 4).

In addition to his usage of traditional modes, Lee also uses traditional rhythms. Korean traditional music is constructed on groupings of unequal pulses called *Jang-dan,* which means "long and short." *Jang-dan* is a different concept than "rhythm" in Western music. Because the folk song tradition in Korea was transmitted orally, transcription does not necessarily reflect the proper performance practices. Jang-dan indicates a rhythmic pattern, tempo, and mood, but excludes any meaning of mathematical proportions or measure lines.[14] Korean traditional music generally has six sets of Jang-dan, the one most commonly used in folk songs being *Se-ma-chi Jang-dan,* shown in Figure 5. The rhythm is best expressed in Western notation as being in 9/8 or 3/4. Lee sets his *Gin Arirang* (first movement) in 3/4 meter, as shown in Figure 6.

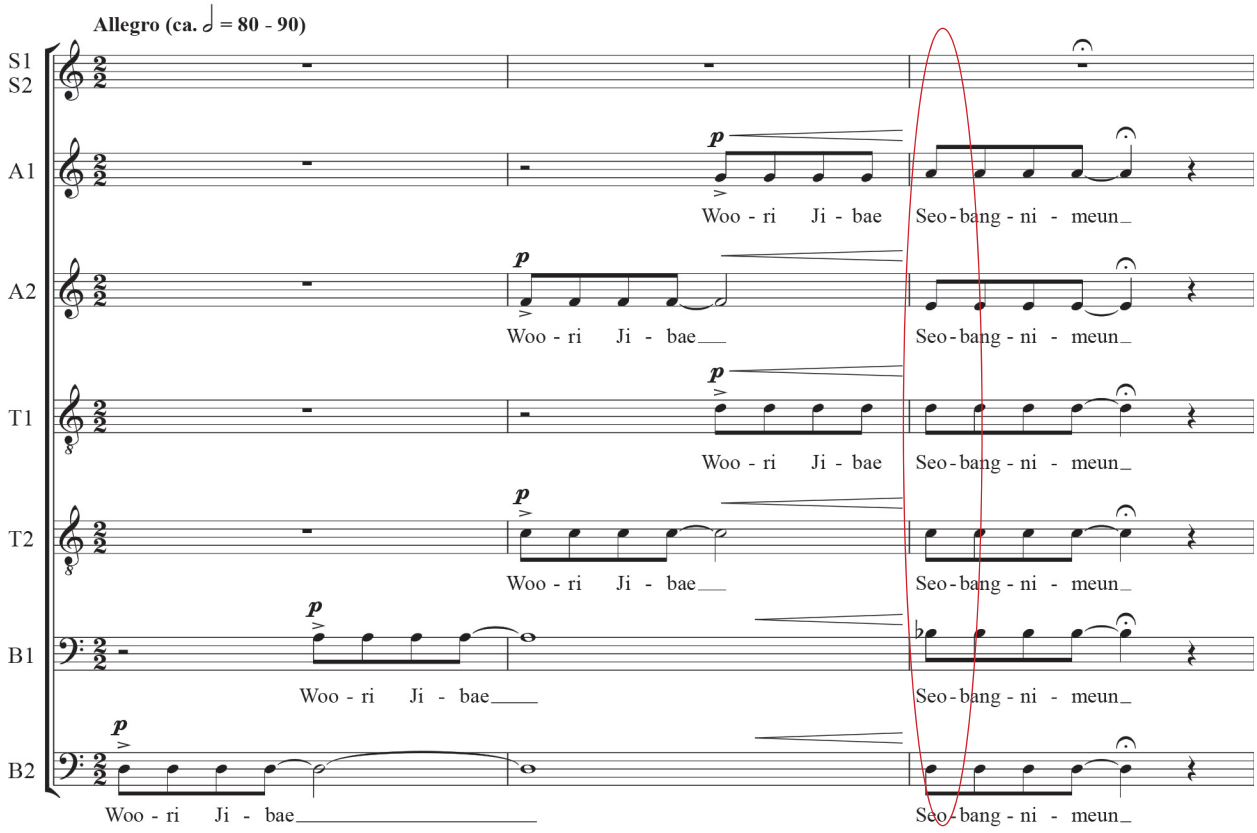

Figure 4. Min-Hyeong Lee, *Yeokkem Arirang* (Long Arirang), mm. 1–3.

Figure 5. *Se-ma-chi Jang-dan.*[xv]

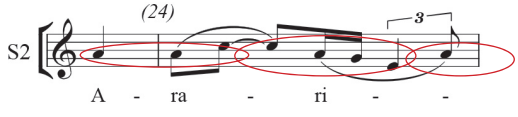

Figure 6. Min-Hyeong Lee, *Gin Arirang*, m. 24.

He uses the basic rhythmic figure of *Se-ma-chi Jang-dan,* shown in Figure 5, which appears throughout the first movement. Additionally, Lee reuses *Se-ma-chi Jang-dan* during the B section of Yeokkem Arirang (second movement) due to its similarity to Gin Arirang, but this time in 9/8 meter.

The "Yeokkeum Arirang" movement begins with the text "Woori Jibae Seobangnimeun Jalnatdeonji Monnatdeonji" ("Whether my husband is handsome or ugly") to express the numerous aspects of life that were not expressed in "Gin Arirang." A full translation of the text can be read in appendix C. The faster rhythmic figures and small melodic leaps in this passage are reminiscent of Gilbert and Sullivan patter songs or Western rap music (see Figure 7). One notable difference, which sets this section of *Jeongseon Arirang* apart from the earlier one, is its lack of a specific *Jang-dan.*

Another rhythmic feature Lee's piece shares with traditional Korean folk song is that all his phrases begin on the downbeat. All Korean traditional songs start this way, while many songs from Western music begin with an anacrusis.[16] This derives from the natural speaking pattern of the language. For example, in European languages articles come before their associated words (e.g., "the" or "a" in English; "le," "la," or "les" in French), which naturally leads to anacrusis function in music. In Korean, these modifers attach to the end of a word as postpositions or suffixes, thus words begin directly and tend to fall on strong beats in music.

Another way language is highlighted in Korean folk music is the use of Si-kim-sae (ornamentation). Generally, Korean musical ornamentation can be categorized as six different types: *Chuh-song* (slow and wide vibrato, ascending glissando), Toe-song (descending glissando), *Jon-song* (a type of vibrato for short notes), *Yo-song* (a type of vibrato for longer notes), *Pyong-song* (no ornamentation), *and Gulim* (grace note).[17] Lee uses the concept of *Chuh-song* and *Pyong-song* in the *Gin Arirang* section and *Gulim* in the Yeokkeum Arirang section. The first measure of the *Gin Arirang* section has the same rhythmic characteristic as *Chuh-Song,* which demands the singer approach the next note from above with a glissando. Although Lee does not indicate them in his piece, it is expected to be performed with glissandos according to traditional performance practice. The initial note of the glissando is typically more important melodically than what follows it.[18] In measures 1-18, Lee uses many sustained notes, indicative of *Pyong-song,* which uses a slower melody and harmonic progression to establish a more resonant sonority than more ornamented sections of the piece (Figure 8 on page 68). The concept of *Pyong-song* is similar to straight tone singing in Western music, which requires little or no vibrato. In measures 17-19 of *Yeokkeum Arirang Lee* uses *Gulim,* which is a grace-note preceding the main note. The use of *Gulim* offers a strong accent on the first beat that is typical of the heavy downbeat of

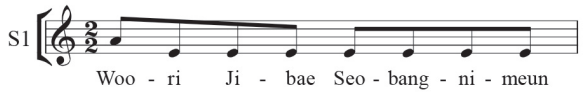

Figure 7. Min-Hyeong Lee, *Yeokkem Arirang,* Soprano 1, m. 13.

Korean-style vocalism.[19]

Another historically rooted element is Lee's usage of *Janggu*, the most common drum in traditional Korean music.[20] It is a two-sided barrel drum with a slim curved waist. The two heads, made of horsehide and cowhide, produce different pitches and timbre.[21] Lee's usage of Janggu creates traditional Korean sonority in his piece.

Despite Korea's short history of choral music, it has a rich history of traditional music. When Western choral music was introduced to Korea at the end of the nineteenth century, the genre was unknown. However, Korean musicians adopted it and infused it with traditional musical aspects and performance practices. This nurtured the explosive growth of Korean choral music and contributed to Korea's growing reputation in the world of choral

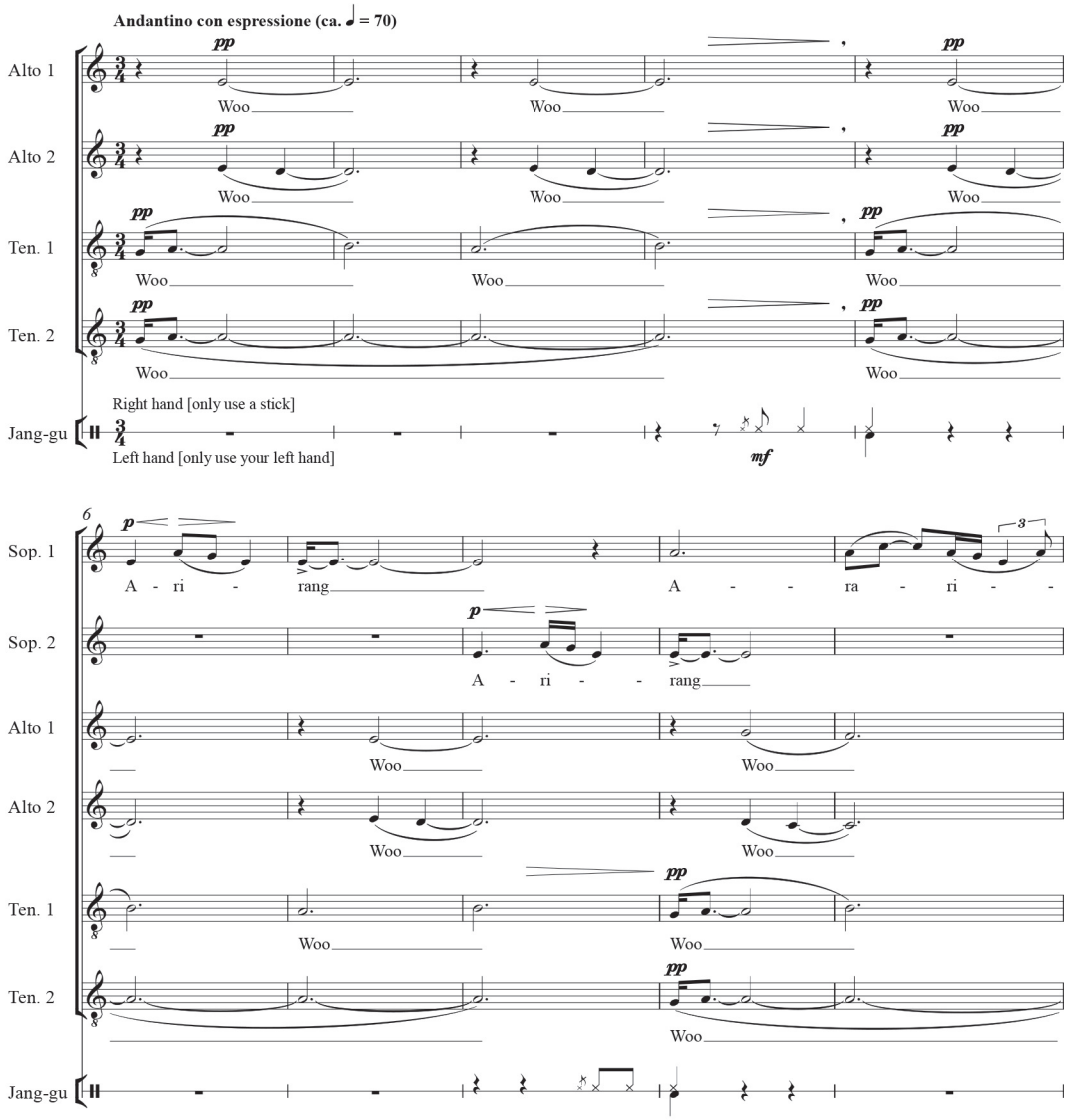

Figure 8. Min-Hyeong Lee, *Gin Arirang,* mm. 1–10.

music. Lee's *Jeongseon Arirang* is not only a brilliant example of choral composition, showcasing traditional musical elements of Korean folk music, but is also a helpful conduit to introduce traditional Korean music to international musicians. As shown in its premiere by an American choir, it can be performed by many choirs in the world. I hope this article can help non-Korean choral conductors recognize what sets Lee's *Jeongseon Arirang* apart from other choral compositions and assist them in their preparations of Korean choral works. CJ

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pctsdongq@gmail.com

NOTES

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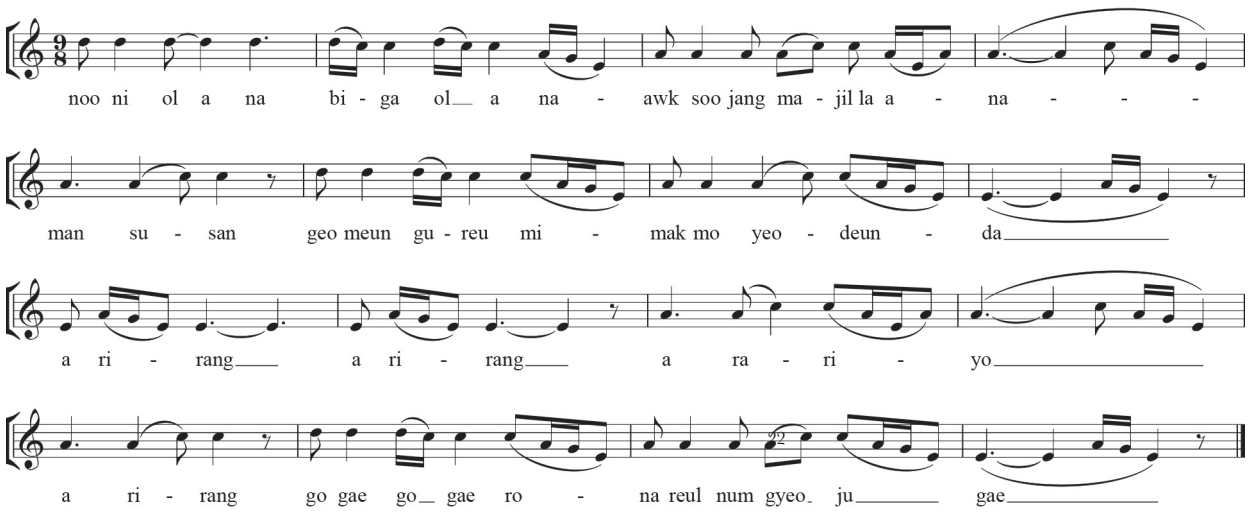
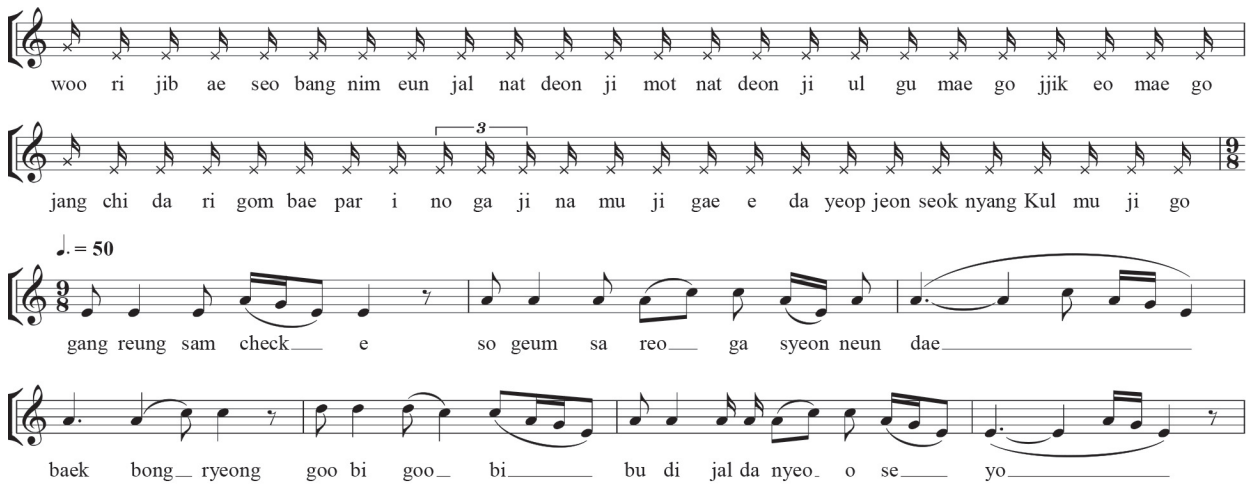
[24] Ibid., 6.

Appendix



Appendix A. *Gin Arirang* [22]



Appendix B. *Yeokkeum Arirang* [23]

Text Translation[24]

1. Gin Arirang

Nonni olana, Biga olana
Awksoo jangma jilana

Arirang Arirang Arariyo
Arirang Gogagero Nareul
numgyeojoogae

1. Gin Arirang

Will it rain or snow or will a long
spell of heavy rain begin.

Arirang Arirang Arariyo
Let me cross over Arirang Pass.

2. Yeokkeum Arirang

Woorijibae Seobangnimeun
Jalnatdeonji Monnatdeonji

Ulgumaego Jjigumaego Jangchidari
Gombaepari

Nogajinamu Jigaeeda
YeopjeonSeoknyayng Kulmujigo

Gangreung Samcheogae Sogeum
Sareo Gasyeonneumdae

Baekbongyeong GoobiGoobi Boodi
Jaldanyeo Oseyo

2. Yeokkeum Arirang

Whether my husband is handsome or
ugly

Whether his face is pitted with
pockmarks, his leg is stiff, or his arm
is deformed.

Carrying an A-frame of juniper wood
on his back with three hundred brass
coins on it

He has gone to Gangreung and
Samcheok to buy salt.

I hope he comes back safely through
the winding Baekbongnyeong Pass.

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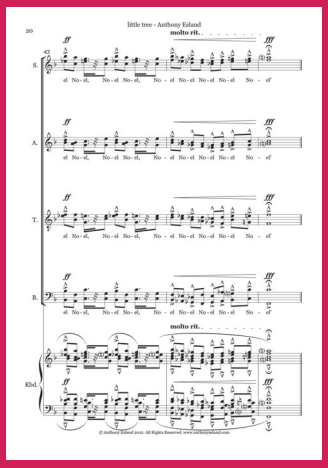

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poetry by e e cummings

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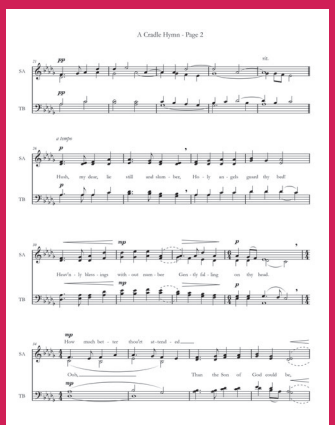

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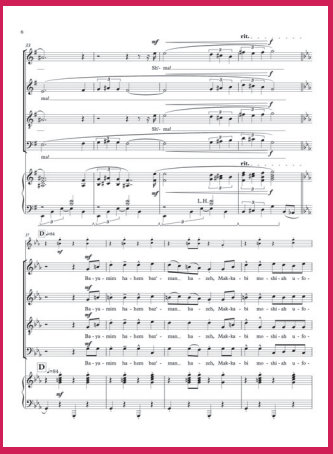

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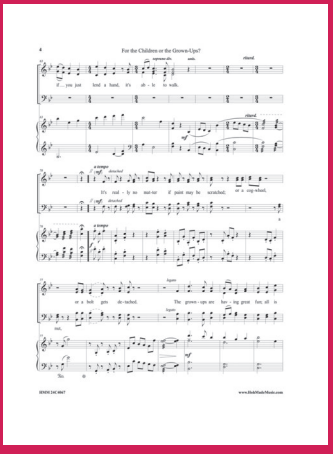

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text from Life Magazine, 1922

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Book Reviews

Gregory Pysh, editor gpysh@fpcmid.org

Joan Yakkey: Her Children's Choir Legacy in Florence, Italy
Ann Guadino
Glen Rock, PA:
Year of the Book, 2018
189 pages
(paper, $19.99)

A Choral Legacy
Ann Gaudino
Millersville, PA: Excellence in Education Journal, 2020
111 pages
(paper, $23.00, Kindle $9.99)

These books are based on extensive interviews and ephemera that Ann Gaudino collected from the Music Conservatory and Scuola di Musica di Fiesole, Florence, Italy. These volumes chronicle the life and work of Joan Yakkey, who developed the children's choir program at both schools along with her *Sign and Sound* method of teaching music reading. Yakkey's accomplishments are well known throughout Italy and much of Europe, and she is credited with bringing quality choral music education to the young people of Italy.

The books very effectively accomplish their stated purpose of providing a biography of Yakkey's life and work, as well as the historical context of the development of the choral programs. The first book contains the only extant complete listing of Yakkey's complete composed works. The second book includes color pictures of notable persons and concerts associated with the programs that complement the historical discussion. Both books provide firsthand accounts from Yakkey, as well as faculty and alumni of the programs, and the many years of high-profile performances.

In my comments printed in the books, I noted:

> Joan Yakkey has inspired a generation of students to learn and love music. I spent time with her on several occasions in Tuscany, her home territory. She is a consummate musician and has clearly been a wonderful mentor and inspiration to generations of young Italian singers… Dear Joan is a champion in many more senses than one.

> We all owe her a debt of gratitude for everything she has given the musical community during her long and active life. (pp. i-ii)

I find these books to be a tremendous asset to the field of choral music because they detail the methods and programs Yakkey developed, revitalizing choral music education in her country. The books accomplish well their purpose of chronicling the events in both words and pictures.

In conclusion, both books demonstrate a high quality of writing, detailed content, and solid methods and findings.

Simon Carrington
New Haven, CT

Beethoven Essays
Maynard Solomon
Cambridge, Massachusetts: 1988
336 pages
Paperback, $35.00

In this year celebrating Beethoven's 250th birthday, there is great value in revisiting a seminal research volume for this timeless composer. In this book, Maynard Solomon collected his important essays, which are in-depth studies (some call his a "psychoanalytic" approach) of psychological, historical, and creative topics that cannot be adequately explored in the pages of a traditional narrative biography. The papers are grouped in six sections: *Music and Myth, The Interior Dimension, Biography and Creativity, The Immortal Beloved, Some Varieties of Utopia,* and *The Tagebuch.* The subjects contained in these topics include: The Ninth Symphony: A Search for Order, The Dreams of Beethoven, Beethoven's Deafness, The Creative Periods of Beethoven, The Quest for Faith, and Beethoven's *Tagebuch.*

This review will focus on two essays, *The Ninth Symphony: A Search for Order* and the *Tagebuch.* In the writing on the Ninth, the author not only traces the development of the "Ode to Joy" theme throughout the masterwork, but the composer's search for Elysium:

> Woven into the Ninth Symphony's system of forecasts and reminiscences are several overarching patterns to which Beethoven has given the shape of quests. The symphony as a whole is an extended metaphor of a quest for Elysium. The geography of this odyssey is retrospectively mapped by the review and rejection of the opening themes of the earlier movements; the contours of Elysium are described in Schiller's text, and the arrival is heralded by the Ode to Joy theme. However, that joyful unveiling may itself be viewed

as the climax of another teleological pattern, which we may term a thematic quest—a succession of themes and thematic fragments which, by their prefiguration of the Ode to Joy melody, suggest that it was intended to be the culmination of a series of melodies aspiring to achieve an ultimate, lapidary form. (pp. 13-14)

In concluding his essay on the Ninth Symphony, Solomon notes in Beethoven's recreation of myth:

> history is kept open—as quest for the unreachable, for the as-yet-undiscovered, for the vision of an ultimate felicity. He refuses to accept that history is closed at either its source or its goal, for a perfected order would signal the termination of life and of striving. In the Ninth Symphony, the condition of joy is elusive, even in Elysium. The search continues for a hidden God, a distant beloved, brotherhood. And Creation can begin again merely by the omission of a major or minor third. (p. 32)

The volume closes with an essay centered on Beethoven's *Tagebuch*, a kind of diary in which he made occasional entries during the years 1812-1818. Although the notes are not systematic and sometimes most obscure, this document is an invaluable and intimate look into Beethoven's life during the transition from his middle to late style. Here are selected entries, which represent the wide variety of annotations:

• Shoe brushes for polishing when somebody visits (p. 253)

• Every day share a meal with someone, such as musicians, where one can discuss this and that, instruments etc., violins, cellos, etc. (p. 257)

• Everything that is called life should be sacrificed to the sublime and be a sanctuary of art. Let me live, even if by artificial means, if only they can be found! (p. 258)

• Always study from half-past five until breakfast (p. 259)

Thirty years after its publication, Maynard Solomon's *Beethoven Essays* continues to hold a prominent place in the composer's research and scholarship catalogue. It is highly recommended to any and all who desire to delve deeper into the life and work of Ludwig von Beethoven.

Gregory M. Pysh
Midland, TX

So You Want to Sing for a Lifetime
Brenda Smith, ed. & comp.
Rowman & Littlefield, 2018
219 pages
paper, $37; electronic, $35

As a voice and choral pedagogue who is well over his sixtieth year and into his second year of "retirement," I have auditioned for and joined three choral ensembles, singing my way from Renaissance motets and madrigals to contemporary pop and jazz, as well as occasional work. When the opportunity came to review *So You Want to Sing for a Lifetime,* I leapt at the chance, wanting to see if there was wisdom to be had for this aging singer who has re-entered a near-full schedule. I discovered this book has much to say for my situation, but also for other singers who are intent upon keeping the voice supple and singing throughout one's lifespan. Some of the material is review, to be certain; other concepts are presented in a new and refreshed manner.

This work is twelfth in a series of *So You Want to Sing* books, a six-year project of the National Association of Teachers of Singing (NATS), the series overall being edited by noted pedagogue Matthew Hoch. These volumes cover everything from music theater and rock 'n' roll to light opera and CCM (contemporary and commercial music). This is the culmination of the series, covering the aging voice, skills singers need, singing with others, the origin of the term *bel canto,* and vocal health, among other subjects related to the topic. Smith, herself a voice pedagogue at the University of Florida, has assembled chapters by experts in the fields of voice pedagogy, vocal health, and voice science, including Scott McCoy (author of *Your Voice: An Inside View*), and Robert Thayer Sataloff (noted professor of otolaryngology, singer, and author).

This book has several uses. It is particularly valuable as a text for vocal techniques, choral methods, and the like, as either a main or supplemental work. It is also useful for the choral teacher's reference shelf—many choral teachers have a minimum of vocal and pedagogical study, especially as undergraduates. Finally, it is a great read for singers and choral conductors who are looking for refreshment or renewal of their vocal concepts for the long term. It covers definitions of what it means to sing for a lifetime, singing and voice science, vocal health over the lifespan, skills needed for singing, the effects of aging and medications on the voice, beautiful singing ("bel canto"), appropriate repertoire, and choral and ensemble singing. A handy online supplement is available on the NATS website, and is referred to throughout the volume; it has exercises, examples, and sound recordings of songs and other materials.

Of particular interest to choral singers is the extensive section on choral music, titled "Singing with Others for a Lifetime." Choral singing is identified at the outset as a center for the growth of voice and musicianship. This chapter is in a question/answer format and particularly user friendly. It includes the major choral traditions in America; how choral singing improves the voice in solo and choral singing; the importance of the choral experience to the lifelong singer; having lessons for a voice "checkup"; the choral tenor and dangers of having women sing the tenor part long term, and vibrato in choral singing, among many other valuable topics.

In the concluding chapter, Smith refers to a singer in her nineties who has spent a lifetime perfecting her skills. She has taught Rhoda from 2004 to the date of the book's publication, and played a recording of Rhoda at the International Congress of Voice Teachers in 2017. Teachers remarked on Rhoda's spirit as well as her voice. She then lists, for two pages, qualities the singer uses to preserve a long and healthy vocal life. As Brenda Smith writes:

> As you mature, your hair will thin and your face may wrinkle. Your voice will lose a little of its luster in exchange for an enrichment of understanding and satisfaction. Do not allow yourself to stoop or despair. Stand tall, breathe deeply, and sing on. May you recall your life as one continuous quest for an elusive but ultimate song (p. 189).

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