Programming for the Twenty-First Century

Quality, Inclusion, and Diversity

Panel:

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Eugene Rogers
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This session focuses on how choral educators at various levels and different contexts (schools, community) can respond to changing times and demands for music that engages diverse musicians and audiences while promoting excellent quality.

1. **FOCUS — CURRENT CHORAL CLIMATE:**
   - Changing demographics
   - Media influences

2. **FOCUS — REPERTOIRE SELECTION:**
   - What are we looking for? (general criteria)
   - How many purposes does it serve? (consider context — school, community, worship — and mission — musical artistry or social justice?)
   - What musical criteria do we use? (three keys: quality — expressiveness and craft; content — musical matter that is worth our time; context — is it appropriate to the musicians and audience?)
   - How do we address the age-old issue of “tried and true” vs. “new and current”?

3. **FOCUS — PROGRAMMING:**
   - How do we present music in ways that captures the imagination of the singers and audiences?
   - How do we find balance and flow in programming?
   - What musical criteria do we use?
   - Do we educate or entertain or “edutain”?

4. **FOCUS — RESOURCES:**
   - See previous volumes of *Teaching Music through Performance in Choir*, including one directed at middle school/junior high school students.
   - See additional resources on the following pages.
**SELECTED RESOURCES**

The following articles pertaining to various types of diversity are found in recent ACDA *Choral Journal* issues:


**NAFME RESOURCES**


**DIVERSITY – GENERAL**

Kelly-McHale, Jacqueline. (2016). The Conversation. (The author notes that one in four students under the age of eight has an immigrant parent.) http://theconversation.com/why-music-education-needs-to-incorporate-more-diversity-53789


**AFRICAN–AMERICAN CHORAL REPETOIRE**


LGBTQIA

This site includes a space for discussion and resources surrounding LGBTQIA issues in choral music.
http://www.queeringchoir.com

This site includes resources for teachers of LGBTQ students, including a link to the GALA website.
https://galachoruses.org/resource-center/singers/transgender-voices


Kissen, R. K. (2016). Singing for Our Lives: Lessons from the LGBT Choral Movement. (This paper was presented at a conference at the University of Illinois, Gender-Queer Studies and Music Education.)
https://publish.illinois.edu/genderqueermue/2016/04/06/singing-for-our-lives-lessons-from-the-lgbt-choral-movement/


Note: The second biannual Transgender Singing Voice Conference takes place at Earlham College in Richmond, IN, March 30–31, 2019. https://earlham.edu/about/transgender-singing-voice-conference/

SOCIAL JUSTICE

The Justice Choir movement was founded in 2017. It provides a template for groups whose mission is peace and social justice. https://www.facebook.com/pg/justicechoir/about/

The Justice Choir Songbook (curated by composers Abbie Betinis and Andrea Ramsey).
https://www.chorusamerica.org/advocacy-research/repertoire-cause-justice-choir-songbook

For an example of a group that has a social justice mission for several decades, check out the website for Cincinnati’s MUSE Women’s Choir. https://www.musechoir.org/about

The entire October 2018 issue of Choral Journal was devoted to social justice and choral communities. (Kristina Boerger, guest editor).
HILARY APFELSTADT

Hilary Apfelstadt is Professor Emerita of Choral Studies at the University of Toronto, where she held the Elmer Iseler Chair in Conducting. She won the 2018 Choral Canada Award for Outstanding Choral Publication for her book on Canadian composer Ruth Watson Henderson: *I Didn't Want It To be Boring* (Toronto: Prism Publishers, 2017).

LYNNE GACKLE

Lynne Gackle is Director of Choral Activities and the Mary Gibbs Jones Chair in the School of Music at Baylor University, where she conducts the Baylor Concert Choir, Baylor Bella Voce, and teaches choral literature and choral conducting. National President-Elect of the American Choral Directors Association (ACDA), she will serve as President from 2019–2021.

EUGENE ROGERS

A two-time Michigan Emmy Award winner, a 2017 Sphinx Medal of Excellence recipient, and a 2015 GRAMMY Award nominee, Eugene Rogers is recognized as a leading conductor and pedagogue throughout the United States and abroad. In addition to being the founding director of EXIGENCE, Rogers is the director of choirs and an associate professor of conducting at the University of Michigan.

JO-MICHAEL SCHEIBE

Jo-Michael Scheibe chairs the Thornton School of Music's Department of Choral and Sacred Music at the University of Southern California. He teaches choral development and graduate choral conducting, supervises recitals and dissertations, and conducts the USC Thornton Chamber Singers. Ensembles under his leadership have sung at seven national ACDA conferences, two national conventions of the Music Educators National Conference (NAfME), the World Choral Symposium, and the National Collegiate Choral Organization National Conference.
Choosing repertoire is one of the most important and time-consuming tasks choral conductors undertake. And the *Teaching Music through Performance in Choir* series remains one of the most important resources for choir directors looking for quality repertoire that has been vetted by a distinguished panel of educators.

Each volume in the series contains Teacher Resource Guides for 100 works, organized by difficulty. Selected by a team of leading choir directors, the repertoire in Volume 5 balances SATB literature with works for women’s and men’s choirs, and includes a healthy mix of selections aimed at bringing greater attention to the rich choral culture in Canada.

Featuring the same team of authors as Volume 4, this volume also includes chapters that cover: “More than Spirituals and Concert Gospels: Choral Music in the Western European Tradition by Contemporary African American Composers” by Jeffery Ames; “North of the Border: Accessible Choral Music by Canadian Composers” by Hilary Apfelstadt; “Engaging the Voice, the Mind, and the Spirit: An Effective Approach toward Literature Selection with Treble Voices” by Lynne Gackle; “The Blueprint of Ensemble Musicianship Contained within Chant” by James Jordan; “It’s All About the Up: Journey, Text, Gesture, Music, and Motion” by Jo-Michael Scheibe; and “Community Collaboration: Relevant Programming that Moves Beyond the Classroom and into the Community” by Phillip Swan.

Indexes by title, publisher, and composer/arranger for all five volumes of the series are included.

There is simply no better way to find and prepare the best choral literature available for achieving excellence in choral music education at all levels. The *Teaching Music through Performance in Choir* series continues to make a significant contribution to the choral arts.

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