**Annotated Bibliography**

**MUS 752 Performance Practice and Lit II**

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**Choral Warm-ups**

Demorest, S. (1993). Customizing Choral Warmups. *The Choral Journal,* *33*(7), 25-28. Retrieved from <http://www.jstor.org/stable/23548581>

The author suggests that warm-ups be customized to the literature being rehearsed. In doing so, the author believes that a choir can be prepared both vocally and musically. He states that there should always be a musical goal or musical intention to everything that is sung. This can be achieved by manipulating a regular warm-up exercise to reflect a specific piece or characteristics within a particular piece by choosing a challenging pattern or section within the music and creating an exercise that will focus on it. The author demonstrates how you can alter regular exercises to reach specific goals and how to write an original warm-up that addresses specific sections of music. He suggests maintaining balance in difficulty, not combining difficult rhythmic exercises with difficult melodic patterns for example. In his summary, the author illustrates how the use of warm-ups can be effective rehearsal techniques and provides some guidelines in how to accomplish it.

Demorest, S. (1998). Integrating Sight-Singing into the High School Choral Rehearsal. *The Choral Journal,* *39*(5), 55-58. Retrieved from <http://www.jstor.org/stable/23552681>

The author mentions how typically any sight reading exercises used are done after the warm-ups. He suggests that sight reading doesn’t end when rehearsal of repertoire begins. He acknowledges that musicianship skills can be very diverse within an ensemble. Sight reading skills will vary greatly and practice of such skills can be limited due to choral literature selection as directors choose repertoire that will challenge and engage their ensembles even if the ensemble’s ability to sight read the repertoire is not at the same level. The author contends that introducing new music may be the most difficult task for a director. He recommends some suggestions to sight reading new music. The author also provides musical examples and explanations of how one may integrate sight reading into the teaching of new music based on how the music is structured. The four examples use folk song settings, imitative counterpoint, harmonically-based pieces, and rhythmically-based pieces of music. He concludes by suggesting that sight reading not be an isolated exercise but rather a skill that is practiced throughout rehearsals.

Gilbert, N. (1989). Musica Practica. *The Choral Journal,* *29*(10), 26-27. Retrieved from <http://www.jstor.org/stable/23547528>

*Musica Practica* was a forum for choral questions and answers. The point of the article was to invite others to contact the author with ideas related to choral music. When addressing the questions surrounding choral warm-ups, the author shares strategies she has observed and asks for others to share theirs. She says that warm-ups fall into three categories – physical, psychological and musical. She explains what each category is and includes detailed examples of how each one functions.

Glover, S. (2001). How and Why Vocal Solo and Choral Warm-ups Differ. *The Choral Journal,* *42*(3), 17-22. Retrieved from <http://www.jstor.org/stable/23554079>

The author wrote this article to compare the differences in how voice teachers and choral directors use warm-ups and to see if the differences are necessary. She describes that any warm-up functions to prepare the body for physical activity and avoid injury. She suggests that vocal warm-ups not only warm up the voice to sing but should also function as exercises to develop singing techniques. The author lists some things that both voice teachers and choral directors believe are important functions of warm-ups as well as some things that choirs focus on in addition during the warm-ups. She lists specific goals vocal teachers and choral directors have for warm-ups in ‘achieving their purpose’ as solo voice or choral ensemble. The author shared the warm-up practices and suggestions of other experts. The author identifies and concludes with one major difference between solo voice and choral warm-ups. The major difference is with one on one lessons since usually the vocalist is highly motivated and it is easier to address specific needs and tendencies; whereas in a choral setting, it is much more difficult to provide individual instruction and address all areas of need since the group is diverse and not everyone is highly motivated and focused.

Lloyd, T. (2003). Alternative Images for Helping Singers Connect to Their Breath Support in Warmups: "Drawing-in the Tone" and "Breathless Breaths" *The Choral Journal,* *43*(9), 51-52. Retrieved from <http://www.jstor.org/stable/23555035>

In this article the author suggests that since breath support and resonance are outward coordinated physical actions, singers will benefit with verbal images as guidelines to understanding and achieving that coordination. The author acknowledges that common practice in vocal warm-ups is to begin with different forms of breathing exercises followed by exercises focusing on tonal production. He suggests beginning warm-ups with the production of tone and resonance followed by breathing exercises. The author shares the warm-up procedure he uses with his singers. He uses descriptive images with his singers to achieve proper posture, resonance and breath. In the article the author provides specific vocalises that will aid singers in finding good and consistent resonance without losing breath support. The author concludes by stating that the goal is a tone that is warm and expressive from start to finish and has no loss of resonance.

Sneed, B. (2000). On The Voice: Teaching Good Breath Technique: It Starts in the Warmup. *The Choral Journal,* *40*(9), 51-55. Retrieved from <http://www.jstor.org/stable/23553434>

The author acknowledges that time is limited during choral rehearsals. Since students come to choir rehearsals with greatly differing backgrounds, it is important to use warm-ups as a way to bring their focus to singing. The author states that warm-ups should begin with a focus on breathing. As a director explains the breathing process, the author suggests that the use of images and metaphors as well as clear terminology be incorporated to help singers understand better. The author also explained how certain words can imply tension, such as breath ‘control’ rather than breath ‘management’. She provides several examples of how to describe proper breathing to students as well as imagery to achieve proper breathing techniques and avoid tension. She also talks about the importance of proper posture and how to achieve it in order to enable proper breathing. When creating one’s own warm-ups, the author recommends shorter warm-ups over extended exercises so it is easier for a director to recognize what the singers are doing. The author includes a list of indicators to watch for if a director suspects tension or poor breathing practices. In addition, she suggests that all warm-ups be modeled for the students and an explanation of their purpose and the goals for each exercise be explained to the students. The author suggests five breathing exercises and explains how to perform each one.

Stegman, S. (2003). Choral Warm-ups: Preparation to Sing, Listen, and Learn. *Music Educators Journal,* *89*(3), 37-58. Retrieved from <http://www.jstor.org/stable/3399856>

The author states that “the purpose of this article is to provide a structure for designing meaningful warm-up exercises, and offer methods and resources for future use.” She mentions that a warm-up preparing singers to sing, learn and listen will establish a productive rehearsal and encourage ongoing development. She suggests writing each exercise on an index card, explaining what each exercise is, what its focus is, the key to begin the exercise in, and any related information. Once all exercises are on index cards a director may select the exercises and place them in order for each rehearsal. The author provides examples of exercises to prepare choir members to sing, listen and learn. She explains each exercise and how each one contributes to that preparation. The article includes a list of additional warm-up resources. In conclusion the author comments that when musical development and learning are the focal points, a warm-up becomes more meaningful and productive.

Telfer, N., & Brendell, J. (1997). Vocal Development in the Choral Rehearsal: An Interview with Nancy Telfer. *The Choral Journal,* *38*(2), 27-31. Retrieved from <http://www.jstor.org/stable/23551564>

The article begins with a brief introduction of Nancy Telfer, the person being interviewed by the author. When asked how she helps singers transition from speaking to singing voice, Telfer says that she focuses on voice, mind and ear. When focusing on the voice, Telfer comments about diction, muscle development, and breath. To focus on the mental transition to singing, Telfer mentions that frequent changing of warm-up routine is helpful in keeping singers on their toes. When explaining the focus on ear Telfer comments on how people hear but are not listening to details of sound. In choir singers are expected to pay attention to the details. The author asks Telfer how she teaches singers to assess themselves and the ensemble. Telfer replies that the singers must understand their own individual uniqueness and identify personal areas that need improvement. Telfer will also ask the singers to identify how the ensemble and the sections within it are in relationship. Telfer believes that the role of the conductor is to help the ensemble know when they sound good and improve. She also states that warm-ups should be musical rather than just a technical activity. She stresses that conductors need to change warm-ups so that the singers don’t become complacent. The author asks Telfer if physical gestures aid singers. Telfer responded that physical gestures are very important. There are gestures of the conductor and there are gestures of the singers. These gestures work together in helping the body experience proper technique and the music. Some gestures also work to relieve tension that prohibits good singing. Telfer also believes that imagery and analogies work similarly to gestures. Imagery can also help singers understand how their voice functions. Telfer does not believe that conductors need to have a good voice to be successful at helping singers develop good voices. She thinks that modeling will create emulation. The author’s final question has to do with a conductor’s study of the music and identifying particular challenges for the singers. Telfer says that conductors should identify potential challenges within the music but in addition ensure that singers work on an overall foundation of vocal health and production.

**Classical versus Pop**

Davies, S. (1999). Rock versus Classical Music. *The Journal of Aesthetics and Art Criticism,* *57*(2), 193-204. doi:1. Retrieved from http://www.jstor.org/stable/432312 doi:1

The author states that the purpose of his paper is to address if rock and classical music should be evaluated using different criteria. The author uses the view points held by Bruce Baugh as a starting point for comparison and argument. The author shares how Baugh believes that rock music does have a different tradition and is concerned with the ‘matter’ of music rather than form and composition. Baugh believes that rock music is appreciated for its emotion and informal, nontraditional characteristics. The author shares the view points of Baugh’s critic, James Young. Young believes that classical does, too, include expressive emotion through many ways. The author shares the debate between Baugh and Young which focuses primarily between formal and informal qualities of rock and classical music.

Ehle, R. (1986). CLASSICAL IS... *American Music Teacher,* *35*(3), 33-38. Retrieved from <http://www.jstor.org/stable/43541068>

The author begins by presenting the generalizations made by the use of the word ‘classical’. For some, classical can refer to any music that is not popular while to others classical represents a specific time in history and all of the art and music associated with that time. There is still another definition the author shares and that is the use of classical referring to the classics. He goes on to share many definitions and meanings of the word, how it’s used and how it’s interpreted. He says there is a danger in our loose use of the word and stresses the importance of understanding the real meaning of the word.

Kolb, B. (2001). The Decline of the Subscriber Base: A Study of the Philharmonia Orchestra Audience. *International Journal of Arts Management,* *3*(2), 51-59. Retrieved from <http://www.jstor.org/stable/41064723>

The author lists some concerns within American and European orchestral supporters and how there is a decline in the subscriber base. The concerns include decline in revenue from lack of ticket sales, difficulty to justify public funding and the aging of their subscribers. In an effort to understand the decline and how to possibly reverse it, the author shares that it is important to first understand why people attend concerts. In doing so, people of different generations and societal experiences have different reasons for attending what they do and choosing the music they prefer. Conceptualization and media also play a huge part in how this plays out, according to Kolb. The author shares results of research conducted to examine the audience of the Philharmonia. The research included a survey from which demographics, attendance record, motivation and other musical tastes were obtained. The author also lists the findings of the research that are solid as well as those that are inconsistent and need more research to accurately measure.

O'Brien, J. (1982). A Plea for Pop. *Music Educators Journal,* *68*(7), 44-54. Retrieved from <http://www.jstor.org/stable/3395940>

The author begins his article by stating that music education has passed from the hands of trained educators to those of disc jockeys. The author explains how people carry around the new music and it is so accessible. People prefer the new music over anything else. He poses a few questions that many may see to ponder: questioning what is great music, what is good music, what is bad music, what is distasteful music, what styles should be taught and should we even be concerned with standards any more. The author shares the idea that the difference between music educators and the disc jockey has more financial support and social clout than educators do to reach people. He poses the idea that maybe we have cause the divisions among types of music and makes reference to Elliott Schwartz and his book, “Electronic Music: A Listener’s Guide”. The author challenges us to stop fighting the inevitable and consider teaching new music in the classroom. His argument in support of this challenge is that the standards won’t suffer by diversifying the kinds of music being taught since standards are pointless when no one is in the classroom. He says that the only thing to lose is our pride. The author provides some general ideas of how to make this happen. By exploring these ideas many doors could possibly be opened for students’ to compare and understand a wider variety of music in time. He shares some beliefs held by other experts regarding how music educators can’t teach pop/rock music the same way they teach ‘classical’ but by teaching it all, not only are there more opportunities for the students but also for increased knowledge for teachers. He goes on to say that there is great music in all genres and music that is not so great across the board.

Walker, R. (2005). Classical versus Pop in Music Education. *Bulletin of the Council for Research in Music Education,* (163), 53-60. Retrieved from <http://www.jstor.org/stable/40311595>

The author states in his introduction that music in schools is failing at engaging students emotionally. Popular music seems to be reaching them better. He explores possible reasons why and how music is important to youth. He does so by exploring contemporary and historical contexts. He also addresses concerns with music education in relation to self, community, pressure by peers, and media. The author shares the results of his research, finding that there are many areas where students felt forced to choose between music that was good and bad and to accept someone else’s definition of good music and bad music.

Woody, R., & Burns, K. (2001). Predicting Music Appreciation with past Emotional Responses to Music. *Journal of Research in Music Education,* *49*(1), 57-70. Retrieved from <http://www.jstor.org/stable/3345810>

The authors begin by saying that music education does not have a successful influence in the preferences students have towards ‘classical’ music. They share some brief research findings about the effectiveness of exposure, preferences, formal education settings, common approaches to music education, musical tastes and beliefs of younger people towards music and different ideas of what music does in general. The authors conducted research to answer the following questions as stated in the article: What are the characteristics of nonmusicians that may influence their music tastes? How do nonmusicians respond to classical music considered highly expressive? Can music appreciation be predicted among nonmusicians by previous emotional responses to music? The research targeted a specific demographic. The students surveyed completed a questionnaire followed by a listening exercise that not only tested their knowledge and experience but also their emotional connection to the music they were asked to listen to. The purpose of the study was to see if the theory of young adults not appreciating classical music because it doesn’t connect with them emotionally is true. In short, results provide support of this idea. The authors explain each portion of the questionnaire and exactly what their findings were and the implications of those findings.

**Pops Concert Program**

HS Girls

Fly Maddie and Tae

HS Girls Ensemble

Shut Up and Fish Maddie and Tae

HS Boys

Long Black Train Josh Turner

MS Girls

Temporary Home Carrie Underwood

MS Girls Quartet

Lost Boys Ruth B

MS Boys

International Harvester Craig Morgan

MS Boys Quartet

Head Over Boots John Pardi

MS/HS Combined Choir

7 Years Lukas Graham

The Lion King arr. Brymer

Jazz Choir

Sweet Home Chicago arr. Emerson

Ain’t Misbehavin arr. Shackley

**Traditional/Classic Program**

MS Girls

Veni Jesu Amor Mi Cherubini

Ej Lasko, Lasko Cerny

MS Boys

Promised Land trad. Spiritual

Ich will den herrn loben Telemann

HS Girls

And Nature Smiled Koepke

HS Choir

Cum Sancto Spiritu Lotti/ed. Liebergen

Ave Verum Fauré/arr. Mansfield

Two di Lasso Classics Lasso/ed Harris

1. My Heart Is Given Only to You
2. O Eyes of My Dear Lov’d One

**Spirituals**

Armstrong, Anton E. (2005). *Practical Performance Practice in the African American Slave Song*. Teaching Music Through Performance in Choir. Vol. 1, Chpt 3. GIA Publications.

Armstrong provides us with an overview of west African music including some misconceptions people have held about the West African people. He explains how the spiritual evolved through history. The author also describes the five categories of slave songs: religious, freedom, escape, shout and hollers, and work. He addresses the issues of performance practices, specifically concerning dialect, tempo and rhythm, and appropriate type of vocal timbre.

Curtis, M. (2001). African-American Spirituals and the Gospel Music: Historical Similarities and Differences. *The Choral Journal,* *41*(8), 9-21. Retrieved from <http://www.jstor.org/stable/23553686>

Throughout the article the author compares and contrasts spirituals and gospel music. Both descended from slavery but also worship experiences, dance, improv. In the article the author lists origination of African Americans as well as West African religious beliefs and misconceptions. The author describes the role of music in African culture and how religion and music were one. Along with music being sung in celebrations, death, work, dancing, ceremonies – every aspect of life, music was also part of the regular language, since African languages are naturally a combination of raised and lowered pitch. The author continues by outlining the beginning of slavery and the timeline of its growth. He also provides historical perspectives into Christianity among the enslaved. He describes how many spiritual texts reflect Old Testament readings about freedom and freedom fighters. The author gives a brief overview of the performance history of spirituals.

The author next begins with some background information about how gospel music evolved. He shares that “where the spiritual had been a call-and-response song, the gospel hymn was a song with a chorus…” Both spiritual and gospel music were made out of need for slaves to express their feelings. Spirituals are based on stories within the Bible whereas gospel music makes the stories personal and makes one self aware, referring within the music to ‘I’. Spirituals are music of the voice, whereas gospel is music of the voice and instrument.

Curtis, M., & Cloud, L. (1991). The African-American Spiritual: Traditions and Performance Practices. *The Choral Journal,* *32*(4), 15-22. Retrieved from <http://www.jstor.org/stable/23548375>

The authors of this article begin by stating some perspectives of African-American music that are untrue. One of these perspectives is that white people wrote spirituals in an attempt to calm their slaves. They address the fact that resources and study to help people understand what spirituals really are, their history, the people – are lacking in content and availability. The authors give a brief outline of the history of African American music and how it came to be. They gave brief characteristics of African music that sets it apart from other musical forms. They touch briefly on the dialect and its importance in spirituals. Some general information about the meaning of spirituals is also given and how there are different kinds of spirituals. Performance details are given regarding movement, tempo, tone, snapping of fingers. They also call to attention the fact that many of the pieces listed in catalogs are not spirituals but rather are imitations of folk music. Within the article resources are given for the reader to research pure spiritual works, correct performance details, history, pronunciation, etc.

HARRIS, C. (1973). THE NEGRO SPIRITUAL: STYLISTIC DEVELOPMENT THROUGH PERFORMANCE PRACTICES. *The Choral Journal,* *13*(9), 15-16. Retrieved from <http://www.jstor.org/stable/23544050>

This article highlights how spirituals were initially performed, beginning in 1871, and how the performance of spirituals through time has changed performance practices. The author also suggests artists, choirs, and recordings that would provide the best examples of true and pure spiritual performances, taking into account tone, inflections, stress, dialect, freedom in singing.

SOUTHERN, E. (1972). AN ORIGIN FOR THE NEGRO SPIRITUAL. *The Black Scholar,* *3*(10), 8-13. Retrieved from <http://www.jstor.org/stable/41206835>

The author of this article cites some of the earliest records of spiritual performances – the choirs/musicians who performed them and any collections the music was printed in. She suggests that the purest performances come from those who learned it from their parents and the music has been passed down generation to generation. She defines the word spiritual and what is meant by the music along with misconceptions of its origin. Through time fewer African Americans were given the opportunity to learn the music by having it shared through time. The author also gives examples of how spirituals were first conceived and throughout different times in history.

Author unknown. (2007). *Other Perspectives: Interviews With Dr. Anton Armstrong and Professor Judith Willoughby*. Way Over in Beulah Lan’. (177-197). Heritage Press.

In this article, the author presented questions to the interviewees and shared their responses. The questions asked included: what are the most important things you look for in selecting a spiritual arrangement; when performing a spiritual, what changes do you make to the composer’s printed instructions and why; how do you utilize dialect when it is indicated; how do you handle the utilization of dialect when it is not indicated; what are your thoughts about a black sound; what challenges do you find when conducting spirituals outside of the US; how do you respond to critics who say “singing spirituals is bad to good vocal production; regarding tone, what elements do you change when working with an African American chorus; what do you do to establish rhythmic energy with your chorus; do you ever encourage movement or body percussion; who are ten arrangers whose works you have performed and would suggest?

Suggested Repertoire – Authentic and with Integrity

André Thomas Goin’ Up to Glory

John Henry

Keep Your Lamps

William Dawson Ezekiel Saw Da Wheel

Ain’a That Good News

In His Care-O

Soon Ah Will be Done

Harry Burleigh My Lord What a Mornin’

Jack Halloran Witness

Other suggested composers/arrangers of spirituals

Alice Parker Robert Shaw Paul Caldwell

Sean Ivory Undine Smith Moore Wendell Whalum

Moses Hogan Nathaniel Dett Rosephanye Powell

Albert McNeil Roland Carter Hall Johnson

Jester Hairston John Work Rollo Dilworth

African American Art Song Singers

Paul Robison Roland Hayes Leontyne Price

Marian Anderson Jessye Norman Paul Robeson

Kathleen Battle

Suggested performer to listen to for pure spirituals

Mahalia Jackson “Imitation of Life”

**Multiculturalism**

Anderson, W. (1992). Multicultural Music Education: Introduction. *Music Educators Journal,* *78*(9), 25-25. Retrieved from <http://www.jstor.org/stable/3398425>

The author, in a brief special focus article, brings to mind how diverse demographics are in the US and how accessible resources are. He shared that in many places in the US the majority is now the minority and stresses the idea that it is important for music educators to be learned in many cultural practices. He provides the reader with 4 articles to look into for more information.

Blair, D., & Kondo, S. (2008). Bridging Musical Understanding through Multicultural Musics. *Music Educators Journal,* *94*(5), 50-55. Retrieved from <http://www.jstor.org/stable/20685479>

“If we approach both other musical cultures and our own with respect, our students will reap the benefits” (p. 50). By being actively involved with new music, students can learn more about people and different cultures. The author acknowledges that teachers may struggle with how to engage their students in music that is unfamiliar to them. It is important for teachers to present music in an authentic context. The author states that it is important for teaching practices to be authentic to the culture whose music we are teaching. The authors mention that bridging the gap between the culture being taught and the culture we are teaching to may be challenging. Somehow connecting new information to prior experiences should help. What students know about music is what can help them to learn about new music and cultures. Teachers need to be careful not to disregard the culture of their own students when trying to respect and teach the culture of the music we want the students to experience.

Burnett, L. (2005). Ethnic & Multicultural Perspectives: Interdisciplinary Approaches to Learning and Performing Multicultural Choral Music. *The Choral Journal,* *46*(4), 85-86. Retrieved from <http://www.jstor.org/stable/23556048>

The author begins the article by suggesting that interdisciplinary approaches to education and performance of multicultural music is the most effective approach to being successful. In addition to experiencing a wider variety of music which provides greater flexibility in musical performance and understanding, multicultural education in music will draw students to the nature of music itself. It will also increase sensitivity to race and culture as students gain knowledge of the world. The author says that multicultural education often times does not require much more work. He shares some recommendations when teaching and learning multicultural music: teaching by listening and by rote is most successful and appropriate for much multicultural music; avoid using Western music terminology and notation terms; organize units around specific cultures that fits today; give attention to help students make connections between a culture’s music and other aspects such as religion and history; stress authenticity in performances. The author concludes by listing some resources available to aid in learning and teaching multicultural music.

Feay-Shaw, S. (2000). Multicultural Perspectives on Research in Music Education. *Bulletin of the Council for Research in Music Education,* (145), 15-26. Retrieved from <http://www.jstor.org/stable/40319019>

The author explains how multicultural education refers to many things and it is often assumed that ‘multicultural’ refers to people of color. The author presents three primary issues concerning the study of multicultural education that have a direct impact on music education. The first issue is the fact that little is known about the subjects (students and teachers) being observed. The second issue is when comparative studies take place, they are set up in such a way that the studies do not represent the same people but rather great diversity. The third issue is that music educator need to consider all groups of ethnicities in order to meet their needs rather than lump everyone together as multicultural.

The author next addresses the concerns with standardized testing. She cites several examples of situations in the past and present that illustrate how standardized testing does not represent everyone. She shares the background information to many different tests that have been implemented through the years, describing what their purposes were and how accurately the success of those purposes were measured.

In the next part of the article, the author talks about multicultural issues in music education research studies. She cites several studies that have been performed, testing and observing many things including effectiveness of vocal instruction on respiration and performance, methods of instruction, socioeconomic status, and aptitude. These studies compare genders as well as ethnicity and demographics. The author provides statistics that determine the effectiveness of the studies. The remainder of the article contains information about music education studies with specific cultural groups and the music education research agenda.

Goodkin, D. (1994). Diverse Approaches to Multicultural Music. *Music Educators Journal,* *81*(1), 39-43. Retrieved from <http://www.jstor.org/stable/3398797>

In order for teachers to implement multiculturalism in their classrooms, they need to consider a variety of avenues to do so, since there is not one way that is complete on its own. Content is important but especially important is the process used in learning. The author shares 5 approaches combined. Culture study is providing information about the culture being studied. Celebrations are done to celebrate various holiday important to other cultures. Using song themes is choosing a particular subject or topic and finding songs from various countries that celebrate that theme. Studying instrument types is great in teaching about cultures and the sounds they enjoy. Musical concepts are connected from one genre to another.

Parr, C. (2006). Eight Simple Rules for Singing Multicultural Music. *Music Educators Journal,* *93*(1), 34-37. Retrieved from <http://www.jstor.org/stable/3693428>

The author says that as musicians, performing music that is common to another culture allows us to have a deeper look into who the people really are, since music has the ability to find its way into the soul. The word culture means belief, thus musical expressions come from a shared belief. Multiculturalism means many beliefs. In order to produce musical results that are more authentic we must put aside our own belief system for a moment and fully embrace the beliefs of the culture we are learning about. Connecting with the culture, preferably with someone who is of the culture, is helpful in learning about it directly – music, language, etc. Focusing on one style at a time allows for greater absorption of the one being studied and prevents any clouding of one to another. Listening to a wide variety of music is important. Providing the context or background information about the music and its people is part of the process. Seeking authentic sources for understanding and can be done using the spiral approach. Teaching the music authentically is important for a full encountering of the music and its people. Leaving our area of comfort is important to successfully engage in the music of another culture.

Tiemstra, S. (2001). Far and Beyond: Resources for Unusual Multicultural Music. *The Choral Journal,* *41*(8), 59-67. Retrieved from <http://www.jstor.org/stable/23553691>

The author begins by saying that “programming multicultural music is a matter of involving purpose and philosophy” (p. 59). She lists some ideas for program themes so one can avoid compartmentalizing music or becoming political by simply doing our duty. She goes on to talk about the importance of authenticity. Including non-music elements will help to deepen the understanding of the culture. She provides a list of many resources to help in learning more about general things as well as country specific sites.

Walker, R. (2000). Multiculturalism and Music Re-Attached to Music Education. *Philosophy of Music Education Review,* *8*(1), 31-39. Retrieved from <http://www.jstor.org/stable/40327150>

The author believes that there are two clear topics necessary when discussing anything about music education: activities of the musicians and their cultural practice and the history of music education. Today there are many more resources available around the world compared to years ago. Since music is such a key component in the lives of all people within every culture, the challenge lies in learning all of it and keeping up with the constant changes. The author states, “Multiculturalism inevitably means either an end of a change to established cultural hegemony, much like serialism in musical composition…” (Walker 2000, p. 31). The author states that the purpose of the paper is to discuss music education where performance is secondary and involves music other than Western music. He addresses the issue that some believe music education is to learn music and to perform rather than seeing the two as separable. He states the obvious that most people grow up to be music consumers, not music performers. This is his argument for music education to be more than about performance, but rather it should be education that will encourage intelligent ways of thinking and understanding.

The author sees the current state of music education to be problematic for the fact that it is not focused on world music, only Western music. He visits historical attitudes toward music in the early 20th century, supporting the belief that Western music was dominant and any other music was seen as music of the lower class and third world people. One reason for this is because the idea of multiculturalism didn’t exist. It was not an important concept at the time. Eventually composers began writing music for the working class but that still did nothing to bring together the haves and have nots. In time composers started writing music that included musical ideas of other people and cultures. The author explains many of the challenges that existed through time as changes began toward the idea of multiculturalism and what it implicates. He says that multicultural means also that there is a difference in lifestyles, beliefs, religion, and way of life. He thinks that the challenge with multiculturalism today is not so much in the acceptance of different ways of life but rather in the lack of understanding what those differences are and the importance of them.

Repertoire

Duerme Negrito Emilio Sole – Earthsongs SSATB

3 Korean Folk Songs Jisoo Kim – Earthsongs SATB

A Chant for peace in Our Time Theodore Morrison – Earthsongs SSATBB

A Woman’s Dream Jaya Sekar – Earthsongs SSAA

Acto del vie viento Jesus Rosas Marcano – Earthsongs SATB

Adventures in Color (Gold, Blue, Orange, Red, White)

Mary O’Neill - Earthsongs SA

Betelehemu Wendell Whalum – Alfred SATB

Balleilakka Ethan Sperry – Earthsongs SATB

Invictus Josh Rist – Earthsongs SATB

Gate, Gate Brian Tate – Earthsongs SATB

Dwijavanthi Ethan Sperry – Earthsongs SATB

Sakura Michael Scott – Alfred SATB

Online sources for world choral music recordings

Deep Down Productions ([www.deepdownproductions.com](http://www.deepdownproductions.com))

Primarily A Cappella ([www.singers.com](http://www.singers.com))

Smithsonian Folkways Recordings ([www.folkways.si.edu](http://www.folkways.si.edu))

Amazon ([www.amazon.com](http://www.amazon.com))

Village Harmony ([www.earthsongsmus.com](http://www.earthsongsmus.com))

Links to a variety of choral CD retailers ([www.choralnet.org/resources](http://www.choralnet.org/resources))

(Parr, 2006, p. 36)

Global Meditation (a 4-CD set) by the Relaxation Company:

* “The Pulse of Life: Rhythm and Percussion” (CD 3210C)
* “Music from the Heart: Melody” (CD 3210D)
* “Voices of the Spirit: Songs and Chants” (CD3210A)
* “Harmony and Interplay: Ensembles” (CD 3210B)

Global Celebration (a 4-CD set) by Ellipsis Arts:

* “Dancing with the Gods” (CD 3231)
* “Earth Spirit” (CD 3232)
* “Passages” (CD 3233)
* “Gatherings” (CD 3234)

(Goodkin, 1994, p. 40)