

# **Your Programming Philosophy: A Blueprint for More Inclusive Concerts**

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## **ABSTRACT**

This presentation will provide methods for crafting a programming philosophy that

- 1) is an extension of a conductor's educational philosophy,
- 2) fits the identity and mission of their ensemble, and
- 3) provides an avenue to explore diversity, equity, and inclusivity in each concert.

By developing a comprehensive programming philosophy, conductors will create purposeful concerts that engage singers and audience members, as well as ensuring diversity, equity, and inclusivity within their repertoire and rehearsal pedagogy.

### **I. What is it?**

"The idea is there locked inside. All you have to do is remove the excess stone."

*Michelangelo*

- A living document that assists in selecting appropriate music that addresses educational pursuits and exposure to the rich body of literature so often ignored.

### **II. Why do we need one?**

- It is culturally responsive pedagogy
- Exposes and educates on Diverse Cultures
- "Allows youth the opportunity to interact with music...that validate their experiences and help them develop their own unique voice." (Dr. Julia Shaw)

### **III. How do we create one?**

- Ask the four questions:
  - Who are my students?
  - What are my curricular goals?
  - Who is my audience?
  - What is my identity?

### **IV. How to use it**

- Don't be afraid!
- "Take Stock" and "Take a Walk" (Dr. Caron Daley)
- Focus on one style at a time
- Honor the context

### **V. Avoiding Pitfall**

- Respecting context

- Pursuit of Authenticity
- A place for choral standards (Shifting the Perspective through Diverse Lenses)

## VI. Evaluating Sources

- Trusted publishers
- Consider the musicians involved with the work's transmission
- Consider context

### FURTHER READING

Abril, Carlos R. "Music that Represents Culture: Selecting Music with Integrity," *Music Educators Journal*. Vol. 93/No. 1(September, 2006): 38-45.

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Daley, Caron. "Operationalizing Your Diversity Goals through Repertoire Selection," *The Choral Journal*. Vol. 62/No. 7 (March/April 2022): 57-59.

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<https://www.fwdmotion.org/sp-derrick-fox-acknowledgement-affirmation-action>

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Graesholm, Niels. "Teaching Non-Western Idioms: Pedagogy and Methodology," *International Choral Bulletin*. 23/no. 3 (2004): 10-12

Hess, Juliet. *Music Education for Social Change: Constructing and Activist Music Education*. London: Routledge, 2019.

Page, Nick. *Sing and Shine On! The Teacher's Guide to Multicultural Song Leading*. Portsmouth, NH: Heinemann, 1995.

Parr, Clayton. "Eight Simple Rules for Singing Multicultural Music," *Music Educators Journal*. Vol. 93/No. 1 (September, 2006): 34-37.

Shaw, Julia. "The Skin that We Sing: Culturally Responsive Choral Music Education," *Music Educators Journal*, Vol 98/No. 4 (June, 2012): 75-81.

\_\_\_\_\_. "Toward Socially Inclusive Music Organizations: Promoting Socioeconomic Diversity in Choral Ensembles," *The Choral Journal*. Vol. 58/No. 4 (November, 2017): 22-37.

## OTHER RESOURCES

Global Music Series (Oxford University Press)

Putumayo World Music ([www.putumayo.com](http://www.putumayo.com))

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

World Music Press ([www.worldmusicpress.com](http://www.worldmusicpress.com))

earthsongs Publishing (<https://www.earthsongschoralmusic.com/>)

The Institute for Composer Diversity (<https://www.composerdiversity.com/>)

The ACDA Diversity Initiatives Facebook Group

“Lift Every Voice” Column in the *Choral Journal*

OCTB6700

NUKAPIANGUAQ

4-PT TREBLE



# NUKAPIANGUAQ

ARRANGED BY STEPHEN HATFIELD

BOOSEY & HAWKES

## NUKAPIANGUAQ

*Nukapianguaq* (pronounced Nuhk-ah-pee-ang-guaq) attempts to present Inuit\* music in a choral setting that remains as faithful as possible to the aesthetics of the original tradition. To this end, I have done as little *arranging* as possible, most particularly by eschewing concepts of harmony and thematic development which, while staples of most Western music, have no place in the kind of chant I was drawing inspiration from. Instead I have tried to keep the listener interested by focusing on the deceptively simple beauty of the chants themselves, as well as building in contrasts of timbre and mood.

Inuit chants are usually reflective in nature and spiritual in intent. They frequently aim at a kind of inner awareness and harmony with life that is comparable to the liturgical music of India and Tibet. A marked exception is the war chant which finishes the piece, which should end in a suitable frenzy.

The chants included here do not have lyrics. The syllables used on the field recordings on which this piece is based have been identified by an Inuit teacher as a kind of 'scat'. Often the singer will improvise with verbal sounds that rhyme with the name of the child who is being sung to sleep, or the name of the person the singer wishes to honor.

Much Inuit music is intended for the solo voice, which allows for both subtle variations in rhythm and a wide variety of understated vocal ornaments. These irregularities in the chant, so very much prized by the Inuit, have been to a considerable extent smoothed out in *Nukapianguaq*; otherwise none but a choir of virtuosi could ever hope to perform the piece.

The Inuit love heterorhythms - rhythms which are played simultaneously, but which are not intended to cohabit a common tempo or time signature. For example, the first time clapping is brought into *Nukapianguaq*, it should insist on marching to a different drummer than do the other singers.

Since the piece does not expand thematically on the chants, it is possible to perform individual or small groups of chants by starting or ending any time a double barline occurs. However, it was indeed my intention to create a unified whole in the piece in terms of placing the chants in such a way that they create a definite architecture, both in terms of an emotional development, and in terms of the rise, fall, and open plateaus of the vocal landscape, beautiful and stern.

Many of the sources for *Nukapianguaq* come from the field recordings collected by Jean Malaurie. The piece is named for one of the Inuit's most prestigious singers, and the opening chant was written by his son in tribute.

– Stephen Hatfield

\* The word *Inuit* means *people* and has replaced the name *Eskimo*.


## AMABILE YOUTH SINGERS


The Amabile Youth Singers is an auditioned group of 60 young women (12 to 21 years old) who live in and near London, Ontario, Canada. Founded in 1985 by conductors John Barron and Brenda Zadorsky, the Amabile Youth Singers quickly rose to national and international prominence with several competition wins. The choir's recordings have been highly praised by the media.

## PERFORMANCE NOTES

The Inuit believe that music is a state of grace and a respiration of the body. The chants are meant to be quite spiritual and meditative, with the exception of the last chant which is based on war cries.

The first section (page 4 and top of page 5) develops into an aural collage in that the various pods occur quite independently of each other, very reminiscent of the music of Charles Ives.

Two notational symbols need explanation.  is a kind of breathy grunt, which can best be attained by driving the air rapidly through the nose, accompanied by a half-vocalized "unh".

 The first note is sung. The rectangular note is not articulated as a separate note, but rather a sudden, incisive swelling of the first - a mid-note accent rather than a mere crescendo.

*Nukapianguaq* is available on CD and cassette. For more information write to the Amabile Youth Singers, Box 201, Station "B", London, Ontario, Canada, N6A 4V8.

Two Traditional Vietnamese  
Folk Songs

\***Người Ở Đứng Về**

*Do not leave me*

**Qua Cầu Gió Bay**

*The wind on the bridge*

*arranged by*

**Brent Wells**

*for*

**SATB**

**Text, Translation, and IPA**

Người ơi      người ở      đừng về,  
 [ŋəɔi    ɔi      ŋəɔi    ɔ      đưŋ    ve]  
 Please stay,      don't leave me.      **Please stay, do not leave me.**

                 người ơi      người ở      đừng về  
 [ŋəɔi    ɔi      ŋəɔi    ɔ      đưŋ    ve]  
 Please stay,      don't leave me.      **Please stay, do not leave me.**

Người về      em      dặn      (í í í)      có      mấy      câu      tái      hồi      **As you are leaving,**  
 [ŋəɔi    ve      ɛm      zan      i i i      kɔ      məi      kou      tai      hɔi]      **I want to remind you:**  
 As you are leaving,      I want to remind you

Yêu      (a)      em      là      em      xin      anh      đừng      có  
 [iə      a      ɛm      la      ɛm      sin      aŋ      đưŋ      kɔ]  
 If you love me,      I beg you      **If you love me, I beg you**

Mà      này      đừng      có      a      đứng      ngồi  
 [ma      nai      đưŋ      kɔ      a      đưŋ      ŋəɔi]  
 Not to see anybody else      **Not to see anyone else.**

                 đứng      ngồi      là      với      ai  
 [đưŋ      ŋəɔi      la      vɔi      ai]

Người ơi      người ở      đừng về  
 [ŋəɔi    ɔi      ŋəɔi    ɔ      đưŋ    ve]  
 Please stay,      don't leave me.      **Please stay, do not leave me.**

Người về      anh      dặn      (í í í)      có      mấy      trông      theo  
 [ŋəɔi    ve      aŋ      zan      i i i      kɔ      məi      tʃɿŋ      teəu]  
 As you are leaving,      I want to remind you that I will wait for you      **As you are leaving, I want to remind you that I will wait for you.**

Trông theo      nước      chảy      mà      như      sóng      nước      vạt      áo  
 [tʃɿŋ      teəu      nuək      tʃeɪ      ma      ŋu      sɔŋ      nuək      vət      áo]  
 I will wait for you as water flows and water-fern floats      **I will wait for you as water flows and the water fern floats.**

Mà      này      đừng      có      như      trông      bè  
 [ma      nai      đưŋ      kɔ      ŋu      tʃɿŋ      beɔ]  
 But please don't let me wait for you like waiting for water-fern      **But please do not let me wait for you like waiting for the water fern**

Trông bè      là      bè      trôi  
 [tʃɿŋ      beɔ      la      beɔ      tʃɔi]  
 Because water-fern floats away      **Because the water fern floats away.**

Người ơi      người ở      đừng về  
 [ŋəɔi    ɔi      ŋəɔi    ɔi      đưŋ    ve]  
 Please stay,      don't leave me.      **Please stay, do not leave me.**

Người ơi      người ở      đừng về,  
 [ŋəɔi    ɔi      ŋəɔi    ɔ      đưŋ    ve]  
 Please stay,      don't leave me.      **Please stay, do not leave me.**

                 người ơi      người ở      đừng về  
 [ŋəɔi    ɔi      ŋəɔi    ɔ      đưŋ    ve]  
 Please stay,      don't leave me.      **Please stay, do not leave me.**



## Cultural Context

**Người ở đừng về** is a song of parting typically sung about two lovers. In the poem, a man is forced to leave, though his love pleads for him to stay. When parting is inevitable, she asks him to be faithful—assuring him that she will wait as the river flows and the water fern floats. However, she warns him to return swiftly, reminding him that the water fern will eventually float away and be lost.

## Performance Notes

This arrangement prominently features an oscillating sixteenth-note motive, which represents the flowing water spoken of in the poem. When encountered, it should be sung fluidly in an unhurried manner. Additionally, in all verses the melody is freely passed from part to part. For example, in the women's verse the melody starts in S1 (mm. 10 – 15), then moves to A1 (mm. 16 – 18), to A2 (mm. 19 – 21), and finally to S2 (mm. 22 – 23). The conductor should use flexible voicing and dynamic nuance to ensure the tune rises effortlessly to the forefront of the texture.

I wish to express my deepest gratitude to Ha Dang for her help with translation, pronunciation, and cultural context. She has been tireless and enthusiastic in her assistance.

**Dr. Brent Wells** is Associate Professor of Choral Conducting and Ensembles at Brigham Young University, where he conducts the Men's Chorus and Concert Choir. Prior to his appointment at BYU, he served as Director of Choral Activities and Associate Professor of Music at the College of Idaho.

He received his DMA in Choral Conducting at Michigan State University and a BM in Music Education and MM in Choral Conducting from Brigham Young University.

Wells' scholarship and creative activity focus on hymnody and the folksong. He has arranged selections from the Sacred Harp repertory, the treasury of the African-American spiritual, and the folk traditions of Appalachia, England, Germany, Poland, Vietnam, China, and the Republic of Georgia.

As a bass vocalist, Dr. Wells has performed as a featured soloist and enjoyed membership in many acclaimed choral ensembles. He has sung professionally with the Santa Fe Desert Chorale, Tennessee Chamber Chorus, Redlands Choral Artists, and Carnegie Hall Festival Chorus.



SULIKO  
arr. Wells

SATB divisi, accompanied

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ANDREW CRANE CHORAL SERIES

# SULIKO

SATB divisi with Piano

BRENT WELLS, arranger

## About the Work

*Suliko* is perhaps the most well-known folk song from the country of Georgia. It is based on a twelve-stanza poem of the same name by Akaki Tsereteli. In the poem, Suliko has died and her love is heartbroken. He tries to “find” her in the beauty of nature around him. Eventually after much searching, he hears a whispered voice telling him that while she may be gone, her soul lives on in the perfection of the rose’s bloom, the nightingale’s song, the star’s shining light, and the sighing breeze. With this understanding he is overwhelmed with a sense of joy and ultimately finds peace.

In the arrangement, there is a certain sparseness of texture in the verses, coupled with a back and forth between the piano and singers. This represents the man’s grief and longing as he questions where he can find Suliko. The silence in the accompaniment is part of his search as he awaits a response. The other overarching compositional device is the “call” motive: the D-flat ascending to A-flat and back down to D-flat (and all its variations). This gentle repetition is the answer to his question by the rose, the bird, the star, and the whispering breeze, which all try to tell him where he can find his beloved Suliko—eventually succeeding.

Special thanks to Erekle Vakhramovi for introducing me to *Suliko* and assisting with the Georgian language and pronunciation.

-Brent Wells

Georgian Transcription/IPA	Literal Translation	Poetic Translation
sak-var-lis sap-lavs ve-zeb-di, [sak var lis sap lavs ve zɛb(ə) di]	I was looking for my love's grave, I couldn't find it; it was lost.	Vainly, at thy grave, I thee seek Searching and forlorn, filled with woe
ver vna-khe da-kar-gu-li-kho, [vɛr vna xɛ da kar gu li xɔ]	I was sorrowing with all my heart, “Where are you my Suliko?”	Sorrowing, I yearn to find thee— hear my cry: “Whereto hast thou gone, Suliko?”
gu-la-mos-kvni-li vti-ro-di, [gu la mɔs kvni li vti rɔ di]	Alone among a bush's thorns A lone rose was blooming.	‘Mid the thorn and branch, freshly bloom'd Blossom of a rose, there did grow.
sa-da khar che-mo Su-li-ko? [sa da xar tʃɛ mɔ su li kɔ]	I asked with trembling heart: “Is this you Suliko?”	Queried I the rose with hopeful heart: “In thee have I found Suliko?”
e-kal-shi var-di shev-ni-shne, [ɛ kal ʃi var(ə) di ʃɛv ni ʃnɛ]	A nightingale rustled its feathers, And softly touched the rose with its beak.	Perching near, a nightingale sang. To the rose it spake, sighing low, Trembling as it trilled with joy: “it is she, Here you've found your love, Suliko”
o-blad rom a-mo-su-li-kho, [o blad rɔm a mo su li xɔ]	The bird sighed and sang: “As the rose spake it, yes, you have found her.”	Oh Suliko, my Suliko, my love!
gu-lis pan-ska-lit vki-tka-vdi [gu lis pan ska lit vki tka vdi]		
shen khom a-ra khar Su-li-ko? [ʃɛn xɔm a ra xar su li kɔ]	Oh Suliko, you are here!	
she-i-prtkhi-a-la mgo-sa-nma, [ʃɛ i prtxi a la mgo sa nma]		
kva-vils ni-skar-ti she-a-kho [kva vils ni skar ti ʃɛ a xɔ]		
cha-i-kvnes cha-i chik-chi-ka [tʃa i kvnes tʃa i tʃik tʃi ka]		
tit-kos tkva di-akh, di-akh-o! [tit kɔs tkva di ax di ax ɔ]		
o Suliko, ak khar! [o su li kɔ ak(ə) xar]		

## About the Arranger

Dr. Brent Wells is the Director of Choral Activities and Associate Professor of Music at the College of Idaho. He is also the Musical Director for Treasure Valley Millennial Choirs and Orchestra, an organization serving hundreds of musicians ranging from youth choruses through adult ensembles. Prior to his appointment at the College of Idaho, he worked in secondary education, directing choral programs at the middle school and high school levels.

He received his DMA in choral conducting at Michigan State University, where he studied conducting and choral methods with David Rayl, Sandra Snow, and Jonathan Reed. He earned his BM in music education and MM in choral conducting at Brigham Young University, where he studied with Ronald Staheli, Mack Wilberg, and Rosalind Hall.

Wells' scholarship includes a series of articles appearing in the *Choral Journal*, discussing the folk-based compositions and collecting methodology of Percy Grainger. He also served as guest editor for a *Choral Journal* focus issue, dedicated to Grainger's choral works. Additional areas of creative and scholarly work encompass choral diction, leading to Dr. Wells co-authoring the book: *Translations and Annotations of Choral Repertoire, Volume II: German Texts—IPA Pronunciation Guide*, published by earthsongs; and his work as an arranger—focusing primarily on folk and hymn-based compositions. For more information and a complete catalog of works visit: [brentwellsmusic.com](http://brentwellsmusic.com).

As a bass vocalist, Dr. Wells has performed as a featured soloist and enjoyed membership in many acclaimed choral ensembles. He has sung professionally with the Santa Fe Desert Chorale, Tennessee Chamber Chorus, Redlands Choral Artists, and Mount Marty Choral Scholars. He also performed the *Berlioz Grande Messe des morts, Op. 5* with the Carnegie Hall Festival Chorus under the direction of Robert Spano.

Duration: Approx. 5:00