

## Let Their Voices Be Heard:

### Incorporating Marginalized and Excluded Voices in the Choral Classroom

Presented by Matthan Mrkvicka

#### Session Goals

- Access a diverse repertoire of choral music that represents a variety of lived experiences and supports students' musical growth.
- Explore Indigenous music, both in existing arrangements and in the public domain that can meet the musicianship of your singers.
- Including voices not often heard in the choral classroom.
- Arranging music in the public domain for a variety of ensemble types and levels of musicianship.

#### ACCESSING CHORAL REPERTOIRE OF MARGINALIZED COMPOSERS

Choral Public Domain Library (CPDL) [www.cpd.org](http://www.cpd.org)

#### Best Practices

- Going to composers from a given community/lived experience
  - Ensure permission
  - Considerations for Native American/American Indian Music
  - Composers from a given community/lived experience
  - Purchase ethically, respect copyright
  - Discuss cultural relevance, avoid 'flashy' or 'interesting' pieces for entertainment's sake
  - Focus on the skills a piece can teach, and the perspectives it can bring into your rehearsal (just like any other piece!)
1. Consider the composer/arranger's connection to the culture and community
  2. Be aware of culture bearers
  3. Music should be experienced by everyone (outside of specific religious music)

#### Pitfalls to Avoid

- Arrangers from outside the community/lived experience (be aware of culture-bearers)
- Arrangements that do not consider the cultural significance of the original piece
- Rhythms and instruments not connected to the culture (with consideration for the choral setting)

Commented [DF1]: Are you planning to explain why this is a pitfall?

- Settings and arranging styles that are antithetical to a genre
- Arrangers that ignore the usage or intent of the original music

#### AVAILABLE AND ACCESSIBLE REPERTOIRE

Domine tu mihi lavas pedes by José Maurício Nunes Garcia
Sacred Motet, SATB
High School choruses and beyond
<p>José Maurício Nunes Garcia</p> <ul style="list-style-type: none"> <li>• (1767-1830)</li> <li>• Born in Rio de Janeiro to a family of African and European heritage</li> <li>• Prodigy singer, guitarist, and harpsichordist</li> <li>• Joined the Priesthood</li> <li>• Appointed Master of the Royal Chapel</li> </ul>
<p>Great introduction to Motets          Mostly homophonic          Simple and repetitive Latin text          Conversations about Brazil through a familiar genre          Available right now on CPDL</p>

Ocho Kandelikas (Eight Little Candles) by Flory Jagoda/arr. Joshua Jacobson

SATB Ladino (Jewish folk song of the Sephardic, or Spanish Jews)

High School and Beyond

Flory Jagoda

- (1923-2021)
- 
- Born in Bosnia but her family was forced to flee in 1941
- 
- Married Harry Jagoda, a US soldier and settled in Virginia
- 
- Recorded many Sephardic songs she learned from her grandmother

Joshua r. Jacobson

- Born in 1948
- One of the foremost authorities on Jewish choral music
- Bachelor's degree in music from Harvard College, a Masters in Choral Conducting from the New England Conservatory, a Doctor of Musical Arts from the University of Cincinnati, and a Doctor of Humane Letters honoris causa from Hebrew College
- Written articles on various aspects of choral music, and over one hundred published compositions and arrangements.

- Ladino, or Judeo-Espanyol
- Memories of Chanukah from Flory's childhood
- Representation for an underrepresented culture, and a language fighting extinction
- Collaborate with multiple instruments: guitars, castanets, tof, tambourine
- Historical curriculum connections
- Available on Transcontinental Music Publishing and various sheet music sites

Dravidian Dithyramb by Victor Paranjoti, edited by Andre de Quadros
SATB unaccompanied South Indian Hymn of Praise
High School and beyond
<p>Victor Paranjoti</p> <ul style="list-style-type: none"> <li>• (1906-1967)</li> <li>• The founder and Conductor of the Bombay-based Paranjoti Choir.</li> <li>• "A pioneer in synthesizing Western and Eastern musical forms" (The Oxford Encyclopedia of the Music of India).</li> </ul> <p>Andre de Quadros</p> <ul style="list-style-type: none"> <li>• Born in Bombay, India</li> <li>• Conductor, ethnomusicologist, music educator, writer, and human rights activist</li> <li>• During the Iraq war, in 2008 and 2012, he co-directed Aswatuna: Arab Choral Festival in Jordan that brought together community choirs from Iraq, Jordan, Lebanon, Palestine, and Syria. Since 2010, he has co-directed the Community Heartsong, a historic project with young Palestinian and Israeli choral musicians in East Jerusalem working to foster understanding between the two communities.</li> </ul>
<ul style="list-style-type: none"> <li>• Neutral syllables</li> <li>• Syncopated rhythms</li> <li>• Indian melodic motifs</li> <li>• Incorporates ragas from the Carnatic music of South India and</li> <li>• Tarana, a form of Hindustani classical music which uses Persian and Arabic phonemes as nonsense syllables</li> </ul>

Alma Llanera ("Soul of the Plains") by Pedro Gutierrez and arranged by Ángel Sauce
Advanced Junior High and beyond
Joropo (a Venezuelan dance form)
Pedro Gutierrez <ul style="list-style-type: none"><li>• 1870-1994</li><li>• led the Orquesta Caraqueña, a light music ensemble</li><li>• Best known for composing Alma Llanera</li></ul> Ángel Sauce <ul style="list-style-type: none"><li>• 1911-1995</li><li>• Venezuelan composer, violinist, and conductor</li></ul>
<ul style="list-style-type: none"><li>• Title song of a Zarzuela, a Spanish lyric-dramatic opera</li><li>• 3/8 and 6/4 alternating</li><li>• Considered the second Venezuelan national anthem</li><li>• Traditionally closes a gathering (or even a concert!)</li></ul>

HANACPACHAP CUSSICUININ BY JUAN PÉREZ BOCANEGRA
Advanced Junior High and beyond
Joropo (a Venezuelan dance form)
<ul style="list-style-type: none"> <li>• Quechua text</li> <li>• Two translated verses</li> <li>• Accessibility</li> <li>• Baroque styling</li> <li>• Processional use</li>   <li>• Transcribed the SATB Voicing</li> <li>• Clarinet quartet colla parte</li> <li>• Simple percussion on frame drum</li> <li>• Alternated between Full Chorus, SA, TB, neutral syllable</li> </ul>
<ul style="list-style-type: none"> <li>• Transitioned between UNO University Choirs on our 2022 Winter Concert</li> </ul>

### Why Are You Programing Indigenous Music?

Represent members of your community?

Topical/Current Events?

Programming on a specific topic or musical culture?

Aligning with standards or district policies?

### MAKE SURE YOUR PROGRAMING CHOICES ARE...

Intentional

Well Researched

Consistent