

**CULTURALLY SENSITIVE PROGRAMMING**

& SOCIAL-EMOTIONAL WELL-BEING DURING MPA SEASON

FMEA WEBINAR

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Dr. Peter Steenblik  
February 6, 2023, 6PM

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Slides available at:

[www.uwfsingers.com/finea](http://www.uwfsingers.com/finea)

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University of West Florida

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**PART I:  
CULTURALLY SENSITIVE PROGRAMMING**

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Repertoire Selection

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Program Quality Repertoire

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Program Quality Repertoire, But...

- Recognize Bias
- Strive to give all music a chance to be heard

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Dale Trumbore



Let's talk about quality.

"I program music solely based on quality." "I don't think about race or gender when I program--only whether the music is good."

I hear this so often, and this argument is fundamentally flawed. Here's why:

You're programming based on the quality of the music you've already heard. If you don't regularly hear or seek out music by women or composers who aren't white, then their music will never make it onto your program. It never has a chance to be judged by its quality.

If you don't know much--or any--music by composers who aren't white dudes, how can you possibly judge the quality of that music? You haven't heard it! If you're programming unconsciously, that music doesn't have a chance.

Lack of quality isn't the issue here; unconscious programming is. But you can fix that so easily! You can consciously seek out more music by a diverse group of composers.

If you consciously seek out music by a diverse group of composers, you'll think some of it is high-quality, and you'll think some of it isn't. But it'll have a chance of making it into your program. And then saying you "program solely based on quality" won't be a lie.

DALE TRUMBORE

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### Program Quality Repertoire, But...

- Recognize Bias
- Hear More & Consciously Develop
- Teaching Philosophy

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### Teaching Philosophy (Steenblik)

While, on the one hand, I have the responsibility to select repertoire that covers the scope of Western Music history, I must also actively seek out literature that represents a wide variety of composers, regions, religions, and cultures. Students must see themselves in the literature being performed; on the same token, students must be exposed to everything they are not.

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### SEEK RESOURCES ON "X"

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### Why important? (by comparison)

- A Survey of Choral Music – Homer Ulrich (1975)
- Choral Repertoire – Dennis Shrock (2009)

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### SEEK Resources on "X"

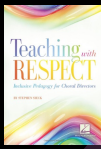
- In Their Own Words: Slave Life and the Power of Spirituals – Eileen Guenther (2016)
- Translations and Annotations of Choral Repertoire; Volume IV: Hebrew Texts – Nash & Jacobson (2010)

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### SEEK Resources on "X"

- From Convent to Concert Hall – Glickman & Schleifer (2005)
- Teaching With Respect: Inclusive Pedagogy for Choral Directors – Stephen Sieck (2017)



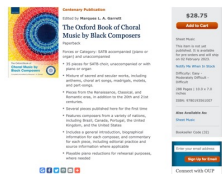
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### SEEK Resources on "X"

- ProQuest Dissertation Database

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### SEEK RESOURCES ON "X"



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### Tokenism

May start out as tokenism

But, keep moving forward:

- Paraphrase: "Could be One, but once it becomes ALWAYS one..." – Dr. Jason Dungee

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### APPROPRIATION VS. MISAPPROPRIATION

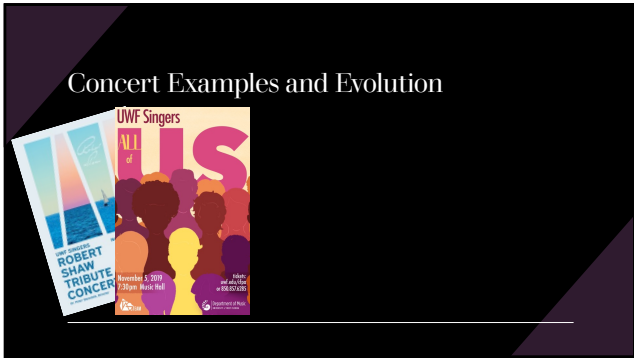
Do your best and continue learning

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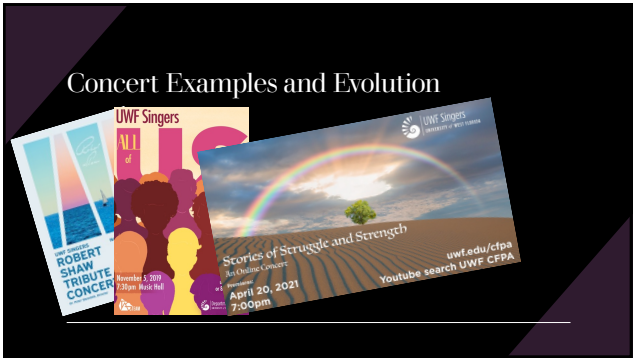
### Concert Examples and Evolution



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DALE TRUMBORE

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# PART I: CULTURALLY SENSITIVE PROGRAMMING



How to prepare the "X"

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# "Research"

- Time & Place – who and why?  
*And poets/lyricists*

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Time Period	Title of Song	Date	Photo/Portrait	Name	Dates	Nationality	Author	Language	Additional info
Mid-2020 (Covid) – New	Say Her Name	2020		Alysia Lee	living	United States	Composer	English	Lee composes a work honoring Blackness tradition in the context of BLM after George Floyd protests.
	Akekho ofana noJesu	2021		Arr. Charlotte Botha	living	South Africa	Traditional isiZulu Hymn	isiZulu (one of South Africa's 11 languages)	This hymn is familiar throughout S. Africa and sung in multiple languages. Movement is essential when performing this!
	Responsibility	2021		Mark Sirett	living	Canada	Macaronic text by Hillet the Elder (110 BCE – 10 CE)	Hebrew / English	Hillet the Elder Considered an author of the Golden Rule.
	Sign Me Up	2021		Arr. Brandon Boyd	living	United States	Words and Music by Kevin J. Vanev and Jerome Metcalfe	English	Dr. Boyd teaches at Univ of Missouri, College pianist and conductor.
	TaReKiTa	2021		Reena Esmail	living	India / United States	Text are onomatopoeic vocalizations of sounds produced by Indian instruments.	N/A	Indie-Amer and uses both tonalities in her compositions. Los Angeles Master Chorale's Artist in Residence.
	My heart be brave	2022		Marques Garrett	living	United States	Text by James Watson Johnson (1871-1938), author of Lift Every Voice and Sing.	English	Choral Director at Univ of Nebraska-Lincoln and Artistic Director of Omaha Symphonic Choir.

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# "Research"

- Time & Place – who and why?  
*And poets/lyricists*
- Look at your OWN programming trends –  
*Dare to make substitutions*
- Mozart vs. Nathaniel Dett

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# "Research"

- Time & Place – who and why?  
*And poets/lyricists*
- Look at your OWN programming trends –  
*Dare to make substitutions*
- **Mozart** vs. Nathaniel Dett

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## “Research”

- Time & Place – who and why?  
*And poets/lyricists*
  - Look at your OWN programming trends –  
*Dare to make substitutions*
  - Wolfgang Amadeus Mozart vs. Nathaniel Dett
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## “Research”

- Time & Place – who and why?  
*And poets/lyricists*
  - Look at your OWN programming trends –  
*Dare to make substitutions*
  - Wolfgang Amadeus Mozart vs. Nathaniel Dett
  - Educate yourself, your students, AND your audience:  
*FMEA example*  
*UNC Charlotte example*
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## Audience Education



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## Examples

- Student Voices:
    - *Lift Every Voice* (arr. Roland Carter)
    - *Fengyang Ge* (Chen Yi)
  - Contact Directors on YouTube:
    - *Fengyang Ge* – my own resources include...
  - Living Composers / Poets:
    - *Considering Matthew Shepard* (Craig Hella Johnson / Lesléa Newman / Michael Dennis Browne)
  - Audience Factor – on-ramp/off-ramp:
    - *Say Her Name* (Alysa Lee) – *Programming*:
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## Audience Factor

- *Joy* – Langston Hughes/Ricky Ian Gordon (1994)
  - *Madre, la de los Primores* – Juana Inés de la Cruz (1686)
  - *Gloria* – Wolfgang Amadeus Mozart (1785)
  - *Prayer for Compassion* – Gwyneth Walker (2018) ends C minor
  - *Say Her Name* – Alysa Lee (2020) in Ab minor
  - *Somewhere* – Sondheim/Bernstein (2002) in Eb Major
  - *Cantate Canticum Novum* – Dan Forrest (2014)
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## A few other Landmark pieces (this instead):

- *Madalena Casulana – Morir Non Puo* (c. 1508)
    - First female composer to have a whole book of her music printed and published (in lieu of Palestrina)
  - *Anonymous – Hamaepachap* (publ. 1651)
    - Believed to be the first polyphonic music published in the New World (in lieu of Byrd)
  - *Sister Juana Inés de la Cruz – Madre, la de los Primores* (1686)
    - A poet, composer, philosopher, and nun, considered the Hildegard of Mexico
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PART 2:  
SOCIAL-EMOTIONAL  
WELL-BEING

Amidst concert season

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Most At Risk

*"...music educators, who are often the most productive, dedicated, and committed to their fields, are frequently most affected by burnout" (Boehm).*

- Enthusiastic and passionate teachers
- Ages 50-65
- Teaching years 7-15
- Single or divorced teachers




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Management: 3 Areas

- Practice **Self-care**.
- Maintain a Healthy **Perspective**.
- Identify and **Minimize Sources of Frustration**.



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Self-Care

- Sleep
- Meals
- Exercise
- Mid-day Walks
- Sacred Spaces
- Stick to the Workday
- Home for Dinner
- If not ...
- Casual Dress not just for Friday
- Music, You, Like.




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Perspective

- Bad Day Barometer
- Stop the Screaming

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Perspective

- Bad Day Barometer
- Stop the Screaming

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Perspective

- Bad Day Barometer
- Stop the Screaming
- And... dare to apologize
- Observe Your Peers
- Malcolm Gladwell Quote
- Attainable To Do Lists
- Admin. Is Temporary
- Adapt with Integrity
- Extra-curricular Obligations

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Minimize Frustrations

- Take Care of Your:
  - Office Personnel*
  - Custodians*
  - Copy Center Personnel*
- Keep a Clean Desk
- "The Big 5" – Performance Day
- Rehearsal Order
- Don't Be Tied to the Outcome

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