Introductions and Announcements:
Division chairs introduced; final reading session and multicultural resource room in Exhibit Hall D announced and described; announcement made of resources soon to be available on the ACDA R & S website, including these summary notes from the roundtable conversation

Defining the Standards in the Ethnic and Multicultural R & S Area:
1. Repertoire
   a. Informed repertoire selection
   b. Presentation – instrumental accompaniment; related movement
2. Choral/Vocal Production
   a. Vocal Health related to diverse singing styles found in world music
   b. Intonation & Tuning – non-traditional scales and vocal tuning
   c. Styles that require diverse vocal production
3. Rehearsal Techniques and Instruction
   a. Instruction through the oral/aural tradition
   b. Use of technology in learning process
   c. Deciphering the printed page
4. Professional Growth and Development
   a. Copyright literacy
   b. Networking to learn about diverse choral repertoire and world cultures
   c. Broader range of languages to translate and pronounce
5. Recruitment & Retention
   a. Recruitment challenges of non-traditional ensembles – the world music ensemble ‘unknown’
   b. Addressing the needs of students whose sole interest may be in world music repertoire or ensemble – challenges to participation requirements of the traditional choral program
6. Audience Development & Education – performance through ‘informances’
7. Advocacy – Developing support for world choral music, including during challenging political times

The Discussion:
1. Terminology/vocabulary
   a. How do we talk about some of this music? It’s the conductor’s responsibility to learn a little about the culture from which the music originates. When singing music from a culture that is not your own, conductors and choirs must be certain to represent that culture as
accurately and authentically as possible. Conductors need to think about the spectrum of authenticity and hold themselves accountable to the culture.

b. Terminology
c. Cultural sensitivity
d. Accuracy and historical and cultural context
e. Integrity
f. Common sense – in that culture
g. Levels of expertise
h. Seek assistance through resources in the community

2. What do we mean by multicultural? How do we define this music? Do we mean anything that falls outside of the Western European art music tradition? Let’s cut that line in some respect. Everything you have to learn about Bach and Brahms, you also need to learn about boogie and gospel. Directors need to research any music that they select to teach their students.

3. To say that it is the “other” music is incorrect and insensitive. When something is not familiar, it can make us uncomfortable. We must all stay involved in discussing this category of choral music to make sure that we are both part of the conversation and part of the solution as we address areas of concern.

4. We need to make sure that we involve ALL students in our programs. We can use multicultural music to connect with our students, using them as a resource as we study certain music. If they feel valued, they will stay in our programs. Bring in guest ‘informants’ and let the students see themselves in powerful places.

5. **Our mission is a process. How can we get more cultures represented in ACDA, including through directors who attend and provide leadership at conventions and directors who present diverse choirs in concert performances with integrity and sensitivity?** Why is the primary representation of ‘diversity’ at this convention this R & S area? Where is the visible and ‘other’ diversity at this convention? Why was the late African American composer Glenn Burleigh, an Oklahoma native, virtually ignored at this ACDA convention site? Why were efforts to honor his legacy thwarted? (This part of the discussion was rather heated, with many individual participants contributing to the conversation.)

6. The standard in this R & S area is really whatever that culture says it is.

7. We need to train our students in a different way in order for them to be able to leave our programs and also teach in a different way. In order NOT to repeat the same conversations over and over, all choral directors need to teach in new ways. College choral programs in particular need to incorporate more varied techniques and strategies for working with diverse ensembles and repertoire.

8. Part of the problem is that there is a fear of doing something incorrectly. We need to empower directors with some kind of guide to style for different kinds of music. Teachers need the tools to perform music correctly. This could help address the issue of directors’ lack of comfort in working with diverse repertoire.

9. Cultural & Ethnic Perspectives might be a better name for us, since all of it is “multi”! Western music comes from different cultures, too.
10. The focus of ‘quality’ in ACDA performances has traditionally been homogenization in balance & blend. Where is the conviction? No matter what the repertoire, we need to find the energy & passion behind the piece – this is found within the culture. We tell our students, “You must fit in.” Perhaps we need to rethink what we mean by ‘good choral singing’ and look at what the expression is behind the singing we do and the music we perform. Perhaps we need to broaden our definition of ‘good choral singing.’

11. As a choraleographer for a world music concert in the group said, challenges in working with students included the need to tell the singers & their director that ‘this music’ is just as important as any other music you perform and requires just as much study and preparation time as standard repertoire and trying to move them from the intellectual down to the heart. One way to do the latter is through movement, which allows singers to feel the passion behind the music and to understand the culture better.

12. All ACDA R&S areas need an infusion of more culturally diverse repertoire and study.

13. If we don’t understand the theory of the music we’re doing, we won’t understand how to perform it. Our training has been limited primarily to Western music and Western music theory.

14. We should not always be afraid to perform something “wrong.” Our goal should be to do our best and to improve with each new foray into learning and performing diverse repertoire.

15. A genuine interest on the part of the conductor to learn about the culture and to be supportive and be an advocate is key. Young students WANT this education in world music, culture, and history, and we need to give it to them!

16. Share your views, ask questions and be an active part of ACDA. It is our job to set the tone and establish the pattern of change.

17. Not everyone receives a diverse ‘multicultural’ music education. We need to make sure that our students do.