An Index to Volumes 19-61

by Scott W. Dorsey
An on-going bibliographic project prepared for the
American Choral Directors Association

This version is current as of
July 10, 2021
APPRECIATION

The author extends his deep appreciation to the headquarters staff of the American Choral Directors Association for their on-going support of and courtesy toward this project. Hearty and special thanks are offered to:

- Amanda Bumgarner, Choral Journal Editor
- Paul Dubie, Information Systems Manager (2009-2011)
- Carroll Gonzo, Choral Journal Editor (1999-2013)
- Christina Prucha, Archivist
- José Tellez, Information Systems Manager (2011-2018)

We are grateful to following for their kind editorial observations:

- Mark Ardrey-Graves
- Taylor Jack Conley
- Peter Durow
- Lucas B. Ensign
- Jared Joseph
- Jennifer Morgan Flory
- Margaret Winchell

SPECIAL APPRECIATION to Sean Burton of Briar Cliff University for his gracious and on-going willingness to focus his incredible editorial eyes on this document.

Do you have a question?  
Did you locate a typo?  
Having trouble finding an article?  

Please contact Scott Dorsey  
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HOW TO USE THIS INDEX

The subject index is similar to that which was employed in the published *Choral Journal* Index monographs. Each article is entered under one of 78 subject headings (listed below), according to its main subject. While it is understood that virtually every article could be classified under multiple headings, an effort has been made to list items under the heading that most closely fits the individual article’s primary focus.

In assigning an article to a particular location in the Index, every effort has been made to categorize the article by CONTENT rather than simply by title. Thus, the reader may notice an occasional incongruity between a subject category and a title contained therein.

Each of the 5,380 *Choral Journal* articles cataloged in the Index include a brief annotation, with the exception of book/recording reviews, and in those cases where an article’s title clearly defines its entire content. An attempt has been made to utilize an article’s thesis statement as its annotation whenever possible. Articles that are part of a series or that have resulted in subsequent commentaries, such as a “Letter to the Editor,” include appropriate cross references in their annotation. Articles that include information on bibliography (beyond basic documentation), discography, or repertoire lists are so noted with the abbreviations BIB., DISC., and REP., respectively.

Due to the ease with which words can be searched via the program’s “find” function (CTL F), this document does not include either a general index or an author index. As the *Choral Journal* Index is edited as a simple Microsoft WORD document it is suggested that the reader search using the simplest possible means. For instance, when searching for J.S. Bach’s *B-minor Mass*, simply search for “Bach.”

Naturally, significant effort has been made to assure this work is free of mistakes. However, should the reader detect any errors, the author would appreciate notification. Kindly email the author at drscottdorsey@gmail.com.

SUBJECT CLASSIFICATIONS
(parenthetical note indicates the number of articles in that classification)

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70. **Bibliographies and lists of choral music**

**Reviews** (1,627)
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78. **Accompaniment** (7)
SUBJECT INDEX

1. CHORAL COMPOSITION, ARRANGING, EDITING AND PUBLISHING

The author offers “my observations of the publishing business.”

In this fifteen-point article “the reader will learn a few hints on how to prepare music manuscripts for submission in order that they receive the best possible consideration.”

In this reprint from the June, 1978 issue of the Illinois Wesleyan University Alumni Bulletin, the author discusses the history of the series of commissioned choral works. Includes a list of the compositions in the Illinois Wesleyan University Choral Composition Series.

The author addresses “the need for consistent standards of editing choral music,” and offers both minimum and ultimate standards for editorial practice. The work of Heinrich Schütz serves as example.

A guide to those wishing to produce an edition of early music.

Authored jointly by the American Choral Directors Association and the Music Publishers Association, this document offers a set of guidelines for editing and arranging choral music.

A brief discourse on the potential commercial consequences of photocopying choral music.

An examination of the United States Copyright Law. Includes answers to commonly asked questions, reasons behind violations and the impact of such violations on the publishing industry.

The author provides a concise guide to U.S. copyright law.

A concise discussion of the state of published choral literature. The author suggests a cause for the downturn in quality of available literature: the apathy of the choral conductor.
A roster of 433 publishers and distributors of choral music.

Addresses questions concerning the appropriate and legal time to photocopy, particularly regarding out-of-print literature. Includes a brief checklist for clinic/workshop organizers.

A report on the process by which high school music students collaborated with composer Georg Andoniadis to produce their own musical composition, and an examination of the educational value of such an experience.

“This article examines 1) the origins and development of the series, 2) the original goals of the series and the extent to which they have been filled, and 3) representative examples of the compositional styles of the commissioned works.”

The author discusses six factors to consider when determining the quality of a choral work.

A discussion of the process for commissioning a new choral work.

A practical introduction to the organization and administration of a composition contest.

A discussion of various rules and techniques used by music engravers.

An introduction to the process for commissioning a new choral work.

A history of the ACDA-sponsored composition competition.

The author, selected to compose the Brock commissioned work for the ACDA 2000 Divisional Conventions, discusses the text and his compositional process.

44.
The author recommends a matrix of criteria for evaluating choral repertoire.

The author suggests that the *Choral Journal* “does not fairly represent students of color” based upon the advertisements printed in the publication.

“Technology has enabled a creative renaissance for choral musicians, bringing about a revolution in how we think about obtaining choral literature as a result of print-on-demand publications.”

A study of music performed by collegiate ensembles at ACDA National Conventions from 1991 to 2003.

An introduction to the composer’s process when developing a new choral composition.

An introduction to *The Nightingale* by Imant Raminsh and the process behind its composition.

A basic discussion of copyright law and various licensing procedures.

The author discusses the process by with his church published its own unique hymnal. Includes discussion of financing and copyrights.


The author examines the special considerations that must be kept in mind when writing music for the adolescent singer.

An examination of factors to consider when composing music for young male singers.

Writing in response to the President’s column in the January 2007 issue of the *Choral Journal*, the author states, “attention to matters of copyright infringement do not affect just choreographers, but conductors who create movement in their choirs as well.”

The author reports the outcome of work by a ten-member association toward commissioning a new choral composition.

“Composers do not need choirs if there are others with whom we can work, but choirs do need composers if they hope to sing with a sound voice rooted in our present age.” See also 1.054.

The author expands upon the premise of “An Open Letter to the Profession: The Responsibility of the Choral Conductor to the Emerging Composer” (1.053).

An introduction to the various legal permissions required before distributing a recording of a choral ensemble.

The author examines the special considerations that must be kept in mind when writing music for the adolescent singer.

A discussion with choral publishers on such topics as “what type of compositions interest publishers, what challenges face unpublished composers, what mistakes composers often make, and how composers might best prepare manuscripts for publication.”

An introduction to the manner in which a new composition is conceived and developed.

A discussion of copyright law, permissions and mechanical licensing.

“The advent of the digital age requires that we embrace new methods of distributing music.”

An evaluation of the relationship between the composer, the conductor and the choir.

“This article intends to show how composers from another land could, through conducting their commission compositions, enter into a cross-cultural experiment that is educationally and artistically beneficial.”
“The traditional structure of the publishing industry remains alive and active today. The structure can be likened to a pyramid . . . .”

An introduction to the winner of ACDA’s annual student composition competition.

A discussion of the commission series that resulted in such works as *Rejoice in the Lamb* (Britten), *Chichester Psalms* (Bernstein), and *Magnificat & Nunc Dimittis* (Walton), among many others. See also 43.179.

An introduction to Steven Stucky, the Pulitzer Prize-winning composer commissioned to write the work for the 2013 Raymond W. Brock Memorial Commission Series.

1.067  “Raymond W. Brock Memorial Student Composition Contest Winner: Julian Bryson.” March 2013, page 198.
An introduction to the winner of ACDA’s annual student composition competition. An excerpt from his work, *Redemption Mass*, was premiered during the 2013 ACDA National Conference.

The author discusses her experience with publishers who were willing to correct erroneous information on a published score.

A discussion of “a joint project of the American Composers Forum and the National Endowment for the arts, that linked communities, one from each state, with composers to create new music that reflected our nation’s history, culture, and hopes for the future.”

The authors share “many practical suggestions and more philosophical and aesthetic musings” on the current state of choral composition.

In this article (reprinted from the *American Choral Review*), famed American composer Randall Thompson shares “his strong feelings about the choral art and its practice, and his ruminations on beauty and appropriateness” in choral composition.
1.072 “Commissioning New Works for Women’s Voices,” by Iris Levine. December 2014, page 65. “This article provides information about commissioning and commission consortia and will also provide insight from directors who have experience commissioning new works.”

1.073 “Music on the Mountain: The Lehigh University/ACDA Composers Forum,” by Mark A. Boyle. November 2015, page 46. The history and implementation of the annual gathering of composers is examined.


1.076 “Tips and Tricks for Submitting Your Composition for Publication,” by Susan LaBarr. November 2018, page 34. “This article outlines some tips for submitting your composition for publication, including both administrative tasks and ‘insider’ tricks from the point of view of a choral music editor.”


1.079 “The Choral Editions of Maynard Klein: Influence and Importance,” by Kevin M. Simons. October 2019, page 22. REP. This article examines the work of this prolific choral music editor.

2. COMPOSERS AND THEIR CHORAL MUSIC


2.0099 “A Brief List of Published Religious Works by Franz Schubert.” November 1978, page 19. REP. Although presented as a prototype for future “Literature Forum” columns, this nevertheless provides useful bibliographic information on Schubert’s choral works.

2.0101 “The Two Choral Styles of William Byrd,” by Richard Hynson. December 1978, page 20. BIB. The author divides Byrd’s choral works into two categories. “In the one we see the strict polyphonic style of the Roman composers, in the other we see the novel compositional approach of the English school . . .”


2.0104 “Daniel Pinkham’s Published Music for Chorus and Electronic Tape,” by James McCray. March 1979, page 10. REP. This discussion of Pinkham’s choral/tape works divides the compositions into three categories: Music for Chorus and Tape; Music for Chorus Organ and Tape; Music for Chorus, Tape and Other Instruments or Soloists. Each work is examined with regard to the score and the electronic tape sounds.

2.0105 “The Durante/Pergolesi Magnificat: A Question of Attribution,” by Jno L. Hunt. March 1979, page 18. The author discusses the history of misattribution of the Magnificat in B-Flat and provides evidence to support his claim that the work was composed by Francesco Durante.


2.0107 “Polychoral Compositions of Orlando di Lasso,” by Larry Cook. October 1979, page 5. The author discusses eight representative examples of the composer’s work for multiple choirs.


2.0116 “The Choral Cantatas of Friedrich Wilhelm Zachow,” by Gary Adams. September 1980, page 10. Handel’s only known teacher composed thirty-two extant cantatas, several of which are briefly analyzed in this article.

2.0117 “Editions of Antonio Vivaldi’s Gloria,” by Lee G. Barrow. November 1980, page 22. In addition to a brief discussion of various extant editions, the author offers a complete list of errata in the 1941 Ricordi edition. See also 2.0125, 2.0128 and 2.0131.


2.0119 “Bruckner’s E Minor Mass: Editions and Errata,” by David Janower. December 1980, page 20. This article lists “the available scores and sets of instrumental parts grouped by old and new version. This is followed by a detailed list of corrections which must be made in the old version to allow it to reflect Bruckner’s later, more mature thoughts.” See also 2.0129.


The author recommends the work as a means to “shed light on shorter, more frequently performed compositions by the same composer.” Includes history of Passion settings, history and structure of St. John’s text and a justification for re-numbering the work’s movements.

2.0124 “Vincent Persichetti’s Music for Women’s Chorus,” by James McCray. March 1981, page 9. REP. An examination of the composer’s compositions for women’s voices specifically and those works which may be sung by female chorus at the conductor’s discretion. Includes a fifteen-point compilation of consistent compositional characteristics.


2.0127 “Carissimi: Progenitor of the Oratorio,” by Joseph T. Rawlins. April 1981, page 15. BIB. REP. The author focuses upon Carissimi’s contribution to the development of the oratorio. Includes discussion of earlier works and genres which paved the way for the establishment of the form. See also 2.0143.


This article focuses on detailed structural analyses of nine arias from the *Mass in B Minor*.


2.0137 “Heinz Werner Zimmermann’s *Missa Profana*,” by Edwin Penhorwood. March 1982, page 16. This article provides a brief introduction to the work, which the author believes “to be one of the significant concert choral works of this century, along with Stravinsky’s *Symphony of Psalms* and Britten’s *War Requiem*.”


2.0141 “Performance Practice in the Anthems of Orlando Gibbons,” by Joe Hickman. May 1982, page 5. In this introduction to the anthems of Gibbons, the author cites some possible sources of the works, and provides information about performance practice.

2.0142 “An Introduction to the Choral Music of Roy Harris,” by Nick Strimple. May 1982, page 16. REP. A brief article detailing the composer’s thoughts on choral music and an examination of his more important choral compositions. Includes a complete list of his works for chorus. See also 2.0146.


2.0148 “William Dawson and the Copyright Act,” by John B. Haberlen. March 1983, page 5. William Dawson’s difficulties with unethical plagiarists are discussed in this article. Includes a biographical profile of the composer and a survey of his choral works.


2.0150 “Thomas Morley’s First Book of Balletts to Five Voices: An Introduction for Conductors,” by David Taylor. April 1983, page 5. BIB. This article examines the historical background of the Balletts, surveys the contents of the collection, and discusses applicable performance practice considerations.


2.0152 “Thomas Tallis Spem in alium nun quam Grandeur in 40 Parts,” by Brock McElheran. May 1983, page 27. This article describes a practical approach to this complex composition. Includes discussion on producing manageable choral parts, rehearsal strategy and staging.


Leonard Bernstein’s work, which “uses modulations to remote keys, often to the mediant and sub-median, as well as frequent enharmonic changes . . . [serves] to illustrate the applicability of the Movable-Do Plus Pivot System to the singing of difficult modulatory passages.” A companion article to 7.17, 13.17, 13.18, and 57.055.


2.0162 “Dialectical Thought in Nineteenth Century Music as Exhibited in Brahms’s Setting of Hölderlin’s Schicksalslied,” by Alan A. Luhring. April 1985, page 5. An analysis of the work based upon the relationship of the music to the poetry.


2.0167 “Missa In angustiis by Joseph Haydn.” by Lawrence Schenbeck. May 1985, page 19. BIB. This introduction to the work, also known as the Lord Nelson Mass, includes both an analysis of the composition and a discussion of extant performing editions.


2.0170 “A New Mozart Requiem,” by Ray Robinson. August 1985, page 5. A discussion of a new edition of the work, in which most of the material added after the composer’s death has been eliminated.


2.0172 “Mozart’s Grand Mass in C Minor, K.427/417a,” by R. Paul Crabb. August 1985, page 13. In addition to examining the circumstances and influences in Mozart’s life during the time he wrote the Mass, this article discusses possible reasons the Mass remained incomplete, the history of the manuscript, and a comparison of available performing editions.


2.0174 “The Choral Music of Béla Bartók,” by Fred Thayer. August 1985, page 33. REP. This introduction to Bartók’s choral music includes letters germane to the subject, a list of his choral output and analyses of selected works.

2.0175 “For What Confessor Saint Did Mozart Compose His Vesperae Solennes de Confessore, K.339?” by Richard H. Trame. October 1985, page 5. This article brings to light research which led the author “to hazard an educated speculation concerning the saint honored so signally by Mozart.”


The author sheds light on this extensive early sixteenth century anthology, “a comprehensive compendium of virtually all devices, manners, and styles prevalent at that time.”

A comprehensive analytical discussion of two works.

An examination of possible problems in producing this work.

The difficulties of performance practice are divided into three elements: historical authenticity, musical expressiveness and practical considerations. “This article, then, seeks to suggest solutions to the problems of performance based on one conductor’s personal interpretation of the triad that links historical, musical and practical factors.”

A series of quotations from Lloyd Pfautsch, Alice Parker, Emma Lou Diemer, Theron Kirk and others.

A discussion of the composer’s choral composition. Particular attention is paid to his chorales.

This article discusses “the way tonal relationships are used throughout the work, between and within movements, to effect (sic) a unified, consistent whole.”

This examination of Schein’s choral collections demonstrates how he assimilated the new Italian style in both the secular and sacred music of North Germany.

An introduction to the collection.

An examination of appropriate performance practice for Bach’s Cantata BWV 106 [*Gottes Zeit ist die allerbeste Zeit*], including the use of original instruments.

This article examines Schütz’s preoccupation with the musical expression of text. The author compares his works to those of Johann Sebastian Bach.

This article examines the collaborative process between conductor and composer. Includes a brief commentary from conductors who have participated in such collaborations.

An analysis of the counterpoint and “use of melodic fragment” in this work.

A brief biographical profile of the composer.

A discussion of the work of “the only [early twentieth century Italian composer] whose music has truly made it into the international repertoire.” Includes rehearsal and performance considerations for the work.

This textual analysis examines each segment of text, discussing how imagery works within each and how specific images relate to that text.

A tourist introduction to London, especially those areas of the city frequented by George Frideric Handel. The author hopes “that this guide will assist all music lovers in retracing some of Handel’s footsteps.” Includes a catalogue of his major compositions and the location of their first performance.

An introduction to the British composer “largely unnoticed in the United States.” Includes an annotated listing of twelve of his choral works.

An extensive discussion of the choral work of this 20th-century American composer. Includes a list of all published works.

The author considers the circumstances and musical priorities under which these sacred works were produced.

This extensive article discusses not only Victoria, but also Giovanni Palestrina, the Council of Trent, ornamentation, musica ficta and other applicable topics.


2.0202 “Form and Style in the *Musicalische Exequien* by Heinrich Schütz,” by Larry Cook. September 1988, page 5. Includes historical data, a brief discussion of performance editions and a structural analysis of the work.

2.0203 “The Choral Cantatas of Daniel Pinkham: An Overview,” by Donald Studebaker. December 1988, page 15. BIB. REP. This brief survey of Pinkham’s cantatas includes a concise list of these works and an interview with the composer.


2.0207 “Henry Cowell’s Choral Bombshell,” by Thurston Dox. May 1989, page 5. A discussion of “Cowell’s largest and most ambitious work for chorus and orchestra . . . *If He Please.*” Includes a history and analysis of the composition, and a brief interview with William Strickland, the conductor who commissioned the work.


A brief biographical profile of the composer.

An analysis of the full score and an extensive listing of errata. See also 2.0213 and 2.0214.

An extensive analysis of Op. 17. The author includes ideas for “developing Brahms’s classicism and romanticism in rehearsal."

The author reports that concerns raised in “Accuracy in Published Music: A Presentation of Errors in the Schubert Mass in G, Published by Roger Dean” (2.0211), will be corrected by the publisher.

A supportive response to “Accuracy in Published Music: A Presentation of Errors in the Schubert Mass in G, Published by Roger Dean” (2.0211). See also 2.0213.

An historical discussion of the work, with information on various practical aspects such as performance forces and editions. Includes a comparison between the original and the Darlow edition.

An annotated listing of twenty sacred works with details regarding vocal and instrumental requirements, their location in the Neue Mozart Ausgabe, available performing editions, and approximate duration.

The modifications made by Wolfgang Amadeus Mozart in his setting of Messiah are the focus of this article. The author encourages “a positive attitude toward this version of George Frideric Handel’s masterwork.”

The author discusses Mozart’s character and his relationship to the church. Included are a number of excerpts from letters written by Leopold Mozart and Wolfgang Amadeus Mozart.

This article discusses “the origins of Mozart’s material -- the music by other composers which may have influenced Mozart’s writing,” including “a few of the more striking similarities” between the Requiem of Gassmann and Mozart.

2.0220 “An Introduction to Performance Practice Considerations for the Mozart Requiem,” by Melinda O’Neal. April 1991, page 47. BIB.
An examination of possible solutions for selected aspects of performance practice for the Mozart Requiem. Includes a brief discussion of Austro-German Latin pronunciation.


2.0226 “Publications of Misattributed Mozart Choral Works,” by David Schildkret. August 1991, page 19. The author discusses a “number of pieces, long known to be by composers other than Mozart [that] are still published as authentic Mozart works.”


2.0229 “Antonín Dvorák’s Requiem: An Introduction,” by Thomas Sheets. October 1991, page 17. BIB. This analysis of Dvorák’s Requiem was written to coincide with the centennial of the work’s premier, October 9, 1891.

2.0230 “Pluralism in the Works of Heinz Werner Zimmermann,” by Z. Randall Stroope. November 1991, page 33. REP. The composer’s melding of various disparate elements, such as Bach chorales, jazz and Gregorian chant, are examined. Includes an annotated listing of the composer’s works for chorus.
Writing in response to “The Choral Music of Antonín Dvorák: A Sesquicentennial Review” (2.0228), the author provides additional information on Saint Ludmila, including appropriate cuts, methods for solving various libretto problems and the availability of scores. See also 2.0234.

Written to coincide with the bicentennial of Gioacchino Rossini’s birth, this article presents an extensive survey of the composer’s choral compositions. Includes a list of works currently available in print, and a brief discography. See also 2.0237.

This article provides insight into the life of the Jamaican composer, and a structural discussion of the Western Hemisphere’s first oratorio.

The author provides additional information as an addendum to his article, “The Choral Music of Antonín Dvorák: A Sesquicentennial Review” (2.0228). See also 2.0231.

This article illuminates the development of the work, with particular emphasis upon the cooperation between the composer and the poet.

The author examines the challenge of producing historically accurate, yet practical choral editions through an analysis of three versions of the Mass in C Minor, K.427.

Writing in response to “From Youth to the Sins of Old Age: The Choral Music of Rossini” (2.0232), the author offers additional information concerning published editions of Rossini’s choral compositions.

This extensive article provides biographical information on the composer, and analyses of eleven choral works, and six additional compositions which include vocal forces. Primary to this discussion is his use of Chinese, Javanese, Korean and other non-Western musical elements. See also 2.0244.

“This article examines the role of the chorus from both textual and musical perspectives and summarizes the findings into an account that will aid in the study, rehearsal, and performance of the work.”
A brief biography of the composer.

A discussion of Howells’ influences and musical style. Includes a catalog of his choral compositions.

2.0242 “Josquin’s Ave Maria . . . virgo serena [Part One]: A Question of Proportion,” by Chester Alwes.
The relationships of various mensurations in the work of Josquin are examined, and evidence from the
original sources is used to show the proportion Josquin intended in the title of the work. Continued in
2.0245. See also 2.0250, 2.051 and 2.0252.

An introduction to sections of various Gilbert & Sullivan operettas that would be appropriate for
performance by chorus in a concert setting.

Writing in response to “Cultural Diversity in the Choral Music of Lou Harrison,” by David L. Brunner
(2.0238), the authors call attention to the omission of Esperanto from the article.

2.0245 “Josquin’s Ave Maria . . . virgo serena -- Part Two: Rhythm and Accent,” by Chester Alwes.
A continuation of 2.0242. See also 2.0250, 2.051 and 2.0252.

page 19.
An analysis of Symphony No. 2 in B-Flat Major, Op. 52, by Mendelssohn.

An introduction to the seven chorale cantatas of Mendelssohn, including the availability of editions. See
also 2.0253.

9.
A brief discussion of the development of Burt’s carol settings. Includes a letter from lyricist Wilha Hutson.

A brief discussion of Galuppi’s four Magnificat settings.

Writing in response to the two-part article, “Josquin’s Ave Maria . . . virgo serena (2.0242 and 2.0245), the
author offers possible alternative treatment of the proportion. See also 2.051 and 2.0252.

Writing in response to the two-part article, “Josquin’s Ave Maria . . . virgo serena” (2.0242 and 2.0245), the
author suggests that elements of the article are incorrect, particularly as concerns Latin pronunciation. See also 2.0250 and 2.0252.


A brief introduction to five new choral works: *Bright Faces* (Mary Ellen Childs), *Nets to Catch the Wind* (Phillip Rhodes), *Voyage through Death to Life upon These Shores* (Anthony Davis), *Songs of Youth and Pleasure* (Libby Larsen), and *Journey to Ixtlan* (Steven Mackey).

An extensive discussion of choral music from the Middle East, with emphasis placed on Jewish music.

This article focuses primary attention upon the choral works of Heitor Villa-Lobos, Carlos Chávez, and Alberto Ginastera.

An analysis of the work, including a discussion of Russian choral performance practice.

“*This article examines briefly the musical roots of Russian composer Georgy Sviridov and discusses the influence of peasant music in one of his prominent works.*”

An overview of the composer’s works, divided into three distinct style periods. Particular attention is given to the influence of Renaissance music and the development of the tintinnabuli style in his compositions.

An annotated listing of twenty-four choral settings by the composer best known for his work in jazz.

“This article reexamines [various historical] documents to shed light on the special circumstances of musical performance in Salzburg Cathedral, and to allow modern conductors to model their performances after those that took place there.”

This evaluation of the composer’s work features analyses of two pieces, *How it Thrills Us* and *Who Cannot Weep, Come Learn of Me*, and a complete list of works, including those in progress.

A brief history of the composer and his compositional style, including annotations on more than fifty of his
The article analyzes the work with particular attention to the importance of spirituals in the composer’s writing.

This analysis of the composer’s work includes a listing of her other choral compositions.

An examination of the life and works of Philip Heseltine, AKA Peter Warlock. Includes a list of his choral compositions.

An examination of the life and works of the composer. Includes a list of his choral compositions.

An analysis of this recently discovered work, which is an unaccompanied setting of Mendelssohn’s *Ode Twenty-Four*.

“This article discusses the aspects of Palestrina’s style that caused it to be considered the epitome of sixteenth-century modal counterpoint, using the *Missa brevis* as a paradigm of his stylistic legacy.”

“This article will describe the cadential hierarchy in Palestrina’s music, as exemplified in his antiphon masses, and discuss how an awareness of this cadential structure can enhance performance of these works.”

The author uses Monteverdi’s “Ecco mormorar l’onde” to demonstrate his rebarring system “created to provide a greater clarity and guidance for the performer.”

An analysis of the work, with emphasis on the current-day relevance of its central themes, “the outrage of persecution and the continuous search for peace.”

This study compares “this rather forgotten work” to other of Mozart’s compositions, including the *Mass in C Major K.317, Don Giovanni,* and *Die Zauberflöte.*
Analyses of four choral works are featured in this article, *Four Madrigals on Renaissance Texts; Mid-Winter Songs; Madrigali: Six “Fire Songs” on Italian Renaissance Poems;* and *Les Chanson des roses.*

The libretto, orchestration, and three specific choral movements are examined.

A comprehensive overview of the composer’s choral works.

This analysis of the work includes a discussion of performance “fads” of the past two decades.

The thirty-three choral pieces in this annotated list are “placed in three broad categories: 1) treble music with organ accompaniment, 2) unaccompanied treble music, and 3) treble music with diverse accompaniments.”

This study of the work includes information about the performance forces available to the composer, an analysis of the plainchant *Victimae paschali laudes.*

An analysis of this twelve-movement “song cycle for chorus and orchestra.”

This examination of the composer’s works includes discussion of both his large-scale compositions and his spirituals.

An examination of choral sections from four of Purcell’s stage works, including *Dido and Aeneas, Dioclesian (AKA The Prophetess), King Arthur,* and *The Fairy Queen.* Includes an annotated list of performance editions.

An exploration of Purcell’s “various publications, and the men involved, especially those on the Committee of the Purcell Society.”
The author discusses a wide variety of elements to be considered when staging the opera, including editions, casting, staging, and dividing the chorus.

An overview of the composer’s career and choral compositions.

“This article discusses the genesis of these pieces and how they reflect the larger historical context of Hindemith’s art.”

“After a detailed look at the compositional procedures used in the course of the movement, this article shows that it is a highly organized, three-section movement that fits the conventional definition of double fugue.”

The author shares monologues that can be presented at a concert in lieu of printed program notes. The scripts were prepared for three works by Gabriel Fauré; *Pavane, Cantique de Jean Racine*, and *Requiem*.

An examination of the composer’s influences, and discussion of his work on the 1996 Raymond W. Brock Memorial Endowment Commissioned Composition, “That I Shall Never Look Upon Thee More.”

“This article explores the history of the composition of this mass and attempts to explain the reason for the existence of the alternate versions in order to help conductors make informed decisions about which of the versions to perform.”

2.0299 “The Instruments are by Their Rhimes: An Examination of the Text in Britten’s *Rejoice in the Lamb*,” by Mark Riddles. February 1996, page 17.
A discussion of the theological implication of the text and the work.

An analysis of the work, with particular attention paid to the composer’s use of textual structure, character development, and leitmotifs.

An examination of “the finest of Bruckner’s masses” and its “place both in the evolution of Bruckner’s
mature style and in the development of the symphonic mass in the Romantic period.”


This introduction to Locklair’s choral music includes analyses and an annotated list of his compositions.  See also 2.0318.


“This article examines Schubert’s unique composition and places it in the context of Vienna’s social, cultural, and religious life in the early nineteenth century.”


An examination of the philosophy within the texts of Brahms’s music.


“This article discusses the underlying emotion, of the text of this section, the manner in which the structure unfolds, performance indications, and the applications of descriptive labels to music.”


A brief clarification of information contained in “Dan Locklair’s Choral Music: Synthesizing the Old and the New” (2.0314).


“This article reconciles various analyses in the context of the entire motet and offers some new theories regarding the date and circumstances of its composition.”


An examination of the political effect of Verdi’s choral music.


An evaluation of six separate settings of the same chorale.


An assessment of the composer’s works in preparation for the tenth anniversary of his death.


This overview of the composer includes an annotated list of choral/orchestral compositions, and unaccompanied works.


An analysis of the work scheduled for performance at each of ACDA’s 1998 Divisional Conventions.  Errata in this article are corrected in a sidebar published April 1998, page 4.
A detailed analysis of the work.

The author attempts to justify placing the composition alongside the work of other Nineteenth-Century American composers, such as Beach, Paine, and Parker.

An analysis of the work and a discussion of appropriate performance practice.

An introduction to this little-known collection.

This article proposes that “Brahms wrote Ein Deutsches Requiem as a personal memorial to the relationship between him and his mother.”

The composer’s “attitude and musical motivation” are discovered through an examination of his motets.

An analytical discussion of the work’s history and performance practice.

An analysis of the work.

A profile of the composer with a limited overview of his choral compositions.

An overview of the composer and his compositions for choir.

A list of the composer’s significant choral compositions.

An analysis of the work with a comparison to Bach’s Christmas Oratorio.


2.0340 “Francis Poulenc’s Grand Choral Symphony,” by Lee G. Barrow. April 1999, page 21. “In addition to providing details of the events surrounding the creation of the Gloria, this article explores stylistic and compositional elements and discusses various performance considerations . . . .”


2.0346 “Baltic Portraits: Cyrillus Kreek - An Estonian Original,” by Vance Wolverton. September 1999, page 9. A biographical profile of the composer and a brief analysis his Requiem. This is part of an extended series of articles on music in the Baltics. See also 2.0359, 2.0371, 2.0375, 2.0390, 2.0414, 2.0422, 2.0483, 43.135, 74.091, 74.092 and 74.093.


An analysis of the work.

An inventory of problems found in the score, including “wrong notes, missing dynamic and articulation markings, incorrect accidentals, etc.” See also 2.351.

A discussion of early commentaries on “the proper role of music in the Lutheran worship service.”

The author suggests using original source material to correct problems identified in “A New Edition of Poulenc’s *Gloria*: Review and Errata List” (2.349).

The authors provide “basic information about composers who have produced a corpus of choral works that deserve the attention of choral musicians.” Includes discussion of Béla Bartók, Zoltan Kodaly, Lajos Bardos, Ferenc Farkas, Jozsef Karai, Miklós Koscar, György Orban and Janos Vajda.

“This article focuses on a representative sample from the Leipzig cantata repertoire, the solo movements in the cantatas for the Tenth Sunday after trinity.”

This article examines the value of introductory musical passages to the choral ensemble.

The author uses a literary device as a method for analyzing a musical work.

The author examines the last hours of Bach’s life and the details of his funeral.

Three cantatas are analyzed to “illustrate some of the variety of ways Bach directed his music to determine form and structure.”

An introduction to the composer who “stands out boldly among the many prolific composers of a generation who form vital missing links within the enormous fresco of French post-Romanticism.”
A history of the composer and his choral compositions. This is part of an extended series of articles on music in the Baltics. See also 2.0346, 2.0371, 2.0375, 2.0390, 2.0414, 2.0422, 2.0483, 43.135, 74.091, 74.092 and 74.093.

An analysis of the work the author terms “a boldly expressive setting of three powerful texts from the Biblical book of Lamentations.”

“This article chronicles the Passion performances of the 1870s and examines some of the effects these performances may have had on nineteenth-century Bach culture in the United States.”

“This article is an examination of the influence of then-current philosophical and theological ideas” upon the composer and her work.

An introduction to the composer’s large-scale works, with commentary from his contemporary, Hector Berlioz.

“This article is a summary of the major discussions and debates about Josquin’s biography as well as the dispute over the attribution of one of the most exalted pieces on the composer’s works list.”

An analysis of the work.

An introduction to, and analysis of the work.

A history of the composer and an introduction to his work, Requiem for Fallen Brothers.

This article “seeks to expand awareness of Canadian choral music through an examination of three
multimovement compositions:” Eleanor Daley’s *Requiem*, Ruth Watson Henderson’s *Missa Brevis*, and Nancy Telfer’s *Missa Brevis*.

A discussion of the works hailed as “the zenith of the Viennese Mass for their fusion of the symphonic form and the mass text.”

An introduction to the composer with analyses of selected works.

“The purpose of this article is to provide a chronological overview of Sisask’s life and choral output to date.”
This is part of an extended series of articles on music in the Baltics. See also 2.0346, 2.0359, 2.0375, 2.0390, 2.0414, 2.0422, 2.0483, 43.135, 74.091, 74.092 and 74.093.

The author provides an analysis of this seminal composition.

An introduction to the composer and a broad examination of his compositional technique.

Written under the auspices of the *Choral Journal* Writing Fellowship, this article examines Spanish choral music of the Renaissance.

“The purpose of this article is to provide a chronological overview of Tuur’s life and choral output to date.”
This is part of an extended series of articles on music in the Baltics. See also 2.0346, 2.0359, 2.0371, 2.0390, 2.0414, 2.0422, 2.0483, 43.135, 74.091, 74.092 and 74.093.

“This article will consider five elements related to contemporary understanding of *Hanaqpachaq*: the Incas, the Conquest, the music of *Hanaqpachaq*, the Quechua language, and the poem.”

“This article delves into Vierne’s background, focusing on the factors influencing his compositional style.”

An historical context for the composition.


2.0380 “The Use of the Chorus to Provide Time and Place Cues in Hector Berlioz’s La Damnation de Faust,” by Eric Stark. November 2002, page 85. The author examines how the composer uses choral movements to set the scene and advance the plot in his epic work.


2.0382 “Medievalism in Hector Berlioz’s Grand Messa des Morts (1837),” by Ronald Kean. December 2002, page 7. “The intent of this article is to trace the sources of medievalism and show its presence in other contemporaneous art forms to provide an historical context for the interpretation of the Requiem.”

2.0383 “Morten Lauridsen’s Lux Aeterna: A Conductor’s Consideration,” by Tim Sharp. February 2003, page 17. DISC. REP. “This article offers commentary from the composer and analysis from a conductor into a contemporary choral masterpiece.”

2.0384 “Charles Ives and the American Choral Tradition,” by Gayle Sherwood. March 2003, page 27. BIB. REP. The author examines the little known choral works of Ives, focusing primarily on the sacred repertoire.

2.0385 “Profiles of Five American Composers.” March 2003, page 35.5 This article features biographical vignettes of Libby Larsen, Ned Rorem, Stephen Paulus, Alice Parker and Gregg Smith. See also 2.389.


2.0389 “Letter to the Editor,” by Ned Rorem. August 2003, page 5. Writing in response to “Profiles of Five American Composers” (2.0385), the author suggests that additional works in his catalog should have been included.
The present article moves the focus from Estonia to Latvia and features the life and works of Jazeps Vitols (1863-1948). This is part of an extended series of articles on music in the Baltics. See also 2.0346, 2.0359, 2.0371, 2.0375, 2.0414, 2.0422, 2.0483, 43.135, 74.091, 74.092 and 74.093.

A brief discussion of the power of Handel’s work based on an account of the author’s journey to Dublin, Ireland.

An introduction to the composer and his music written in the style referred to as “Holy Minimalism.”

An analysis of the work with emphasis placed upon his setting of the text.

A survey of the composer’s oratorios, Latin liturgical works, and cantatas.

An introduction to the composer and the work.

This article, an analysis of the Brahms’ Requiem is drawn from the dissertation that received the 2001 Julius Herford Award for the best doctoral research in choral music.

An introduction to the composer and the work.

An analysis of the work.

An analysis of the work.

An examination of the life and musical works of the “Dean of Black Women Composers.”

An analysis of the work.
An analysis of the work with particular attention upon the manner in which the text influenced the composition.

A discussion of the manner in which the text generated the music in Britten’s composition.

An analysis of the work.

The author suggests “methods of teaching and performing these compositions by looking at each work’s poetry, form, rhythm, melody, harmony, dynamics and articulations.”

The author examines the development of the work.

The composer’s final – unfinished – work is examined historically and analytically.

An analytical discussion of the composer’s final completed work.

The author examines the history and provides analyses of two compositions.

An introduction to and an analysis of the new work from Grammy-award winning composer Morten Lauridsen.

This analysis studies “the overarching force in the *War Requiem* that delineates structure, creates forward momentum, and informs the listener’s perception of the text.” This article is based on the winning document from the 2003 Julius Herford Dissertation Award competition.

A detailed analysis of the middle and longest movement of the composition.
This article examines the choral product of a composer whose work “has been noticeably absent” from concert programs.

“This article will guide the reader through a basic understanding of Tormis’s life and music, including the roots of the folk song that form the basis of many of his compositions.”

This is part of an extended series of articles on music in the Baltics. “The present article continues the focus on Latvia, featuring the life and works of the outstanding composer and folklorist, Emilis Melngailis (1874-1954). See also 2.0346, 2.0359, 2.0371, 2.0375, 2.0390, 2.0422, 2.0483, 43.135, 74.091, 74.092 and 74.093.

An introduction to Hahn’s life, the time in which he lived, and selected compositions.

“This article is a focus on biographical aspects of Randall Thompson’s [life] and his music, emphasizing the compositional components of his style and influences.”

An introduction to the composer and his works.

“Through this analysis, it will be shown that Févin was able to transcend the limits of Josquin’s material and endow it with a new rhythmic vitality.”

An introduction to the Swedish musician and his choral compositions.

“This article focuses on: (1) a brief biography of Karol Szymanowski, the origins of his Stabat Mater, and his study of early music; (2) folk music influences in his Stabat Mater; and (3) The contemporary influences in Szymanowski’s choral masterpiece and reviews of the first performance.”

“This article provides background information about the author and composer, and is an examination of Corigliano’s Fern Hill, and explains why it is an example of exemplary choral literature.”
“The present article moves the focus to Lithuania, featuring the life and works of Mikalous Konstantinas Ciurlionis.” This is part of an extended series of articles on music in the Baltics. See also 2.0346, 2.0359, 2.0371, 2.0375, 2.0390, 2.0414, 2.0483, 43.135, 74.091, 74.092 and 74.093.

An introduction to the composer and an analysis of his “cantata against war.” See also 2.0429.

This article includes a history of the composer and analysis of the work.

This article includes a history of the composer and analysis of the work.

An analysis of the work. A missing attribution was editorially corrected in December 2005, page 51. See also 2.0430 and 2.0435.

In discussing the theological implications of Messiah, the author states that “the haze of neglect must be removed to that the work’s natural glory is revealed and its true greatness restored.” See also 2.0431.

“This article provides a brief introduction into the life of this British composer, and investigates certain stylistic elements, harmonic language, and structural techniques used in several selected choral compositions.”

A positive response to “David Kraehenbuehl’s Drumbfire Cantata,” (2.0423).

The author takes exception to statements made in “Franz Liszt’s Oratorio Christus,” (2.0426). See also 2.0435.

Writing in response to “G.F. Handel’s Messiah: Drama Theologicus. A Discussion of Messiah’s Text with Implications for its Performance” (2.0427), the author recommends additional resources for study.

“This article will be an examination of sixteenth- and seventeenth-century Lutheran funerary practice and explicate the Musikalische Exequien’s place within this tradition.”
“The purpose of this article is to remind musicians of the suitability of the second version [of *King David*] for performance by college, community and church groups.” Includes comparative analyses of the works. See also 2.0437.

“The primary purpose of the present research is to survey the unifying elements in the masses of Josquin des Prez, and to determine how these techniques are employed to unify movements within the masses and unify each mass as an entire process.”

Writing in response to “Letter to the Editor” (2.0430) which was critical of his article “Franz Liszt’s Oratorio *Christus*” (2.0426), the author clarifies his research and conclusions.

2.0436  “Elements of *Empfindsamkeit* in the *Heilig,* Wq. 217 (H. 778) of Carl Philipp Emanuel Bach,” by Brian E. Burns. March 2006, page 10. BIB.
An analysis of the work.

A positive letter in support of “Arthur Honegger’s Three Versions of *King David*” (2.0433).

“Through examination of Orff’s earlier compositions and his conception of *Theatrum Mundi,* it is found that Orff’s intentions are far greater than usually represented in modern performances [of *Carmina Burana]*.”

“Monk identifies five principles she considers integral to eliciting proper ‘Monk Performance Technique.’ This article seeks to describe each principle in detail.”

“In this article, I will discuss the use of the chorus at Schikaneder’s Theatre auf der Weiden prior to *Die Zauberflöte* (September 1791).”

An investigation of the potential that a work by Wranitzky was erroneously attributed to Mozart.

The author suggests that a form of serialism is at work in the music of the Classical era. See also 75.040.
A discussion of the work’s history, performing editions, and methods for completing missing elements.

The first part of a three-part series examining the sacred music of Mozart. Includes annotations of his multiple Missa brevis settings. Continued in 2.0445 and 2.0449.

This article, a continuation of 2.0444, surveys Mozart’s “Missa solemnis, Missa longa, movements from the Ordinary and incomplete sacred works.” Continued in 2.0449.

“This article celebrates [Tallis’s] anniversary by providing a brief overview of five centuries of perceptions of Tallis and his music and examining the diverse ways that his music lived on in history long after his death.”

An introduction to and analysis of the work.

An introduction to and analysis of the work.

This article, a continuation and conclusion of 2.0444 and 2.0445, “will briefly examine settings for the Divine Office (motets, Vespers and Litanies).”

An introduction to the composer and his sacred choral compositions.

An in-depth analysis with emphasis placed upon the role of Laurie Lee’s poetry in the composition. Continued in 2.0452.

This article, a continuation of 2.0451, is an in-depth analysis with emphasis placed upon the role of Louise Bogan’s poetry in the composition. See also 2.0456.

“An exploration of historical and biographical events surrounding Byrd’s life combined with a thorough analysis of selected motets from the Gradualia will demonstrate the sacred and political duality inherent in Byrd’s magnum opus.”

The author writes to answer two questions: “what makes a Whitacre composition sound like a Whitacre composition?” and “how have his stylistic traits manifested themselves in producing a unified body of choral repertoire?” See also 2.0457 and 2.0460.

An introduction to the composer and select sacred choral compositions.

The author writes to correct errata contained in “Barber’s Opus 42: The Poetry and the Music as Key to His Musical Animus, Part 2” (2.0452).

Commenting on “Textual Density in the Choral Music of Eric Whitacre” (2.0454), the author claims that “healthy, good natured skepticism is in order.” See also 2.0460.

An introduction to the composer and select choral compositions.

“This is the story of how a little-known choral work slowly entered the world’s repertoire and of how it came at last to be widely available.”

The author of “Textual Density in the Choral Music of Eric Whitacre” (2.0454) responds to a “Letter to the Editor” (2.0457) with additional information and insight into his research process.

As a result of the personal impact of performing this work, the author states, “Not only was a personally reflection important, but also it now became necessary to ‘connect’ with Brahms by: (1) looking at his personal life and struggles; (2) surveying the cultural milieu in which he operated; and (3) examining more closely what the score had to say.” See also 2.0462 and 2.0464.

Reacting to “Brahms’s A German Requiem and the Matter of Aesthetic Meaning” (2.0461), the author states, “I believe that he has misrepresented elements of the Biblical text that Brahms employed in his Requiem.” See also 2.0464.

The following article will trace Bach’s development between Weimar and Leipzig (1714 and 1723) by focusing on two superficially very similar pieces.”


2.0470 “Libby Larsen: Insights and Influences through Love Songs,” by Jennifer Kelly. February 2008, page 22. The composer’s work is examined through this study of her collection of pieces on romance texts.


2.0472 “Waging Peace through Intercultural Art in Kyr’s Ah Nagasaki,” by Giselle Wyers. May 2008, page 8. REP. “The purpose of this article is to discover how each aspect of the symphony – its musical content, the collaborative process of creating its text, and the premiere of the third movement in [the city of] Nagasaki 60 years after the bombing – is a force for reconciliation between cultures.”

The composers are studied on the occasion of their respective sesquicentennials. This article includes analyses of selected choral works.

This article studies the life and work of Benjamin Britten, comparing and contrasting his published comments with private letters and journals.

An analysis of the composition.

“A comprehensive understanding of Igor Stravinsky’s religious choral music can be achieved only when one is willing to examine the works in the context of Eastern Orthodox spirituality.”

“In this article, the musical and cultural conditions under which Ariel Ramirez’s Misa Criolla was composed are addressed.” Includes extended analysis of the work.

2.0478 “Marc-Antonie Charpentier’s Integration and Balance of French and Italian Styles in Two Christmas Dramas,” by Joel Schwindt. August 2008, page 44. BIB.
The author compares and contrasts two works, In nativitaem Domini canticum (On the Birth of Our Lord, A Song) and Pastorale sur la naissance de Notre Seigneur Jesus Christ (Pastorate on the Birth of our Lord Jesus Christ).

An introduction to the composer and a list of internet resources for locating his compositions.

An introduction to the composer/arranger/conductor.

“Following a biographical summary, this presentation, in commemoration of the composer’s centenary, will examine the form-delineating role of text, compositional technique, motivic development, meter and harmony in Distler’s In der Welt habt ihe Angst, Op.12/7 (1936).”

“After providing a general background on the composer and Misa Criolla, this article will examine the folk elements that contribute to its structure, providing musical examples from regional folksong.”

October 2008, page 44.
“The present article returns the focus to Latvia, featuring the life and works of the contemporary composer, Pēteris Vasks. This is part of an extended series of articles on music in the Baltics. See also 2.0346, 2.0359, 2.0371, 2.0375, 2.0390, 2.0414, 2.0422, 43.135, 74.091, 74.092 and 74.093.

“This column focuses on this composer and composition and discusses it on an analytical level with the hope that the work might be programmed to increase environmental awareness.”

An analysis of selected compositions.

“Following a brief biography, this article will focus on Pärt’s compositional approach and tintinnabuli as it is manifested in selected choral works from the 1980s to the present.” Includes discussion of *Te Deum*, *Triodian*, *Nunc DIMITIS*, and *Da Pacem Domine*.

“This article is an exploration of the relationship between noel, dance, and Charpentier’s Mass, and offers suggestions for phrasing several of the noel-based sections.”

A brief introduction to an analysis of two works.

“It is the hope that this article will give conductors a better understanding of the text/music relationship, some important issues of performance practice, and a guide to the proper pronunciation of the Hebrew.”

2.0490 “Grand Oratorio with a Social Conscience: Marc Blitzstein’s This is the Garden (1957),” by Justin Smith. February 2009, page 32.
An introduction to the composer – better known for his theatrical works than for choral music – and an analysis of the cantata he wrote to the text of e.e. cummings.

An historical evaluation and analysis of the work.

The author provides “(1) a careful analysis of the evolution of the work with the goal of finding clues of meaning and content; [and] (2) an engaging reading of Becker’s dramaturgical interpretation for the purpose of establishing a narratological [sic] baseline for a contextual reading of the work.”
An examination of the influence of chorales on the composer’s works.

“This article explores the historical reception of Athalia in the years following Mendelssohn’s death, and the ways in which contemporary aesthetic understandings and period performance traditions made it possible for the work to become established in the nineteenth-century choral repertory.”

“Study of the historical context of the work and analysis of the finale in comparison to its replacement allows insight into how he subjected his own work to rigorous criticism and reconceived his ideas, not only in regard to the intrinsic musical quality of this Schlusschor but also about how it belonged to the oratorio as a whole.”

“This article aspires to sort out [existing] confusion and discuss these works on their own terms, in the process disentangling the English and German versions so that those who wish to perform than in either language will know what they need to know in order to realize Mendelssohn’s music in a fashion consistent with his assumptions and intentions.”

“Drawing on recent experience, performing this works with college and community choirs, this article will advance the view that despite practical challenges of working with the limited resources available, deeply gratifying performances of these great works are still quite possible.”

“As we commemorate the fiftieth anniversary of Villa-Lobos’s death, it is appropriate for those of us in the field of choral music to probe a bit deeper into the composer’s contributions in the area of choral music.”

An introduction to the history of federalism in Great Britain c.1936, an assessment of the composer’s relationship to the movement, and an analysis of the work.

A brief introduction to the work for male voices.

2.0501 “Swedish Soul: Hugo Alfven and His Folk-Song Arrangements,” by Nathan Leaf. August 2009, page 18. BIB.
An introduction to the composer and a survey of his choral works.
An analysis of the work, with emphasis on Haydn’s influence on his pupil, Beethoven.

A study, based on primary source material, of the environment in which Haydn worked in Austria. This article includes a transcript of a conversation between the guest editor, Lawrence Schenbeck and the author.

An erudite survey of the composer’s mass compositions.

An examination of Stravinsky’s choral compositions with emphasis on the relationship of poetry to music.

“This two-part article will begin by outlining Rautavaara’s career. Part One will also include an overview of Vigilia, a brief history and stylistic account of the traditional Russian Orthodox Vigil Service, a description of form in Vigilia, and will explore the modernist musical language of Vigilia.” Continued in 2.0508.

“This article will explore Ernest Bloch and his Sacred Service and the many intriguing ironies that hover over them.”

This article, a continuation of 2.0506, “focuses on Byzantine influence in the context of modernism, continuing the discussion of musical language [begun in Part One]. It will offer conclusions about why Rautavaara incorporated Byzantine elements into his modernist work.”

An introduction to the composer and an analysis of the work.

“The subject of this article is the remarkable cohesion of text, guitar, and voices in Van’s composition.” See also 2.0512 and 2.0513.

“This article attempts to shed light on the historical context regarding Lili Boulanger and her *Psaume 130*, while additionally addressing the practical challenges faced when producing the score.” Continued in 2.0515.

The author expresses disappointment with the cover of the May 2010 *Choral Journal*, which featured photos from the Civil War used to promote “Jeffrey Van’s *A Procession Winding Around Me* – Four Civil War Poems: A Wedding of Text and Music” (2.0510). See also 2.0513.

Responding to a “Letter to the Editor” (2.0512) criticizing the photos used to promote “Jeffrey Van’s *A Procession Winding Around Me* – Four Civil War Poems: A Wedding of Text and Music” (2.0510), the Editorial Associate of the *Choral Journal* states, “to sanitize [our history] is to back away from its reality.”

This article “will consist of a brief familiarization with the outlines of the composer’s life, a historical survey of the prophetic tradition in which the collection of motets lies, an analysis of the cycle as a whole, and a proposal of performance methods.”

“This article [a continuation of 2.0511] provides solutions to some pragmatic score and performance challenges, and presents the discussion with a new presentation of *Psaume 130*’s analysis.”

This examination of “Bach’s penchant for veiled symmetrical forms, intricate puzzles, and monumental patterns” focuses on the correlation between cantatas composed in a six-month period.

An examination of the composer’s work, with emphasis placed on his influence on early American music.

2.0518 “Schumann’s Orchestration for *Das Paradies und die Peri* and *Szenen aus Goethes Faust*,” by Laura Tunbridge. September 2010, page 6.
An analytical discussion of the composer’s works with particular emphasis on the orchestral writing.

“This article will consider the elevated status choral-orchestral compositions held in Schumann’s output and will shed light on tangential connections between the composer’s musico-dramatic approach and his engagement with the German tradition.”

Through diary entries and letters (including one to his wife assuring her she would not be a conductor’s wife) the composer’s work as a choral conductor is examined.

The author examines Beethoven’s influence upon Schumann.

An introduction to the composer and his musical style. Continued in 2.0524.

An introduction to, and detailed analysis of, the work.

This article, a continuation of 2.0522, examines the new Messiah setting in detail.

The author analyzes the work through a comparison of numerous recordings.

An introduction to the composer with an analysis of the work.

An introduction to this little-known Portuguese composer. Errata contained in the article is corrected in a box ad, March 2011, page 64.

Orchestral conductors Marin Alsop and Kristjan Järvi discuss their new releases of the seldom-recorded 1971 Bernstein work.

2.0529 “Sources of Mystery: An Introduction to Steven Sametz’s Three Mystical Choruses,” by Douglas R. Boyer. February 2011, page 44. DISC. REP.
An introduction to the composer with a detailed analysis of the work and its text.

An introduction to the famed jazz composer’s works for choir.

2.0531 “Vincent Persichetti’s Choral Settings of the Poetry of e.e. cummings,” by Justin S. Smith. April
This article features analyses of the works with discussion of performance practices.

An introduction to and analysis of the work.

An introduction to the composer with analyses of selected works. A companion article to 2.0535.

This analysis of the composition includes a detailed discussion of the poetry by Christopher Smart.

2.0535 “The Percy Grainger Folk-Song Settings Every Conductor Should Know,” by Brent Wells. May 2011, page 38. DISC. REP.
This article, a companion to 2.0533, provides annotated analyses of numerous compositions.

“This article presents several of d’Indy’s more promising choral compositions, focusing on his chansons from the earliest twentieth century.”

This article provides an analysis of an “identifiably American passion” that “deserves further consideration as a major contribution to the choral/orchestral repertoire.”

A concise introduction to the work.

“The intent of this article is to introduce the choral community to this collection through exploration of four selected songs, offering interpretive approaches suggested by the union of text and music.”

“This article serves to provide a practical introduction to the work, explore the piece’s performance history by selected professional symphonic organizations in the United States, and urge colleagues to consider programming what is perhaps an overlooked masterpiece.”

An analytical and historical introduction to the work.
“The intent of this article [is] to pique the interest of the reader to explore the choral music of Grainger in general, and the ‘Jungle Book’ Cycle in particular.”

An overview of Grainger’s seminal research on folk-songs.

A brief re-assessment of the composer’s continuing value.

The author examines the work of this “quintessentially American figure” from musical, historical and textual perspectives.

“This article will consider Tchaikovsky’s *Liturgy of St. John Chrysostom,* its relationship to the composer’s life and *oeuvre,* and the state of Russian church music before and after its composition.”

“Though this will not be an exhaustive analysis, it offers a glimpse of the major differences between editions, and a discussion about the relevance and practicality of the new arrangement.”

This article examines “Stravinsky’s cleverness as a wordsmith; how he tinkers with words and phonemes on a small and large scale in *Svadebka* to create wordplay.” Continued in 2.0550.

An introduction to the composer with a comparison of his work to that of two disparate influences.

A continuation of 2.0548.

2.0551 “Molecular Music,” by Terre Johnson. February 2012, page 44.
A discussion of some of the compositional techniques used by J.S. Bach in his *St. Matthew Passion.*

“This article sheds light on an underperformed early Mahler masterpiece, deals with the genesis of the work, its text, provides a concise chronology of the score’s complex history, and identifies seven vocal motives from which the bulk of the choral passages derive.”

An introduction to a seldom performed work.

“These choral works for men’s voices, especially those composed in honor of Friedrich August and Carl Maria von Weber, serve a community greater than Wagner’s alone, and reflect Wagner’s commitment to the greater German culture in a widely accessible form.”

In this article, the author shares several warm personal recollections and anecdotes of his time with the quintessentially American composer.

“This article provides an overview of Parker’s and Shaw’s output, and describes their remarkable collaboration and the unique time in which they worked.” See also 2.0557.

The authors provide several clarifications to data contained in the article “The Choral Arrangements of Alice Parker and Robert Shaw” (2.0556).

The author contends that while Monteverdi’s secular compositions are well known and frequently performed, the composer’s sacred works – most notably his three settings of the mass – have been largely overlooked. See also 2.0561.

An historical and analytical discussion of the collection. Continued in 2.0563.

“This article is intended to pique conductors’ interest, facilitate personal score study and performance choices, and motivate more frequent programming of this striking piece.”

The author takes exception with tonal assertions made in the article, “The Three Extant Masses of Claudio Monteverdi” (2.0558).

2.0562 “Johannes Brahms Opus 62 Sieben Lieder für gemischten Chor (Seven Unaccompanied Songs for
Mixed Chorus: A Detailed Exploration (Part 2),” by Marika Kuzma. October 2012, page 8. This article, a continuation of 2.0559, provides detailed analyses of each of the seven choral works in the cycle.


2.0565 “Ēriks Ešenvalds: Latvia’s Choral Enfant Extraordinaire,” by Vance Wolverton. November 2012, page 22. This article, part of a long-running series of discussions on choral music from the Baltics, examines the composer’s background and analyzes several of his works.

2.0566 “The World of Women and Beyond: Mabel Daniels and Her Choral Music,” by J. Michele Edwards. December 2012, page 8. BIB. REP. An introduction to this late-nineteenth/early-twentieth century composer that includes analyses of several of her works and extensive bibliographic information.


2.0568 “The Choral Music of John Cage,” by Emily John. December 2012, page 66. REP. This introduction of the avant garde composer includes a brief analysis of his lone choral work, Four², and a discussion of several pieces that could be adapted for performance by a choir.

2.0569 “The Choral Music of Jean Belmont Ford: Expect the Unexpected,” by David Rayl. December 2012, page 79. REP. This article “is intended to provide an overview of her published choral music and pique conductor’s interest in its performance.”

2.0570 “Missa Dei Filii ZWV 20: An Introduction to the Late Masses of Jan Dismas Zelenka (1679-1745),” by Patricia Corbin. August 2013, page 8. DISC. An introduction to the composer and select choral compositions.

2.0571 “Love and Music are the Last Things to Go: Robert S. Cohen and Herschel Garfein’s Alzheimer’s Stories,” by Bonnie Cutsforth-Huber. August 2013, page 44. An introduction to a work that “despite the typically grim subject matter, [is] an uplifting composition for chorus, orchestra, and baritone and soprano soloists that acknowledges the devastating effects of the disease, but also focuses on hope and the strength of the human spirit.”

2.0572 “Italian Grandiosity and German Pragmatism: An Analysis of Coexistent Style Traits in ‘Aus der
Tiefe ruf ich Herr, zu dir’ (SWV 25) from Heinrich Schütz’s Psalmen Davids of 1619,” by Stacey Garrepy. September 2013, page 8. BIB.
A study of the composer whose “style was nuanced and full of complexities and varying influences such as aesthetic preferences, mentors from Italy and Germany, and both personal and emergent Lutheran theology.”

An introduction to the composer and select choral compositions.

This analytical discussion of the work includes performance suggestions for combining adult and children’s ensembles.

An overview of Brahms’ composition for women’s voices, and a performance analysis of his Opus 37.

An introduction to the composer who “has the distinction of being the first American woman to have a work performed by a major American orchestra.”

“In response to the opportunity to broaden the awareness of and familiarity with Latin American choral literature, this article provides a brief overview of the development of Cuba’s choral tradition, featuring the contemporary folk and popular music elements from an historical perspective.” Errata in this article is corrected in May 2014, page 5.

This article introduces several contemporary composers from Venezuela, with a brief index of their works for choir.

A concise discussion of the choral music of Mexico from the Renaissance to the present day.

The author suggests shuffling the movements of Handel’s masterpiece in order to give a “novel meaning to the texts.”

An analytical assessment of a composition that while “not a workhorse of the concert hall or even the Baroque festival, has nevertheless enjoyed a comfortable performance history.” See also 2.0587.
“In this article, the authors advance an alternative view to the prevailing analyses of Brahms’s oft-performed work.”

A series of anecdotal vignettes celebrating the composer.


An introduction to various resources contained in the collection of the composer’s papers, and some of the insights gleaned from the author’s research. See also 2.0586, 2.0589, 2.0590, and 2.592.

In a brief commentary that accompanies “William Levi Dawson’s Life in Speeches, Letters, and Writings” (2.0585), the author shares her own “degree of separation” experience and a special photo of Mr. Dawson and three colleagues. See also 2.0589, 2.0590, and 2.0592.

A correction to multiple errata in the article “Jean Gilles’s *Messe des Morts*: A Study in Contextual Period Performance,” (2.0581).

“This article provides a brief overview of the rich choral tradition of Puerto Rican composers and their musical contributions.”

The author is critical of the “negative documents” referenced in the article, “William Levi Dawson’s Life in Speeches, Letters, and Writings” (2.0585). See also 2.0586, 2.0589, and 2.0592.

Writing in response to the article, “William Levi Dawson’s Life in Speeches, Letters, and Writings” (2.0585), the author expresses concern for a seeming lack of scholarship in the commentary. See also 2.0586, 2.0589, and 2.0592.

A biography of the composer and a detailed analysis of the work.

In response to “William Levi Dawson’s Life in Speeches, Letters, and Writings” (2.0585), the author calls attention to additional research being done on William Dawson. See also 2.0586, 2.0589, and 2.0590.

An analysis of the work.

A discussion of Bach’s use of music from the Renaissance in his work at St. Thomas with an evaluation of Roth’s work.

An introduction to this composer who “has not garnered the worldwide attention he deserves.”

An analysis of the work.

An introduction to the composer and an examination of his compositional characteristics.

An introduction to choral works by John LaMontaine.

“This article recounts the true story of the rediscovery of Vivaldi; from the uncovering of hundreds of compositions once thought lost to the quest to bring those compositions to the forefront of classical repertoire.”

“This article examines Berger’s evolution as a choral composer, particularly the effect of the Nazi’s rise to power and World War II on his life and work.” See also 2.603.

An introduction to, and an analysis of, the work.

The author provides an introduction to, and an analysis of, this seldom-performed work.

This brief capsule corrects errata contained in “Fleeing War, Composing Peace: The Evolution of Jean Berger” (2.600).

An introduction to, and a detailed analysis of, the work.

The author evaluates the work of four composers who have provided “a further injection of energy into Canada’s choral scene:” Kathleen Allan, Sarah Quartel, Stephanie Martin, and Ramona Luengen.

An introduction to the composer with detailed analyses of several works.

An introduction to the composer and a conductor’s analysis of the work.

An examination of Baroque-era influence in Mendelssohn’s music.

An introduction to the composer and an analysis of the work.

2.0610 “Theological and Musical Techniques in Arvo Pärt’s Tribute to Caesar,” by Brian Hehn. November 2016, page 32. BIB.
An analysis of the compositional techniques used in the work.

An introduction to the Estonian composer and a discussion of his composition style.

An introduction to the composer and an analysis of the work selected for the Raymond W. Brock Memorial Choral Composition commission.

The author discusses “principles that can be universally applied to all of Bach’s chorales in his Passions, Cantatas and Oratorios.”

18. REP.
An introduction to the composer and a broad assessment of his works.

An analysis of the work.

“This article aims to introduce [the work] to choral conductors and to highlight several pieces representative of the collection.”

An historical and musical introduction to the work.

An introduction to and analysis of the work.

“This article examines Vecchi’s four published volumes of sacred music, each of which forms a wonderful window through which to view the world of the late Italian Renaissance.”

An introduction to the life and music of Renaissance composer Chiara Margarita Coozzolani.

2.0621 “The Seven Last Words of Christ: Comparing the Settings of César Franck and Théodore Dubois,” by Vaughn Roste. February 2018, page 34. BIB. DISC.
The article examines the history and performance practice of two contemporary nineteenth-century choral works.

A history and analysis of the composition.

“This article brings the oratorio to the attention of conductors with the intention that it will be performed more frequently.”

Through historical and musical analyses, the author examines the composer’s “belief in music’s power to
elevate the human soul.”


2.0629 “Adding Canons to the Canon: Franz Joseph Haydn’s *Die Weltlichen Kanons*,” by Alyssa Cossey. August 2018, page 8. The author explores a largely unknown collection in an attempt to understand “why, if these works are so diverse and rich, have they essentially gone unperformed?”

2.0630 “Daron Hagen Takes ‘Flight’ with *Flight Music*,” by Jay B. Aiken. August 2018, page 30. “This article is an attempt to allow readers to become more familiar with this composer/conductor, specifically his 2005 work *Flight Music*, which is an extended, sophisticated piece for women’s voices.”


In analyzing the composition, the author provides “a look at its unusual musical sources, a brief consideration of its crisis of faith context, and an interpretive view of its closing chorale.” See also 2.0645.

An introduction to *Gospel Mass* by Robert Ray, a work scheduled to be performed during the 2019 ACDA National Conference.


An analysis of the work.

An introduction to, and analysis of, the work.

An introduction to the composer and his choral works.

A broad introduction to music by female composers. See also 2.0646, 2.0647, 2.0648, and 2.0649.

An introduction to the composer and select works.

An introduction to the composer and select works.

The author reacts positively to “Three Windows into Leonard Bernstein’s *Chichester Psalms* (2.0636).

The author points out “a most unfortunate and major omission” in the article “Choral Music Composed by Women: A Brief History” (2.0642), specifically the contributions of Hildegard de Bingen. See also 2.0647, 2.0648, and 2.0649.

Writing in response to “Choral Music Composed by Women: A Brief History” (2.0642), the author takes issue with “incorrect or at least overstated” comments regarding Ethel Smyth’s work. See also 2.0646,
2.0648, and 2.0649.

Though a generally positive response to “Choral Music Composed by Women: A Brief History” (2.0642), the author points out the correct spelling of composer Santa Ratniece. See also 2.0646, 2.0647, and 2.0649.

The author respond appreciatively to criticisms of his article “Choral Music Composed by Women: A Brief History” (2.0642), providing addition information and insight. See also 2.0646, 2.0647, and 2.0648.

An introduction to the composer and his music.

An introduction to the composer and an analysis of the work.

An introduction to seldom-performed works by little-know composers.

An introduction to the composer and an analysis of the work.

A discussion of the history of the work’s performance.

An introduction to some of the history of choral music performance in New Zealand.

An introduction to the composer and a discussion of selected works.

2.0657  “Settings of Shorter Sacred Texts in English by Sven-David Sandström,” by Mark Munson. April 2020, page 8. DISC.
An introduction to the composer and limited analyses of selected unaccompanied works.

An introduction to the composer and an overview of her works. See also 2.0660.
An introduction to the composer and an analysis of the work. See also 2.0660.

A discussion of errata contained in “The Music of Hildegard von Binghen: A Categorical Overview of Her Complete Oeuvre” (2.0658) and “Menotti’s *The Unicorn, the Gorgon, and the Manticore*: A Study in Artistic Integrity and Sexual Identity” (2.0659).

An introduction to the choruses in Wagnerian opera.

An introduction to and analysis of the recently uncovered work.

“This article makes a case for the inclusion of original choral works of black composers in music history and choral literature studies as well as concert programming.”

An introduction to the composer and his work.

An introduction to the composer and his work.

An introduction to and analysis of *Mass: A Celebration of Love and Joy* by André Thomas.

An introduction to the composer and an analysis of the work.

An introduction to the composer – perhaps best known for completing *Requiem* following Mozart’s death – and an analysis of Süßmayer’s *Der Retter in Gefahr*.

An introduction to the composer and an analysis of the work.
3. Choral Conducting and Choral Techniques: GENERAL

This article investigates the interpretive process by identifying the responsibilities of the composer, the chorus and the conductor to “accomplish the primary goal: making music.”

The author briefly examines the complex and diverse demands placed upon the choral conductor.

“This article discussed the genesis of this important text, its publication history, and its contents.”


A continuation of 3.22 and 3.23. A discussion of familial and societal concerns facing the choral conductor/music educator.

A proposal for modifying current teacher education curricula.

“Here, we examine how new tools and new ideas can enable us to reach a new generation of students, do our jobs more efficiently, and impact the lives of other choral musicians.”

A satirical glossary of musical terms.

The results of a church choral musician’s sabbatical research on the state of music in the church are reported in this article.
3.29 “Resilient Choral Teachers,” by Alex T. Favazza, Jr. and Amon Eady. September 2020, page 18. The authors “identify and investigate attributes of successful teachers who defy disadvantageous constructs and thrive as choral directors.”


4. Choral Conducting and Choral Techniques: AUDITIONING AND ADJUDICATING


4.10 “Choral Auditions: Content and Procedures,” by William C. Fenton. March 1981, page 33. BIB. An examination of various techniques for the organization of choral auditions. The author suggests that the choral director can not only select the choristers but also begin the music education process.


4.12 “The Nature of Doctoral Choral Conducting Auditions at Selected Universities in the United States: A Survey,” by Hilary Apfelstadt. February 1986, page 23. The purpose of this study is “to determine the main components of doctoral choral conducting auditions at selected universities [and] to identify a standard.” The article is based on a survey of seventeen universities.

4.13 “Adjudication: Some Things to Think About,” by Audrey Grier and Gene Grier. March 1986, page 40. This article addresses the authors’ expectations not only of the adjudicators, but also of the students and teachers involved in the contest or festival situation. Includes additional comments for developing an efficient and successful event.


“The purpose of the present study was to determine if the hour of the day in which vocal music students auditioned for the 2001-02 central New Jersey Music Educators Association Mixed Choir was a statistically significant factor in their selection for participation.”

The author discusses ways to make recorded auditions more successful.

“This article is intended to inform teachers how best to prepare an audition tape.”

“Many festivals utilize judging forms that contain a number of areas for adjudication, including Tone, Intonation, Diction, Technique, Balance, Interpretation, Musical Effect, and the ambiguous Other Factors.”

A step-by-step assessment of the audition process.

This article discusses ways to prepare a successful distance audition for college auditions and honor choir participation.

“Because tonal memory tests have been shown to be good predictors of a student’s musical contribution to a choral ensemble, an explication of their characteristics and application is warranted.”

“The guidelines [in this article], offered to a future college student appear in seven categories, and are intended to demystify the audition process in general and encourage further discussion between students and teachers.”

Though written for the collegiate environment, elements of this discussion of choral audition techniques would be valuable for any level.

A guide to prepare a candidate for the graduate school interview/audition.

5. **Choral Conducting and Choral Techniques: FORMATIONS**

The author outlines “the results of my two experiments with a new concert arrangement” in performances of Wolfgang Amadeus Mozart’s Requiem and George Frideric Handel’s Messiah.


6. Choral Conducting and Choral Techniques: CONDUCTING TECHNIQUE

6.02 “Effective Bodily Communication,” by Gregory K. Lyne. September 1979, page 22. BIB. This article attempts to address the question “are we as choral conductors effectively showing our choral ensembles what it is that we should be attempting musically to evoke?” Focuses primarily on the “pantomimic gesture” developed by Delsarte.

6.03 “Right Face,” by David H. Williams. November 1981, page 25. This article briefly explores the conductor’s facial expression and its importance to non-verbal communication.


6.05 “Toward a Flexible Sound Ideal Through Conducting,” by James M. Jordan. November 1984, page 5. This brief commentary focuses upon “factors that contribute to this flexible sound ideal, as Ehmann refers to it . . . .”


6.09 Teaching Tomorrow’s Conductors: Self- and Peer-Evaluation in Conducting Classes,” by Hilary Apfelstadt. November 1992, page 9. “This article describes two means of evaluation, each of which can be vitally important in developing
conductors: self-evaluation and peer-evaluation.”

The author suggests a variety of physical exercises and games through which conducting students can “understand the flow of rhythm, the energy of a phrase, and the spatial relationships in musical form on a deep, visceral level.” See also 6.11.

The author writes in support of the techniques discussed in “Eurhythmics: Enhancing the Music-Body-Mind Connection in Conductor Training” (6.10).

The authors propose connecting conducting students to master teachers via interactive television classrooms.

Factors leading to the development of successful conductors are discussed.

A discussion of various modifications to the two-beat pattern.

“This essay outlines the ideas and methods Bernius used during the October 1998 master class sponsored by the AMJ in Saarbrucken, Germany, and seeks to elucidate some of his essence as a musician and teacher.” Includes a comparison with conducting pedagogy common in U.S. universities.

This article is intended to “draw attention to a gestural vocabulary that may more clearly and efficiently convey the conductor’s musical intent.”

A discussion of the impact of a conductor’s physical portrayal upon the choir.

A discussion of conducting gesture, both good and bad, their diagnosis and treatment.

“The purpose of this study [is] to discover if there is a need to reconsider requirements that students should learn right-handed conducting.”
6.20 “One-Handed Choral Conducting: Disability or Blessing?” by Donald Callen Freed. August 2006, page 57. The author provides a “how-to manual for revising one’s technique in response to a significant or total loss of function” in one arm. See also 6.21.

6.21 “Letter to the Editor,” by Martin Morley. October 2006, page 6. Writing in response to “One-Handed Choral Conducting: Disability or Blessing?” (6.20), the author suggests that, “these principles are also applicable to those whose disability is conducting from the keyboard.”

6.22 “The Gestural Legacy of Margaret Hillis,” by Robert Greenlee. September 2007, page 18. “This article is a summation of her [conducting] method derived from notes which were taken during her conducting classes, and observations of her rehearsals while Hillis taught and performed at Indiana University.”

6.23 “Content Specific Somatic Vocabulary: Conducting Gestures with Musical Outcomes,” by Gregory Gentry and Matthew Harden. April 2008, page 20. “This article will take the reader through a partial history of the concept, purpose of CSSV [Content Specific Somatic Vocabulary], and basic steps for developing one’s own CSSV. The article references an online video in order to illustrate methodology and results.”

6.24 “Beyond Error Detection: A Cycle of Pedagogical Skills for Choral Conductors,” by Patrick K. Freer. October 2009, page 34. “This article focuses on one of those conscious efforts: the giving of feedback to choral singers during a rehearsal.”

6.25 “University Conducting Class: A New Solution for Capturing Digital Video,” by Craig Zamer. December 2009, page 49. “The following provides several methods for video capturing today – including a method found to be most convenient and cost effective.”

6.26 “Thoughtful Gestures: A Model of Conducting as Empathetic Communication,” by Amelia Nagoski. April 2010, page 18. “The field of brain research has yielded a fascinating new perspective about how the human brain works. The purpose of this article is to synthesize research into a coherent model of how the brains of conductors, our ensembles, and even our audiences necessarily function synchronously.” See also 6.27 and 6.28.


6.28 “Note from the Editorial Associate,” by David Stocker. June-July 2010, page 7. In reply to a “Letter to the Editor” (6.27) critical of “Thoughtful Gestures: A Model of Conducting as Empathetic Communication” (6.26), the Choral Journal’s Editorial Associate provides some balance, stating, “I fear the response errs about the same distance as the original author, only on the other side of the continuum.”
6.29 “The Acting Principles of Konstantin Stanislavski and Their Relevance to Choral Conducting,” by Ryan Herbert. December 2011, page 20. This article addresses three questions, “(1) What are the effects, if any, of unwanted nonverbal communication in conducting? (2) What insights can conductors gain by exploring techniques of acting, particularly the methods of Konstantin Stanislavski (1863-1938)? and (3) What are the application possibilities of acting technique to conducting?”

6.30 “Maintenance of the Conducting Gesture: A Brief Checklist,” by Britt Cooper. March 2012, page 53. This article suggests “a simple checklist for conductors at all levels to help reinforce best practices and deter bad habits that inhibit expressive communication.” See also 6.31

6.31 “Letter to the Editor,” by Tom Carter. May 2012, page 7. Writing in response to “Maintenance of the Conducting Gesture: A Brief Checklist” (6.30), the author opines concerning the original article’s discussion of a conductor’s facial expression as an important tool, calling it “neither accurate nor defensible when held up to the light of performance best practices, psychology, or neuroscience.”

6.32 “The Seven Deadly Sins of Choral Conducting,” by William M. Folger. October 2012, page 42. BIB. “The purpose of this article is to discuss how each sin negatively affects music-making in rehearsals and performances, and to provide anecdotal suggestions for avoiding these transgressions.” See also 6.33.


6.34 “Student Conductor Challenges,” by Derek Gilmour, Janice Needham, and Jason Paulk. May 2013, page 67. Participants in a student conducting practicum share their observations of that experience.

6.35 “Intentional and Expressive Conducting: It’s All in the Rebound,” by Jeffery Wall. March 2015, page 41. “By closer study of the rebound in conducting gesture, choral conductors may increase clarity while maintaining an expressive quality in their conducting.” See also 6.38.


6.37 “Monkey See, Monkey Do: The Choral Conductor and the Mirror Neuron System,” by Riikka Pietiläinen-Caffrey. April 2015, page 18. The author examines the assertion that developing conducting students simply emulate the conducting gestures they see in their regular rehearsals.
Writing in response to “Intentional and Expressive Conducting: It’s All in the Rebound” (6.35), the author calls the rebound “the most expressive part of the conducting gesture.”

An assessment of choral technique and philosophy based on interviews and observations with four conductors at two universities: Joe Miller and Amanda Quist of Westminster Choir College, and Brad Holmes and Elizabeth Holmes from Millikin University.

“This report compares present rehearsal teaching priority results with 1) priorities discovered in a 1990 national sample of high school choral directors and 2) background experience and conducting priorities.”

“The purpose of this article is to review the literature on conducting history, particularly as it pertains to choral conducting and to argue the pedagogical value of history for conducting students.”

7. Choral Conducting and Choral Techniques: REHEARSAL

Several studies are cited in this discussion of effective rehearsal scheduling. The author examines musical performance, attentiveness, attitude and behavior in the rehearsal setting.

The author advocates the use of regularly scheduled sectional rehearsals as a valuable rehearsal technique. Includes commentary by Robert Shaw.

An examination of four rehearsal techniques: set, closure, stimulus variation, and frames of reference.

The author proposes that an individual choral singer’s sociological and psychological performance will decrease as the size of the ensemble increases.

The author addresses the amount of verbal communication normally offered by the conductor in rehearsal and concludes that “forty percent is too much.” Includes a self-evaluation quiz.

A response to the director’s presumed learning experience at open rehearsals of the typical honor choir. He suggests a new type of session, wherein a “big name” guest conductor demonstrates rehearsal techniques with a non-select ensemble starting at “ground-zero.”

7.013 “The Use of Metaphor in the Choral Rehearsal,” by Jeffrey M. Cornelius. September 1982, page 13. Two general types of metaphor, verbal and gestural, which can be useful in the choral setting are identified.

7.014 “Developing Choral Sound Through Rehearsal Techniques Based on Cybernetic Principles,” by Allen Goodwin. September 1982, page 33. BIB. This article explains cybernetic principles, and how they may be used in the choral rehearsal. The author also suggests practical rehearsal ideas for developing choral sound.


7.016 “Sensitivity to Choral Music Students in Rehearsal Situations,” by Gary E. Stollak and Mary Alice Stollak. March 1984, page 11. The authors believe there to be a direct correlation between the emotional well-being of the choral singer and the quality of choral performance. They advocate development of a nurturing, non-threatening rehearsal environment.


7.019 “Choral Music in Motion: The Use of Movement in the Choral Rehearsal,” by Hilary Apfelstadt. May 1985, page 37. This article addresses the use of movement in the choral rehearsal, during the warm-up, at points when physical energy must be vitalized, and during the learning of repertoire.


7.021 “Song of Survival: Performing Instrumental Music Vocally,” by Patricia F. Hennings. February 1987, page 23. REP. A discussion of the music sung by women prisoners at a Japanese P.O.W. camp during World War II. The pedagogical elements are studied for application to the regular rehearsal. Includes a brief list of the prisoner’s vocal-orchestral repertoire.

An examination of the use of similes and metaphors in a choral rehearsal.

A simple ladder serves as the central metaphor in this article on various elements of the rehearsal process.

This article focuses on rehearsal technique and uses the sonata-allegro form as a structural metaphor.

The author shares eight benefits derived by removing the piano from the choral rehearsal situation.

A discussion of eight points which are of concern to the choral accompanist.

This article addresses the physiological causes of dizziness and fainting for the singer. The author points to venous pooling of the blood as a major factor and offers possible preventative measures.

An examination of rehearsal techniques to ready choirs for guest conductors.

A list of motivational suggestions from a singer’s perspective.

A brief discussion of the successful rehearsal techniques of Donald Neuen, Carl Stam and Hugh Sanders.

A discussion of the philosophies and vocal techniques of tenor Seth McCoy, and their application to the choral rehearsal. See also 66.0110.

A brief discussion of various strategies for enhancing productivity in the choral rehearsal. See also 7.036.

An examination of rehearsal elements and conductor behavior based upon “a representative sampling of the reports which have appeared in major music education research journals during the past two decades.”

A discussion of methods for tailoring vocal exercises to specific choral literature.
“The purposes of this article are: 1) to better acquaint the readership with this outstanding choral ensemble, 2) to examine the choral concepts stressed by [Eric Ericson and John Alldis] and the choir’s response to them, and 3) to review teaching and learning styles as they relate to the choral rehearsal.”


A brief discussion of methods for teaching sight-reading skills during rehearsal.

This article examines a procedure through which the success of the rehearsal process can be evaluated.

The author evaluates “the three fundamental modes of learning: visualization (seeing), audiation (listening), and locomotion (moving)” as applied to the choral rehearsal environment.

The author discusses methods for rehearsing melismatic passages, taking examples from J.S. Bach’s *Christmas Oratorio*, and G.F. Handel’s *Messiah*.

A “pyramid of ensemble needs” serves to illustrate the challenges facing the choral conductor.

The Myers-Briggs Type Indicator formula is used to demonstrate how conductors can achieve greater productivity in rehearsals. See also 7.043.

Writing in response to “The Psychologist and the Conductor: Solving Rehearsal Problems Using Awareness of Personality Types,” (7.042), the author suggests that atmospheric conditions may play a role in effecting rehearsal efficiency.

The author suggests utilizing rehearsal time for written assignments and discussion groups.

“This article describes some of the ways in which computer technology can be used in choral rehearsals to improve musicianship and develop artistic awareness.”

7.046 “Improving the Learning Curve: Using MIDI, Sequencers, and Synthesizers to Broadcast the Choral
The author suggests ways to integrate computer technology into the rehearsal.

A 22-point checklist for well-planned and executed choral rehearsals.

A discussion of the differences between linguistic and music cognition and its application to the choral rehearsal.

A discussion of ways in which the conductor can balance logic and intuition in the rehearsal.

A review of the National Standards with a discussion of their practical application.

The author advocates a set of physical gestures as a way to communicate “the abstract concepts that fill our rehearsals.”

A discussion of methods for “making the choral experience a holistic and participatory process.”

An evaluation of the rehearsal environment with discussion of technical, musical programmatic and spiritual elements.

“The purpose of this article is to explore different types of learning disabilities and examine rehearsal strategies designed to meet the needs of students with learning disabilities.”

An examination of the “transition from the rehearsal process to the performance.”

The author recommends selecting an improved quality of choral literature as a way to develop the potential of each singer in a choir.

“This article provides common ground for operatically trained singers, studio voice teachers, and choral conductors.” See also 57.119.

“This article includes insight into how her teaching methods and philosophy evolved and describes her rehearsal techniques.” See also 7.061.

The author stresses the importance of the first five minutes as the key to a successful rehearsal.

The author examines ways to prevent stagnation in the choir.

A heart-warming letter in response to “The Rehearsal Techniques of Margaret Hillis: Their Development and Application to Brahms German Requiem” (7.058).

The author advocates a process of quartet rehearsals in which students improve their abilities through a greater sense of independence and personal responsibility than is usually possible in a large choral ensemble environment.

The authors suggest ways to make the choral warm-up process “a dynamic, vital, interactive learning experience.”

Call singing “a deeply personal act,” the author recommends ways to prevent undo emotional stress for singers.

A discussion of preventative and corrective discipline techniques for use in the rehearsal environment.

An introduction to several rehearsal components common to the successful middle school choral program.

A discussion of the crucial first rehearsal of a new season, with ways to set a positive and productive tone for subsequent meetings. Though written from the perspective of the church choir director, the author’s suggestions would be valuable to all conductors. See also 7.070.

The author shares a “list of rehearsal and performance courtesies that reflect the considerations that are routinely extended to and expected from professional instrumentalists.”

The author examines the relationship between the choral director and the choral accompanist.

This article, a cordial response to “The Best First Church Choir Rehearsal” (7.067), explores the components of the successful long-standing church choir director.

The author examines simple yet exceedingly important components to holding an effective rehearsal. Continued in 7.072.

In this article, a continuation of 7.071, the author writes to support the thesis that “no concert should be devoid of educational objectives.”

A discussion of teaching strategies useful in the middle-level choral rehearsal.

The author examines the relationship of classroom and rehearsal discipline to student morale.

While the author targets his observations to the middle-level environment, these techniques would be valuable in any choral rehearsal.

An examination of various challenges that can be solved with choral warm-ups.

An introduction to the 19th-Century music educator with an evaluation of the application of his methods to the 21st-Century classroom.

“The intention of a speechless rehearsal is for purely active situations – foremost of which are physical warm-ups, sight reading, part learning, interpretation, and tone production, though the skills of a speechless rehearsal can be applied to conceptual, creative and critical thinking situations as well.”

Though written with middle- and junior-high singer in mind, the concise article introduces ways for conductors to “engage the heart, mind, brain, and body of singers” would be valuable in any rehearsal.

“IT is my position that some portion of each rehearsal should be devoted to the analysis of musical learning to enable the singers to become aware of significant detail in the music they are performing, and further, that singers should be regularly involved in the avenues to musical learning; performing, hearing, feeling, discriminating, knowing and composing.”

“Any kind of music, including the most serious sacred genres, can take on deeper meaning when movement is cultivated in the rehearsal.”

The author discusses the use of visual images during a rehearsal as a way to improve communication and learning outcomes.

This study examines “the reasons for high-school aged singers’ attitudes, negative or positive, toward movement activities, [and their] perceptions of what they are learning through movement.”

This discussion of the value of “specific observable performance behaviors” focuses upon facial expression in the rehearsal and concert environments.

A brief list of suggestions that “serve as a gentle reminder for choir members in vocalizing prior to the resumption of the rehearsal season.”

This article, contained within the “On the Voice” column about choral music for junior high school & middle school choirs titled, “Beautiful Singing with Developmental Choirs” (8.184), offers six rules for developing effective singing with the rehearsal.

An informative introduction to the first three days of a teaching career.

“This article contains an examination of why choral directors use imagery and the difficulties with applying any metaphoric language.”
While this article evaluates methods for employing digital technology in the choral rehearsal, the author states, “Technology can’t replace a passionate conductor who possesses knowledge and insight built by years of study and practice.”

A discussion of the uses of mental, emotional, and physical energies in a choral rehearsal.

A discussion of “how to use the keyboard most effectively in rehearsal.”

While acknowledging the importance of rehearsing on risers in preparation for performance, the author questions the value of that environment while attempting to learn music. See also 7.093.

The author replies positively to “The Impact of Risers on Learning and Performance” (7.092), adding additional insights to the discussion.

A discussion of the importance of an initial examination of the poetry of a choral work.

This continuation of “Taking Our Rehearsal Temperature” (7.095) features “specific strategies that can be helpful in addressing” the concepts proposed in the former article.

The author evaluates four commercial sight-singing methods.

The author highlights improvisation as both an effective warm-up exercise, and a method for improving overall musicianship.

A curricular discussion toward a more satisfying choral program.

“Understanding how choirs perceive information from conductors could greatly inform decisions conductors
make during rehearsals.”

The authors discuss the challenges and opportunities of those sectional rehearsals conducted by peers.

The author evaluates the relationship of facial expression to choral singing.

The author discusses the structure and intent of a choral rehearsal environment.

An examination of the non-singing rehearsal.

Student case studies highlight methods for creating successful learning environments.

“This article will describe a potent acting exercise that may be used regularly in rehearsals at varying levels of depth and intensity to instantly reinvigorate artistic connections with the music and among singers.”

“The use of movement in choral rehearsal has yielded enthusiastic support from conductors, producing numerous studies, presentations, and articles demonstrating movement’s effectiveness as a teaching technique and encouraging conductors to include movement in their rehearsals.”

An introduction the vocal warm-up for singers who’s only vocal coaching comes from their choral conductor.

Through a series of interviews, the author examines a conductor’s use of their own mouth in choral performance.

A discussion with eight choral educators of varying experience levels on matters concerning expectations, balance, and classroom management. Includes commentary from Carolyn Gross, Jackson Hill, Deanna Joseph, Joseph Kemper, Jason Leigh, Emily Mercado, Lulu Mwangi Mupfumbu, and Jelani Watkins.
The authors promote the value of cooperative learning techniques in a choral ensemble.

The author examines the effects of the 2020 health crisis upon the choral art and suggests ways to mitigate potential educational and artistic damage.

Commenting upon the article, “Mouthing the Text: The Advantages and Disadvantages” (7.109), the author suggests that the technique is appropriate for those outside a collegiate choral environment.

In response to the dictates that accompanied the 2020 health crisis, the authors examine the effect of the measures taken to distance people upon choral sound.

An evaluation of the conductor’s responsibility to the choral sound by achieving a balance between gesture and score study.

The author discusses student motivation in the choral program.

An examination of current pedagogical challenges facing those in the choral classroom.

An introduction of and commentary upon Musica Figuralis, oder Neue Klärlichr Richtig und Verständliche Unterweisung der Sing Kunst.

8. Choral Conducting and Choral Techniques: Vocal Technique, Vocal Production and Tone

A discussion of the physiology of the changing vocal mechanism and the other changes affecting the person during adolescence. Recommends methods for aiding the adolescent singer.

A presentation of selected vocal warm-ups for the chorus, prefaced by a brief discussion of factors affecting choral tone.
8.051 “The Relationship of Phonation and Resonation” (part 1), by Berton Coffin. October 1978, page 34. A discussion of the physiological and acoustical elements of singing, presenting information from the physician’s perspective. This article is continued in 8.052 and 8.053.


8.053 “The Relationship of Phonation and Resonation” (part 3), by Berton Coffin. March 1979, page 34. BIB. This article, a continuation and conclusion of 8.051 and 8.052, offers a discussion of the physiological elements of singing.

8.054 “Choral Tone,” by John Davis. May 1979, page 14. The author relates “techniques of private voice teaching to the larger world of the choral rehearsal.”

8.055 “Teaching Vocal Techniques from the Musical Score,” by Barbara Abramoff Levy. September 1979, page 16. BIB. REP. The purpose of this article is to assist conductors in “systematically teaching the chorus the principles of good singing [and] helping singers to connect exercises and concepts to the performance of music.”

8.056 “Voices,” by Leon Thurman. October 1979, page 10. The author briefly recounts his experience as a young teacher who “knew so little about voices.” The article advocates vocal health practices. See also 8.057.


8.060 “Putting Horses Before Carts: Voices and Choral Music,” by Leon Thurman. February 1983, page 5. BIB. A discussion of fundamentals of singing such as pitch, diction, dynamics, phrasing, and tone. This article is continued in 8.061 and 8.062.

8.061 “Putting Horses Before Carts: A Brief on Vocal Athletics,” by Leon Thurman. March 1983, page 15. This article is a continuation of 8.060. Striking a parallel between sports and singing, the author examines the various physical elements of proper vocal athleticism. This article is continued in 8.062.
This article is a continuation and conclusion of 8.060 and 8.061. This final article of the series examines the circumstances which lead to various types of vocal misuse and offers corrective suggestions.

The author proposes that choral conductors should provide early detection of vocal problems, assist in the treatment of nodules, and foster voice care.

An examination of the physiological factors that influence the position of the head while singing. A correction to a diagram included in this article is published in September 1984, page 12.

A discussion of numerous elements related to the developing the choral instrument on the junior high level. Particular emphasis is placed on vocal technique.

The author identifies three stages of development inherent in all adolescent females. Includes a brief comparison to the physiological changes in the adolescent male.

A discourse on the need for proper posture in the singer. “The author recommends specific exercise for aligning the “body-instrument.”

An introduction to “controlled vocalization, [through which] the choir director can help singers develop the flexibility required to meet the expressive and stylistic demands of choral music.” Nine qualities are listed as primary objectives.

The author discusses several factors in the process of vocal development including posture, blend, tone quality, breathing, intonation and vocalizing.

A comparison of the bel canto voice and the jazz voice. Includes a list of characteristics found in singing jazz.

A physiological discussion of the breathing system, including graphic diagrams and a list of suggested readings.
An examination of the cambiata concept of Irvin Cooper as it applies to the elementary school singer. A companion article to 8.073, 8.074 and 8.075.

An examination of the cambiata concept of Irvin Cooper as it applies to students in the middle school and junior high school. A companion article to 8.072, 8.074 and 8.075.

An examination of the cambiata concept of Irvin Cooper as it applies to the singer on the high school level. A companion article to 8.072, 8.073 and 8.075.

The development and philosophy of The Cambiata Vocal Music Institute of America is discussed. A companion article to 8.072, 8.073 and 8.074.

The author suggests that “young girls who are singing alto parts are developing vocal habits that will drastically impede their future vocal development, and in some cases, even sustain vocal damage.” Includes possible solutions to the problem.

The author examines the consequences of four terms used frequently by conductors and teachers: support, open, focus and stand up straight.

A discussion on helping the very young singer learn how to match pitch.

An extensive discourse on the physiology, psychology and practical application of vocal classifications.

The author offers suggestions on ways to “manufacture” countertenor or falsetto tenor. He points to growing use of countertenors as an indication of need.

A discussion of choral warm-ups.

The proper use of the vocal warm-up is examined.
An extensive presentation of vocal warm-ups.

A concise guide for “recognizing potential vocal abuse,” with helpful “steps to prevent or remedy it.” Includes a list of “do’s and don’ts for keeping a voice healthy.” See also 8.086.

An examination of proper breath management.

The author takes a counter point of view concerning issues discussed in “Vocal Health: A View from the Medical Profession” (8.084).

A review of research regarding the characteristics of the female changing voice.

An examination of the correlation between physical posture and vocal technique.

A concise discussion of the process for evaluating and classifying the singing voice.

An overview of the historical importance of choral singing on this Polynesian island, with particular attention to the use of tone.

An examination of the therapeutic and medicinal properties of singing.

A discussion of a formula through which singers “comprehend the challenge of making and sustaining a good tone.”

The author examines ten elements of good singing that need to be reinforced frequently to all singers.

A brief examination of the reasons for teaching voice in the choral rehearsal.

This article systematically examines vocal pathology. It identifies symptoms, explores several common
causes, and suggests possible short-term treatments for vocal distress.

The author explores the “conflict in American academic circles between the training of the solo voice and what is expected of a singer in the choral ensemble.”

A review of practical ranges and registers for the adolescent voice, with an examination of two opposing vocal theories, “The Limited-Range Concept” and “The Extended-Range Concept.”

“The purpose of this study [is] to discover the most effective technique for articulating rapid passages, to explore implications for vocal health, and then to apply that method to choral singing.”

The author offers ten practical techniques for maintaining the vocal health of choral conductors.

Two “simple speech sounds” are suggested as ideal for achieving appropriate physical conditions in the oral cavity.

A discussion of the challenges of incorporating a large solo voice into the choral ensemble.

The technique of “subtexting” is proposed as a method for developing emotionally active singing.

An evaluation of the physiology of the vocal mechanism and proper techniques for singing softly.

A discussion of various theories concerning the development of choral tone.

A review of a session offered by William Hall and Dennis Shrock during the 1999 ACDA National Convention. See also 8.110.

A historical overview of the use of castrato voices with discussion of methods for modeling the sound with modern-day voices.

1999, page 43.
A discussion of “vocal health and safety” with an introduction to physiological data.

A discussion of performance practice specific to the composition.

The author discusses the life cycle and its effect on the voice. Continued in 8.111.

A review of a session offered during the 1999 ACDA National Convention. See also 8.105.

A continuation of 8.109.

A re-evaluation of the six “schools of choral singing” first discussed by Howard Swan in the book Choral Conducting: A Symposium (Decker and Herford).

The author suggests that “breathing must be the focus of the foundation of good vocal tone.”

A discussion of the diagnosis and treatment of Vocal Overdoer Syndrome (VOS).

The authors examine the history of scholarship related to vocal production and health.

The author shares insights and observations from his sabbatical experience in Sweden.

“The purpose of this article is to outline some basic medical concepts regarding voice problems and vocal injury, and to summarize the role of medical and surgical intervention in the care of the voice.”

Though the author focuses upon the elementary singer, the techniques discussed in this article would be valuable at any level.

“The purpose of this article is to compare the approach of voice teachers and choral directors to warming up the voice.”

This article discusses research in the area of vocal pedagogy.

An investigation of “the physical, environmental, and medical factors that should be considered for the maintenance of optimal singing and speaking.”

“The intent of this article is to focus on some common assumptions about choral pedagogy and choral sound in light of empirical research in the acoustics of choral singing.” See also 8.125 and 67.137.

The author addresses “some of the central principles of perceptual-motor learning, and gives examples of how they may apply to voice instruction.”

The author calls upon her experience in theatre in sharing recommendations for conductors’ vocal health.

Writing in response to “Rethinking How Voices Work in a Choral Rehearsal” (8.122), the author takes issue with the article’s negative portrayal of large choirs.

A detailed discussion of proper vocal pedagogy for the conductor of a choir with aging singers.

A concise outline of vocal warm-up methods.

A discussion of some of the visual imagery used to explain to singers the internal function of breath support.

The authors answer the question for young choristers, “where is the voice and how does it work?”

A discussion of the proper use of vocal registers for those women singing in the alto section of a choir.
An introduction to vocal warm-ups for use in a choral rehearsal.

This article provides “a description of how Reid’s early life led him to rediscover and understand bel canto techniques and summarizes his achievements.” Continued in 8.133.

This article, a continuation of 8.132, “examines in more detail Reid’s ideas about how the vocal mechanism functions, the teaching of singing, and the implications of Reid’s ideas for choral singers and directors.”

“Following a consideration of vibrato and vocal tone in isolation, an attempt will be made to explicate the vocal requirements of choral music and offer suggestions for conductors to obtain a fine choral sound without sacrificing healthy vocal technique.”

A review of “two recent collections designed to help students better understand and use their voices.”

The author, and a medical doctor – both in the field of otolaryngology – discuss research leading to discovery of significant vocal damage among singers in a gospel choir.

An introduction to the changes that occur in the pubescent male voice.

The author reports alarming research about the poor vocal health of vocal teachers and choral conductors, and shares resources for addressing this chronic (and ironic) problem.

“Caring for your voice requires awareness of your potential in all stages of your vocal life, an honest self-appraisal of your technical facility, and a small, but regular commitment of time.”

The authors field a variety of questions on vocal health and physiology.

“This article introduces the basic philosophical and theoretical concepts in the somatic (mind-body) education field of Body Mapping, and explains their relevance for choral musicians.”

A discussion of vocal physiology and common medical procedures that affect the use of the voice.

A concise survey of various (and in some ways competing) vocal pedagogies.

In an effort to overcome “the prejudice that surrounds the technique,” the author provides physiological data and research “on the relationship between belt and world music techniques.”

A review of available research and revised suggestions for classifying and caring for the female voice.

The author discusses the evolution of teaching males with changing voices and suggests techniques for easing their challenging vocal transition. See also 8.149.

The author provides “a summary of scientific investigations applicable to choral singing.”

The authors explore developments in the relatively new medical specialty of pediatric vocal care.

Writing in response to “Preferred Practices in Teaching Boys Whose Voices are Changing” (8.146), the author provides an introduction to additional research.

A discussion of the physiology of singing vibrato and techniques for minimizing vibrato for choral singing. See also 8.151.

Responding to “Straight Tone in the Choral Arts: A Simple Solution” (8.150), the author questions the need to “replicate the boy soprano sound.”
“A specific examination of the concept of resonance as it applies to the choral rehearsal reveals a number of differences between the evidence presented in voice science literature and some common practices among choral conductors.” See also 8.154 and 8.155.

A discussion of music learning methods, efficient practice techniques, and vocal physiology.

The author raises concerns about certain points concerning “nasal resonance and the mask” in “Voice Science in the Choral Rehearsal” (8.152).

A letter written in response to “Voice Science in the Choral Rehearsal” (8.152).

“The present section will introduce the subject and deal with five important elements of a comprehensive pedagogical theory.” Continued in 8.157. See also 8.159.

The author continues his discussion of vocal pedagogy from 8.156. See also 8.159.

A discussion of methods for teaching pitch matching.

The author expands upon the discussion begun in “Building Strong Voices: Twelve Different Ways” (8.156 and 8.157).

“This article will explore the Alexander Technique and Feldenkrais Method, compare and contrast them, and then give personal experiences in both in order to encourage the reader to seek more information about them.”

“This column will review the muscular issues at play, explain the acoustic factors contributing to the problem, and then offer several strategies that have proven helpful in resolving the challenges of male registration.” Includes a glossary of vocal definitions.

Based on the keynote address to the 2008 ACDA Western Division Convention, the author examines “the
basics of voice building for the choral conductor.”

“My intent in relating these personal experiences is to testify how the choral director can achieve better choral sound by working with his [or her] charges on the basic areas of technique that produce healthy and vibrant singing; breath management, good vowel definition, vibrancy, velocity, and sostenuto.”

“It is important for choir conductors to be familiar with potential sources of vocal dysfunction and injury as well as with advances in various disciplines in arts medicine.”

“In this article, my attempt will be to highlight some of the physiological and acoustical peculiarities of the vocal instrument in a choral or ensemble setting.”

The author surveys web sites that provide information on a variety of topics for the singer and choral/vocal teacher, including the Alexander Technique, International Phonetic Alphabet (IPA).

After briefly discussing its history, the author examines ways to incorporate the 13th-century Chinese exercise regimen into the choral rehearsal.

A retired conductor discusses the challenges of conducting a choir at a retirement village. Includes examination of the mature voice, physical issues, and mental agility - both from the standpoint of the conductor and the choristers.

A discussion of new research – scientific, pedagogical, and musical – into the proper use of the breathing mechanism.

Though the impetus of this article stems from a comical skit staged in author’s college days, the resulting study outlines the natural evolution of the human voice from newborn through the final stages of life.

The author provides a brief examination of the function of overtone singing and an introduction to proper methods.

After distinguishing between choral improvisation and jazz improvisation, the author discusses methods for
employing the technique with the ensemble.

“A choral setting that fosters healthy vocal production within expected parameters – balance, timbre, unification, unification of vowels – can be achieved through diligent voice matching, formation spacing and an understanding of the acoustical limitations of the performance space.”

This article examines common vocal problems associated with teaching and recommends ways to maintain personal vocal health while working in a classroom environment. See also 8.175.

The author takes exception to elements of acoustics discussed in “Making the Connection between Healthy Voice and Successful Teaching and Learning in the Music Classroom” (8.174).

This article examines Yogic and other similarly holistic disciplines as they apply to the general health of a choral conductor.

A discussion of vocal pedagogy with particular emphasis on the differences between classical techniques and those used in singing commercial music.

An introduction to the awareness program initiated by the World Health Organization.

“This article presents detailed information about the following topics: (1) two distinct ways to gather knowledge about boys’ changing voices; (2) two exemplar voice classification methods that have grown out of those knowledge-gathering methods; (3) research evidence from sources other than choral singing research; and (4) the need for choral conductors to make a decision about the validity and reliability of voice classifications guidelines.” See also 8.182.

“The objective of this study is to offer research-based strategies and best practices that will assist the choral director in rehearsing male adolescent voices at the middle and high school levels.”

The common areas of contention between those who teach in a studio and those who teach in a rehearsal hall are examined. Continued in 8.195.

Writing in response to “Boy’s Changing Voices: What Do We Know Now?” (8.179), the author questions several of the article’s assertions.

This article examines the results from a survey of American voice teachers on current trends in vocal pedagogy.


This article, contained within the “On the Voice” column about choral music for junior high school & middle school choirs titled, “Beautiful Singing with Developmental Choirs” (8.184), offers a brief discussion of pitch matching with a brief evaluation of the ethical considerations of re-voicing a choral work to accommodate singers.

This article, contained within the “On the Voice” column about choral music for junior high school & middle school choirs titled, “Beautiful Singing with Developmental Choirs” (8.184), offers vocal pedagogy techniques that will allow singers to produce “a full, supported sound.”

A discussion of “an overarching philosophy of training the whole singer – body, mind, voice, and spirit – in developing a more holistic, integrated approach to further enhance choral performance.” See also 43.179.

The challenging and controversial topic of vibrato is addressed with emphasis on its correlation to vocal fatigue.

A discussion of vocal pedagogy within the choral rehearsal with a special emphasis placed upon communicating these complex concepts in “language that is accessible for amateur singers.”

“The contents of this article include an examination of a number of statements used by vocal educators in choral rehearsals and applied lessons. For each ‘old saw,’ important questions will be raised.”

8.191 “Enriching Choral Opportunities for Aging Voices,” by Sarah Parks. June/July 2013, page 32. A discussion of some of the physiological and psychological effects of aging upon the singer, and ways in which the choral conductor can address those matters while working with a choir.


8.194 “Choral Directors are from Mars and Voice Teachers are from Venus: ‘Singing from the Diaphragm’ and Other Vocal Misconceptions (Part 1),” by Sharon Hansen, Allen Henderson, Scott McCoy, Donald Simonson, and Brenda Smith. May 2014, page 47. A continuation of 8.181. This article explores various “mistructions” pertaining to body alignment and support. Continued in 8.195.

8.195 “Choral Directors are from Mars and Voice Teachers are from Venus: ‘Singing from the Diaphragm’ and Other Vocal Misconceptions (Part 2),” by Sharon Hansen, Allen Henderson, Scott McCoy, Donald Simonson, and Brenda Smith. June-July 2014, page 47. A continuation of 8.181 and 8.194. This article explores various “mistructions” pertaining to text, issues of formant and resonance, and the warm-up/cool-down period.

8.196 “Vocal Versatility in Bel Canto Style,” by Mary Goetze and Ethan Sperry. September 2014, page 61. The authors evaluate the challenges faced by classically-trained singers when performing music of other cultures and attempting to emulate a vocal tone appropriate to that literature. See also 57.171).


This article assesses the “difference between scat singing and scat singing that has musical integrity.”

8.201 “Building Vocal Strength with Sustained Tone Warm-ups,” by Duane Cottrell, October 2015, page 73.
Comparing singing to marathon running, the author recommends a vocal training regime for improving breath management. See also 8.202.

In responding positively to “Building Vocal Strength with Sustained Tone Warm-ups” (8.201), the writer reflects upon his own research in the area.

The popular vocal form is examined.

“Building a strong tenor section has a great deal to do with getting the right people in the section, teaching them how their voices work, and exercising patience in the learning process.” See also 8.206.

The author evaluates various techniques for assuring healthy vocal use for young and developing singers.

The writer takes a counter point of view regarding elements of “Building a Beautiful Sound with Young Tenors” (8.204), and points to the tenor sections of Paul Salamunovich’s choirs as being a “heavenly” example.

A general review of articles on developing female vocal technique and physiology.

An examination of the challenges associated with developing choral tone from higher-frequency voices.

A light-hearted discussion of basic – and often ignored – methods for improving choral sound.

A brief discussion of challenges faced by the adolescent singer in a choral setting.

The author examines the physiological factors associated with the aging voice.
An examination of a work “generally considered the first treatise on the subject of vocal pedagogy in the modern sense.” See also 8.215

A retrospective of the “On the Voice” column of the *Choral Journal*.

Writing in response to “Singing in ACDA’s First Fifty Years: Celebrating the ‘On the Voice’” Chai Anniversary (1999-2017)” (8.213), the author recommends adding ACDA founding member Harry Robert Wilson to those listed in the article.

An enthusiastic response to “Conrad von Zabern’s *De modo bene cantandi*: An Early Choral Pedagogy” (8.212).

A discussion of the vocal challenges facing the adolescent male singer.

A discussion of healthy vocal techniques for the adult singer in a community choral setting.

The author examines empirical information relevant to singing in a choral setting.

8.219 “Put Me In, Coach! Rethinking the Needs of the Vocal Athletes on Your Team,” by Noël Archambeault and Blake Smith. May 2019, page 49.
This article examines how the choral conductor might “guide the vocal development of the ensemble and the individual.”

An evaluation of the changing voice and its effect upon the individual young singer.

The author examines the techniques for extending the lower range of the bass voice, particularly toward performing Russian music.

A discussion of exercises that “help singers use less effort to create more sound and a more balanced tone.”
The author suggest the need for a choral pedagogy that has “more child-centered values, with a greater emphasis on creativity, listening, community partnerships, and a more expansive global repertoire.”

“This article offers an introduction to yoga techniques that can be used to balance the body-mind and remedy vocal issues common to many singers and ensembles.”

A discussion of vocal challenges.

The author explores ways to improve the outer range of choral dynamics.

The author seeks to develop “an increased understanding of the principals of vocal pedagogy and resonance in a group setting.”

A data-driven discussion of the timbre of the human voice.

“By refining the choral conductor’s knowledge and expanding their pedagogical toolboxes to use in rehearsals, each singer’s technique can blossom healthfully within a choral ensemble.”

9. Choral Conducting and Choral Techniques: DICTION

A discussion of classical Latin pronunciation.

This article is atypical of a Choral Journal book review, in that it provides a bibliographic discussion of several different texts on vocal diction.

A concise pronunciation guide for Hebrew. Includes a chart comparing various sounds of the Hebrew language to English words and IPA symbols.

The author offers an alternative to the IPA for English, French, German, Italian, Latin, and Spanish.” See also 9.020.

Written in response to “Building a Sound Basis for Effective Multi-Lingual Choral Diction” (9.019), the author offers a side-by-side comparison of an IPA transcription and the new system forwarded by John Maggs.

In this brief commentary, the author suggests modifying Italian models of Latin pronunciation to more closely fit the linguistic abilities of American singers. See also 9.022.

The author, writing in response to “A Note on Latin Pronunciation” (9.021), takes exception to the idea of accepting regional differences in Latin pronunciation within the United States.

An examination of elements that contribute to vowel purity, including the neutral vowel and diphthongs. Exercises for improving vowels are offered.

This article discusses two contrasting schools of thought on the issue of diction and applies the science of phonology to these concepts. The result is a set of “standard rules for diction based upon actual physiological and acoustical practice and fact.”

This column includes a brief discussion of regional pronunciation problems, and advice for future choral musicians.

This article discusses proper pronunciation, with emphasis placed on the method of Received Pronunciation (a term referring to the dialect used by “those in the upper reaches of the British social scale”). Includes a pronunciation chart for “The Dark Eyed Sailor,” and an analysis of differences in IPA transcriptions based on various dialects.

This concise introduction to vowel modification includes a useful diagram for changing from closed to lateral and rounded vowels.

A discussion of pronunciation problems and recommended solutions.

An examination of the connection between breath support and textual articulation.

A concise introduction to French diction.

A comparison of modern French to that used c. 1100-1600.

An introduction to the pronunciation developed by Fred Waring with a comparison to the International Phonetic Alphabet. See also 9.033.

A letter in response to “Fred Waring’s Tone Syllables: His Legacy to American Choral Singing” (9.032)

The author proposes the use of alternative Latin pronunciations as a means by which to achieve more historically accurate performances.

A discussion of creative colors possible with the chorus, with an examination of vocal health and warm-up techniques.

An examination of “techniques that are of common use in contemporary chamber music.”

The author evaluates Robert Shaw’s approach to the use of language in his famed choral work.

“This article will specifically address issues regarding diction in spirituals, and provide educators and performers with information to enhance their performance practice.”

A brief introduction to the IPA.

This “outline of English diction techniques, if consistently and thoroughly practiced, will guarantee the listener success in understanding the words of an English text.”
10. Choral Conducting and Choral Techniques: BALANCE

10.01 “Choral-Orchestral Balance: A View from the Trombone Section,” by Susan Dill Bruenger. November 1993, page 37. The difficulties associated with balancing choral and brass forces are examined. Includes commentary from several professional trombonists on attitude, performance forces, seating, cueing, and rehearsal planning. See also 10.02.


10.03 “Musical and Technical Sources of Choral Dynamics,” by Alan J. Gumm. May 2003, page 27. “The purpose of this article is to reconsider basic musical and technical concepts in terms of their affect on dynamics.”


11. Choral Conducting and Choral Techniques: BLEND


11.05 “Balance or Blend? Two Approaches to Choral Singing,” by Perry Smith. December 2002, page 31. The author discussed methods for developing a unified consistent choral sound. See also 11.06.

11.06 “Balance or Blend? Are These the Only Vocal Approaches to Choral Singing? (A Rebuttal),” by Leon Thurman and James Daugherty. April 2003, page 35. Writing in response to “Balance or Blend? Two Approaches to Choral Singing” (11.05) the authors offer an eleven-point discussion of matters affecting the sound of a choir.

12. Choral Conducting and Choral Techniques: INTONATION
This article addresses the physiological and pedagogical factors of ensemble intonation.

The issue is approached from three perspectives: vocal and aural skills; musical concepts; and psychological elements.

The author suggests a relationship between vocal registers and tuning.

An examination of the various causes of faulty intonation, with suggestions for diagnosis and treatment.


12.05 “Connecting the Inner Ear and the Voice,” by Eric A. Johnson and Edward Klonoski. October 2003, page 35. BIB.
“This article is an examination of the concepts and techniques that can be used to establish and strengthen the inner ear/voice connection, including subvocalization, pure and enacted tonal images, and the concept of sound carriers.”

The author contends that “intonation problems fall into two fundamental categories: physiological and psychological.”

The author discusses at length ways to improve the intonation of the choir. See also 12.08, 12.09, 12.10, and 12.11.

Writing in response to “Choral Intonation” (12.07), the author discusses the importance of facial communication. See also 12.09, 12.10, and 12.11.

Writing in response to “Choral Intonation” (12.07), the author discusses the importance of caring for the adolescent voice. See also 12.08, 12.10, and 12.11.

Writing in response to “Choral Intonation” (12.07), the author suggests that voice matching should also be considered when discussing intonation. See also 12.08, 12.09, and 12.11.

Writing in response to “Choral Intonation” (12.07), the author states “if we followed Skelton’s advice we would virtually deplete the already limited number of young male singers in choirs throughout all school systems and community groups.” See also 12.08, 12.09, and 12.10.

This discussion of developing intonation skills in the youngest singers includes comments from several elementary school students describing their understanding of pitch.

The author surveys “the advice of the great vocal pedagogues of the history of bel canto singing,” then “examines the many acoustical benefits of applying Chiaroscuro resonance to choral singing and advances a plan to apply this technique appropriately to the art of choral singing.” This article is based on the co-winning document from the 2005 Julius Herford Dissertation Award competition.

The author discusses various practical techniques for enhancing a choir’s intonation.

An introduction to the physical phenomenon called “beat awareness.”

The author proposes “Just Intonation.” as a substitute for equal temperament.

13. Choral Conducting and Choral Techniques: MUSICIANSHIP

Methods for learning two-voice music are discussed, including those used at the Kodály Musical Training Institute.

A discussion of factors important to a conductor’s training. Includes examination of ear training, score preparation, analytical work, historical study, and listening experiences.

The history of teaching sight singing is explored; including the methods of Guido d’Arezzo, Zoltan Kodály, Orff-Schulwerk, Sacred Harp, John Tufts, etc. A companion article to 2.0156, 7.17 and 57.442.

The author suggests the use of tonic sol-fa to improve choral musicianship. See also 2.0156.
This extensive article presents a number of sight-singing methodologies, some traditional, other unique, in a compare/contrast setting. See also 67.085.

The author advocates the development of student-led quartets within the larger choral ensemble as a means to increase individual responsibility, leadership and an understanding of elements of a conductor’s duties. See also 2.0261.

The author suggests that present-day singers have difficulty singing in a minor key, and recommends warm-ups to address the problem.

“This article reviews available research on sight-singing skills and applies the research to classroom methods.”

An examination of the similarities between teaching music and reading.

The author shares techniques for developing fundamental music reading skills.

A study that suggests “a need for teacher training programs to emphasize choral techniques that promote musical literacy and focus less on rote teaching”

The author demonstrates the process for modal analysis for use in studying music of the Renaissance.

The author discusses a variety of ideas for aiding the choir in the memorization of repertoire. This article is reprinted in September 2003, page 38.

“Presented in this article are the perspectives of five conductors who have much collective experience and unique ideas regarding to introduction of choral repertoire to choirs.” Includes discussions with Rodney Eichenberger, Joseph Flummerfelt, Ann Howard Jones, Jo-Michael Scheibe, and Dennis Shrock.

“. . . the underlying issue if not whether text should be inflected, but rather the manner in which it should be done: how much stress should be used, where it should be placed, and what criteria should ultimately govern these decisions.”

An introduction to the nineteenth-century notation system.

Though this series of practical suggestions for developing an effective sight-reading program is written for students at the middle level, these methods would be useful for singers at any stage.

This article, a continuation of 8.192, challenges the widely-held belief that British choirs possess superior sight-reading skills.

A brief discussion of sight-singing as it relates to the development of a choral program.

In this article designed to help unlock “the expressive powers of our singers through the music we make,” the author discusses text, note groupings, dynamics & articulation, melody, and artistic conducting. Continued in 13.35.

This continuation of 13.34 features discussion of tone color, movement, phrase shapes, and artistry.

A discussion of various sight-singing methodologies. See also 13.37, 13.38, and 13.39.

Responding to “Sight-Reading Insights from Professional Choral Singers: How They Learned and Implications for the Choral Classroom” (13.36), the author proposes “70 chords” as an additional aid to sight singing. See also 13.38 and 13.39.

An enthusiastic response to “Sight-Reading Insights from Professional Choral Singers: How They Learned and Implications for the Choral Classroom” (13.36). See also 13.37 and 13.39.

The author takes exception to elements of “Sight-Reading Insights from Professional Choral Singers: How They Learned and Implications for the Choral Classroom” (13.36). See also 13.37 and 13.38.

14. Choral Conducting and Choral Techniques: ORGANIZATION AND ADMINISTRATION

Methods for fighting budgetary cutbacks are discussed.

The author advocates the non-singing choir retreat as a means of “getting to know students well in a short time . . . establish a style of communication necessary for group goal-setting and objective-planning.”

A discussion of the various administrative considerations surrounding performance for local community groups. Includes a sample “Request for Performance” form.

The author advocates the use of a computer for maintaining a choral music library index system.

Ways in which a music dealer can serve as a valuable resource to the choral director are discussed.

A brief examination of factors in selecting a music firm.

Several elements germane to the development of an overseas concert tour are discussed. Includes evaluation of motives and thrust of the tour, identifying an agent, determining services and prices and a brief list of common complaints aired by European audiences about American choirs.

A brief article extolling the potential benefits of airing concert recordings on local public radio stations.

The author offers three ways to reinvigorate established choral programs: recruitment of singers, design of choral offerings, and rehearsal schedules.

This article examines elements germane to increasing or improving a collegiate choral program’s outreach. Includes discussion of programming, off-campus appearances, music education, networking, and community choirs.

Two high school choral directors share their thoughts on various elements affecting their programs, including curriculum, motivation, dress, musicals and rehearsal technique.

14.27 “Building the Chorus: Recruiting Techniques that Work,” by David L. Hensley. March 1983, page 11. Suggesting fifteen ways to recruit singers, this article “is offered merely to stimulate the imagination and assist in building or rebuilding choral programs affected by declining numbers of students.”


14.35 “Why Singers Quit,” by Harriet Simons. October 1993, page 37. The results of a study on factors effecting singer retention are reported. The author proposes improved rehearsal techniques as a partial solution to reduce attrition.

14.36 “The Information Highway: Computer Networking for Choral Musicians,” by James D. Feiszli, Cliff Ganus, Patrick M. O’Shea, Larry W. Peterson, and David B. Topping. April 1994, page 9. “This article discusses how computer networking can assist the choral musician in 1) finding choral literature, 2) obtaining advice from or communicating with other choral directors, and 3) utilizing reference sources other than those available locally.”


An introduction to a new “forum for the exchange of ideas regarding the ways in which technology can aid the work of choral musicians.”

An introduction to the techniques for locating composer biographical information on the World Wide Web.

An examination of the history and function of the ACDA-sponsored web site.

An introduction to web site development.

An introduction to the people who founded and maintain ChoralNet.

An introduction to on-line foreign language translation programs.

This article offers practical advice to members of touring choirs about “the rigors of life on the road.”

An overview of recent problems concerning users of e-mail.

Though written with the first-year teacher in mind, this introduction to the non-musical tasks associated with starting a new job provides a valuable review of those necessary functions. Continued in 14.48.

A continuation of 14.47.

An introduction to PDA (personal digital assistant) technology.


A continuation of 14.50. This article discusses the elements common to a job interview with a list of
potential questions asked of music educators.

14.52 “ChoralNet Report,” by James D. Feiszli. October 2003, page 42. This article celebrates David Topping’s extensive contributions to the design and implementation of “one of the great resources used by musicians around the world.”

14.53 “Practical Applications of ChoralNet in the Choral Methods Class,” by Galen Darrough. March 2004, page 13. The author proposes using the website as a teaching tool and lists ways in which course content can be designed around ChoralNet content.


14.57 “What If: Dealing with the Unexpected on Tour,” by Members of ChoralList [ChoralNet], edited by Nina Gilbert. February 2005, page 54. A compendium of real-life tales from the road. Some of the stories are charming and heart-warming, others eye-popping, and some provide valuable forewarning.

14.58 “Shenath Shabbathon (Year of Rest),” by Tim Sharp. February 2005, page 103. The author examines the tremendous value to the choral musician in taking a sabbatical year. Includes discussion of the history and Biblical basis of the sabbatical concept.


14.60 “Virtual Roundtable Part II: Advice from Choir Tour Professionals,” by Nina Gilbert. May 2005, page 36. In this article, a continuation of 14.55, professionals in the travel industry answer a variety of questions relative to staging a successful concert tour.

14.61 “Mission Possible: Organizing the Resurrection of a Choral Program,” by Mark Simmons. February 2008, page 79. The author discusses techniques for beginning a choral program or for reviving one that has fallen into disrepair.
14.62 “Music in the Cloud for the Modern Conductor,” by Alexa Doebele. December 2012, page 91. The author discusses the advantages of storing music and other resources on a remote server or network (“the cloud”), thus making them accessible from any internet device.


14.64 “Creating a Choral Culture: Lessons Learned from the Business World,” by Nicole Aldrich June/July 2013, page 8. “The purpose of this article is to identify the hallmarks of a successful business culture, discuss how such a culture is created and nurtured, and then apply this model to the choral culture while answering several specific questions.”


14.69 “What’s in a Name?” by Stuart Chapman Hill. May 2021, page 61. The author examines the issues associated with re-naming a choral ensemble.


15. Choral Conducting and Choral Techniques: REPERTOIRE SELECTION

15.015 “Modern Music and Negative Attitudes,” by Harriet Simons. December 1978, page 5. REP. Identifies the challenge of programming modern music and offers ideas for “selling” an ensemble on such literature. Includes a brief repertoire list.


15.021 “Programming Contemporary Choral Music by Women Composers,” by Linda Mankin. December 1982, page 10. BIB. This article explores various avenues for locating choral literature composed by females. Includes a discussion of various bibliographic sources and a list of ways in which women’s choral music might be promoted.

15.022 “Programming: Getting Your Concerts into Good Shape,” by Jon Washburn. February 1984, page 7. An essay exploring the development of the choral concert presentation from the perspective of repertoire selection. Includes sample programs and an explanation of their origins.

15.023 “The Great Literature Chase,” by Jerry McCoy. May 1986, page 17. This article “is not intended to be a definitive list of literature sources . . . it is offered instead as a basis for organizing a search process.” The author outlines thirteen possible avenues for locating choral literature.

15.024 “Anniversary Concerts,” by Robert Hall. November 1986, page 25. A brief discussion of the programming usefulness of celebrating various significant anniversaries, such as composer births and/or deaths, historical events and the composition of specific works. Includes a list of anniversaries, 1986-1995, which would be suitable for such consideration.


Thematic programming concepts are discussed, including suggested repertoire. This article is continued in 15.029.

15.029 “Musica Practica,” by Nina Gilbert. October 1990, page 45. REP. This article is a continuation of 15.028. Thematic programming concepts are discussed, including suggested repertoire.


15.032 “Musica Practica,” by Nina Gilbert. November 1992, page 46. In addition to discussion of thematic programming concepts, this article offers insights into concert touring, multiculturalism, and political correctness.

15.033 “Musica Practica,” by Nina Gilbert. April 1993, page 47. This article features discussion of programming concepts, and methods for teaching music theory and music history in the choral rehearsal.


15.039 “Letter to the Editor,” by Gary D. Funk. August 1994, page 5. The author of “A Culturally Permeable Choral Curriculum: Programming for the Twenty-first Century” (15.036) responds to Catherine Pikar’s “Letter to the Editor” (15.037) critical of his first article. See also
15.038.

15.040 “The Quest for High-Quality Repertoire,” by Bruce Mayhall. September 1994, page 9. REP. The author discusses various factors to be considered in the search for substantive choral literature. Includes a list of all works performed by high school choirs during ACDA Divisional and National Conventions from 1960 through 1994.


15.042 “Quality and Expectation: Music Education for the Choral Ensemble and the Community Audience,” by Michele P. Kaschub. April 1996, page 51. The author identifies the causes of apathy toward significant choral music on the part of singers and audience members, and recommends programming techniques through which to offset such indifference. This article is incorrectly attributed to Janice Bradshaw.


15.047 “Celebrating the Births of Significant Choral Composers,” by Lon S. Beery. November 1998, page 25. REP. A list of the birth dates of significant composers and suggested repertoire for celebrating their anniversary years. See also 15.048 and 15.049.

15.048 “Letter to Editor,” by Owen Burdick. February 1999, page 18. In response to “Celebrating the Births of Significant Choral Composers,” (15.047) the author notes the omission of Herbert Howells from the list of composers. See also 15.049.

15.049 “Letter to Editor,” by Philip Brunelle. February 1999, page 18. Writing in response to “Celebrating the Births of Significant Choral Composers,” (15.047) the author adds several names to the list of composers, including Harry Burleigh, William Dawson, Duke Ellington, Johann Hasse, and Alexis Lvov. See also 15.048.
A list of repertoire compiled by state. Continued in 15.051.

A list of repertoire compiled by state. A continuation of 15.050.

A list of repertoire compiled by state.

A brief discussion of the challenge of “trying to find music that is appealing to our own personal musicianship and collective tastes” while taking into account the need of the ensemble and the desires of the audience.

A list of repertoire and guest conductors.

“The premise of this article is that the selection of repertoire is the single most important task music educators face before entering the classroom or rehearsal room.”

In discussing choral excellence, the author points to the selection repertoire as a potential standard.

Writing in response to recent performances paying tribute to the September 11 attack, the author states, “I am concerned that the message we send to our students and audiences through music of peace and healing is not informed and does not serve those constituencies.” See also 15.058.

In response to a “Letter to the Editor” (15.057), the author is troubled by the way it “distorts and oversimplifies the dilemmas we face” in the wake of the September 11 terrorist attack.

This discussion of creative choral programming uses the music of Hector Berlioz as a template for designing interesting presentations.

The author examines the current state of choral music being published in the United States and suggests ways to encourage the development of a higher quality of literature.
The author suggests selecting literature for performance with texts that “intentionally shape beliefs and ideas relating to current events, personal faith, social concerns, multiculturalism, student ideas, or issues of the day.” See also 57.129.

“This column explores four choral monuments that provide a vehicle for Jewish and Christian choral collaboration.” Includes discussions of Handel’s Judas Maccabeus and Israel in Egypt, Bloch’s Sacred Service and the Chichester Psalms of Bernstein.

An examination of the current state and role of multicultural music. Includes contrasting opinions from various choral musicians.

The author offers a list of 52 anthems (one for each week of the year) he would want to have with him on a desert island.

“The key to success for conductors lies in programming appropriate music for their choir.”

A discussion of websites that provide valuable repertoire resources.

A discussion of various methods for locating choral literature of high quality.

The author reports the results of a survey of U.S. collegiate choirs that use signature selection as a standard part of their programming.

“This article is a review of available literature for learning about the changing voice, exploring the standard repertoire designed for the middle school choir, discussing the possible reasons for its popularity in the middle school, and then providing alternative options for selecting music for the middle school choir.”

The author examines the growing availability of solo literature arranged for the chorus and examines the musical merit of such settings.
A discussion of the difficulties associated with locating viable non-western literature for an ACDA reading session.

The author discusses how to “go about creating several programs each season that fulfill the many goals we have for our choirs.”

A discussion of appropriate solo literature for the high school age chorus member.

The author examines the changes in repertoire selected for performance during ACDA National Conferences. See also 15.075.

This is two Letters to the Editor in one. Writing in response to “Examining Ourselves: Are We Living Up to Our Own Standards?” (15.074), the author supports the article and goes on to share “a far more pungent piece” that both reiterate points in his previous commentary, “Broadside (15.043) and excoriates conductors for their dubious programming choices.

“[Taking a] multi-dimensional approach to concert programming provides directors with the opportunity to expand their repertoire knowledge base, collaborate with colleagues, and present an educational and entertaining performance.”

“At its popular level, each [Christmas] song is an encouragement, an incarnation of a special spirit. At its best, it is a refreshing reminder that we are all meant to make music.”

“The purpose of this article is to present some ideas for high school teachers to use as touchstones in the process of choosing repertoire for their choirs.” Includes a discussion of the National Standards for Arts Education and an examination of specific repertoire that meets those criteria.

A concise discussion of factors to consider when programming choral literature for an overseas concert tour.

15.080 “2012 Division Conference Honor Choir Repertoire.” August 2012, page 74. REP.
A list of music performed by the various honor choirs that performed at the seven 2012 ACDA divisional conferences.

15.081 “Developmental Repertoire: Structuring Success,” by Rebecca Reames. October 2012, page 58. This article, contained within the “On the Voice” column about choral music for junior high school & middle school choirs titled, “Beautiful Singing with Developmental Choirs” (8.184), offers “practical ideas to pair middle school singers with suitable choral repertoire.”


15.083 “Feeding the Choirs: The Beginner’s Recipe to Selecting Repertoire,” by Jessica Rikard. August 2015, page 69. Though written for the fledgling choral music educator, the programming techniques discussed provide a valuable reminder of the conductor’s core responsibility: repertoire selection.

15.084 “Project: Encore™: Quality-tested New Music beyond Traditional Publication,” by Deborah Simkin King. November 2015, page 65. An introduction to a program that seeks to both encourage new composition and to assure that freshly-composed works have a life beyond their premier performance.


15.087 “Literacy in the Choral Classroom: A Pedagogical Analysis Celebrating Contemporary Choral Compositions,” by Donna A. Henhart. September 2016, page 24. The author strives to “provide suggestions for educators to efficiently incorporate literature ideas through performance repertoire and to construct a template for a sequence that may be used with these specific pieces and choral selections in other styles.”

15.088 “Is All Music for Everyone?” by Penelope Cruz. November 2017, page 10. The author highlights the quest for diversity as a primary consideration in the selection choral literature. Includes interviews with various conductors.


Six conductors opine on their methods for finding engaging choral music.

15.091 “Concert Programs as Storytelling,” by Emily Ellsworth. June-July 2019, page 8. Thematic programming is examined. See also 15.092.

15.092 “Letter to the Editor,” by Jeanne Crowley. September 2019, page 8. Responding to “Concert Programs as Storytelling” (15.091), the author states, “she left out one main point: illustrate an actual story through music.”


15.094 “Addressing Contextual Information in Multicultural Choral Repertoire,” by Tiffany Walker. November 2020, page 57. The author attempts to “help guide a choir director towards knowing how one could select repertoire of diverse cultures.”

15.095 “Music Matters: A Pedagogical Framework for Literature Selection,” by Jabarie E. Glass. February 2021, page 22. This article forwards a method through which the literature performed by a choral ensemble can encourage good singing habits, improve musicianship, and enhance motivation.

16. Choral Conducting and Choral Techniques: SCORE READING AND PREPARATION


16.06 “Is the Score in Your Head or Your Head in the Score?” by Leland B. Sateren. November 1979, page 12. The author encourages choral conductors to “master and to get the scores in their heads.” See also 16.07.


An examination of the causes of “dynamic inertia,” with solutions for improving awareness of dynamic contours.


16.11 “Score Analysis 101,” by Lori Wiest. December 2002, page 57. An introduction to the conductor’s responsibilities concerning the score when preparing to conduct a work.


16.13 “Using Technology to Create and Share Musical Analysis,” by Roger Hale. November 2012, page 44. “This article provides conductors with ideas of how to use software to create visual representations of a phrasal analysis and utilize it in rehearsal.”

16.14 “Seeing with Your Ears,” by Ryan Chatterton. September 2013, page 61. “The ability to see the score through audiation while connecting the musical notation to gesture is a valuable tool to be considered while studying scores.


16.17 “Preparation, Practice, Performance, and Pondering: A Different Approach to Score Preparation,” by Thomas Blue and Van Hoosen. February 2018, page 69. This article is derived from a presentation that included a concurrent reading session.

16.18 “Reimagining Conductor Score Study through Émile Jaques-Dalcroze’s Eurhythms,” by Caron Daley. March 2018, page 20. “This article examines how eurhythms and plastique animée can be applied to the study of a sample score. See also 16.19.

17. Choral Conducting and Choral Techniques: INSTRUMENTAL CONDUCTING

An extensive discourse on preparation of works combining choral and orchestral forces. Includes recommended score markings, a sample rehearsal plan and methods for preparing ensembles of different ability.

The author discusses various terminologies and techniques related to string bowings.

An examination of preparation for a presentation utilizing both singers and instrumentalists. Primary emphasis is given to the conductor’s work with the instrumental ensemble. See also 17.10 and 17.11.

The author comments on, “A Choral Conductor’s Preparation for Choral/Orchestral Concerts” (17.09), and offers a brief discussion of additional resources. See also 17.11.

Writing in response to, “A Choral Conductor’s Preparation for Choral/Orchestral Concerts” (17.09), the author calls the article “useful, practical, and knowledgeable.” See also 17.10.

17.12 “When the Orchestra Arrives,” by Thomas Lloyd. December 1999, page 35. BIB.
The orchestra’s expectations of the conductor and the conductor’s expectations of the orchestra are discussed. Includes a sample orchestral rehearsal plan for the Mozart Requiem.

18. CONCERT PRESENTATIONS

Based on the thesis “a choir sounds no better than it looks,” the author discusses five applicable categories of concert preparation. Includes two sample preparation checklists.

In addition to addressing the issue of repertoire selection, the author provides a number of practical suggestions for staging the concert for maximum effect.

A list of instructions for school and community choruses.

The importance of the printed concert program is examined. Includes suggestions for writing appropriate program commentary.

Methods for enhancing the choral program with the addition of movement are discussed.

A discussion of intercultural, multi-lingual concerts, and suggested resources for this type of presentation.

Discusses the history of the synthesizer and its use as a continuo instrument, as a replacement for orchestral instruments and other possibilities.

This discussion of the panoramic choral concert includes an evaluation of theme, appropriateness of applause, lighting and narrative. Sample programs are provided. See also 18.18.

In response to “The Compleat Choral Concert” (18.17) the author finds “that Fisher’s use of a panoramic concept of choral programming as a new metaphor is inaccurate . . . .”

The author suggests choral programs must be evaluated on the basis of educational content, not by their entertainment value or on the ratings received in a competition.

A brief discussion of choral benefit concerts.

an account of the challenges surrounding a choir’s preparation for an ACDA convention appearance.

An examination of a type of shared concert in which a major work is divided between two conductors.

A primer for those hiring a guest conductor or choral clinician.

18.24 “Singing in the Cathedral of the Nuclear Age,” by Molly Holleran. April 2020, page 42.
A discussion of how a nuclear reactor was transformed into a performance space. See also 51.159.
19. DISCOGRAPHIES

An annotated list of choral music retail sources for educators and collectors. See also 19.05.

19.05 “Letter to the Editor,” by Richard J. Bloesch. September 1986, page 34. DISC.
The author writes in response to “Building a Collection of Recorded Choral Music” (19.04) and shares “some additional sources for recordings as a supplement to those . . . already cited.”

A listing of the various journals and books devoted to audio recordings. Includes a listing of record catalogs from the United States, England, Germany and France. This article is continued in 19.07.

This article is a continuation of 19.06. This commentary identifies several types of firms that list choral repertoire as a substantial part of their catalog offerings.

This extensive discography lists multiple recordings of thirty-six works by Mozart, including thirty-six separate recordings of the Requiem.

An extensively annotated discography of Mr. Shaw’s twenty-six recordings, primarily with the Atlanta Symphony Chorus, for the Telarc label, with an historical account of his association with the corporation. Each annotation features excerpts from various record reviews.

A listing of more than fifty vocal jazz recordings available on CD, cassette, and LP. Continued in 19.13.

An update of the author’s two previous articles devoted to discography: “Choral Recordings: Resources for Discography” (19.06) and “Choral Recordings: Retail Sources” (19.07). See also 72.0049.

A brief introduction to Choir & Organ, a new publication that features extensive reviews of choral music on compact disc.

This article, a continuation of 19.10, features a listing of recordings from professional groups, collegiate ensembles, and professional conferences.
An annotated list of thirty-one recordings of music by South American composers in both CD and LP formats.

An annotated list of sixty-five recordings.

A brief history of the Westminster Choir and a detailed listing of recordings.

An evaluation of multiple recordings of twenty compositions.

An annotated listing of forty-one works.

An introduction to the development of a comprehensive library of choral recordings.

A discussion of selected recordings by male choirs. See also 19.21 and 19.22.

This letter discusses errata in and omissions from “Male Choruses on Disc: Some Expert Recommendations” (19.20). See also 19.22.

Writing in response to “Male Choruses on Disc: Some Expert Recommendations” (19.20), the author offers additional recording suggestions. See also 19.21.

A discussion of new developments in recording technology, and the continuing need for recording reviews and discography as a research tool.

A list of recommended recordings.

A discussion of resources – in print and online – for locating reviews of choral music recordings.


**20. Forms of Choral Music: CHANT**


20.02 “Sacred Bridges,” by Joshua Jacobson. October 2000, page 9. A discussion of the relationship between the music of the early Christian church (chant) and that of the ancient Judaic tradition. See also 20.03.

20.03 “Correction.” November 2000, page 4. Provides a correction to errata contained in “Sacred Bridges” (20.02) and “On the Voice” (8.114).


**21. Forms of Choral Music: MOTET**

No entries.

**22. Forms of Choral Music: MASS**


22.02 “Missa Brevis: An Ancient Genre Revitalized,” by Anthony Bernarducci. April 2017, page 10. REP. A discussion of recent compositions in this form. See also 22.03.

23. **Forms of Choral Music: REQUIEM**

No entries.

24. **Forms of Choral Music: ANTHEM**


An overview of the Oxford movement, including associated music, theological writings, and the manner in which the two were melded.

25. **Forms of Choral Music: SERVICE**

No entries.

26. **Forms of Choral Music: PASSION**

No entries.

27. **Forms of Choral Music: ORATORIO**


In this brief discussion of some of the elements involved in staging an oratorio, the author asserts, “the staged oratorio offers greater musical satisfaction than the standard Broadway Show. . . .”

28. **Forms of Choral Music: CANTATA**

No entries.

29. **Forms of Choral Music: MADRIGAL AND SIMILAR GENRES**


An examination of the history and development of the madrigal comedy. Includes insight into performance practice and use of puppets.


A brief discussion of a special publication of the *American Choral Review* titled “The Madrigal in the Romantic Era.”
30. Forms of Choral Music: CATCH, GLEE AND SIMILAR GENRES

No entries.

31. Forms of Choral Music: PART SONG AND SIMILAR GENRES

No entries.

32. Forms of Choral Music: MAGNIFICAT

32.01 “A Survey of Published Magnificats for Treble Voices,” by James McCray. March 1988, page 5. REP.
This introduction to Magnificats for treble voices includes discussion of works by John Dunstable, Giovanni Palestrina, Daniel Pinkham, Ralph Vaughan Williams and others.

33. Forms of Choral Music: OTHER

An historical discussion of the carol and its “significance in the development of later European music.” Includes a brief review of performance practice and melodic and rhythmic structures.

An introduction to folksong material, including definition, history and uses.

The author addresses the question, “How then does one go about constructing a new Gloria-Noel carol?”

An historical discussion of less well-known carols. Includes an annotated list of repertoire. This article is continued in 33.12 and 33.13.

This article is a continuation of 33.11, and is continued in 33.13.

This article is a continuation and conclusion of 33.11 and 33.12.
History and analyses of selected American folk hymns.

The author advocates use of hymns in auditions for choral ensembles, in the teaching of sight-singing, and for courses in choral conducting.

An examination of “one of the great traditions of the Christmas season.” Includes history from 1918 and a selected repertoire list.

A discussion of current scholarship in hymnology.

An extensive discourse on the recent changes in American hymnody. The author provides a balanced, unbiased perspective of the various political and societal elements that affect this musical form. See also 33.19, 33.20, and 33.21.

In response to “The Decade of the Hymnal, 1982-1992” (33.18), the author provides additional information on musical materials for Roman Catholic worship. See also 33.20 and 33.21.

The author offers possible reasons for the perceived lack of singing in the Roman Catholic Church in response to “The Decade of the Hymnal, 1982-1992” (33.18). See also 33.19 and 33.21.

The author of “The Decade of the Hymnal, 1982-1992” (33.18) responds to the observations made in two “Letters to the Editor” (33.19 and 33.20).

A discussion of gospel music.

The author shares “a framework for conductors to consider the rich potential available” in ethnic/multicultural choral music.

“This article is written to clarify the issues and problems attendant to multicultural inclusion in choral music.”

“This study explores multicultural choral music in relation to the choral canon in selected university choral programs during the last quarter of the twentieth century.”

“This column addresses the vocal music used in the film Murder in the Cathedral by T.S. Eliot and the music suggested by Eliot for use within the play.”

A discussion of pedagogical considerations when teaching world music.

An introduction to indigenous American music. Continued in 33.31 and 33.32. See also 33.29 and 33.30.


This article, a continuation of 33.28, provides an introduction to indigenous American music. Continued in 33.32.

A continuation of 33.28 and 33.31, the author examines “national and patriotic music that gained popularity as early as the colonial wars with England and extending to the mid 1800s.”

33.33 “African American Practice of Shape-Note Singing in the United States,” by Derrick Fox. December 2015, page 38. DISC.
The author examines a performance area that is in decline “due to social change and an aging population.”


An introduction to the history and appropriate performance practice of the chorales

34. HISTORY OF CHORAL PERFORMANCE, HISTORIES OF CHORAL ORGANIZATIONS, AND BIOGRAPHIES OF CONDUCTORS


34.054 “[In Memoriam:] Benjamin Grasso (d.1978).” April 1979, page 29.

34.055 “[In Memoriam:] Edith B. Norberg (d.1978).” September 1979, page 1.

An introduction to this male quartet heard in numerous television commercials and a limited number of recordings.

34.057 “[In Memoriam:] Iva Dee Hiatt (d.1980).” April 1980, page 1.

A biographical article in memory of ACDA’s first President.

A brief biographical sketch of Gershom Ma (Ma Go-Shun).

A profile of the ensemble identified by the author as “perhaps the best known choir in the world.” Includes a discussion of repertoire, auditions, tours, history and anecdotal commentary from conductor Jerold Ottley.

34.061 “[In Memoriam:] S. Clarence Trued (d.1980).” January 1981, page 44.

Excerpts from tributes recounting this conductor’s contribution to the choral art are featured. Includes commentary from Elaine Brown, Alice Parker, Robert Shaw, Roger Wagner, and others.

A series of tributes in honor of the conductor. Includes commentary from Lukas Foss, Joseph Flummerfelt, U.S. President Jimmy Carter, and others.


Williamson’s work is discussed, with attention to his efforts in church music, the development of the amateur choir and his influential activities as a choral pedagogue and founder of the first Westminster Choir.

The author offers a brief testimonial to Julius Herford’s impact on the choral art.

34.067 “[In Memoriam:] Mary Christina Thick (d.1983).” April 1983, page 3.


“This article is intended to give the reader a glimpse of Rilling at work with his ensemble with special attention to differences from American practices.”

34.070 “[In Memoriam:] Olaf Christiansen (d.1984).” June 1984, page 3.

The author states “while educational institutions like Brown, Yale and Dartmouth did have all-male singing groups, Oberlin College was in all likelihood the first to have a mixed chorus.”

A biography of the German conductor, with emphasis on his work in church music.

A profile of the English male sextet.

An historical profile of the choir and its Mormon heritage.

34.075 “[In Memoriam:] Donald F. Malin (d.1984).” March 1985, page 28.


The author shares a variety of personal anecdotes from his association with Robert Shaw.

This article traces the professional history and personal philosophy of Robert Shaw. Numerous excerpts from Shaw’s writings are included.

This article recounts the author’s experiences and observations as a participant in a workshop conducted by Robert Shaw.
34.080 “Editor’s Comments: April, 1986,” by Wesley Coffman. April 1986, page 27. This brief article includes the dedication, written by Robert Shaw, from a book published in honor of Howard Swan.


34.087 “Gustav Ernesaks: Choral Genius of Estonia,” by John Williams. April 1988, page 17. An introduction to this important figure in the musical life of Estonia and a discussion of his ensemble, RAM.


34.095 “Helen Hosmer: Potsdam’s First Lady Conductor and Educator,” by Joyce Bearss. August 1989, page 15. The author attempts “to provide historical perspective upon the philosophy and professional contributions of this remarkable choral musician and educator.”


“GALA: The Lesbian and Gay Community of Song,” by Eric A. Gordon. April 1990, page 25. A description of GALA’s service to the choral community. See also 34.102, 34.103, 34.104, 34.105, 34.108, 34.109, 34.110, 34.115, 34.116, 34.117, 34.118, 34.119, 34.120, and 34.121.


“Letter to the Editor,” by Larry D. Lord. August 1990, page 5. In response to “GALA: The Lesbian and Gay Community of Song” (34.098), the author was “physically sick.” See also 34.103, 34.104, 34.105, 34.108, 34.109, 34.110, 34.115, 34.116, 34.117, 34.118, 34.119, 34.120, and 34.121

“Letter to the Editor,” by Robert L. Matthews. August 1990, page 5. In response to “GALA: The Lesbian and Gay Community of Song” (34.098), the author was “utterly disgusted.” See also 34.102, 34.103, 34.104, 34.105, 34.108, 34.109, 34.110, 34.115, 34.116, 34.117, 34.118, 34.119, 34.120, and 34.121

“Letter to the Editor,” by Jeffery L. McCourt. August 1990, page 6. In response to “GALA: The Lesbian and Gay Community of Song” (34.098), the author was “greatly disturbed.” See also 34.102, 34.103, 34.104, 34.105, 34.108, 34.109, 34.110, 34.115, 34.116, 34.117, 34.118, 34.119, 34.120, and 34.121

“Letter to the Editor,” by James Holoway. August 1990, page 6. A positive response to “GALA: The Lesbian and Gay Community of Song” (34.098). See also 34.102, 34.103, 34.104, 34.108, 34.109, 34.110, 34.115, 34.116, 34.117, 34.118, 34.119, 34.120, and 34.121


“Letter to the Editor,” by Robert E. Wright. September 1990, page 4. In response to “GALA: The Lesbian and Gay Community of Song,” the author believes ACDA has taken “a dangerous editorial turn” (34.098). See also 34.102, 34.103, 34.104, 34.105, 34.109, 34.110, 34.115, 34.116, 34.117, 34.118, 34.119, 34.120, and 34.121

A response in support of “GALA: The Lesbian and Gay Community of Song” (34.098). Includes a brief history of the New York City Gay Men’s Chorus. See also 34.102, 34.103, 34.104, 34.105, 34.108, 34.110, 34.115, 34.116, 34.117, 34.118, 34.119, 34.120, and 34.121

34.110 “Letter to the Editor,” by Dennis Coleman. September 1990, page 5. The author praises the Choral Journal Editorial Board for their decision to print “GALA: The Lesbian and Gay Community of Song” (34.098). See also 34.102, 34.103, 34.104, 34.105, 34.108, 34.109, 34.115, 34.116, 34.117, 34.118, 34.119, 34.120, and 34.121

34.111 “[Choral Profile:] The Salt Lake Mormon Tabernacle Choir; Jerold D. Ottley, Director.” September 1990, page 39.

34.112 “[Choral Profile:] The Bach Choir of Nassau Presbyterian Church; Kenneth B. Kelley and Sue Ellen Page, Directors. September 1990, page 40.

34.113 “[Choral Profile:] Caltech Men’s Glee Club; Donald Caldwell, Conductor.” September 1990, page 42.


34.115 “Letter to the Editor,” by William E. Schnell. October 1990, page 5. In response to “GALA: The Lesbian and Gay Community of Song” (34.098), the author offers support to the editor and the board. See also 34.102, 34.103, 34.104, 34.105, 34.108, 34.109, 34.110, 34.116, 34.117, 34.118, 34.119, 34.120, and 34.121

34.116 “Letter to the Editor,” by James Hejduk. October 1990, page 5. A letter of rebuttal concerning some outspoken opponents of “GALA: The Lesbian and Gay Community of Song” (34.098). See also 34.102, 34.103, 34.104, 34.105, 34.108, 34.109, 34.110, 34.115, 34.117, 34.118, 34.119, 34.120, and 34.121

34.117 “Letter to the Editor,” by Fred A. Blumenthal. October 1990, page 6. In response to “GALA: The Lesbian and Gay Community of Song” (34.098), the author offers support to the Choral Journal. See also 34.102, 34.103, 34.104, 34.105, 34.108, 34.109, 34.110, 34.115, 34.116, 34.118, 34.119, 34.120, and 34.121

34.118 “Letter to the Editor,” by Marilyn M. Gonzalez. October 1990, page 6. In response to “GALA: The Lesbian and Gay Community of Song” (34.098), the author states “we should be supportive of all our collective efforts in the area of choral music.” See also 34.102, 34.103, 34.104, 34.105, 34.108, 34.109, 34.110, 34.115, 34.116, 34.117, 34.119, 34.120, and 34.121

34.119 “Letter to the Editor,” by Corydon J. Carlson. October 1990, page 7. In response to “GALA: The Lesbian and Gay Community of Song,” (34.098), the author states “Bravo, ACDA, for not neglecting one portion of your membership in favor of another.” See also 34.102, 34.103, 34.104, 34.105, 34.108, 34.109, 34.110, 34.115, 34.116, 34.117, 34.118, 34.120, and 34.121

In response to “GALA: The Lesbian and Gay Community of Song” (34.098), the author believes that the article was “... professional, appropriate, and classy...” See also 34.102, 34.103, 34.104, 34.105, 34.108, 34.109, 34.110, 34.115, 34.116, 34.117, 34.118, 34.119, and 34.121

In response to “GALA: The Lesbian and Gay Community of Song” (34.098), the writer “will no longer renew my support of the ACDA.” See also 34.102, 34.103, 34.104, 34.105, 34.108, 34.109, 34.110, 34.115, 34.116, 34.117, 34.118, 34.119 and 34.120,

34.122 “[Choral Profile:] Chanticleer.” October 1990, page 41.

34.123 “[Choral Profile:] Silver Creek Central School District; Karl E. Hawes and Nancy Krestic, Directors.” October 1990, page 42.

34.124 “[Choral Profile:] Brigham Young University Men’s Chorus; Mack Wilberg, Director.” October 1990, page 42.

34.125 “[Choral Profile:] Loyola Marymount University Choruses; Paul Salamunovich, Director.” November 1990, page 49.


34.127 “[Choral Profile:] The Chevy Chase Elementary School Chorus; Joan Gregoryk, Director.” December 1990, page 44.

34.128 “[Choral Profile:] Royal Blue; Marilyn Iverson, Director.” December 1990, page 45.


34.130 “[In Memoriam:] Frederick J. Swanson (d.1990).” March 1991, page 45.


34.133 “[Choral Profile:] The Heritage Chorale of Milwaukee; Ella J. Washington, Founding Artistic Director.” September 1991, page 35.

34.134 “[Choral Profile:] The QED Children’s Festival Chorus, Christine Jordanoff, Music Director and Conductor.” September 1991, page 36.

34.135 “[Choral Profile:] St. George’s Choir of St. George’s Episcopal Church; Wilma Jensen, Chorusmaster/Organist.” February 1991, page 35.

34.136 “[Choral Profile:] Bakersfield College Choral Program; Dean Semple, Director.” February 1991, page 36.
34.137 “[Choral Profile:] The Orange Coast Singers; Richard Raub, Director.” March 1991, page 43.

34.138 “[Choral Profile:] New Creation Singers; George H. Dupere, Director.” March 1991, page 44.

34.139 “[Choral Profile:] Silver Creek Intermediate Chorus Sunshine Singers; Nancy A. Krestic, Director.” May 1991, page 45.

34.140 “[Choral Profile:] St. Paul’s United Methodist Church Choir of Houston Texas; Frances Anderson, Director of Music, and Robert S. Brewer, Organist/Choir Director.” May 1991, page 47.


The author examines the history of the Canadian chorus and compares the work of two of the ensemble’s guest conductors.

34.143 “[Choral Profile:] Westminster Choir College; Joseph Flummerfelt, Artistic Director.” September 1991, page 49.


34.149 “[In Memoriam:] Roger Wagner (d. 1992).” November 1992, page 34.


13. This brief biography of Roger Wagner focuses on his work beyond the podium, including his compositions, church positions, and doctoral studies.


34.158 “To Feed the Soul: A Selective History of ACDA’s First Thirty-Six Years,” by Russell Mathis. March 1994, page 31. This commentary, first presented during the 1993 ACDA Leadership Conference, traces the development of the American Choral Directors Association from 1959 to the present. See also 34.161.

34.159 “The Bethlehem Bach Choir Approaches its Centennial,” by Perry Jones. April 1994, page 13. This article chronicles the history of “the oldest Bach Choir in the world dedicated exclusively to the performance of the music of Bach.”


34.161 “Letter to the Editor,” by James G. Smith. August 1994, page 4. Writing in response to “To Feed the Soul: A Selective History of ACDA’s First Thirty-Six Years” (34.158), the author suggests that Harold Decker should have been listed as one of those “who made significant contributions during the early years of ACDA.”


34.178 “Choral Arrangements of Spirituals: Birth and Perpetuation of a Genre,” by Patricia J. Trice. August 1996, page 9. “The following article chronicles some of the mixed-voice performing groups who, because their concert programs included spirituals, generated a need for formalized choral arrangements of slave songs.”


34.184 “Chorophony: The Choral Art of Father Finn,” by Gregory M. Pysh. November 1996, page 37. This article includes “Twelve Precepts” and “Seven Principals” [sic] of choral singing.


34.207 “In Memoriam: Jestie (Jester) Hairston (1901-2000).” March 2000, page 51. See also 34.217.


This broad survey of the development of choral music in the United States spans the early nineteenth through the late twentieth centuries. Continued in 34.230 and 34.231.

Writing in response to “In Memoriam: Jestie (Jester) Hairston” (34.207) and “In Memoriam: Hugh Sanders” (34.213), the author celebrates the lives and contributions of these two influential choral artists.


See also 34.222.

Writing in response to “In Memoriam: Patricia Farris Hennings” (34.221), the authors call attention to Hennings’ connection to the documentary, Song of Survival.


A continuation of 34.216. The article examines choral settings of the poetry of Walt Whitman. Continued in 34.231.

A continuation of 34.216 and 34.230. This article looks at how choral music has celebrated some of the
most notable figures in American history.


34.240 “In Memoriam: Lloyd Pfautsch (1921-2003).” December 2003, page 51. See also 34.241.


34.245 “In Memoriam: Nathan Carter (1936-2004).” October 2004, page 82. See also 34.247.


Profiles of three conductors who have “helped prepare hundreds of students to become choral music educators and each has inspired literally thousands as they have conducted honor choirs and choral festivals.”


“In the following article, I shall provide a brief biographical sketch of Ignaz Dirzka and survey his professional activities, with particular attention given to his role as chorus master for the premiere of Beethoven’s Ninth Symphony.”

A memorial profile of Moses Hogan, with a discussion of his musical works.


An in-depth discussion of the artist’s history, compositional techniques, and his continuing influence in the choral art.


An introduction to events planned to honor the “Dean of evangelical church music in the United States.”

Brief testimonials from 19 choral professionals in memory of ACDA’s Executive Director.

A warm remembrance of ACDA’s Executive Director


A profile of the influential conductor, founding member of ACDA and creator of the first DMA program.


An introduction to the composer, whose work in the arenas of shape notes and sacred harp make him “the most influential musician South Carolina has ever produced.”
34.286 “In Memoriam: Joyce Eilers Bacak (1941-2009).” September 2009, page 60.


34.294 “The Wayne Hugoboom Collection,” by Marvin E. Latimer, Jr. February 2010, page 51. In discussing the holding in the ACDA International Archives for Choral Music, the author focuses upon “the sizable Hugoboom Collection, one of several private collections donated to the Archive by ACDA founding members.”


34.300 “ACDA Founding Member Celebrates 90th Birthday.” May 2010, page 7. A profile of one of the founders of the American Choral Directors Association, Curtis Hansen.


This article provides an introduction to those documents in the ACDA Archive that highlight the contributions of the Association’s second Executive Director, Gene Brooks.


In this in-depth report, the Executive Director of the American Choral Directors Association discusses significant changes in the Association as concerns transparency, sustainability, leadership strategic imperatives, and financial concerns. He also provides an update on the progress made on the initiatives he proposed upon assuming that office in 2008.


A profile of the conductor with emphasis on his pedagogical success.

34.315 “In Memoriam: David N. Davenport (1925-2012).” April 2012, page 73.


“The author seeks to provide a brief overview of the collection with an eye toward encouraging researchers to further investigate his substantial holdings.” See also 34.319.

The author writes in support of the research contained in “The Charles Hirt Papers: An Overview” (34.318).


In Memoriam: Diane Loomer (1940-2012).” February 2013, page 81.


This article summarizes their development and considers what operational principles made them successful, and how those principles are relevant to community choruses today.”


Leipzig, Germany, F. Melius Christiansen, and the St. Olaf Choir,” by Rod Rothlisberger. August 2013, page 69. BIB.

As an addendum to his article, “In the Footsteps of Bach: An Interview with Georg Christoph Biller” (43.180), the author compares the 800th anniversary of the Thomanerchor with both the 100th centennial of the St. Olaf Choir and Christiansen’s academic residency in Leipzig.


In Memoriam: Donald P. Hustad (1918-2013).” September 2013, page 75.


To tell the story of this artifact and the notable people and events that contributed to its genesis, this article will set the publication within the socio-cultural contest of the time it was written, offer a brief biographical overview of J.W. Donavin, his interest in choral music, his transformative experience and his [various associations].”


An introduction to the McMahon International Choral Music Museum.


This introduction to the “essential influences on Canadian choral music” includes discussion of indigenous inspirations, natural elements, and art music.


“This brief [article on] Maori music will provide an interweaving of culture and musical knowledge.”

This brief commentary serves to introduce two concurrent articles on Paul Salamunovich role in advancing the choral art. See also 34.338, 34.342 and 34.343.

The author uses extensive anecdotes from Salamunovich in this discussion of his “incredible impact on the choral profession.” See also 34.338, 34.341 and 34.343.

A discussion of the famed conductor’s approach to Renaissance choral Literature. See also 34.338, 34.341 and 34.342.

A review of the benefit concert to support the development of a documentary film on Robert Shaw.


34.349 “In Memoriam: Helen Kemp (1918-2015).” December 2015, page 64.


“This article will highlight a community that has undergone significant changes as a result of an increasing
immigrant population.”


This tribute to the revered conductor includes testimonials from various colleagues.

34.357 “American Choral Tapestry,” by Angela Broeker and Jason Harris. November 2017, page 38.

This article celebrates selected choral ensembles on the basis of their “considerable diversity.”


An introduction to the “conductor whose legacy lives on today, extending beyond the choral profession.”


A brief introduction to the composer and a list of his sacred choral compositions.


A brief overview of highpoints in the Association’s 60-year history.


A profile of the composer.


An examination of the ensemble’s impact upon individual members and the local community.

34.364 “I am Because We Are: Building Choral Communities,” by Catherine Roma. October 2018, page 22.

The author examines various forms of choral ensembles.


An introduction to a community-service choir.


An introduction to the ensemble.
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<td>An introduction to a session scheduled for inclusion at the 2009 ACDA National Conference.</td>
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<td>The author provides an addendum to “Excellence in Choral Music: A Chronology of the American Choral Directors Association” (34.360).</td>
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<td>An introduction to the ensemble.</td>
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<td>34.373</td>
<td>“ACDA Celebrates 20 Years: Observations from Six Choral Conductors.”</td>
<td>June-July 2019, page 78.</td>
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<td>Honoring the Association upon its 60th anniversary, this article features reprinted commentaries from ACDA’s founders, including Founding President Archie Jones’ comments in the first issue of the <em>Choral Journal</em>.</td>
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34.386 “In Memoriam: Bruce Browne (1941-2020).” February 2021, page 74.

35. History and Analysis of Choral Music: GENERAL AND MISCELLANEOUS

35.06 “Jewish Music: An Introduction,” by Florence Hines. October 1979, page 26. BIB. Several elements of Jewish music are discussed, including history, pronunciation of Hebrew and tonality. The author also provides information on publishers of Jewish music and other resources.

35.07 “The Choral Conductor and Proportio Sesquialtera,” by Walter Hawthorne. March 1982, page 19. This introduction to the system of metrical proportions includes discussion of works by Johann Sebastian Bach, Johannes Brahms, Nicolas Gombert, Josquin des Prez, Claudio Monteverdi, Wolfgang Amadeus Mozart, Henry Purcell, and Franz Schubert. See also 35.08.


35.09 “Finnish Choral Music,” by Jeffrey Sandborg. April 1982, page 11. BIB. DISC. REP. This article provides information about the history of Finnish music, contemporary Finnish composers, a list of choral literature with a Latin, German or English text, and sources.

35.10 “Toward a Periodization for Choral History: Part I,” by Alan A. Luhring. April 1984, page 5. The author rejects the historical divisions created to account for operatic, soloistic, or instrumental ensemble styles, and suggests that choral music requires its own historical organization comprised of seven periods. This article is continued in 35.11.

35.11 “Toward a Periodization for Choral History: Part II,” by Alan A. Luhring. May 1984, page 11. This article is a continuation of 35.10.
An introduction to the history of Chanukah and a discussion of choral literature appropriate for the celebration.

Although published under the “Choral Reviews” column, this article contains valuable information on the Jewish festival of Chanukah. Includes an annotated listing of forty-three works for various voicings appropriate for this holiday. See also 67.111.

An introduction to the choral music of the African continent, with discussion of its origins and performance practices.

An examination of the Quaker (AKA “Friends”) movement, including its theology, musical history, and current rediscovery of music within Quakerism in the United Kingdom and the United States.

“This study focuses on the unaccompanied arrangements of spirituals, the characteristics which authenticate their position in the tradition of Africa and African-American music and literature, and their contribution to American choral art music in the late-nineteenth and twentieth centuries.”

This introduction to Japanese choral music includes discussion of the history of ensemble singing, the influence of folk music in twentieth-century choral composition, and various Japanese poetic forms.

An overview of musical practices in Jewish worship. See also 35.19.

The author writes in support of “What is Jewish Liturgical Music? (35.18).

A discussion of the history and current trend in vocal music that does not have a poetic text. Includes a detailed list of such literature.

This examination of gospel music from both musical and faith perspectives. See also 35.22.

The author takes exception to the premise of “African-American Spirituals and Gospel Music: Historical
Similarities and Differences” (35.21), stating, “We need a finer definition of gospel music that does not imply that gospel music is a black-only phenomenon.”


35.26 “Slovak Choral Music: Part 2,” by J. Scott Ferguson. February 2002, page 27. A continuation of 35.25, this article “surveys Slovak composers from the second half of the nineteenth century to the present and introduces their choral music, focusing on unaccompanied literature for mixed chorus.”


35.28 “Spirituals: America’s Original Contribution to World Sacred Music,” by Tim Sharp. March 2003, page 95. “This article will assist in informing audiences regarding the importance, development and musical content of the spiritual, offer new resources to choral directors, and suggest a bibliography.”

36. History and Analysis of Choral Music: PRE-MEDIEVAL, AND CHANT


37. History and Analysis of Choral Music: RENAISSANCE

37.01 “Research Report,” by Richard Cox. October 1979, page 29. This article discusses “scholarly editions of Renaissance music,” including works by Adrian Willaert, Cipriano de Rore, Clemens non Papa, and Giaches de Wert.

This commentary focuses upon periodical articles and dissertations on the music of the Renaissance. Includes studies of French Chanson, early Lutheran masses, and composers Orlando di Lasso and Michael Praetorius.

This discussion of recent publication of scholarly editions of Renaissance choral music includes examination of works by Christopher Tye, John Taverner, Orlando Gibbons, Johann de Fossa, Adrian Willaert, and Sebastian de Vivanco.

The author surveys articles and dissertations on choral music of the Renaissance. Includes discussion of studies on Guillaume Dufay, André Pevernage, William Byrd, Adrian Willaert, Phillipe Basiron, and compositional elements common to England and Italy.

A review of scholarly articles on choral music of the Renaissance. Includes discussion of studies on Vincenzo Ruffo, Nathaniel Giles, Christopher Tye, and Orlando di Lasso.

The author examines recently published editions, articles and dissertations on music of the Renaissance. Includes discussion of Luca Marenzio, Jacob Obrecht, Thomas Morley, Thomas Tallis, Philippe de Monte, and Josquin de Prez.

A report on additions to the Early English Church Music series and Recent Researches in the Music of the Renaissance. Includes examination of works by Thomas Tallis, John Taverner, and Andrea Gabrieli.

A discussion of “several recent articles, dissertations, and editions [that] provide new insights into Renaissance choral music.” Includes discussion of Philippe de Monte, Cipriano de Rore, Johannes Ockeghem, Thomas Tomkins, Robert White, and John Taverner.

A discussion of recent additions to the Corpus Mensurabilis Musicae series, including studies on Pierre de La Rue and Johannes Lupi.

A discussion of additions to the Recent Researches in the Music of the Renaissance series, which focus upon works by Orlando di Lasso, Gioseppe Caimo and Hubert Waelrant.

An abstract of a study addressing the isorhythmic tradition in the mass and motet of the Renaissance. Includes discussion of works by Josquin de Prez and Guillaume Dufay.

The author clarifies “the contributions of persons, in addition to Palestrina, who might be credited for their
part in having ‘saved church music’ and the polyphonic style.”

An examination of the use of partbooks, with discussion of rhythm, phrasing, and notational layout.

An evaluation of the musical effect of Spanish settlers in Mexico from 1523. See also 34.209, 39.13 and 69.060.

This article is intended to “clear away some of the veil of mystery that has for so long surrounded this repertory.”

“It is the goal of this article to shed some new light on the views of two opposing schools by examining evidence from written primary sources and other historical information.” See also 37.17.

Commenting on “An Examination of Vibrato – Use Options for Late Renaissance Vocal Music” (37.16), the author states, “I suspect we have a lot to learn about what the voice can do and do beautifully.”

38. History and Analysis of Choral Music: BAROQUE

This article discusses recent research into Continental choral music during the Baroque era, including studies on Samuel Scheidt, Claudio Monteverdi, Heinrich Schütz, Johann Sebastian Bach, Francesco Foggia, and Pompeo Fannicciari.

A survey of research into English choral music of the Baroque, including discussion of Matthew Locke, Henry Purcell, William Boyce, Maurice Greene, and George Frideric Handel.

This survey of scholarly editions and articles dealing with choral music in the Baroque era focuses primarily upon works of Johann Sebastian Bach and Claudio Monteverdi.

A discussion of dissertations on choral music of the Baroque era, with particular emphasis on Italian choral music of the 17th and 18th centuries. Composers examined include Claudio Monteverdi, Alessandro Grandi, Giovanni Rovetta, Francesco Cavalli, Nicola Porpora, Marc-Antoine Charpentier, and Johann Sebastian Bach.
An examination of recent research of the music of the Baroque era, including studies of Johann Kuhnau, Johann Stadlmayr, Henry Purcell, and Francesco Gasparini.

The author considers dissertations which address important choral composers of the Baroque era including Benedetto Marcello, Antonio Vivaldi, and George Frideric Handel.

“This study will present a brief description of the ospedali choirs, show that they were comprised solely of women singers, and discuss how this repertoire sheds light on eighteenth-century performance practices that affected all churches where the ospedali maestri were employed.”

An evaluation of recent research on music of the Baroque.

38.09 “New Bach Studies,” by Lawrence Schenbeck. February 1999, page 71. BIB. DISC.
An evaluation of recent research on the music of J.S. Bach.

“This article relates basic information about agréments (ornaments), lists and illustrates the most common ones, and offers some basic guidelines for teaching singers to perform them.”

“Recent research is beginning to shed light on the continuo practices of the early baroque era, and can provide important guidelines for modern choral performances of this repertoire.”

An introduction to the famed orphanages’ history, educational and musical practices, and their seminal influence on the music of Baldassare Galuppi, Antonio Vivaldi, and others. See also 38.13 and 39.14.

The author of this letter, whose research was quoted in “Angels of Song: An Introduction to Musical Life at the Venetian Ospedali” (38.12), expresses significant disdain for the article and its author’s misattribution of various works. Due to the length of this letter, its complete content is only available on the ACDA website. See also 38.14.

Writing in response to a Letter to the Editor (38.13), the author of “Angels of Song: An Introduction to Musical Life at the Venetian Ospedali” (38.12) vigorously defends the article’s scholarship. Due to the length of this letter, its complete content is only available on the ACDA website.

The author suggests that music composed in Latin American during the Baroque era is both sufficiently removed from its European roots and influenced by local culture of the New World that is should be classified and studied in a different light.

A discussion of works by J.S. Bach that may have bridged the gap between sacred and secular composition.

Applying 21st-century sensibilities to the music of the 14th century, the author suggests that the form should be eliminated from performance repertoire.

39. History and Analysis of Choral Music: CLASSICAL

39.02 “Shape Notes and Choral Singing: Did We Throw the Baby Out With the Bath Water?” by Joel R. Stegall. October 1978, page 5.
The article traces the history and development of the form of notation known as shape notes. Includes a discussion on reading this type of notation.

A discussion of the history and performance practice of Moravian choral literature. Includes a list of selected repertoire.

A survey of research publications on choral music of the Classical era, including studies of Samuel Wesley, Thomas Linley, and Franz Joseph Haydn.

An examination of new editions of Classical era choral literature. Includes examination of works by Johann Michael Haydn and Wolfgang Amadeus Mozart.

This article represents the first installment of an extensive three-part series surveying choral literature from the Classical era. Particular emphasis is placed on works of modest performance difficulty. This article is continued in 39.07 and 39.08.

This article is a continuation of 39.06, and is continued in 39.08.

This article is a continuation and conclusion of 39.06 and 39.07.

An examination of the “golden age of Moravian choral music (1750-1825).” Includes information on scholarship and an extensive list of published Moravian choral literature. See also 39.10.

The author provides additional information relating to “Moravian Choral Music” (39.09).

This historical discussion of Classical era sacred choral literature focuses primary attention on the music of Mozart.

The influence of Baron Gottfried van Swieten upon the life and works of W.A. Mozart are examined in this article. Also includes brief discussion of van Swieten’s association with Haydn and C.P.E. Bach.

This article highlights the music of Manuel Arenzana and Antonio Juanas. See also 37.14

40. History and Analysis of Choral Music: ROMANTIC

A discussion of the works which met the stylistic criteria sanctioned by the St. Cecilia Society. Includes examination of works by Bruckner and Liszt.

An introduction to part-songs written by Victorian composers.

Articles from The Musical Quarterly on 19th century music are examined. Includes discussion of Anton Bruckner, Felix Mendelssohn, Johannes Brahms, and Franz Schubert.

The author proposes a method for aiding the memory in the study of 19th century choral literature.

An evaluation of recent research on the music of the Romantic era.

The author provides a brief discussion of composers in America’s “second New England school,” and an introduction to a new setting of Paine’s work.
41. History and Analysis of Choral Music: CONTEMPORARY AND AVANT GARDE

An introduction to dance works set to choral music with particular emphasis on 20th-century literature.
Includes a brief discussion of works by Gian Carlo Menotti, Carl Orff, Alice Parker and others.

This article examines the choral work of 20th-century Czechoslovakian composers, including Leos Janácek,
Bohuslav Martinů, Bedrich Smetana, and numerous others.

An introduction to compositions by four twentieth-century black composers: David Baker, Margaret Bonds,
Robert Ray and George Walker.

An introduction to new works by German composers.

“This article explores some of the musical phenomena that arose out of the experience of the Holocaust.”
See also 41.15, 41.16 and 41.17.

Writing in response to “Music in the Holocaust” (41.14) the author takes exception to the article’s
censure of composer Richard Wagner as an agent of anti-Semitism. See also 41.16 and 41.17.

The author of “Music in the Holocaust” (41.14) responds to assertions in a “Letter to the Editor” (41.15) that
the original article unjustly vilifies composer Richard Wagner. See also 41.17.

Writing in response to “Music in the Holocaust” (41.14) the author identifies himself as a member of a choir
pictured in the article. See also 41.15 and 41.16.

41.18 “German Choral Literature since 1975: A Survey of Selected Works,” by Scott MacPherson. April
1996, page 35. BIB. REP.
An annotated list of fifteen German choral compositions from the past twenty years.

“The purpose of this article is to describe the evolution of twentieth-century Brazilian choral music, focusing
on compositional and stylistic aspects, and on composers and their works.” See also 41.20.

This addresses copyright information omitted from “Twentieth-Century Brazilian Choral Music” (41.19).
An introduction to the history of the African American spiritual, with emphasis on the development Fisk Jubilee Singers.

An examination of the relationship between dance and song. See also 41.23.

41.23 “Editor’s Corrections.” October 2018, page 7.
An enumeration of errata in “Sing, Dance, and Celebrate: Choral Music of Diverse World Traditions” (41.22).

42. History and Analysis of Choral Music: FOLK, JAZZ, & POPULAR

42.01 “How to Evaluate a Folk-Song Arrangement,” by Nina Gilbert. November 1997, page 33.
The author provides “a subjective list of criteria for evaluating and choosing choral arrangements of folk songs.”

“This article will summarize current knowledge of the origins and evolution of the song’s melody and lyrics by examining seven potential antecedent songs and describing the contributions of key individuals associated with some of these songs.”

42.03 “Spirituals: Music of the Soil and the Soul,” by Eileen Guenther. February 2017, page 64.
Slave life is used to highlight the importance of context and authenticity when performing the spiritual repertoire. See also 51.150.

An assessment of the folk idiom and its use in choral music.

43. INTERVIEWS

History, current status and procedure for entering the United States Army’s music program are discussed.

A discussion of his conducting activities and plans for conducting Haydn’s Creation at the 1979 ACDA National Convention.

Mr. Waring shares insights into his career in the entertainment field and an overview of his current activities. See also 43.044.

43.043 “Practical Vocal Physiology: An Interview with George A. Gates, M.D.,” by Nancy Lamb. April 1979, page 8. Elements of the vocal mechanism are examined from the perspective of the singer and the medical doctor.


43.045 “An Interview with Eric Ericson: Part I,” by William Wyman. September 1982, page 5. The conductor of the Swedish Radio Choir discusses his background, the development of choral music in Sweden and his perceptions of various American choral “sounds.” This article is continued in 43.046.

43.046 “An Interview with Eric Ericson: Part II,” by William Wyman. October 1982, page 13. This article is a continuation of 43.045. In this commentary, Mr. Ericson shares his thoughts on choral repertoire, the state of choral music in the United States and his plans for the Swedish Radio Choir.

43.047 “Margaret Hillis and the Chicago Symphony Chorus: Perspective and Interview,” by Janel Jo Dennen. November 1982, page 17. In this brief interview, Ms. Hillis discusses the challenges associated with her position as conductor of the CSC.


43.050 “When Oren Brown and Richard Westenberg Speak . . . I Listen!” by Brown Bradley. December 1984, page 17. This interview addresses the “various questions which juxtapose the fields of voice and choral conducting.”


Mr. Willcocks offers insights on the topics of tone quality, vocal training and music education in England. A companion article to 43.052.

In this extended interview, “we are privileged to learn a great deal about Howard Swan, his background, and his thoughts on choral music.”

The composer “shares some of his thoughts about composition and the choral art.”

This Popular Choral Corner column is an interview with “one of the most performed composers of school music in the United States.”

This article provides first-hand insight in Mr. Moe’s “sense of mission,” and information on his recent publications.

BIB.  
Ms. Kemp’s career and her methods for working with children are discussed.

This article addresses “elements of successful high school choral programs.” Working with administrators, extra-curricular scheduling, contests, repertoire and other factors are discussed. See also 43.061.

The conductors of three professional choral ensembles discuss various aspects in the development of their choirs.

The author writes in support of “An Interview with Stan McGill and Allen Chapman” (43.059) and offers the musical theatre genre as a possible solution to questions of locating high quality choral literature.

Two nationally recognized choral music educators discuss the challenges of their work at the junior high school level and the process by which successful programs are developed.

This article traces the history and development of the St. Olaf Choir from 1946 through 1990. See also 43.064.

The author writes in support of “An Interview with Kenneth Jennings on the Occasion of His Retirement as Music Director of the Saint Olaf Choir” (43.063).

This interview offers background information on the Toronto Children’s Chorus and its director’s thoughts on the musical training of children.

A discussion of the rehearsal techniques used by Mr. Salamunovich. See also 43.070.

In addition to elements of the music publishing industry, this article also addresses the issue of quality in musical publications. See also 43.069.

The founder of the Stockholm Bach Choir and present director of the Phoenix Bach Choir addresses questions on his training, repertoire and his plans for his new American post. See also 43.071.

Writing in response to “An Interview with Don Hinshaw, James McKelvy and Michael Murray on Aspects of Music Publishing” (43.067) the author states, “The complexity of the interview issues is indicative of the intricacies of being a music teacher in this century.”

Writing in response to “An Interview with Paul Salamunovich on Aspects of Communication” (43.066), the author offers a personal endorsement of Mr. Salamunovich’s teaching skills.

The author offers a correction of information contained in “An Interview with Anders Örwall” (43.068).

43.072 “An Interview with Margaret Hillis on Score Study,” by Dennis Shrock. February 1991, page 7.
A discourse on preparing the score from the conductor’s perspective. Includes various organizational charts.

In addition to a profile of the conductor’s background, training and experiences, this article includes a discussion of the B Minor Mass of Johann Sebastian Bach.
43.074 “An Interview with Ernst Krenek on the Occasion of His 90th Birthday,” by Dennis Shrock and Stephen Town. May 1991, page 5. BIB. DISC.
The composer’s choral works, his use of the twelve-tone technique and his archives are examined. See also 43.076.

A discussion of Mr. Wagner’s background, his work in the choral field and his thoughts on the state of choral music.

The author provides insight into the development of “An Interview with Ernst Krenek on the Occasion of His 90th Birthday” (47.074) and laments the apparent neglect of Krenek’s compositions.

Stephen Cleobury (King’s College), Philip Moore (York Minster), James O’Donnell (Westminster Cathedral), George Guest (St. John’s College) and John Scott (St. Paul’s Cathedral) address issues of auditioning and training choristers, and developing choral sound.

The director of the Leipzig University Choir discusses his musical training, his current activities, and the impact of German reunification upon the musical arts in Germany.

In addition to discussing his background and his work with the Luther College Nordic Choir, Mr. Noble shares his thoughts on the spiritual and emotional elements of the choral art. Includes excerpts from various lectures and unpublished writings.

The Moscow-born composer discusses the state of choral music in the former Soviet Union. The article provides insight into choral music education, musician’s unions, and the many social problems facing the Russian arts community. Includes a selected, annotated list of the composer’s choral compositions.

43.081 “An Interview with Peter Phillips, Director of the Tallis Scholars,” by Dennis Shrock. May 1992, page 7. DISC.
This article features discussion of a wide variety of issues, including Renaissance performance practice and repertoire, the development of the Tallis Scholars, and problems faced by the ensemble in producing their catalog of recordings. Includes commentary on Mr. Phillips’ book, English Sacred Music, 1549-1649, and a discography.

An interview with the Editors of Chorus!, Voice, American Choral Review, and International Choral Bulletin.

The eclectic conductor shares his thoughts on the value of children’s choral music.

In addition to providing personal background, the conductor discusses current musical activities in the former Soviet Union.

43.085 “From Mountain Climbing to Composing: An Interview with Alan Hovhaness,” by Vance D. Wolverton. October 1993, page 29. DISC. REP.
The composer shares elements of his background, his love of the outdoors, and his interest in various mystic philosophies. Includes an extensive list of works.

Elements of Leonard Bernstein’s conducting and composing activities are recounted from the perspective of his son.

This discussion examines the state of the arts in the United States, and offers suggestions for improving arts education in the schools. See also 43.088.

Writing in response to “Ensuring the Future of the Arts: School/Community Partnerships. An Interview with Scott D. Stoner of the John F. Kennedy Center for the Performing Arts,” (43.087) the author calls attention to problems associated with the America 2000 program.

In this narrative interview, the composer shares the process by which his Requiem was composed.

This article examines various elements of this professional choir on the occasion of its twentieth anniversary.

The conductor shares various elements of his life and work.

The conductor shares various elements of his life and work.

The conductor shares his thoughts on choral tone and repertoire, and discusses the history of the Riga Dom
Boys Choir.

The conductor discusses the history and present activities of The Sixteen (an ensemble specializing in works of fifteenth- and sixteenth-century England), and shares his thoughts on ensemble size, rehearsals, and the appeal of Renaissance polyphony.

The composer discusses his influences, compositional process, and works. Includes an annotated listing of fifteen recent choral compositions. Errata in this article are corrected in a sidebar published August 1995, page 4.

The conductor discusses Russian musical life and education.

A discussion of the creative process, and relationship between composers and conductors.

The distinguished conductor recalls highlights of his career.


As a precursor to this interview, the author reviews research on nonverbal communication from 1872 to the present.

The Cannes Music Awards Male Singer of the Year discusses his early singing experiences, and assesses the differences between solo and choral singing.

The composer discusses his training and compositions, and the preparation of Jacob’s Prayer, his commissioned work for the 1997 ACDA National Convention.

A brief biographical sketch of the composer and a discussion of commissioned work for the 1997 ACDA
National Convention, *God Be with Us*.


43.105 “An Interview with Uwe Gronostay, Chief Director of the Nederlands Kamerkoor,” by Diane Lewis. August 1997, page 23. The conductor of the Netherlands Chamber Choir shares his thoughts on score study, repertoire selection, and his perception of American college choirs.


43.111 “An Interview with Brock McElheran,” by Harriet Simons. August 1998, page 31. An examination of the conductor’s ideas concerning avant garde literature, developing young conductors, the role of the conductor, the role of humor in the rehearsal, and the state of the choral art.


The composer discusses musical life in Soviet-era Russia and the music of the Russian Orthodox Church.

The English composer discusses his contribution to choral music.

An interview with “one of the outstanding composers/performers of our time.” See also 43.117.

The author provides additional information regarding “A Conversation with William Ferris (1937-2000): An Insight into the Man and the Musician” (43.116).

A conversation with the conductor of the May Festival Chorus in Cincinnati and the Cleveland Symphony Orchestra Chorus. See also 43.120.

A discussion of early music interpretation, including issues concerning vocal production and vibrato.

The author provides correction to information contained in “An Interview with Robert Porco” (43.118).

The man who developed the first DMA program in choral music discusses his background and his philosophy of the choral art.

A biographical profile of the conductor.

A biographical profile of the conductor.

Published in honor of his recent passing, this article examines the development of his later works.

43.125 “An Interview with Barbara Harlow.” August 2003, page 33.
A discussion of current publishing practices.

The composer shares his background and insights into his compositional technique.


43.131 “A Conversation with Laurence Equilbey,” by David Castleberry. February 2005, page 113. The Grammy-nominated conductor discusses “her own musical background, her work with Accentus, and her thoughts on choral performance.” The article is accompanied by recording reviews of four CD releases by Accentus. See also 43.133, 72.0362, 72.0363, 72.0364, and 72.0365.


43.133 “Letter to the Editor,” by James Hejduk. April 2005, page 5. In this enthusiastic letter in support of “A Conversation with Laurence Equilbey” (43.131), the author shares his experience with Ms. Equilbey, stating that Addentus tickets “were being traded like Super Bowl seats.”


43.135 “Baltic Profiles: The Next Generation of Estonian Choral Conductors. An Interview with Risto Joost,” by Vance Wolverton. August 2005, page 28. The conductor discusses his background, influences, and current musical activities. This is part of an extended series of articles on music in the Baltics. See also 2.0346, 2.0359, 2.0371, 2.0375, 2.0390, 2.0414, 2.0422, 2.0483, 74.091, 74.092 and 74.093.


43.138 “You Pray Double When you Sing: Ceremonial Singing at the San Juan Pueblo (An Interview with Peter Garcia),” by William J. Lavonis. October 2005, page 59. BIB.
This discussion “focuses on those native vocal practices that have been referred to by ethnomusicologists, in addition to his first-hand observation of singing in the pueblo villages near Santa Fe.”

The conductors discuss the history, activities, and significance of the Eisenstadt Choral Music Festival.

Among other things, the directors discuss auditioning, recruiting boys, part assignment, formations, warm-ups, and repertoire.

A discussion of the value of teaching at the middle levels. Includes recommended repertoire.

This article reports the results of a survey taken from among middle-level choral educators. Topics addressed include curriculum, voice placement, literature selection, rehearsal techniques, and classroom management. See also 43.144.

The past-President of the American Choral Directors Association discusses his background, compositions and working in the church.

This author, writing enthusiastically in response to “Master Teachers in Middle-Level Choral Music: Pedagogical Insights and Practices” (43.142), claims the article “should be required reading for all choral music educators working at the middle/junior high school level.”

An examination of “the specific technical demands that Kullervo places on the chorus, the way in which a professional performing organization determines repertoire, and the factors that now shape audience taste, and musicians’ values.” An erroneous photo attribution is corrected with an editorial box notation in March 2007, page 18. See also 51.097.

The composer discusses his choral works.

The conductor discusses his background, influences, and current musical activities at Harvard University.
43.148 “An Interview with Robert Sund,” by Eduardo Garcia-Novelli. May 2007, page 24. The Swedish conductor discusses his background, influences (including Eric Ericson), and his work with the Orphei Drängar, and current musical activities.

43.149 “Building a Well-Made House: An Interview with Dominick Argento,” by Jeffrey Douma. June 2007, page 28. The composer discusses his influences, the creative process, and his choral works. See also 43.153.


43.151 “The Conductor’s Voice (Part 1): Flow and the Choral Experience,” by Patrick K. Freer. August 2007, page 8. Based on the research presented in “Da Capo: Interviews with American Choral Conductors” (43.137), this article surveys the observations of 141 conductors on “components of the choral experience that result in enjoyment, intrinsic motivation, and artistic satisfaction for themselves and their choristers.” Continued in 43.154 and 43.156. See also 57.080.

43.152 “An Interview with Vance George,” by Susan Medley. August 2007, page 20. The four-time Grammy Award winner discusses some of the highlights of his career. See also 43.155.

43.153 “Letter to the Editor,” by Rob Strusinski. September 2007, page 6. A former student of Argento’s responds to “Building a Well-Made House: An Interview with Dominick Argento” (43.149), and expresses appreciation for his teacher, saying, “Thanks to you I miraculously survived.”


43.156 “The Conductor’s Voice (Part 3): Working within the Choral Art,” by Patrick K. Freer. October 2007, page 30. Continuing from 43.151 and 43.154, “the third article centers on how these conductors have described their work, including issues of excellence, craft, career, leadership, pedagogy, and wishes for the profession.” This article was published with the incorrect title, “Writing Within the Choral Art.”

43.157 “An Interview with Brazeal Dennard,” by David Morrow. December 2007, page 22. The conductor discusses his background, his work with the Brazeal Dennard Chorale, his compositions, and his service in education, emphasizing, “I am a musician teaching school. I am not a music educator.”
The founding conductor of New York’s Musica Sacra discusses his training and thoughts on score preparation.

This discussion of current societal and technological factors affecting choristers is based on interviews with Craig Arnold, Rollo Dillworth, Joe Miller, and Giselle Wyers.

43.160 “Thoughts on Two New Recordings of BWV 232 [An Interview with Daniel Abraham and Richard A. A. Larraga],” by Lawrence Schenbeck. April 2008, page 73. BIB. DISC.
The conductors discuss their observations about and experience with the Bach Mass in B minor and review two recordings of the work, by the Kammerchor Stuttgart and the Netherlands Bach Society, respectively.

The renowned educator’s recent 90th birthday celebration “presents a wonderful opportunity to reflect on her contributions to the field of choral music education and the wisdom she has gleaned from her years of work with young singers.”

This article examines issues of programming, score study, and concert preparation through a series of interviews with Anton Armstrong, Peter Bagley, Geoffrey Boers, Charles Bruffy, Craig Hella Johnson, Ann Howard Jones, Jameson Marvin, and Ronald Staheli.

A discussion of the choral product from a composer far better known as a jazz musician. “His music deserves be known and performed, which is the purpose of this article: to introduce Brubeck’s choral music to choral directors, and to inspire and encourage conductors to perform it.”

The conductor of the Saint Louis Symphony Chorus discusses her background, rehearsal techniques, and advice for young conductors.

Among other topics, the conductor discusses his background, work with graduate-level conducting students, elements of vocal and choral sound, and the state of choral music.

The conductor discusses the state of Mennonite church music and the complex process of designing a new hymnal.
This discussion of the state of choral music in the United States is based on conversations with Hilary Apfelstadt (Canada), Joel Navarro (The Philippines), Eduardo Garcia-Novelli (Argentina), and Simon Carrington (United Kingdom).

The author interviews her father, who was the co-founder of the Oregon Bach Festival and former ACDA National President.

The conductor discusses the history of the Indianapolis Children’s Choir and shares his thoughts on developing community support, inspiring new choral composition and the state of choral music.

An introduction to the video interviews with those who have served as ACDA presidents.

A conversational profile of the conductor of the 2011 ACDA national middle school junior high honor choir.

The Canadian composer discusses her background, influences, and compositional process.

The “well-known composer of choral music for elementary, middle, and junior high school [choirs]” discusses the importance of text and accompaniments when writing for young voices.

The editors of the Choral Journal’s Recorded Sounds Reviews (nee CD Reviews) column share “a dialog on the subject of choral recordings and what they can do for us.”

The members of the early music ensemble “talk about their approach to singing and vocalism.”

43.176 “Using Repertoire to Teach Vocal Pedagogy in All-Male Changing Voice Choirs: Conversations with Six Master Teachers,” by Drew Collins. April 2012, page 34. REP.
A discussion of “teaching, rehearsing, and programming, especially with regard to the vocal issues associated with the changing male voice.”
43.177 “Chen Yi: Composing to Honor Her Past,” by Michael Murphy. September 2012, page 28. DISC. REP.
The composer of the ACDA’s 2012 Brock Commission provides insight into her training, inspirations, and compositional process.

The founder of the Estonian Philharmonic Chamber Choir discusses preparation of the choral instrument, conductor qualifications, and choral philosophy. The first installment of a four-part series. See also 43.179 and 43.184, 43.186, and 43.193.

While this letter primarily offers information as an addendum to the article “An Interview with Tõnu Kaljuste” (43.178), the author also provides ancillary commentary to several other articles, including “The Dean Hussey Choral Commissions: An Annotated Guide” (1.065), “Building Body-Voices: Developing Moving Musicians in Choral Rehearsals” (8.183), and “Forming Your Chorus’s Very Own Orchestra: The Mentors Model” (78.07).

43.180 “In the Footsteps of Bach: An Interview with Georg Christoph Biller,” by Rod Rothlisberger. August 2013, page 34. BIB.
This interview with the current conductor of Bach’s choir, the St. Thomas Choir, commemorates the occasion of its 800th anniversary. See also 34.330.

43.181 “The Conductor as Composer: An Interview with Joan Szymko,” by Debra Spurgeon. December 2013, page 34. REP.
“Joan Szymko holds a position of honor in the women’s choir realm, in part because of her plentiful and skillfully composed contributions to the women’s repertoire, numbering more than eighty works.”

The composer shares his thoughts on his oeuvre, current projects, advice for young composers, and spirituality as it applies to composition. See also 43.185.

This article explores the conductor’s background, and his thoughts on Finnish choral sound.

In part two of a four-part series on Baltic choral musicians, the conductor discusses his work with the Latvian Radio Choir, preparation of the choral instrument, conductor qualifications, and choral philosophy. In an ironic twist, the interviewee was named to the post held by the conductor interviewed for the first installment of the series. See also 43.178, 43.186, and 43.193.

Writing in response to both “Icon in Sound: An Interview with Sir John Tavener” (43.182) and “Fashioning Compelling Stories: Enriching the Choral Singer’s Experience through Compelling Narrative Exploration” (75.036), the author states that the articles “exemplify the potential and possibly encourage adherence to the need for a greater textual presence when singing.” He also comments about the need for
expanded discussion of choral philosophy.

43.186 “Music of Value: An Interview with Vytautas Miškinis,” by Vance Wolverton. March 2015, page 22. The composer discusses his background, choral conducting activities, and compositional philosophy. This is the third installment of a four-part series. See also 43.178, 43.184, 43.188, 43.190, and 43.193.


43.188 “Letter to the Editor,” by Gabrielle Dietrich. May 2015, page 6. In response to “Music of Value: An Interview with Vytautas Miškinis” (43.186), the author is struck by the article’s lack of “sensitivity to the assignment of gender roles on and off the podium.” See also 43.190.

43.189 “About the Music: An Interview with Ann Howard Jones,” by Sean Burton. May 2015, page 32. Among the topics discussed are the conductor’s thoughts on teacher education, conducting technique, and her long association with Robert Shaw. See also 43.191.

43.190 “Letter to the Editor,” by Carole Glenn. August 2015, page 6. The author takes exception to assertions made in a “Letter to the Editor” (43.188) that called for a censoring of comments made in “Music of Value: An Interview with Vytautas Miškinis” (43.186).

43.191 “Letter to the Editor,” by Anne Saxon. August 2015, page 6. Writing in response to “About the Music: An Interview with Ann Howard Jones” (43.189), the author states that she “was moved to tears.”


43.193 “New Ways to Make Sound: An Interview with Romāns Vanags,” by Vance D. Wolverton. October 2015, page 60. In this article, the final installment of a four-part series, the conductor shares his thoughts on the choral instrument, score study, and research. See also 43.178, 43.184, and 43.186.


43.196 “Javier Busto: Bi-Vocational Journeyman, Medical Doctor, and Self-Taught Musician,” by John Ratledge with Marvin Latimer. May 2016, page 44.
A discussion with the composer, in which he shares his thoughts on choral influences, religion, and publishing.


43.200 “Repertoire and the Compositional Process: A Conversation with Composers of Junior High/Middle School Repertoire,” by Tom Shelton. October 2016, page 28. REP. This discussion of literature appropriate for adolescent voices includes commentary from Sally Albrecht, Lon Beery, Ken Berg, Amy Bernon, Laura Farnell, Victor Johnson, Mary Lynn Lightfoot, Sherri Porterfield, and Andrea Ramsey.


43.204 “An Interview with Randy Stenson (Part 1),” by Christopher Kiver. November 2017, page 61. This interview with the conductor is continued in 43.205.

43.205 “An Interview with Randy Stenson (Part 2),” by Christopher Kiver. December 2017, page 61. A continuation of 43.204.


The ensemble is introduced by the “chorus manager and contact person.”

An introduction to the ensemble designed to “arrest public attention in a disruptive way.” See also 43.212.

The present article focusses on seven more recent works by American composers who have crafted choral music in response to societal issues or tragic events.”

An interview with the composer’s son, Alexander.

Writing in response to “The Stop Shopping Choir: A Conversation with Reverend Billy Talen and Savitri D” (43.209), the author states that the ensemble is “focused on a narrow and divisive form of political activism,” and that by featuring it in the Journal “ACDA has taken a political position, implying that causes for social justice are synonymous with far left political ideology.”

A conversation with Chanticleer’s recently-retired bass.

The composer discusses her life and work.

This article provides a smorgasbord of excerpts from interviews with some of the greatest minds in the history of choral music in the United States. Included are passages from “Margaret Hillis and the Chicago Symphony Chorus: Perspective and Interview” (43.047), “Reflections on a Career: A Conversation with Howard Swan” (43.054), “An Interview with Sally Herman and Michael Nuss: Elements of Successful Junior High School Choirs” (43.062), “An Interview with Weston Noble” (43.079), and “An Interview with Robert Shaw: Reflections at Eighty” (43.098). Continued in 43.216.

43.216 “Interviews Through the Years (Part 2): A Selection of Excerpts from Choral Journal Interview Articles,” by Amanda Bumgarner. October 2019, page 77.
This article, a continuation of 43.215, provides a smorgasbord of excerpts from interviews with some of the greatest minds in the history of choral music in the United States. Included are passages from “A Lifelong Passion for Teaching and Singing: An Interview with Helen Kemp” (43.161) and “The Conductor’s Perspective” (43.162).

An interview with the ensemble’s director.

This article features interviews with nine conductors who have had a profound impact upon the choral art in the United States. Included are comments from Charlene Archibeque, Eph Ely, Rodney Eichenberger, Kenneth Fulton, William Hatcher, Ann Howard Jones, Jerry McCoy, Donald Neuen, and Dale Warland. See also 43.219 And 43.222.

Writing in response to “Interview with the 2019 National Legacy Directors Chorus Conductors” (43.218) the author highlights the unanimity of the conductors’ concerns about the present dissolution of the quality of repertoire being performed. He describes present compositional styles as “a self-indulgent series of chord clusters with little if any musical spine or substance with texts that are equally vapid or trite.” See also 43.222.

43.220 “Ivo Antognini: Interview with the 2020 ACDA Brock Memorial Composition Composer,” by Tim Sharp. February 2020, page 42. BIB. DISC.
An introduction to the composer.

An introduction to and conversation with the composer.

A commentary supporting “Letter to the Editor” (43.219), which was in itself a response to “Interview with the 2019 National Legacy Directors Chorus Conductors” (43.218). This author places the responsibility for the current pernicious trends in choral music squarely at the feet of choral conductors, saying, “students rarely perform polyphony because their conductors rarely chose it.” He supports his thesis and that of the author of the former “Letter to the Editor (43.219) by citing research from “Repertoire at ACDA National Conferences, 1960-2017” (70.49).

An introduction to and conversation with the conductor.

An interview with the CEO of Harmony Helper.

A discussion of the composer’s various works for choral ensembles.

This article on career development includes commentary from Daniel Bara, Deanna Joseph, Pamela Elrod-Huffman, and Eugene Rogers.
The composer shares about his choral career.

The composer discusses his career, his works, and the Brock Commission, *Songs my heart has taught me* (sic).

43.229 “Perspectives on Programming Pedagogy,” by James M. Meaders. February 2021, page 34.
Six conductors – Brandon Boyd, Coreen Duffy, Marc Foster, Kay Owens, Joel Rinsema, and Giselle Wyers – share their thoughts on choral literature selection.

This article features observations by Larry Nickel, Nancy Tefler, and Jon Washburn.

This article features observations by South Korea Exchange Fellows Jihoon Park and Jeffrey Ames, Uruguay Exchange Fellows Rodrigo Faguaga and Sara Durkin, and Kenya Exchange Fellows Julie Yu and Ken Wakia.

44. Literature on, and Music for Various Types of Choruses: MIXED CHORUS

44.02 “Twentieth Century Music for Chorus and Guitar,” by D. Leon Butts. March 1980, page 29. REP.
A brief discussion of the challenges faced in programming choral literature with guitar accompaniment. Includes an annotated list of twenty-one works for choir and guitar.

An examination of the stylistic philosophies and rehearsal techniques of Paul Salamunovich, with emphasis on Renaissance choral music.

44.04 “Thinking Small: Choral-Orchestral Works for the Small Choir with a Small Budget,” by David Rayl. March 1994, page 43. REP.
An annotated listing of seventy-four works “scored for chorus and relatively small orchestra [that] can be sung by a good high school choir and are less than thirty minutes in length.” Though primarily focused upon literature for mixed voices, this article does include some works for women’s choir.

44.05 “A Select List of Twentieth-Century Music for Mixed Chorus and Small Instrumental Ensemble,” by Teresa Bowers. April 1997, page 33. REP.
An annotated list of fifty-nine works accompanied by instrumental ensembles of no more than fifteen players.

44.06 “Choral Music and the Acoustic Guitar,” by Michael Rosewall. December 2015, page 95. REP.
An introduction to literature for choral ensemble and guitar.
45. Literature on, and Music for Various Types of Choruses: WOMEN'S VOICES

45.04 “Christmas Music for Women’s Voices,” by Crawford R. Thoburn. September 1980, page 20. REP. This extensive annotated list is divided into four sections: 1) large or extended works or sets, 2) shorter works originally written for women’s voices, 3) music arranged for women’s voices, and 4) works not currently in print. See also 45.05 and 45.06.

45.05 “Letter to the Editor,” by Carolyn Paulin. November 1980, page 2. Writing in response to “Christmas Music for Women’s Voices” (45.04) the author takes exception to the article’s inclusion of two works originally composed for boy’s voices. See also 45.06.

45.06 “Letter to the Editor,” by Crawford R. Thoburn. April 1981, page 34. The author responds to a “Letter to the Editor” (45.05) written by Carolyn Paulin, which challenged elements of the author’s article, “Christmas Music for Women’s Voices” (45.04). He acknowledges error in one instance, but submits primary source documentation to support the remainder of his article.

45.07 “Popular Choral Corner,” by Dan Schwartz. May 1982, page 37. REP. This article features a list of pop-oriented choral literature for female voices.

45.08 “General Suggestions for Finding Treble Choir Repertoire,” by Lynne Bradley. September 1982, page 23. BIB. The challenges of locating choral literature for the treble choir are examined. The author offers numerous suggestions for locating materials and for adding variety to the concert program.


45.10 “The Organization, Development and Function of the Female Choir,” by David Niederbrach and Alfred Skoog. September 1983, page 19. The authors offer information on four elements germane to the women’s choir, including organization, breathing for singing, female voice classification and a list of nineteen steps toward developing expressive singing.

45.11 “Literature of Quality for the Treble Choir,” by Raymond Sprague. October 1984, page 5. BIB Relevant factors in the search for high-quality women’s chorus literature are examined.

45.12 “No Guts, No Glory: Suggestions for Building a Vital Women’s Chorus,” by Gregory Vancil. December 1985, page 13. The author identifies four negative factors which can hamper the women’s chorus and recommends five areas through which the female choir might be strengthened.
A companion article to 45.09, this offers a selective, annotated list of eighty pieces of Christmas and secular choral literature for the treble choir.

Two scholarly studies related to English language choral literature for women’s voices are discussed.

This list of thirty-two works from Canadian composers constitutes “a particularly rich resource. . . .”

This introduction to music composed by women for women includes discussion of thirty-six works.

This R&S column discusses twenty-five two-part anthems for general use by women’s voices.

The author reports on a study to design a technique that “will allow singers to experience successful vocal development throughout adolescence.”

This brief discussion of “gutsy music for girls” also includes a call for information on the way in which conductors apply multiculturalism to their choral programming.

A history of early women’s choral ensembles and an evaluation of literature specific to the genre.

A discussion of the “relative worth” of women’s choirs, with suggestions for promoting female ensembles.

45.22 “Great Literature Ideas from North of the Border,” by Leslie Guelker-Cone. September 1997, page 35. REP.
A list of women’s choral literature presented at the 1997 ACDA National Convention.

An annotated listing of thirty-nine works and collections appropriate for treble voices.

A discussion of the music of Hildegard von Bingen and its application to the female choral ensemble.
The author suggests that female singers have been cheated by the “male-centered curriculum” in school choirs. See also 45.28, 45.29, 45.30, 45.31, and 45.32.

A discussion of several factors common to successful women’s chorus conductors.

An annotated list of significant choral literature for female voices.

Writing in response to “A Missing Chapter from Choral Methods Books: How Choirs Neglect Girls” (45.25), the author questions the validity of the article’s scholarship and suggest that its significant anti-male bias is more opinion than fact. See also 45.29, 45.30, 45.31, and 45.32.

Writing in response to “A Missing Chapter from Choral Methods Books: How Choirs Neglect Girls” (45.25), the author compares the article’s premise with the handicap often given females in sports and states that “it makes much more sense to deal with reality than to whip up anti-male sentiment.” See also 45.28, 45.30, 45.31, and 45.32.

Writing in response to “A Missing Chapter from Choral Methods Books: How Choirs Neglect Girls” (45.25), the author suggests the article has a hypocritical slant. See also 45.28, 45.29, 45.31, and 45.32.

Writing in response to “A Missing Chapter from Choral Methods Books: How Choirs Neglect Girls” (45.25), the author offers anecdotal evidence in support of the article. See also 45.28, 45.29, 45.30, and 45.32.

Writing in response to “A Missing Chapter from Choral Methods Books: How Choirs Neglect Girls” (45.25), the author contests several of the article’s premises and suggest that it “reads more like an ultra-feminist tirade than a serious essay.” See also 45.28, 45.29, 45.30, and 45.31.

45.33 “Repertoire for Women’s Choirs,” by Mary Lycan. April 2000, page 33. REP.
An overview of the history of music composed for women’s voices.

A discussion of the differences between women’s chorus literature and that better suited to children’s voices.

This article is a re-print of 45.34.

45.36 “Part Switching in Women’s Choirs,” Lisa Fredenburgh. February 2003, page 64. The author examines the benefits of trading vocal sections within the chorus.

45.37 “Women’s Choral Literature: Finding Depth,” by Catherine Roma. May 2004, page 29. REP. The author examines why “over the last several years there has been increased interest in dynamic programming for women’s choruses.”

45.38 “Great Nineteenth-Century German Choral Music for Women,” by Jonathan Hirsh. February 2005, page 109. Expressing concern that great composers of the past are not heard frequently enough, the author suggests sources for finding substantive historical literature and recommends several pieces of particular value to the women’s chorus.

45.39 “I’m Only in Women’s Chorus: A Need for Positive Image Building,” by Dee Gauthier. August 2005, page 42. This article is based on the results obtained from a questionnaire designed to study the perceptions of and about female choral ensembles.


45.41 “Women’s Choirs Consortium Revisited,” by Lisa Fredenburgh. March 2006, page 53. The author reports on the conclusion of a joint commissioning project that resulted in a new work for women’s voices. See also 66.0334.

45.42 “Approaching the Avant Garde for Women’s Choirs: Benefits to the Choir and Audience,” by Lisa Fredenburgh. October 2006, page 56. REP. A brief introduction to “unusual scores with alternate notations, extended vocal and musical techniques such as atonality, aleatory, whispering, tongue trills, speaking and even shouting.”


45.44 “Status and Competition: Perception of Women’s Choirs,” by Lisa Fredenburgh. August 2007, page 38. An evaluation of the value of the women’s chorus as it is generally perceived in many institutions. The author reviews gains made in elevating the status of the ensemble genre, and advocates continued positive development.

45.45 “The 2007-08 Women’s Choir Compositon Consortium Announces: The Singing Place for Women’s

45.46 “Women’s Choir Repertoire Performed at ACDA National Conventions in the Twenty-First Century,” by Deborah Spurgeon. October 2009, page 60. “By studying the programs of these women’s choirs, one can see trends related to repertoire selection and gain insight into convention programming.”


45.48 “Some Suggested Repertoire for Two-Year College Women’s Choirs,” by Paul Laprade. December 2010, page 59. REP. “This repertoire should, in some ways, be different from the works that women’s choirs at some four-year colleges were performing, yet is should make the best use of the more mature voices and musical training our students possessed.”


45.50 “Model Repertoire / Repertoire as Model,” by Shelbie L. Wahl. June-July 2011, page 55. In discussing the musical merit of literature selected for women’s choruses, the author asks, “are our repertoire choices equally worthy to be role models?”

45.51 “A Paradigmatic Change for Women’s Choir,” by Debra Spurgeon. April 2012, page 62. An assessment of “the strides that have been made for women’s choirs in the past two decades, especially in the realm of repertoire and performance.”

45.52 “Treble Repertoire from Latin America and the Caribbean,” by Cristian Grases. August 2013, page 65. “The purpose of this [article] is to offer our readers the possibility of becoming acquainted with an assortment of published works; in this case, specifically originating from Latin American and the Caribbean, and written for treble ensembles.” A correction to this article is published September 2013, page 51.


45.54 “Path to Discovery: Programming for Women’s Chorus with Orchestra,” by Amanda Quist. December 2013, page 54. REP. In addition to discussing “the paucity of existing repertoire” for women’s voices, this article features analyses of Tarik O’Regan’s *Tryptych*, Baldassare Galuppi’s *Miserere in C minor*, and Ola Gjeilo’s *Song of the Universal*.

45.55 “Sing Out Loud: Empowering Women’s Choir,” by Lindsay S. Pope. December 2015, page 54. The author takes issues with the traditional repertoire for women’s choral ensembles, the manner in which
the singers in those choirs perform, and the “stigma’s attached to women’s choirs.

An evaluation of the impact of a choral program in a correctional facility.

46. Literature on, and Music for Various Types of Choruses: MEN’S VOICES

46.03 “Literature for Three-Part Male Chorus,” by Allen Crowell. March 1979, page 38. REP.
In this article, the author “attempts to draw attention to works of true musical worth written especially for three male voices.”

The author reflects upon his introduction to choral conducting and his early association with Paul Salamunovich. Also discussed is the growth of male chorus singing at Loyola Marymount University.

William Byrd’s “reasons briefly set downe . . . to persuade everyone to learne to sing” are applied to the challenge of introducing male singers to the choral art.

46.06 “Growlers, Fryers, and Other Rejects,” by Frederick J. Swanson. November 1982, page 5.
The author suggests a “relationship between mutation of the voice and withdrawal from singing by our male population.”

The results of the 1983 meeting of the ACDA Committee on the Male Chorus are reported in this commentary. Includes an outline for increasing the percentage of male singing in choral ensembles.

An introduction to three organizations offering resources and services for the conductor of a men’s chorus, prepared by the ACDA Committee on the Male Chorus.

The basic elements of successful barbershop singing are introduced. Includes discussion of history, definition, value, developing a program (both quartet and chorus), style and interpretation.

46.10 “Keep Those Guys Singing with Choral Literature that is Enjoyable and Fun to Sing,” by Raymond Miller. September 1985, page 27. REP.
A brief discussion of elements which contribute to a successful men’s chorus and a list of eighty-four works suited to the male choir.

A listing of choral literature for the men’s choir from all historical periods. Some entries include annotations. See also 46.12.

46.12 “Letter to the Editor,” by Gary W. Miller. December 1986, page 3. REP. This positive response to “Male Chorus Music” (46.11) includes additional repertoire suggestions.


46.14 “Music of the Renaissance: A Wealth of Literature for the Male Chorus,” by Jameson Marvin. April 1989, page 5. BIB. REP. This article features annotations on thirty suggested pieces, a repertoire list of 293 additional works and an extensive bibliography.


46.16 “Male Chorus,” by Carl L. Stam. August 1991, page 43. This R & S Committee Report includes a brief list of suggestions for acquiring repertoire for the male chorus.


A selected list of recommended compositions.

46.25 “But I Don’t Have Any Tenors!” by Clayton Parr. April 2000, page 45.
The author discusses solutions for the problem of insufficient numbers of tenors in a male choir.

This article includes discussion of the use of Gregorian chant.

Claiming that “thousands of happy mid-westerners can’t be wrong,” the author outlines ways to begin a male chorus program.

46.28 “The Importance of Same-Gender Ensembles in the Recruiting Game,” by Jonathan Reed. September 2004, page 64.
The author discusses the inherent value of the single-gender choral ensemble.

A discussion of books, periodicals, and web sites of use to the conductor of a men’s chorus.

A survey of large-scale choral works for men’s voices written to help conductors develop “programs that are interesting, challenging, entertaining, and worthwhile.”

A survey of the various literature for men’s voices presented during the reading sessions at the seven ACDA Division Conventions in 2006.

An introduction to various associations whose purposes are to advance male choral singing.

“This column provides a brief historical overview of the European movement and its eventual migration to the United States, where male glee clubs and singing societies flourished on college and university campuses, and in towns and cities.” Continued in 46.34

A continuation of 46.33. “This column provides a brief historical overview of the European movement and its eventual migration to the United States, where male glee clubs and singing societies flourished on college and university campuses, and in towns and cities.”


46.37 “Real Men Sing . . . Choral Repertoire,” by Mark Lucas. April 2012, page 40. The article discusses “separating young men from young women, having male role models who sing, and helping them to be successful as singers with appropriate literature.”

46.38 “The Successful Transition and Retention of Boys from Middle School to High School Choral Music,” by Patrick K. Freer. May 2012, page 8. “This article offers potential strategies [for successful transition and retention] based upon new research and theory that has emerged during the past few years.”

46.39 “A Female Teacher’s Perspective of Teaching Males in Middle and High School Chorus,” by Jana Williams. May 2012, page 18. “This article is an exploration of teaching adolescent male choral singers from a female high school chorus teacher’s perspective. Effective teaching practices [examined] include collaborating with male colleagues, creating male-only ensembles and using male choral role models.”

46.40 “The What, Why, and How of Young Adult Male Choirs,” by Jefferson Johnson. May 2012, page 28. “The male chorus may be the best place for a male singer to learn about tone, about one’s instrument, and about bonding.”


46.42 “Repertoire for Male Chorus Performed by the Harvard Glee Club 1978-2010 (Part 1)” by Jameson Marvin. October 2012, page 71. REP. “This list of male chorus compositions, from the Renaissance into the Twenty-first Century, is offered with the hope that they will be of use to conductors who wish to expand their knowledge of TTBB repertoire.” Continued in 46.43.


46.44 “The Formula for a Healthy Men’s Choir,” by Timothy Peter. March 2014, page 53. While written with the male choir in mind, this introduction to successful ensemble development would serve a choir of any configuration.

“By being aware of some of the historical study that has been given to male adolescent voice change, one can gain valuable insights and time-saving techniques to solve this yearly dilemma.”


46.47 “Gender Trouble: Males, Adolescence, and Masculinity in the Choral Context,” by Joshua Palkki. November 2015, page 24. REP. The author examines psychological and sociological research on males in a choral environment. See also 46.48, 46.51, 46.52, 46.53, and 46.54.

46.48 “Letter to the Editor,” by Amelia Nagoski. February 2016, page 6. Writing in response to “Gender Trouble: Males, Adolescence, and Masculinity in the Choral Context” (46.47), the author suggests that the real problem is “systematic sexism” that has stigmatized femininity. See also 46.51, 46.52, 46.53, and 46.54.


46.50 “We Will Remember Them: Marking the Centenary of the End of World War One,” by Christopher Kiver. September 2018, page 71. REP. An introduction to music contemporary to the Great War.

46.51 “An Ethical Response to the ‘Gender Trouble’ in Choral Music,” by Patrick K. Freer. August 2019, page 22. This article, penned as a counter point of view to “Gender Trouble: Males, Adolescence, and Masculinity in the Choral Context” (46.47) postulates that the pernicious and divisive environment of political correctness in current society has infected the choral arts. See also 46.48 46.52, 46.53, and 46.54.

46.52 “Editor’s Correction.” September 2019, page 8. This brief commentary corrects editorial errata in “An Ethical Response to the ‘Gender Trouble’ in Choral Music” (46.51). See also 46.47, 46.48, 46.53, and 46.54.

46.53 “Letter to the Editor,” by Jamila L. McWhirter. December 2019, page 6. The author responds to “An Ethical Response to the ‘Gender Trouble’ in Choral Music” (46.51), calling it “a catalyst for open, honestly diverse discussions.” See also 46.47, 46.48, 46.52, and 46.54.

46.54 “Letter to the Editor,” by Matthew L. Garrett. January 2020, page 6. The author, whose scholarship was cited in “An Ethical Response to the ‘Gender Trouble’ in Choral Music” (46.51), adds a word of clarification. See also 46.47, 46.48, 46.52, and 46.53.

47. Literature on, and Music for Various Types of Choruses: ELEMENTARY SCHOOL AND CHILDREN


47.006 “The Elementary Choir: Two Views,” by Ann Bauer and Elaine Panik. April 1982, page 35. Divided into two distinct sections, this article discusses various practical elements germane to the children’s choral setting. The first section focuses upon issues such as instructional techniques, recruitment and auditions and locating children’s choir conductors. The second section offers a 14-point list of criteria for selecting high quality choral literature for the children’s choir.


47.008 “The Changing Voice: A Vocal Chameleon,” by Robert M. Fowells. September 1983, page 11. This article presents an overview of the various pedagogical methods employed in choral ensembles with changing voices. Concepts discussed include Continental and American traditions, the alto-tenor plan, the cambiata concept, the TTBB approach and an aesthetic vocal methodology. See also 47.010.


47.011 “Alice Parker on Composing for Children’s Voices,” by Lucinda Mosher. February 1984, page 23. In a brief interview, the composer shares the differences in her approach to composing choral music for children as opposed to adults.

47.013 “Factors in the Success of a Children’s Choir,” by Stephen J. Ortlip. December 1984, page 28. This article offers an investigation of elements germane to a positive experience for young choristers and the ensemble as a whole. The author offers methods by which the conductor can “provide for the children a meaningful and enjoyable singing experience.”

47.014 “Children’s Choral Corner,” by Lucinda Mosher. February 1985, page 24. REP. A list of works by Johann Sebastian Bach and George Frideric Handel that would be appropriate for the children’s choir.

47.015 “Factors in the Success of a Children’s Choir,” by Stephen J. Ortlip. March 1986, page 37. This article is a reprint of 47.013.

47.016 “An Agenda for Excellence in Choral Music at the Middle Level,” by Barbara Lueck. November 1986, page 5. This article addresses four positive elements that should be communicated to the young singer in the middle-level choral classroom. “The ideas are student centered and serve as excellent guidelines for choral directors when establishing a climate of excellence at that level.” Includes twenty-three specific suggestions that will “add variety to the rehearsal.”

47.017 “Application of the Work of Gerre Hancock,” by Lucinda A. Mosher. February 1987, page 35. Methods used with the choir school of St. Thomas Church (New York) are discussed. Includes information on auditions, discipline, tone and repertoire.


47.019 “Discipline in the Children’s Choir,” by Janeal Krehbiel. February 1988, page 38. A brief article focusing on fourteen points concerning the maintenance of control in the children’s choral rehearsal.


47.021 “Phase Two: Finding a Permanent Place for Children’s Choirs in American Music Education.” March 1989, page 17. Prepared by the ACDA Committee on Children’s Choirs, this article features a presentation of excerpts from position papers delivered during the 1987 ACDA National Convention.


This article “is designed to provide a framework for those considering collaborative efforts between the children’s chorus and orchestra.” Includes a list of selected repertoire.


47.025 “Writing and Arranging for Young Singers,” by Mary Goetze. March 1989, page 36. This discussion of training young singers examines elements of range, tessitura, text and accompaniment. See also 47.086.

47.026 “Choral Tone in a Children’s Choir: Its Description and Development,” by Amy D. Chiverington. March 1989, page 38. This discussion of choral tone includes exercises and a brief list of selected repertoire chosen to reinforce proper tone.


47.031 “Working with Children: Accentuate the Positive and Let Your Singers Help,” by Carolyn Paulin. September 1989, page 15. The author offers a suggestion for quelling “undesirable behavior” in the choral rehearsal by allowing young choristers to create their own rehearsal guidelines.

47.032 “Music in Worship: A Selected List for Children’s Choirs,” by Eva Wedel. November 1990, page 45. REP. A list of repertoire chosen to “enhance the development of bodies, minds, spirits, and voices, and not to entertain.”

47.033 “Choral Music as Language in the World: Centering Human Experience,” by Linda Ferreira and
A brief discussion of the importance of integrating global considerations into the children’s choral environment.

The author recounts his experiences and observations from an inspection tour of children’s choirs in fourteen cities throughout the United States and Canada.

A brief review of some of the challenges of teaching children to sing.

An overview of the growth in the children’s choir movement in ACDA since 1981.

The composer discusses the importance of children to the future of the choral art.

47.038 “A Perspective from a Publisher,” by Anne L. Schelleng. March 1993, page 23.
The author evaluates the present relationship between the children’s choral movement and the publishing industry, and predicts ways in which the music education field will continue to develop.

A discussion of children’s choral music education in the United States, with an evaluation of current trends in the field.

47.040 “Focus: Resources. Introduction to the Resources,” by Barbara Tagg, Linda Ferreira, and Janet Funderburk-Galván. March 1993, page 27. BIB.
A listing of reference materials for the children’s choir conductor. Includes professional resources, publications, organizations, 1993 festivals, and a select bibliography.

An annotated listing of 138 choral works from the latter half of the twentieth century composed expressly for children’s voices.

This extensive compilation of over 300 works from various historical periods includes Masses, folk song settings, collections, extended works with orchestra, operas, settings with SATB chorus, and seasonal literature.

47.043 “Focus: Technology,” by Barbara Tagg and Linda Ferreira. March 1993, page 57. DISC.
A listing of selected compact disc and video recordings for the children’s choir director.
The development, structure, and benefits of a college-supported children’s choir are discussed in this article, based on a survey of twenty-eight such cooperative choral organizations.

A list of twenty-six selected works for the treble choir. Most of the works discussed are for unison voices.

An annotated listing of twenty-four works appropriate for children.

A discussion of the children’s choir community.

REP.
A list of appropriate literature and a sample program.

A discussion of Imant Raminsh’s music for children, with particular focus on “Alleluia, Amen.”

A review of three videos for the children’s choir director.

An exploration of the timbre of a children’s chorus.

A review of ACDA’s current activities and resources for children’s choirs.

A review of recent scholarship in music education.

“Voices United! Artistic Collaborations that Enhance the Choral Experience,” by Rebecca Rottsolk. April 2000, page 44.
A discussion of the value of shared experiences between choirs, with a collaborative effort called “Soul Full” serving as an example.

A list of music appropriate for children’s voices accompanied by orchestra.


47.058 “On Choral Performance in Elementary Schools,” by Paul Chapin. April 2003, page 31. The author suggests “structuring activities that help students learn and grow beyond the skills gained in performance.”


47.060 “Common Ground: Let’s Focus on Our Similarities,” by Verna Brummett. November 2005, page 69. The author suggests that choral directors examine and celebrate the common areas of the art, rather than look to divisions such as those delineated by the ACDA R&S structure.


47.063 “Singing Diverse Repertoire in the Elementary School Choir,” by Deborah Lamb. April 2006, page 8. BIB. This discussion of maintaining vocal health while singing a variety of music includes a sample lesson plan and multiple resources for finding appropriate literature.


47.067 “Unison Singing: A Choral Experience for All Ages,” by Lynne Gackle. May 2006, page 63. “In fact, unison singing is not easy and can provide wonderful learning challenges to all singers.”

A discussion of materials and resources to aid in the development of a children’s choir.

“Literature provides the skeletal basis for teaching objectives, rehearsal planning, vocal techniques, rehearsal techniques and final programming for the overall choral experience.” Continued in 47.070.

This article, a continuation of 47.069, features opinions from various conductors on such matters as repertoire selection, thematic programming, multiculturalism, and accompanied vs. unaccompanied literature. Includes comments from Jean Ashworth Bartle, Cheryl Dupont, Henry Leck, Judith Willoughby, Janet Galvan, Janeal Krehbiel, and Rebecca Rottsolk.

The author discusses the structure, practices, and performance activities of the New Orleans Children’s Choir.

“I would like to encourage innovation over efficiency; authentic, wholehearted personal musical offerings over precision; student’s growth musically and personally over perfection; the journey over the destination; happiness, fulfillment, and joy over superior ratings.” Continued in 47.074 and 47.075.

A discussion of textual comprehension, musical interpretation, and a kinesthetic connection to music.

“As we continue our discourse, the focus must necessarily shift from the many players involved to the play in which they engage.” A continuation of 47.072. Continued in 47.075.

In this article, continuation of 47.072 and 47.074, the author assesses the choral offering under her direction with the matrix established in the previous two articles.

“By posing a few basic questions and seeking answers from teachers, students, and parents, we hoped to establish a program that will act as [a] successful introduction into the world of choral music.”

The author discusses the reasons some children have difficulty matching pitch and recommends specific techniques for teaching the essential singing skill.
An examination of the challenges to be addressed when preparing young singers for a performance with multiple adult ensembles.

An introduction to the vocal and musical development of a children’s choir.

The author discusses such diverse elements as vocal freedom, “projecting a thrilling, resonant tone solidly supported on the breath, and instilling love for the choral art.” Though written from years of experience with children’s choirs, the suggestions are valuable for all levels of choral singing.

The author provides a list of repertoire.

While this article evaluates the changes facing a children’s community chorus (lowering membership, diminishing public support, and society’s eroding aesthetic tastes), these problems – and the suggestions the article offers – should resonate with most choral conductors.

This article examines the challenges associated with the implementation of the National Standards for Music Education in the elementary classroom and the potentially deleterious impact of slavish devotion to the Standards by school systems upon children’s choirs.

The author discusses the development of a hierarchical children’s choral music program under the auspices of the church.

“The purpose of this article is to provide guidelines for arranging repertoire for the children’s choir derived from the review of the literature.” See also 47.086.

The author, writing in response to “Some Thoughts on Arranging Music for the Children’s Choir” (47.085), makes reference to material quoted from a much earlier article, “Writing and Arranging for Young Singers” (47.025), wondering if the writer of the latter article might have changed her opinion.

“How can we who accompany young singers maximize our collaboration in rehearsal and performance to develop young artists who sing musically?”

A brief introduction to two works: Confiteor and the Stabat Mater, and excerpted moments.

A profile of the composer and a review of the broader developments in the area of children’s choral music.

A reflection on “a choral classic and an all-time favorite in the standard repertoire of young children’s choirs.”

The author calls for an increase in the number of elementary choral music educators involved in ACDA. See also 47.092.

47.092 “Answering the Call: Is ACDA Worth It?,” by Ann R. Small. April 2013, page 75.
This commentary, essentially an extension of the article, “Missing? Missed!” (47.091), evaluates the professional needs of the elementary vocal music educator.

A brief examination of the challenges in dealing with parents who “have a sense of entitlement and inflated self-esteem” and the negative effects of such narcissism on an educational environment.

An evaluation of a children’s choir summer camp.

REP.
The author proposes developing an elementary school choir populated by the better singers in the general music classroom.

The author discusses vocal development in elementary-aged singers.

“This article offers an approach to choral training that seeks to broaden children’s musical ideals and abilities by training them in healthy, flexible vocal technique within a rehearsal environment that values and nurtures students’ diverse forms of musicality.”

The author shares techniques that will allow the children’s choral ensemble to perform with “both a high level of skill and the ability to convey or evoke emotion.”

A brief discussion of methods for motivating singers to excel.

The author offers a detailed blueprint for developing a vibrant and musically vital children’s choir.

A promotional commentary on several sessions planned for American Cantat 8 that focus upon young singers.

47.101 “Children and Youth Community Choirs:  Shifting the Paradigm,” by Deborah Mello. June-July 2019, page 44.
The structure of a successful community youth choir is examined.

47.102 “Equity in the Children and Community Youth Choral Classroom,” by Joy Hirokawa. December 2019, page 70.
The author examines ways in which choirs are “moving beyond excellence in performance toward meaningful engagement in the world and with others.”

47.103 “Children’s and Community Youth Choir Directors’ Retreat,” by Joy Hirokawa and Emily Williams Burch. May 2020, page 71.
A report on this symposium.

The author utilizes repertoire to move young singers from unison to part-singing.

48. Literature on, and Music for Various Types of Choruses: JUNIOR HIGH SCHOOL, MIDDLE SCHOOL HIGH SCHOOL & BOYCHOIR

The first of a three-part series addressing the techniques and reasons for composing music for middle school/junior high school boys’ chorus. Includes an examination of common difficulties viewed through a series of hypothetical situations. This article is continued in 48.023 and 48.024.

A continuation of 48.022, this article presents practical suggestions for developing material for male choruses. This article is continued in 48.024.

Continuation and conclusion of 48.022 and 48.023, this commentary is the final article in a series on developing music for middle school/junior high school boys’ chorus that explores both arranging for and rehearsing the young male choral ensemble. Includes a list of recommendations for those preparing manuscripts and for the classroom teacher experiencing difficulties with their boys’ chorus.

The author’s comments “center around the development of a program to teach music reading. This program is both sequential and cumulative in its effect and leads to the accomplishment of a carefully defined overall goal which eventually entails four-part reading.” See also 48.026.

Writing in response to “Literacy for the Beginning and Intermediate High School Choir” (48.025), the author discusses two additional resources.

An annotated list of thirty-one “pieces of high quality literature from five to 15 minutes in duration.”

The author offers a six-level strata for classification of the changing voice, a three-step approach to evaluation and a corresponding placement chart.

Written for the beginning teacher, this discussion centers on voice testing, seating arrangement, and teaching materials.

The author offers recommendations for selecting proper musical material to meet the special needs of the ninth grade choral ensemble. Includes an annotated list of 28 choral works appropriate for such choirs.

Claiming that “we have underestimated the junior high student’s capacity to learn,” the author proposes long-term development as the focus for junior high school music educators.

The teachings of Irvin Cooper are examined. Includes discussion of voice classification, vocal technique, rote teaching and development of musical literacy.
48.033 “Avoiding Vocal Abuse in High School Students,” by Lane Galloway. December 1982, page 13. This commentary outlines the symptoms of vocal abuse and suggests methods for counteracting such problems, particularly as concerns cheerleaders and musical stage productions.


48.039 “Characteristics of Successful High School Choral Programs,” by James Dunaway. September 1987, page 15. This study addresses “the question of the relationship of administration and organizational techniques to performance success in high school choral programs.”


48.041 “The High School Choral Director as Voice Teacher,” by Vance D. Wolverton. April 1989, page 23. BIB. REP. This article addresses several elements facing the choral director/voice teacher, including scheduling, literature, and vocal production. Includes a list of recommended solo repertoire.


48.043 “Recruiting New Singers,” by Janice Killian. November 1988, page 23. Though written from the perspective of a junior high school choral director, this article on recruiting techniques contains information which is applicable to conductors in most choral situations.
This extensive repertoire list is divided into the following eleven voicing categories: female duet, male duet, mixed duet, male trio, male quartet, female trio/sextet/triple trio, female quartet, mixed trio/sextet, mixed quartet, madrigal group, and chamber choir.

An extensive list of repertoire “selected because of its musical as well as textual value, its suitability to the ranges of the changing voice, its balance of educational challenge and musical accessibility.”

A discussion of “two dissertations related to the study of high school choral ensembles.”

Originally titled “Surviving Successfully in the Small School” this article focuses on successful teaching techniques.

A brief discussion of the challenges facing the choral director at the middle school level.

An examination of the techniques used by English choirmasters in developing boy singers.

“This article summarizes some of the major precepts used in the musical education of adolescent boys in cathedral schools of Western Europe.”

This brief article examines the middle school concept as it relates to choral music education.

The author proposes a “competitive challenge system” as a motivational and educational tool.

In a brief commentary, the author proposes the use of regular, though brief, personal contact with individual ensemble members as a method for improving the psychological well-being of both students and conductors.

A discussion of various factors to be considered when preparing the high school choir to perform large-scale choral works.
The author presents a multi-level formula for developing proficient choristers in junior high school.

The article evaluates various voice combinations appropriate to middle school singers, and makes literature recommendations for three-part mixed ensembles.

48.057 “Junior High/Middle School Choirs,” by Kathy Anderson. April 1996, page 50. REP.
An interdisciplinary approach to thematic programming is discussed, and collaborative efforts linking choral music with studies of English and American history are cited. Includes suggested repertoire with significant poetic value.

An exploration of the causes for attrition in boys choirs.

A review of the criteria for programming substantive choral literature at the high school level.

This list of repertoire includes specific literature suggestions for celebrating the winter holiday season, multiculturalism, and composer anniversaries.

The author examines the musical training of boys.

A list of nine resolutions for “revitalizing both choral ensembles and personal teaching practices.”

A list of thirty-three works discussed or presented during the 1997 ACDA National Convention.

A discussion on the value of personal individuality to the choral ensemble.

48.065 “Resources for the Junior High/Middle Level Choral Director,” by Kathy Anderson. April 1998, page 54. BIB. DISC.
An annotated listing of recordings and sight-singing books of particular use to the junior high/middle school director.

An evaluation of the role of the student conductor in a high school choir.

A brief discussion of several reasons supporting formation of a boychoir. See also 48.068.
The author lends moral support to the views expressed in “Organizing a Boychoir in Your Community: Why and How” (48.067).

A discussion of the history and practice of Russian boychoirs.

An assessment of the effect of block-scheduling on the high school choral rehearsal.

The author applies the National Standards for Arts Education to the junior high/middle school environment.

A review of music performed during select ACDA conventions by middle school/junior high school choirs.

A discussion of the curricular changes mandated by the National Standards for Arts Education.

A list of operas that require young singers.

A discussion of techniques for recruiting singers into the high school choir.

The author suggests methods for making music of the Renaissance meaningful for adolescent singers.

A list of symphonic works requiring boychoir or boy soloists.

A survey of available resources.

An introduction to resources on a web site of music for junior high/middle school choirs.

The author examines “the three different purposes for boychoirs today.”

48.081 “Choral Excellence at the Junior High/Middle School Level: A Vague Reality or an Impossible
The author outlines a systematic approach for developing a successful choral offering at the middle grade levels.

An examination of some of the challenges facing choral directors at the middle level and a discussion of ACDA’s value to those teachers.

A brief discussion of the ways in which a choir goes from good to excellent.

An introduction to the training structure used in the American Boychoir School.

The author writes in support of her thesis that “separating the sexes is a guarantee for getting more boys into the choral program.”

Though written from the perspective of the boychoir, this article provides useful financial development information for any choral ensemble.

A brief outline of general factors for success as a choral director.

The author examines the philosophical motivations behind the decision to become a conductor or music educator.

The author reports the results of a survey sent to 155 boychoirs in the U.S. It includes suggestions for raising significant amounts of money for a choir.

An introduction to the possibilities that exist for development of choirs of girls and men in the tradition of English church choirs of men and boys.

A discussion of how high school students addressed the question, “What impact has choral music had on your life?” and the larger implications to such inquiry upon the choral art.

The author recommends publications from outside the field of music education as being valuable to the choral director.

The author suggests a rehearsal desk as a useful way to train those choirs who sing in a chancel with choir stalls.

A discussion of the challenges and merits associated with performing Renaissance choral literature with middle school singers.

The author discusses techniques for recruiting and retention of boy choir singers.

A discussion of the pedagogic value of the non-select chorus. See also 48.097.

Writing in response to “Non-Auditioned Choirs in the Middle School” (48.096), the author decries the “feel good school of music” and states, “We need to accept the fact that not everyone is able to sing, and the best thing we can do as choral teachers is to be honest with those students.” See also 48.098, 48.099, 48.100, and 48.102.

Writing in response to comments made in “Letter to the Editor” (48.097), the author states, “Music educators have been their own worst enemies and [such] statements are reflective of an elitism that cannot be tolerated.” See also 48.099, 48.100, and 48.102.

Editorial comment regarding errata contained in “Letter to the Editor” (48.097). See also 48.098, 48.100, and 48.102.

The author takes exception to statements made in “Letter to the Editor” (48.097). See also 48.098, 48.099 and 48.102.

The author examines the daily challenges facing the choral director at the junior high/middle school level.

Writing in response to comments made in “Letter to the Editor” (48.097), the author states that such a position “has no place in an academic journal.” See also 48.098, 48.099, and 48.100.

The author, a veteran high-school educator, describes the challenges faced when being placed in a classroom
with eighth-grade students. See also 48.105.

The author discusses the value in and challenges of working with the changing male voice.


The author discussed the development of a concert tour of retirement homes by middle school singers.

A review of the state of middle-level music education with an extensive “checklist of specialized skills” needed for success in that environment.

“We collected proven middle-level titles from choral methods books, music education articles, reading sessions, convention programs, personal libraries, and from middle school choral experts to create a database of over 1,000 four-part mixed voiced titles.”

A discussion of the reasons for success in the middle level choral classroom.

While written from the perspective of the middle school choral director, this discussion of the crucial early rehearsals applies easily to most choral ensembles.

Calling upon the words of middle-school singers, the author discusses the artistic, personal, and aesthetic value of music.

The author writes positively in response to the Choral Journal’s November 2006 middle-school focus issue.

The authors share the techniques that have helped them work together successfully for 15 years.

“This article is a continuation of past columns presenting information and resources focusing on current studies and practices for selecting choral repertoire.”
An examination of the 4-Block Literacy Framework as it can be applied to the choral environment.

An annotated list of choral selections that “lets boys be boys.”

“I believe motivating this age is more about psychological influence than it is about teaching music. Focus on the individual and you will help create passionate musicians.”

“This article will focus on the following topics: [1] the uniqueness of this age group; [2] the uniqueness of these voices, [3] attention span and pacing; [and 4] discipline = the use and misuses of accurate and positive reinforcement.”

A discussion of the conductor’s artistic, aesthetic, and professional vision.

The author recommends historically viable music for young singers.

“Despite this wealth of informative resources, the positive inclusion and development of male singers through the adolescent voice change continues to be a struggle for many choral directors.”

The authors report the results of a survey that asked directors of boychoir to discuss their recruiting efforts.

A discussion of successful recruiting techniques. Though written from the perspective of a middle school director, the recruiting methods examined would be useful at any level.

The author shares a list of suggestions to “help eliminate the stresses many teachers face.”

Citing the radical psychological and social differences between adolescent males and females, the author advocates maintaining separate choral ensembles through the middle school years.
“Evidence suggests that practicing a number of tasks in some nearly randomized order will be the most successful means of achieving the goal of stable learning and retention.” Continued in 48.131.

A discussion of fundamental singing skills and the methods for teaching such.

A list of appropriate Baroque literature for young voices with a discussion of musical skills that can be learned from the study of this music.

The author proposes a new way to classify the male voice as it makes the transition from childhood to adulthood. See also 48.130 and 48.135.

Writing in response to “The Boy’s Changing Expanding Voice: Take the High Road” (48.129), the author provides additional insights and information. See also 48.135.

This article, a continuation of 48.126, “provides a few models of exactly what a repetition sequence might look like in [a] rehearsal.”

48.132 “Music for Men in the Middle,” by Lon Berry. November 2009, page 34. REP.
A discussion of the male voice in the middle school (as opposed to the junior high school), with focus on appropriate repertoire.

An examination of the positive impact of participation in choral music by students identified as being at-risk.

The author shares ideas for recruiting, rehearsing, and retaining boy singers.

Writing in response to “The Boy’s Changing Expanding Voice: Take the High Road” (48.129), the author states, “the purpose of this article is to allow readers to place Leck’s approach within the context of previous foundational work.” See also 48.130.
Junior high and middle school students share their observations on such topics as repertoire, professional growth, recruitment and advocacy.

Administrators with little or no musical background can pose serious complications for the new teacher and the veteran teacher. The following are teaching tips that should give you complete ownership of your teaching evaluations.”

A brief – and appropriately breathless – exposition on the daily existence of the typical high school choral director.

A dissemination of the intellectual processes required for the development of successful rehearsal and teaching strategies.

The present article offers a specific set of propositions: (1) weight lifting is common among adolescent boys; (2) weight lifting and singing share mutual principles; (3) many adolescent boys respond favorably to discussion of muscular growth and function; and (4) choral conductors may be able to engage adolescent boys through authentic analogues between strength training and singing.”

The research explores adolescent development in various functions of a choral ensemble; including auditions, team-building, singing, and the role of the choral conductor.

A list of recommended repertoire for junior high school and middle school choirs.

The author shares techniques for motivating middle-level students to practice.

When working with adolescent singers, teachers must approach classroom instruction with an understanding of the students’ physical, social, emotional, and intellectual characteristics.

September 2015, page 57.
Though written for the high school choral program, this concise recruiting matrix would prove valuable for ensembles at virtually every age-level.

Though written from the perspective of a church-based youth choir, the research would prove valuable in developing and enhancing any youth choir.

The author first discusses “emotional and physical development,” then assesses “puberty and adolescent voice change.”

An examination of those factors that motivate young singers to participate in choral music.

“The primary purpose of this study [is] to identify a repertoire list of choral settings of the psalms of lament appropriate for high-school age singers and to aid in the creation of musical programs with themes such as overcoming adversity or expressions of loss.”

An evaluation of the positive effects of music education.

A template for the development of a set of pedagogical standards for choirs at the middle level.

49. Literature on, and Music for Various Types of Choruses: JUNIOR COLLEGE, COLLEGE AND UNIVERSITY

The author discusses various elements concerning development, administration, repertoire and performance practice of collegiate early music ensembles.

This article reports data on the participation of non-music majors in collegiate choral programs.

49.09 “New Literature for College and University Choirs,” by Jerry McCoy. February 1988, page 31. REP.
An annotated list of thirty-nine works by American and Canadian composers, based on a survey of college and university choral conductors.

49.11 “Two Year College Choirs: Repertoire and Standards Report,” by Thomas E. Miller. May 1993, page 43. REP. A discussion of recently-released choral works appropriate for the choir at a two-year college.

49.12 “Two-Year College Choirs” by Mark Malone. April 2002, page 87. The author answers the question, “What are these institutions (two-year, community and junior colleges) and how do they affect education today?”


49.14 “Two-Year College Mission: To Teach,” by Mark Malone. February 2005, page 110. The author discusses vocal development, musicianship, and aesthetic success as the fundamental focus of the choral director in a two-year college.


49.16 “Competition: A Step Toward Excellence,” by Mark Malone. March 2006, page 51. The author examines the positive impact a competitive festival can have on a choral ensemble.

49.17 “An Invitation for Involvement and Communication,” by John Paul Johnson. December 2007, page 46. The author invites choral conductors to share via the ACDA R&S Committee on College and University Choirs regarding the challenges of teaching at the collegiate level.


49.19 “Growing a Dynamic, Relevant Music Program in a Two-Year College, Part 2,” by Tammie Burger. August 2008, page 104. This article, a continuation of 49.18, includes “a discussion [for] developing and documenting a plan, soliciting the support of administration and the community, implementation of the plan, and assessment.”

49.20 “Program Growth and Opportunities for the Two-Year College Choral Program,” by Paul Laprade. February 2009, page 58. The author discusses the recent growth in enrollment at two-year colleges and examines the repercussions for the choral director teaching at such an institution.
This article is the first part of a two-part series in which the question of repertoire and standards for the two-year colleges is addressed. In Part 1, a seminal document on this subject prepared by an ACDA subcommittee in 1968 is reexamined and described.” Continued in 49.22.

In this article, a continuation of 49.21, “a methodology for selecting and planning choral repertory within the two-year college is proposed, based upon elements of music learning theory and fundamental procedures of choral stimmbildung.

Though written from the perspective of a conductor serving at a community college, this commentary on maintaining a consistent choir personnel roster is valuable for choral leaders at any level.

The authors examine the opportunities that exist for rewarding choral music-making in an ensemble comprised of collegiate and local amateur singers.

50. Literature on, and Music for Various Types of Choruses: COMMUNITY CHOIR

A 14-point “model for the successful establishment of [high] quality [community] vocal ensembles. . . .”

An introduction to the physiological changes of the aging singer, with suggestions on how to facilitate a positive choral experience for the senior chorister.

50.04 “Success in the 90’s: The Times They Are a-Changin’,” by Bill Diekhoff. November 1992, page 35.
A brief discussion of the current state of amateur choral singing in the United States.

A brief discussion of the process by which a community chorus might commission a new work and perform its premiere.

The author suggests ways to improve singer participation in the rehearsal process.

An examination of the role of a community choir and ACDA’s efforts to support this type of ensemble.

The author provides suggestions for founding and maintaining a successful community chorus.

An introduction to the basic parameters for choosing literature.


A discussion of techniques for developing efficient rehearsal habits for a community chorus.

This article examines ways of improving a choir’s outreach. Includes discussion of performances, educational programs and media.

The author raises a concern that student singers do not continue singing in a community choir after graduation. See also 50.14.

Written as a companion article to “Where Will the Singers Come From?” (50.13), the author recommends registry in a national directory of community choirs.

A discussion of the aging population of the community chorus and a call for increased recruiting of younger singers.

A review of an interest session devoted to identifying new singers.

A review of the process by which music is selected for community choir reading sessions at the ACDA national convention.

A review of “a lively conversation centered on recruiting new singers to community choirs” held during the 2007 ACDA National Convention. See also 50.19.

A letter writing in support of “Miami Convention Community Choir R&S Roundtable” (50.18), specifically commenting about attendance policies in community choirs.


50.25 “Challenging the Volunteer Chorus to Provide the Best,” by Ron Sayer. November 2010, page 65. The author discusses rehearsal and evaluation techniques for enabling the choir to produce a better musical product.

50.26 “Singing for a Lifetime: Perpetuating Intergenerational Choirs,” by Brenda Smith and Robert T. Sataloff. May 2013, page 16. In discussing the value of singing through the entire cycle of life, this article discusses how choral conductors and singers “must adjust our expectations, and maintain a dynamic sense of readiness for the vocal changes that occur from year-to-year.”

50.27 “The Diverse Communities of a Community Choir: Fostering a Sustainable System,” by K. Rickard McCoy. June/July 2013, page 20. While this article features a practical discussion of the structure and function of a community choir, the managerial and philosophical issues examined are applicable to all choral organizations.


50.31 “Passing the Torch: Igniting Senior Voices in Multigenerational Choirs,” by Victoria Meredith. February 2017, page 6. BIB. The author discusses teaching methodologies for working with mature voices within choirs with singers of various ages.
Development of a choir with singers of various ages is discussed.

This self-avowed “older singer” comments on the February issue of the Choral Journal, which is focused upon the needs of the senior vocal musician.

“I believe that community-based choral singing has the ability to change the world, but only if we provide opportunities for everyone of all ages to sing.”

51. Literature on, and Music for Various Types of Choruses: CHURCH

The author discusses four questions which must be addressed by the church music composer: 1) “Who will be singing this composition?” 2) “How good is the conductor?” 3) “What is the occasion for the writing of this composition?” and, 4) “Am I writing for a special or diversified area?”

This article examines the history of the English handbell, various ringing techniques and the organization and administration of a handbell choir. Includes brief lists of selected repertoire and handbell manufacturers.

The challenge of locating literature for the SAB choral ensemble is addressed. Includes an annotated listing of anthems and arrangements for the SAB choir. This article is continued in 51.048.

This article is a continuation of 51.047. This commentary features an annotated listing of anthems and arrangements for the SAB choir.

The author points to church choir directors as primary offenders of U.S. copyright laws. Includes answers to questions frequently asked concerning photocopied music and provides the mailing addresses for agencies concerned with the copyright issue.

An examination of the unique needs of the senior adult chorister and methods for involving seniors in the music ministry activities of the church.

This discourse on the Classical period focuses upon choral compositions that meet the unique needs of the typical church choir. Particular attention is given to the works of Franz Joseph Haydn and Wolfgang Amadeus Mozart.

An introduction to a computer program that “allows the church music director to store information describing an unlimited number of music compositions and to retrieve the information quickly and selectively according to search criteria.”

A discussion of various methods for recruiting new church choir members.

The author offers numerous suggestions for organizing and streamlining the search for choral literature in a church setting.

A discussion of the educational and artistic importance of choral music in the church.

This article addresses the lack of qualified choral directors in the church and recommends methods for meeting this shortcoming.

An unbiased discussion of the pros and cons of utilizing pre-recorded accompaniment tapes. The author does not express support for either position. See also 51.058.

In response to “Can Technology Replace the Church Choir Accompanist?” (51.057), the author expresses concern that “the article equivocates, asking questions, but taking no stand.”

A list of suggested repertoire for church choirs of up to fifteen singers based on a survey of thirty-six publishing firms.

A list of 290 works appropriate for a variety of church settings, compiled by the R & S Committee on Music & Worship.

A concise overview of how the 1976 Copyright Law applies to church music. Includes not only discussion of actual music, but also of text, arrangements, various types of recordings, and live presentations.
“The mission of this column is to write and report, with an ecumenical bias, on sacred music issues that are global in scope.” This premiere column reviews *A New Hymnal for Colleges and Schools*.

The article examines the popularity of John Rutter’s music and reviews a dissertation, *The Role of Plainchant in the Choral Music of John Rutter* by John Campbell.

A review of the premiere of *Requiem of Reconciliation*, co-composed by fourteen composers at the request of conductor Helmuth Rilling.

A review of various resources available through the Internet.

An evaluation of various software resources for the church musician.

An evaluation of the changes facing leaders in church music ministry.

“This article lists some excellent choral works for Advent, Christmas and Epiphany that have been overlooked by many churches.”

The authors examine various challenges facing the church musician.

An examination of the musical tradition, literature and practice of two faith communities.

This article “addressed the unique challenges of the volunteer church choir.”

An open letter to church musicians outlining the challenges and importance of music in the church.

A list of articles and books on personnel management in the church.
An annotated list of selected repertoire

A musical assessment of the praise chorus common to evangelical churches. See also 51.076.

The author writes in support of “Contemporary Choruses as Public Prayer” (51.075).

A discussion on bringing a sense of community to the worship experience through careful selection of diverse musical repertoire.

The author comments on a choral review of the work of Horatio Parker in the April 2000 edition.

A discussion of standards in church and worship music.

A preview of two sessions on the docket for the 2001 ACDA National Convention.

This brief study “seeks to provide resources particularly for smaller choirs serving diverse congregations.”

The author answers the question, “What operas have the potential for being presented in a house of worship.”

“The purpose of this article is to explore what happens when sound is produced in architectural space, both in the spiritual dimension and the physical dimension.”

An evaluation of the value of music in the church in the aftermath of the September 11 terrorist attack.

A discussion of the broader standards of excellence expected of the church musician.

“This column will address first, the political situation that is negative towards the use of historic music in worship, and then turn to the practical issues of the positive dimensions that can be added to our worship when we employ music composed in earlier generations.”
The author suggests that the choral art is (and choral conductors are) in danger of being removed from the
church by pop music and praise bands.

“The author explores the inherent nature of church choirs to examine why recruitment is often a problem,
and when and how it becomes a problem.”

51.089 “Thirty Centuries of Music and Worship: Finding Encouragement for Today and Hope for
A survey of changes currently taking place in worship practices with a discussion of ways for church
musicians to adapt gracefully. Continued in 51.090.

51.090 “Thirty Centuries of Music and Worship: Finding Encouragement for Today and Hope for
This article, a continuation of 51.089 is a Biblically-centered discussion of the role of the church musician.

The author reviews two texts that address current challenges facing those responsible for music in worship.

“This column is written to offer Choral Evensong as an adaptable and viable form outside the churches
where it is regularly offered.”

51.093 “Recommended Sacred Choral Repertoire from Canadian Composers,” by Patricia Abbott. October
2005, page 81.
An annotated list of five selections.

51.094 “Network of National Church-Related Music Ministry Associations,” by J. Michael McMahon.
February 2006, page 63.
A report on a conference of music ministry associations.

51.095 “Must Have’ Repertoire for the Twenty-First Century Sacred Music Library, Part 1,” by Paul A
Aitken. February 2007, page 44.
An annotated list of “recommended anthems and motets not superseding the year 1999.” Continued in
51.112. See also 51.097.

71.
“This column proposes ways to help traditional [church] choirs succeed when they sing contemporary
songs.”

The author adds additional selections to the list proposed in “Must Have’ Repertoire for the Twenty-First
Century Sacred Music Library, Part 1” (51.095). Positive comments are also made regarding “The Journey
to *Kullervo: Rehearsing, Performing and Recording an Early Sibelius Work* (43.145).

“The following narrative consists of selected entries from a church musician’s journal” discussing choral experiences spanning 35 years and three continents. The author also examines various “sacred cows” common to the world of church music, the state of graduate education in sacred music and ACDA’s work in the arena of church music.

“This article is written specifically about the phenomenon of the choir in a large, evangelical church.” See also 51.103, 51.104, 51.105, 51.106, and 51.107.

The authors examine the challenges and opportunities that accompany “working with choirs that consist primarily, if not totally, of singers over the age of 65.”

A discussion of web-based resources useful for locating hymns.

The author responds enthusiastically to the March 2007 issue of the *Choral Journal* focusing upon music in the church.

A contrary commentary written in response to “Mega-Church, Mega-Choir” (51.099). See also 51.104, 51.105, 51.106, and 51.107.

The author of “Mega-Church, Mega-Choir” (51.099) responds to comments made in “Letter to the Editor” (51.103). See also 51.104, 51.105, 51.106, and 51.107.

The author responds enthusiastically to the March 2007 issue of the *Choral Journal* focusing upon music in the church, and pays special tribute to “Mega-Church, Mega-Choir” (51.099). See also 51.103, 51.104, 51.106, and 51.107.

The author questions the estimate made of the number of singers in U.S. choruses used in “Mega-Church, Mega-Choir” (51.099). See also 51.103, 51.104, 51.105, and 51.107.

The author of “Mega-Church, Mega-Choir” (51.099) responds to comments made in “Letter to the Editor” (51.106) critical of the estimate of the number of singers active in U.S. choirs. See also 51.103, 51.104,
51.105, and 51.106.

“The beauty of the choral art does not mitigate the burden of choosing materials that are faithful to the Church’s liturgical needs.”

Though written from the perspective of a church music position, this brief list of “a few non-scientific, but practical, ideas of how to cope with stress within a professional life” is valuable for choral conductors in all arenas.

The purpose of this article is to trace briefly how the practice of church choral singing began in America and to note one of the more significant changes that occurred in its history.”

The author suggests “a process through which a congregation can arrive at the place where musical styles can be discussed and decisions can be made from the vantage point of congregational unity.”

This article, a continuation of 51.095, features an annotated list of “recommended anthems and motets which have been published since the year 2000.”

The author examines the history and text of the four primary Marian antiphons, also called votive antiphons: Alma redemptoris mater, Ave regina cælorum, Regina Coeli, and Salve Regina.

The author discusses his “calling to a noble art whose texts inspire a depth of spirituality found in no other context.”

The purpose of this column is to detail how one church started and continues to maintain its evening prayer service, and to provide some helpful ideas for others who may wish to do the same.”

“Findings from a recent music literacy study seem to indicate that church choir members in particular lack the basic music reading skills necessary to contribute as more engaged musicians.”

“I submit four aspects of Divine action – [creating, calling, sustaining, and imagining] – that have bearing on the choral musician of sacred music and which can be formational in our purpose.”
51.118 “Your Church Choir Can Sing Mendelssohn!” by Robert Chambers. April 2010, page 32. An introduction to, and analysis of, several works appropriate for church choir.


51.122 “Unlikely Singing,” by Terre Johnson. May 2011, page 63. A discussion of the intrinsic value of singing and the manner in which people sing in the face of trials as a way of coping with crises. See also 51.123.


51.124 “Popular Influences in Recent Church Composition,” by Lawrence R. Mumford. November 2011, page 57. This brief commentary examines the use of “pop” music in a sacred environment.


51.126 “A Composer and Publisher Speaks of Music Ministry,” by Joseph M. Martin. June-July 2012, page 57. A soliloquy on the musical “sharing that empowers all of our ministries as we attempt to tell the old story in a new, new way.”

51.127 “Liturgical Music Trends: A Publisher’s Point of View,” by David Chalmers and James Jordan. September 2012, page 57. The authors provide an examination of the “best-selling anthems” from the perspective of a single music publisher.

51.128 “A Role for the Choir in ‘Contemporary’ Worship Taking Place in Some Kind of Church Building,” by Ronald A. Matthews and Gary W. Matthews. December 2012, page 97. The authors discuss their “perceptions of choral identity and choral music ministry within contemporary, popular-style worship.”
“The article is in three parts: a brief description of classic Protestant hymnody, followed by a broad overview of changes in recent hymns, and then a more specific view by region and country.”

An introduction to the composer and his choral compositions with an overview of how his music was utilized within worship. See also 51.132.

51.131  “Exploring Communal Song and Memory through Historical Hymnody,” by Marilyn Houser Hamm. April 2013, page 40.
“This article probes the life and health of historical sacred communal song in the church and within North American society through narrative research.” See also 51.133.

The author writes in response to “So Wild and Strange a Harmony: Synagogue Choral Music of Salomon Sulzer” (51.130).

A letter responding positively to “Exploring Communal Song and Memory through Historical Hymnody” (51.131).

The author writes positively about the entirety of the April 2013 “Music in the Worship” focus issue of the *Choral Journal*.

“Although popular music is pervasive, it is still possible for a local church to support the fine arts as a tradition and witness.”

51.136  “Tailor-Made or Off the Rack?,” by Terre Johnson. February 2014, page 56. REP
The author suggests ways in which musical directors can achieve a balance between traditional art music and fluctuating congregational tastes.

The author “warns that a lack of congregational singing should be of concern to the choir director.”

A brief introduction to Jewish culture as it relates to the performance of choral music. See also 57.171.

“Most of [the] group-singing traditions [of Islam] might not be labeled choral music in the sense we know it today.” See also 57.171.
51.140 “A Sampling of Missed or Forgotten Resources,” by Richard Stanislaw. April 2015, page 69. The author evaluates several resources to aid the church choir conductor in poetry study, congregation singing, popular youth trends, and even humor.

51.141 “The Church’s ‘Big’ Choir,” by Greg Scheer. December 2015, page 89. The author suggests ways to increase (and improve) congregational singing.


51.143 “A Question of Authenticity in Choral Music for the Synagogue,” by Lester Seigel. June-July 2016, page 28. The writer evaluates the state of music in Jewish worship and offers suggestions for enhancing the experience for both the chorister and the worshiper. See also 51.146.


51.148 “Summer Workshops: The View from the Podium,” by Terre Johnson. October 2016, page 67. Five choral musicians – Rosephanye Dunn-Powell, Dan Forrest, Mark Hayes, Anthony Leach, and Larry Wyatt – share observations from their teaching at various workshops.


51.150 “Hallelujah, Amen! A Focus on Worship (Column Editor’s Commentary),” by Terre Johnson. February 2017, page 62. The author comments briefly upon his experience with racial integration in a choral ensemble as an introduction to “Spirituals: Music of the Soil and the Soul” (42.03).


51.157 “Letter to the Editor,” by Marion van der Loo. November 2019, page 7. Responding to “It’s Time to Rethink Church Staff Singers” (51.156), the author states that the aforementioned article placed hiring professional singers in “a fairly negative light.”

51.158 “For He is our Childhood’s Pattern: A Festival of Nine Lessons and Carols as an Intergenerational Model,” by Benji Stegner. December 2019, page 10. “This article reflects on the ways in which the service broadly exhibits intergenerational worship.”

51.159 “Space for Sacred Music,” by Terre Johnson. April 2020, page 41. An introduction to two articles that highlight vastly different performance spaces: “Singing in the Cathedral of the Nuclear Age” (18.24) and “A Cathedral Transformation” (51.160)

51.160 “A Cathedral Transformation,” by John A. Romeri. April 2020, page 50. An introduction to the space formerly used by a prominent televangelist that has been converted to a Roman Catholic Cathedral. See also 51.159.


52. Literature on, and Music for Various Types of Choruses: PROFESSIONAL CHOIR

This article outlines the history of professional choral singing in the United States from the 1920s to the present. Includes a list of choral ensembles that have a payroll for singers. See also 52.02.

An addendum to “The Professional Choir in America” (52.01) adding the Albert McNeil Jubilee Singers to the list of active American professional choirs.

The author suggests military choirs as a significant first step in a professional singing career.

A panel of nine conductors and singers share “their thoughts on what is required to be successful as a professional soloist of choral singer.”

53. Literature on, and Music for Various Types of Choruses: CHAMBER & MADRIGAL CHOIR

This commentary addresses the issue of purchasing music for the chamber choir. Includes a brief repertoire list.

A general introduction to the basic workings of the madrigal dinner setting. Elements such as educational values, financial gains, goals, and staging are discussed.

53.12 “They Did It All Well,” by Gene Grier. May 1979, page 39. REP.
This article reviews the performance by the University of Miami Chamber Singers at the 1979 ACDA National Convention and discusses the work of their conductor, Lee Kjelson.

A brief discussion of several aspects of the madrigal dinner setting.

The author shares his experience in televising a staged madrigal dinner.

A narrative on the aesthetics of the madrigal dinner. Includes recipes for Yorkshire pudding and fruit pudding (AKA figgy pudding).

A discussion of the background of this popular holiday production genre.

53.18 “Second International Chamber Choir Competition,” by Duane Karna. August 1992, page 46. REP. A list of the repertoire performed during the 1991 International Chamber Choir Competition held in Marktoberdorf, Germany. Includes music for men’s, women’s and mixed chamber choirs.

53.19 “Masters in Miniature: Repertoire by Great Composers for Smaller Choirs,” by David C. Rayl and Zebulon M. Highben. March 2015, page 8. REP. “Almost every great composer has written at least one piece that is achievable by choirs with fewer singers and limited resources but is still well crafted, worthy of performance and typical of its genre and style period. This article highlights some of these authentic, little-known works.”

54. Literature on, and Music for Various Types of Choruses: FESTIVALS & FESTIVAL CHOIR


54.05 “Get Down,” by Gene Grier. May 1979, page 40. A presentation of the organizational structure of a choral festival, using the jazz band/jazz choir festival as an example.

54.06 “Letter to the Editor: An Open Letter to All-State, Honor Choir, and Clinic Choir Conductors,” by Boyd Bacon. May 1982, page 33. Guest conductors are asked to bear in mind the relative age, as well as the mental, emotional and physical energy of the typical high school singer when programming festival literature.

54.07 “The Choral Music Festival: Some Thoughts on How Better to Achieve High-Level Educational and Musical Goals Through a Well-Planned Event,” by Dennis K. Cox. September 1985, page 23. This article outlines “some of the factors [that] contribute to the success of a music festival from the perspective of the students, the teachers and the clinicians.”


54.11 “A Festival’s Journey: Preparing Your Choir for Festivals,” by Natalie Wilson. April 1993, page 34. Though written for a column on vocal jazz and show choirs, this article provides useful information for any
director preparing a choral ensemble for a festival appearance.

This brief article discusses many of the logistical aspects of organizing an honor choir.

This list of honor choir repertoire includes materials appropriate for children, boys, junior high school, middle school, eighth & ninth grades, high school, church, men’s, women’s, two-year college, and collegiate choirs.

The results from a nation-wide survey of all-state choir organizers are reported.

A discussion of musical activities associated with various “Jerusalem 3000” festivals.

The annual Bakersfield (California) Multicultural Choral Festival serves as an example of a festival of culturally diverse choral music.

An examination of the organization and implementation of various types of choral festivals.

54.18 “Two Year College Choirs,” by D. Brent Ballweg. March 2000, page 49.
A discussion of collaborative efforts with focus on the value of festivals.

The author discusses “choral festivals and how to use the experience of adjudication as a creative teaching tool.” Continued in 54.20.

A continuation of 54.19. The author lists the criteria for becoming an adjudicator.

The authors share their first-hand experience in the design and implementation of a choral symposium.

“For anyone considering instituting a state-wide or regional honor choir, here are some suggestions.”
The author discusses the organization of an honor choir, from the earliest planning stage through the final note of the concert.


54.25 “Starting from Scratch: Ideas for a Successful Conference Choir,” by Heather Williams Potter. April 2012, page 67. Though written from the perspective of the children’s choir, the material discussed would be applicable for any conference or festival choral experience.

54.26 “It’s a Collaborative Honor,” by Marta Force, Gretchen Harrison, and Anthony Trecek-King. February 2013, page 55. A discussion of the process through which the 2013 ACDA Junior High/Middle School Honor Choir was developed.

55. Literature on, and Music for Various Types of Choruses: FOLK, JAZZ, & POPULAR


55.016 “Get Down,” by Gene Grier. January 1979, page 44. This discussion of the validity of show choirs includes an introduction to a new jazz and show choir handbook.

55.017 “Literature Forum,” by Dan Schwartz. February 1979, page 2. REP. A graded list of repertoire suitable for junior high school mixed choirs, with particular emphasis placed upon jazz and rock literature.

55.018 “Suggestions for Auditioning and Rehearsing Swing Choirs,” by Gene Grier. February 1979, page 34. A variety of relative topics are examined, including choosing a name for an ensemble.

55.019 “Show Choir Production for Music Educators,” by Randy Boothe. April 1979, page 25. An examination of a class offered at Brigham Young University designed to introduce the experienced music teacher to the concepts and functions of the show choir.

55.020 “Popular Choral Corner,” by Gene Grier. November 1979, page 27. This article presents guidelines for reviewing popular choral music and reviews recent scholarship related to the American entertainment industry.
A brief listing of resources and recordings for the vocal jazz educator.

A discussion of “popular choral tone,” and the pros and cons of choreography.

The criteria for selecting a clinician are examined. Includes a list of recommended clinicians for the jazz and show choir festival.

The column offers two sample course outlines for high school or university level classes on jazz and show choirs. A list of resources for the jazz and show choir director is also included.

An eclectic body of data for the director of a jazz or show choir. Includes three informative lists: 1) jazz charts for various group levels, 2) possible ensemble names and 3) a brief jazz discography.

A practical discussion of the impact of microphone placement upon show choir choreography. The author offers three common microphone placement schemes.

A brief discography of vocal jazz recordings.

An examination of methods for introducing a jazz choir into the choral program.

The author questions the validity of the show choir and examines some of the philosophical issues associated with the trend. See also 55.031, 55.032, 55.034, 55.036 and 55.037.

This article features a review of The Contemporary Chorus: A Directors Guide for the Jazz-Rock Choir by Carl Strommen, and an annotated list of “easy jazz choral [settings] for the traditional director.”

The author writes in support of comments made in “The Show Choir Movement: Some Food for Thought” (55.029). See also 55.032, 55.034, 55.036 and 55.037.

Writing in response to “The Show Choir Movement: Some Food for Thought” (55.029), the author states support for the positions forwarded in the article. See also 55.031, 55.034, 55.036 and 55.037.

Two lists are presented in this article:  1) a brief bibliography of books and articles for the director of a jazz or show choir and 2) a selected list of SATB choral arrangements (ballads/jazz/pop/gospel).

Writing in support of “The Show Choir Movement: Some Food for Thought” (55.029), the author asks, “Must ACDA continue to support this rather horrifying trend?” See also 55.031, 55.032, 55.036 and 55.037.

REP.
The authors discuss the pedagogical uses of vocal jazz and offer two possible selections which can facilitate improvisational jazz singing. Includes commentary from jazz saxophonist Preston Love.

This article, written in response to “The Show Choir Movement: Some Food for Thought” (55.029), directly addresses five issues of controversy concerning the validity of jazz and show choirs. Includes a brief chronology of the history of jazz and pop music. See also 55.031, 55.032, 55.034, and 55.037.

Responding to “The Show Choir Movement: Some Food for Thought” (55.029), the author examines the societal underpinnings of the show choir movement and discusses positive factors of this trend. See also 55.031, 55.032, 55.034, 55.036 and 55.037.

A selected list of SATB choral arrangements, including ballads, Christmas literature, gospel, jazz, Latin, pop, sacred.

A list of ballads, gospel, jazz and pop arranged for the SATB chorus.

Various methods for enlivening the choral performance are examined. Includes discussion of repertoire, programming, pacing, ensemble grooming/deportment, staging, choreography and public relations. This article is incorrectly attributed to Diana Spradling.

Subtitled “Resources for the Jazz and Show Choir through November, 1983,” this article offers a brief bibliographic listing of books and articles.

A selected listing of gospel oriented choral arrangements.

The author examines the balance between singing and dancing in the show choir. Includes commentary from various directors of show choirs.
A discussion from results of a survey undertaken to determine the relationship between “the educational value of show choirs against the time commitments they require.”

55.045 “Popular Choral Corner.” September 1985, page 35. REP.
A selected list of SATB choral arrangements, including ballads, Christmas literature, gospel, jazz, and pop.

A bibliographic listing of “resources for the jazz and show choir.”

A brief introduction of “The ACDA Jazz Choir Adjudication Form,” developed by the National Committee on Vocal Jazz and Show Choirs.

A discussion of the place of popular music in the choral music curriculum. Includes a lengthy observation of a choral rehearsal.

“The purpose of this report is to dispel some of the myths that exist concerning jazz and show choirs [including] choreography takes priority over choral sound, show choirs perform music of poor quality, singing pop music will ruin the voice,” and others.

A list of 251 selections for men’s, women’s, and mixed voices.

An examination of jazz choral tone.

An annotated list of useful materials.

A discussion of a set of national standards being developed for jazz and show choirs.

A concise listening guide for dissecting the various aural complexities of jazz.

The author discusses the differences between Jazz Choirs and Show Choirs.
“Vocal Jazz: Do You or Don’t You?” by Laurie Cappello. September 2004, page 64.
“The following suggestions include basic skills needed by the choral director in order to begin teaching vocal jazz.”

The author suggests that a large proportion of choral conductors lack sufficient background in vocal jazz, and offers recommendations for ways to gain needed experience.

A review of performances by show choirs at the 2005 ACDA National Convention.

A discussion of methods for improving one’s understanding of the vocal jazz idiom.

“The following suggestions are practical and basic for beginning a show choir with common qualities found in them that demonstrate excellence in performance.”

An introduction to the basic elements of teaching vocal jazz.

A discussion of materials and resources. See also 55.064.

“The purpose of this study [is] to investigate the relationship between competitive show choir and male enrollment in high school choral ensembles.” Continued in 55.066.

Writing in response to “Advocacy for Jazz Pedagogy: Where to Find Resources and Quality Teaching Tools” (55.062), the author discusses the need for greater coverage of vocal jazz in the IAJE publication, Jazz Education Journal.

“The ideas presented in this column invite [conductors] to consider how we might impact our students in a way that inspires and draws out their creative spirit.”

In this article the author analyzes the raw data presented in “The Impact of Competitive Show Choir on the Enrollment of Male Singers in Choral Programs in Nebraska and Iowa (55.063).
A discussion of educational opportunities, instructional resources and thematic programming ideas for the vocal jazz director.

The author poses several questions submitted by vocal jazz directors to a panel of ACDA jazz education leaders. “As expected, the responses are, at times, overlapping, and at other times contradictory.”

The author examines some of the fundamental music components of jazz and discusses how those concepts might be taught to children.

The author discusses the ensemble and individual vocal characteristic that define an authentic vocal jazz choir.

An introduction to new compositions of multicultural music.

A concise discussion of the merits and function of a show choir.

This discussion of programming for the vocal jazz ensemble examines several applicable styles of jazz.

The author reviews the results of a survey of jazz educators conducted in 1993 and offers a new study of trends in vocal jazz repertoire. See also 55.075.

“What is the Best Vocal Jazz Repertoire? Preliminary Results are In,” by Patrice Madura Ward-Steinman. February 2014, page 53. REP.
The author reports the findings from a survey on vocal jazz repertoire and compares those data with research conducted twenty years earlier. See also 55.074.

The commentary “highlights the use of seven jazz elements within the choral music of five composers whose work spans half a century.”

“As we look for sound operational definitions as tools for the teaching of jazz music, it is imperative to
describe that has happened and what is happening historically, musically and vocally.”

A discussion of the earliest developments of vocal jazz within the college environment.

The author examines the dichotomy between the score-focused nature of choral music and the improvisational demands of vocal jazz.

A brief, introductory starter-kit for the development of a vocal jazz ensemble.

56. MUSICAL THEATRE

A survey of various theatre texts related to directing, acting, designing, choreography/dance, and musical direction.

Various elements germane to staging a musical theatre production are discussed, including choosing the musical, scheduling rehearsals, casting and performances. A list of resource agencies is provided.


“This article focuses on the instrumental demands of the musical score, and the pros & cons of using professional musicians.”

An introduction to methods for incorporating elements more common to the theater into a choral performance.

57. EDUCATIONAL TECHNIQUES AND PHILOSOPHY

The author discusses “the skills, understandings, and attitudes which are needed by an effective conductor of choral music,” and offers methods for “preparing young people who will be tomorrow’s choral conductors.”

A compilation of results from a survey in which secondary school students were asked to comment on their choral music teacher.

The author suggests self-reliance and self-respect as “the very cornerstone on which the teaching of music should rest.”

The author examines several characteristics which he believes are common to successful choral programs and outlines seven common reasons for poor programs.

A discussion of methods common to the training of actors that would be effective for developing conductors.

An examination of the various uses for video tapes in the rehearsal.

The author suggests how choral singers may develop responsibility in the rehearsal environment, and advocates modifying the conductor/choir relationship from an authoritarian/subordinate structure to one of colleagueship.

An examination of the psychological elements of stage fright, and various techniques for treating the affliction.

A discussion of teacher training, with emphasis on the analysis of performance.

An evaluation of the place of the general music student in the school choral program. The author focuses upon “acquiring, retaining, and teaching (A.R.T.)” the non-music major.

A motivational discussion of educational methods, particularly as they relate to children’s musical experience.

An examination of the historical elements of solmization. The author attempts to meld many diverse theories into a practical system, which can be applied to the collegiate choral setting. A companion article to 2.0156, 7.17, and 13.17.

A brief discussion comparing and contrasting the general music teacher and the choral music teacher on the elementary level.

This brief article examines the importance of facial involvement in the choral setting, for both the conductor and the chorus.

Various motivational elements of the choral situation are examined from a psychological viewpoint and recommendations offered for increasing a chorister’s attention span and efforts.

An examination of “the problems that music educators face in overcoming the demise of a singing nation.”

A fictitious address to a choir on the first day of rehearsal.

A discussion of the relationship between a conductor’s power and the perception of the choral ensemble.

A list of fifteen major responsibilities by which choir members can evaluate themselves.

This article recommends the development of a choir mid-term as a successful solution to the common concentration problems associated with the mid-term examination week.

“...every college-level choral conducting instructor should require his or her students to become student members of ACDA.”

A philosophical narrative which seeks to answer the author’s question, “What on earth am I doing teaching school?”

Reflections of a young teacher on his first year as an educator. Includes a list of suggestions for new teachers.
An analysis of four leadership styles as determined by the Situational Leadership Theory and the application of this model to the choral conductor.

The author discusses the findings of various studies on the state of American music education.

This discussion of the uses for jocularity in the rehearsal situation includes a self-evaluation quiz.

An examination of the positive impact of high quality music upon students, parents, and administrators. See also 57.071.

Writing in support of “The Value of Teaching Music” (57.070), the author states, “it should be required reading of all state legislators . . . [and] every musician in church work.”

The author responds positively to the content of the September, 1990 issue of the Choral Journal and offers a reprint of the 1982 ACDA position paper: “Music with Sacred Text: Vital to Choral Music Education and to the Choral Art” (67.066).

From the basis of established psychological norms, the authors discuss the familial characteristics of the choral organization and recommend the adoption of increased use of authoritative leadership style for the choral conductor. Continued in 57.079.

The author suggests a sweeping evaluation of the national status of choral curriculum, and institution of a curriculum that is “substantial, educationally viable, [and] sociologically significant.” Includes an outline for development of an eleven-step curriculum.

A brief commentary on the educational aspects of music-making for children.

The author identifies several “paths open to the choral director in dealing with cultural diversity and changing demographics . . . .”

In this brief commentary, the author discusses two aspects of choral performance – conducting gestures and tone quality – that need to be improved through the training of future conductors.

This article proposes a philosophy of music education in which “musicianship is the key to musical enjoyment.”

This article, a continuation of the research reported in “The Choir as Family” (57.073), outlines the similarities between the nuclear family and the choral ensemble.

Based on his research of various diverse activities, including choral music, the author discovered “The Flow Experience, a pan-human, universal feeling that human beings have when what they do becomes worth doing for its own sake.” See also 43.151, 43.154, 43.156, and 57.086.

The author recommends applying successful business-management techniques to the secondary music-education classroom.

The educational techniques of Peggy Jo Pridemore (1941-92) are examined through interviews with her former students.

The author reviews the practical benefits of a Parent Choir as part of the high school choral offering.

This article examines a grading system that strives to produce an objective measure for choral singers. See also 57.087.

A discussion of how “the issues of multiculturalism, diversity, and political correctness touch choral music in the 1990s.”

The author writes in response to “Singing and the Self: Choral Music as Active Leisure” (57.080), calling it the “most meaningful article I’ve ever read in the Journal.”
Writing in response to “Grading the Choral Ensemble . . . No More Excuses!” (57.084), the author offers an additional grading formula for choristers.

“This document is intended as a resource for arts educators and others who are likely to encounter the concerns dealt with here.” Continued in 57.093.

The author provides concise definitions for terms commonly used in discussions of school restructuring.

This discussion of Block – or “flexible” – Scheduling includes the results from a survey of music programs in schools using such schedules.

The author recommends strategies for averting financial problems in school music programs.

This article suggests use of multicultural music as a way to offset current difficulties in music education.

A continuation of 57.088.

The author suggests methods for helping young conductors gain practical choral conducting experience.

The authors report the results from a survey designed to identify the negative aspects of competition on choir members.

In this discussion of eight specific “attitudes that often afflict middle schoolers,” the author suggests methods for dealing positively with these traits.

The author attempts to distinguish between multiculturalism and “choral affirmative action.”

A discussion with three young choral conductors on seven areas of concern for music educators in their first year of teaching.

An evaluation of the role of continuing education and professional involvement in the life of the young choral conductor.

“This article offers suggestions about how to keep singers in our communities active through their senior years.”

A discussion of various theories on the psychological and intellectual effect of music.

“This article examines how each of the other intelligences can be activated, explored, and developed within the context of the general singing or choral rehearsal.”

A discussion of the way in which ACDA’s R&S Committees are adapting to various professional, musical and societal changes.

57.104 “This Is Not Your Father’s Automobile,” by Geoffrey Boers. March 1998, page 73.
The author examines the changes in society and their effect on choral music.

An overview of the life and work of this Nineteenth-Century American music educator.

A discussion of the importance of emotional desire on the part of the conductor.

A motivational editorial on the value of music education.

The author offers a “closer scrutiny of the relationships between members of the ensemble with the conductor/teacher.”

A discussion of the state of choral music education and suggestions for improving the profession through teacher training.
Writing to the ACDA collegiate member, the author suggests “reaching beyond the mediocrity of our media-driven world and doing something worthwhile and fulfilling.”

Though written from the perspective of a community chorus, this article provides useful tools for assessing singers in any choral environment.

In the wake of the September 11 terrorist attack, the author suggests ways to re-establish community singing as a vital part of American culture.

“This article presents a rationale for an interface of electronic learning with choral rehearsing, and presents a series of strategies and implementation resources.”

A call for suggestions for the development of a mentoring program.

“The goals of this article are to share the outline of a locally developed standards-based curriculum, and to provide assessment models used to measure student growth toward those standards.”

This article seeks to resolve the long-standing conflict between voice studio teachers and choral conductors by examining the positive value of the choral environment for the solo singer.

A detailed discussion of the ways in which voice faculty and choral conductors can cooperate for the benefit of the students in their care. See also 57.119.

A discussion of ways the college music student can gain experience beyond the classroom.

The author questions the takes some exception to comments made in “Building Bridges among Choral Conductors, Voice Teachers, and Students” (57.117) by referring to his own research published earlier in “Operatically Trained Singers in the Collegiate Choral Rehearsal” (7.057).

The author suggests ways for those working amid the crush of the end of an academic term to remain physically healthy.

The author examines motivations for seeking an advanced degree and suggests ways to finance a graduate education. Continued in 57.124.

This article reports the result of a survey asking collegiate choral conductors to share a list of those pieces most important in the undergraduate curriculum.

An examination of ways to teach to three important learning styles: visual, auditory, and kinesthetic.

In this continuation of 57.121, the author discusses how to select the proper graduate school to meet individual needs.

“The purpose of this article is to provide some practical suggestions for the involvement of boys in a choral setting.” See also 57.128 and 57.129.

The author discusses mentoring as a way to develop the next generation of children’s choir conductors.

In this brief article, the author draws parallels between successful coaches and choral directors.

A correction of errata contained in “Engaging Boys – Overcoming Stereotypes: Another Look at the Missing Males in Vocal Programs” (57.125).

The author writes in support of “Engaging Boys – Overcoming Stereotypes: Another Look at the Missing Males in Vocal Programs” (57.125) and “Programming Our Convictions” (15.061).

The author examines the value of “multi-sensory sensory singing experiences and music educators’ use of metaphors as key components of learning to perform and listen to music.”

“As conductors we are professionally accountable for our interactions with other people. Consequently, we have a duty to be explicit about our motives and values as well.”

57.132 “Toward a Philosophy of Teaching,” by Jeffrey Carter. November 2005, page 101. The author discusses those personal merits that are necessary to become a good teacher.

57.133 “Letter to the Editor,” by Nelson Waller. June 2006, page 5. Writing in response to the elementary focus issue of the Choral Journal (April 2006), the author calls it “a good attempt to win the political correctness award.” See also 57.135, 57.136, 57.137, 57.138, 57.139, and 57.141.


57.135 “Letter to the Editor,” by Sean Burton. August 2006, page 5. The author writes to express “outrage” over “Letter to the Editor” (57.133). See also 57.136, 57.137, 57.138, 57.139, and 57.141.


57.138 “Letter to the Editor,” by Sharon Breden. August 2006, page 6. The author responds to “Letter to the Editor” (57.133), saying, “his ‘thought police’ need to be fired.” See also 57.135, 57.136, 57.137, 57.139, and 57.141.

57.139 “Letter to the Editor,” by Matthew Ferrell. August 2006, page 6. The author responds to “Letter to the Editor” (57.133), saying, “I have no tolerance for his smugness.” See also 57.135, 57.136, 57.137, 57.138, and 57.141.

57.140 “An Open Letter to Student Teachers,” by Mark Simmons. August 2006, page 69. This article could serve as a graduation address to those leaving college for their first teaching assignments.

57.141 “Letter to the Editor,” by Mark A. Anderson. October 2006, page 6. The author applauds the editor’s decision to publish “Letter to the Editor” (57.133), stating, “it is only by exposing [such] attitudes that these attitudes can be confronted head-on.” See also 57.135, 57.136, 57.137, 57.138, and 57.139.

57.142 “Choosing a Graduate School for a Master’s Degree,” by Gary Weidenaar. December 2006, page 93. The author suggests important questions to ask when selecting a graduate choral music program.
The following ten steps are crucial to maximizing involvement and leadership in your organization.

In this article, the focus is on two areas: (1) the student’s own process of maturation, or intrapersonal growth; and (2) the progress of the student’s social relationships, or interpersonal growth.

School staffing problems are primarily due to a ‘revolving door,’ where large numbers of qualified teachers depart their jobs for reasons other than retirement.” The author proposes mentoring as a way to solve the problems of teacher retention.

An examination of ways to provide genuine conducting experience to beginning conductors.

The author offers a practical, light-hearted list of suggestions for initial success in a DMA or PhD program.

An examination of the process for cultivating young leaders for the choral profession through service in an ACDA student chapter.

Acknowledging that “today’s generation of students are growing up in an extremely accelerated society,” the author examines “ways in which teachers/directors choose to address the real world in which we are teaching.”

A brief discussion the possibility that exists for mentoring young choral colleagues through ACDA conventions.

“Although this article is intended primarily for doctoral students, much of the same information applies to undergraduates who are preparing to enter the job market.”

“Here are some mottos and brief descriptions of how they can be used to motivate and educate.”

“Presented here are specific suggestions for listening at the [ACDA] conference, using a compilation of concepts from some of the profession’s finest choral conductors and teachers.”

57.155 “Encore! Advocating for the Arts in Education (an interview with Terry Taylor),” by Terre Johnson. June-July 2010, page 28. A discussion of “the ‘Encore’ program in the public schools of Dothan [Alabama], though which volunteers from throughout the community provide singing opportunities for children where no music education was taking place.”

57.156 “Influence Changes Everything: How Conductors Can Shape Motivation, Create Momentum, and Reframe the Musical Experience,” by Ramona Wis. March 2011, page 6. “In this article we will explore how we can use our influence as conductors to create an experience that is characterized by motivated singers, ever-increasing momentum, and both a successful musical product and a meaningful musical process.”


57.158 “An Open Letter to the Secretary of Education.” May 2011, page 51. Co-signed by several music education associations, this letter calls upon U.S. Secretary of Education Arne Duncan to increase resources for the study on the value of arts education.


57.160 “What New College/University Faculty Members Need to Know (But May Not Know How to Ask),” by William McConnell. November 2011, page 51. This article seeks to answer the question, “Beyond the music, how can students emerging from DMA programs in choral conducting be better prepared for college/university faculty positions?”


57.162 “Pursuing a Graduate Degree,” by Cody Duff. May 2012, page 69. “The purpose of [this] narrative is to explore the myriad questions and steps to consider when selecting a graduate school.”


“The best way to set the tone with administration, parents, teachers, and students is to first share the vision and goals that will be the expectation in the classroom.”

An examination of the critical need to protect children in the classroom amid the ever-increasing, and seeming uncontrollable, threat of gun-violence in American schools.

“A successful mentoring [system] will continually feed the choral program while raising the bar for performance, artistry, participation, commitment, and acceptance of newcomers.”

An introduction to the challenges associated with leading an ensemble for which one has not been trained.

“From a ten-minute warm-up sequence to a ten-week composition project, adolescent choral musicians can learn to incorporate critical thinking skills and develop musical independence.”

“The simple inclusion of non-Western European art music is not enough; one must consider the issues that may emerge when working with a varied body of repertoire, including authenticity, musical integrity, transmission, and pedagogy.” See also 57.171.

“Music is a basic survival need for humankind. Our connected world actually filters out most of the human experience and leaves us feeling more isolated.”


A brief discussion of the challenges and opportunities of training new choral conductors.

The author, a college freshman, provides a useful insight into the value of obtaining an education in music.

A discussion of ways to explain the value of singing and music education in general with parents and
administrators.

57.175 “Notes for Success (Part 1): Advice for the First-Year Teacher,” by Amanda Bumgarner with Jennifer Alarcon, Elizabeth Batey, Desiree Bondley, Seth Boyd, David Burton, Darla Eshelman, Elizabeth McFarland, Jennifer Sengin, Philip Silvey, Jacob Truby, and Brandon Williams. May 2015, page 8. The authors, teachers at varying stages in their careers, discuss matters of expectations, classroom management, and personal balance as they relate to the new educator. Continued in 57.178 and 57.181. See also 57.177.

57.176 “Preparing for Classroom Success: Advice for Choral Student Teachers,” by Sally Schneider. May 2015, page 51. The author shares successful methodologies for those preparing to enter the student teaching phase of the baccalaureate music education.

57.177 “Letter to the Editor,” by Dale Duncan. August 2015, page 6. Writing in response to “Notes for Success (Part 1): Advice for the First-Year Teacher,” (57.175), the author calls it “a useful article that helps people of all experience levels.” See also 57.178 and 57.181.


57.180 “Managing the ACDA Student Chapter Leadership Transition,” by Bryan N. Nichols. August 2015, page 59. While this article focuses upon the transition of leadership with an ACDA student chapter, the techniques discusses would be applicable in any such change of guard.

57.181 “Notes for Success (Part 3): Advice for the First-Year Choral Teacher,” by Amanda Bumgarner with Jennifer Alarcon, Elizabeth Batey, Desiree Bondley, Seth Boyd, David Burton, Darla Eshelman, Elizabeth McFarland, Jennifer Sengin, Philip Silvey, Jacob Truby, and Brandon Williams. September 2015, page 32. This article concludes the three-part series, “Notes for Success: Advice for the First-Year Choral Teacher” (57.175 and 57.178) with a discussion of organization, repertoire, voice building and resources. See also 57.177.

57.182 “The Glorious World of Choir,” by Michael Griffin. February 2016, page 79. “If you are required to justify why choir is deserving of a place on the schedule or curriculum, the few notes
here may assist your case.”

The author enumerates the value of performing from memory and highlights ways in which choristers can memorize their scores. See also 57.184.

Writing in response to “Look Mom, No Hands: Leaving the Scores in the Rehearsal Room” (57.183), the author poses additional points of consideration for those who teach choristers to memorize the musical score.

The authors examine the differences and similarities in the vocal pedagogies of studio voice teachers and choral conductors.

A discussion of ways to improve the choral experience for those singers with special needs.

The author peels back the curtain to reveal the reality of life as a public school music educator.

The author discusses the techniques that led to his receipt of Kansas Teacher of the Year accolades.

An examination of the emotional vulnerabilities of a choral conductor.

The author evaluates a self-help text as a motivational tool.

“This article provides music educators multiple strategies for both the enactive and iconic stages which must be given attention before singers can be successful at the symbolic stage.”

Claiming that “the traditional dress codes and uniforms may be creating subtle bias within ensembles,” the author examines gender-neutral attire.

An examination of the latest rubric trend.
The author examines the value of maintaining a positive relationship with the parents of young singers.

An exploration of a choral curriculum that combines in-person and on-line instruction.

“This article recognizes the importance of organization and yearly planning of events, and addresses the need for personal reflection as not only a vital part of the schedule for the school year, but essential to the success of a director and the choral program.”

The author advocates an approach to choral pedagogy that allows for student vulnerability.

“In this article we re-think the case we regularly make for music education, reexamine our role as leaders, and recognize a new framework for the artistic education of young people.”

A summary of information from a cooperative webinar between the American Choral Directors Association, the Barbershop Harmony Society, Chorus America, the National Association of Teachers of Singing, and the Performing Arts Medical Association.

Techniques for developing a continuous eagerness to sing beyond the school-age years is discussed.

The author discusses methods for developing sight-singing abilities.


Asserting that the structure of most choral ensembles is flawed and hierarchical, the author proffers corrective action to eliminate such a misguided paradigm, thus bringing the art form with has been in full flower for well over a millennia into compliance with 20th-Century social mores.

58. Performance Practice, Style, and Interpretation: GENERAL

The author discusses “one process that can sometimes give some good ideas about a particular piece of music.” Includes an analysis of J.S. Bach’s Jesu, meine Freude. See also 66.0110.

This article “shows the different ways original rhythms became what they are in the current music of the Americas.”

While applauding the choral profession for its embrace of multicultural music, the author suggests ways in which to develop additional awareness, repertoire, and performances.

The author asserts that “choral conductors must assume responsibility to know and understand multicultural choral music in the same way they have been educated to know and understand ‘traditional’ or ‘standard’ choral works.” See also 58.18.

Writing in response to “More Than ‘Politically Correct:’ Accuracy and Authenticity in World Choral Music Study and Performance” (58.17), the author reinforces the article’s premise by pointing to a recent publisher’s catalog as being “a dangerous misrepresentation of world music.”

A bibliography of materials to aid the conductor in the performance of world music.

An examination of Thomas Whitfield’s compositional style and its influence.

59. Performance Practice, Style, and Interpretation: PRE-MEDIEVAL, MEDIEVAL, & CHANT

An introduction to the current resurgence of interest in chant and its implications for the choral conductor. See also 59.02 and 59.03.

The author takes exception to conclusions drawn in “A New Chance for Chant” (59.01), and offers additional resources for understanding the role of chant in the Roman Catholic Church. See also 59.03.

59.03 “Response.” By Scott Dean. October 2005, page 5.
The author writes in response to a “Letter to the Editor” (59.02) criticizing his article, “A New Chance for Chant” (59.01).

“Here, it is proposed that choral musicians consider anew the place of Gregorian chant in the repertoires of every kind of choir.” The author examines the history of chant and applicable performance practice. Continued in 59.05.

In this article, a continuation of 59.04, the author demonstrates that “chant can benefit the choir’s singing of [the] entire historical repertoire.”

60. Performance Practice, Style, and Interpretation: RENAISSANCE

60.10 “Musica Ficta in Renaissance Choral Music,” by James R. Bryant. October 1978, page 20. BIB.
The addition of unwritten accidentals is studied from three perspectives: 1) historical, 2) theoretical, and 3) practical.

60.11 “Early Instruments and Choral Music,” by Joan Cantoni Conlon. September 1979, page 5. BIB. DISC.
A discussion of the use of instruments in performance of music of the Middle Ages and the Renaissance. Includes a list of builders and distributors of period instruments.

An examination of rhythm instruments in early music. The Spanish carol Riu, Riu is cited as an example for treatment with tenor drum, triangle and tambourine.

An investigation of inflections in Renaissance music, and various performance suggestions.

An historical account of the use of the male falsetto voice, with particular focus upon early music. Includes a brief discussion of the application of the technique to modern performances.

This article discusses the Renaissance period practice of singing from part-books, and offers suggestions for their potential usefulness to modern choral ensembles.

An introduction to performance practice.
An examination of techniques for embellishing and instrumentally doubling vocal lines in music of the Renaissance.

BIB. DISC.
An extensive introduction to the historical and physiological elements of the “sweet, flexible, and clear sound, so often described by Renaissance writers.”

Based on a first-hand account, this article reports on the musical activities and food at an elaborate feast in 1568.

The author discusses re-barring the music of the Renaissance, making extensive use of primary source material.

“The purpose of this discussion is to offer an overview and some specific guidelines that can lead conductors toward informed and expressive performances of Renaissance music.” Includes discussion of pitch, tempo, phrasing, and dynamics.

A discussion of the history and performance of this 16th-Century French musical form.

The author “documents a disparity in aesthetic goals and skill between [early] musicians and those of today, to the degree that unaccompanied singing would have been unlikely for most music.” See also 60.24 and 60.26.

The author questions assumptions made in “Why Most a cappella Music Could Not Have Been Sung Unaccompanied” (60.23). See also 60.26.

The author describes “a method by which the modern high school, collegiate church or community choir may incorporate the art of canto do glosso with other elements of Renaissance performance practice.”

The author of “Why Most a cappella Music Could Not Have Been Sung Unaccompanied” (60.23) replies to a “Letter to the Editor” critiquing her article (60.24).
61. Performance Practice, Style, and Interpretation: BAROQUE


61.21 “Space Illusion in Baroque Music,” by Otto Gombosi. May 1985, page 5. The treatment and use of echo in music of the Baroque era is discussed in this article. Includes brief attention to the works of Buxtehude, Gabrieli and Hassler.


61.26 “Baroque on a Budget: Concerted Sacred Works with Limited Instrumentation,” by David C. Rayl and Zebulon M. Highben. October 2017, page 42. REP. In this article the authors highlight a number of pieces that feature reduced instrumentation, limited voicing, or both.”

62. Performance Practice, Style, and Interpretation: CLASSICAL

This article focuses upon use of the bel canto voice and its application to the works of the classical era. Includes a discussion of breathing, resonance and vocal registers.

An examination of the ways in which 18th-Century American composers indicated dynamics, and appropriate performance practice. Includes discussion of the works of William Billings.

The author investigates Classical-era performance practice based on information from “36 treatises from 1696 to 1806 . . . [that] represent the various nationalities of Germany, France, England, and Italy.”

A discussion of the definition and characteristics of metric accentuation, with application to choral works of W.A. Mozart.”

This discussion of early-American choral music focuses on issues of balance, vocal quality, use of instruments, and six-part voicing. See also 62.08.

Writing in response to “Performance Practice of Early-American Choral Music: A Reassessment” (62.07), the author provides additional information and resources.

A specific examination of “the essential difference between chamber performance and choral performance.”

63. Performance Practice, Style, and Interpretation: ROMANTIC

An examination of performance techniques of the American folk music known as shape note, or Sacred Harp.

Traces the history of England’s choral musical festivals, with particular emphasis placed upon repertoire.

A discussion of the challenges faced when performing the composer’s final choral composition.

Mendelssohn’s work provides the foundation for a survey of performance practice.

This article “presents treatises that can refresh our understanding of the later Common Practice period.” Includes analyses of movements from the Fauré Requiem and the Brahms Liebeslieder Walzer, Op. 52.

“The study that follows takes a closer look at the znamenny chant as it has come down to us together with two choral compositions of the nineteenth-century Russian Choral School.” Includes analyses of works by Rimsky-Korsakov and Kastalsky.

“This article presents research in nineteenth-century seating and stage placement, tempo, and tempo freedom, tone quality and vibrato, and the use of portamento.

A brief overview of the “folk hymnody and part singing” common to American musical life in the late Eighteenth Century.

64. Performance Practice, Style, and Interpretation: CONTEMPORARY & AVANT GARDE

No entries.

65. Performance Practice, Style, and Interpretation: FOLK, POP, JAZZ, AND ROCK

A list of ideas from a choreographer and other visual show choir considerations, including auditions, props, physical warm-ups and performance attire.

An introduction to basic elements of blues form and a discussion of performance possibilities.

The author provides “hints and bibliography [that] will help in establishing movement and choreography as a valid supplement and complement to the total choral music program.”
The author recommends standardized articulations and inflections for vocal jazz, including definition of terms, and execution of symbols.

An outline of a method for introducing improvisational techniques to a choral ensemble over a one-week time span. Includes a discussion of three published improvisation methods and a list of sources for vocal jazz recordings.

An examination of the history and characteristics of gospel music, its increased popularity among young Black singers, and its effect on traditional choral music.

This article offers a concise discussion of historical and performance considerations for African-American choral literature. Includes a brief guide to proper dialectical pronunciation.

This article enumerates ten standards for show choirs.

This article provides a list of ways to make performances unique to the ensemble. Though published without author accreditation, it was written by Vijay Singh. See also 65.14.

This article provides a list of ways to make performances unique to the ensemble. It is a re-print of 65.13, which was published without author accreditation.

This article examines common elements between classical and jazz vocal techniques with an introduction to vocal elements specific to the jazz idiom. See also 65.16.

Writing in response to “‘Come On-A My House:’ An Invitation to Vocal Jazz for Classical Singers” (65.15), the author adds appropriate vibrato use and application of consonants as further ways to enhance jazz singing.

An introduction to the history, traditions and performance practice of Sacred Harp (aka “shape note”).
article was misattributed in the table of contents to Joan Gregoryk. See also 65.18.


65.19 “New Music for Chorus with Overtone Singing,” by Stuart Hinds. April 2007, page 20. BIB. DISC. “The purpose of this article is to introduce several recent compositions for chorus with overtone singing.” See also 65.20 and 65.21.

The author shares additional information relative to “New Music for Chorus with Overtone Singing” (65.19). See also 65.21.

Writing in reply to “Letter to the Editor” (65.20), the author of “New Music for Chorus with Overtone Singing” (65.19) responds to the concerns raised.

“The purpose of this column is to focus on those elements of show choir concepts and development that will help ensure vocal integrity combined with stylistic authenticity and choreographic support.”

A discussion of the relationship of the two ensemble types within the organizational structure of a school’s choral offering.

This article “is intended to provide a model for practical and educationally sound ways to help teachers/directors/ and students to remain focused in a much deeper way on the learning of the concepts, challenges, and heritage of vocal jazz repertoire.”

“Healthy singing should be the primary means of expression [for the show choir] with meaningful choreography supporting, relating to, and making clear the message of lyrics and music.”

An introduction to the developing popular vocal form dubbed “contemporary a cappella.”

This article reports the result of a study designed to enhance the improvisational skills of developing choral educators.

65.28 “A ‘High Lonesome’ Experience Challenges Music Biases,” by Lee G. Barrow. September 2015,
An introduction to a bluegrass-influenced choral work.

An introduction to vocal jazz techniques.

An introduction to the contemporary pop vocal genre.

65.31 “Hope: Refocusing the Legacy of Spirituals,” by Jeff Stone. April 2019, page 42.
A discussion of the legacy and performance of spirituals.

The author evaluates the value of the accompanying band of a show choir.

This article examines five elements that are typical of this form of Korean choral composition.

66. ACDA ACTIVITIES & OTHER PROFESSIONAL NEWS

An introduction to various elements and activities scheduled for the 1979 National Convention. Includes profiles of performing choirs, conductors and clinicians.

Revises amendments from 1975.

A series of observations from six choral conductors who witnessed the birth of the American Choral Directors Association. Includes comments from Harold Decker, Helen Hosmer, Warner Imig, Elwood Keister, Russell Mathis and Howard Swan.

A revision of the 1975 document.

Commentary from the editor of the Choral Journal.

An introduction to various elements and activities scheduled for the 1980 Western Division Convention. Includes profiles of performing choirs, conductors and clinicians.
An introduction to various elements and activities scheduled for the 1980 Southern Division Convention. Includes profiles of performing choirs, conductors and clinicians.

An introduction to various elements and activities scheduled for the 1980 Eastern Division Convention. Includes profiles of performing choirs, conductors and clinicians.

An introduction to various elements and activities scheduled for the 1980 North Central Division Convention. Includes profiles of performing choirs, conductors and clinicians.

An introduction to various elements and activities scheduled for the 1980 Northwest Division Convention. Includes profiles of performing choirs, conductors and clinicians.

An introduction to various elements and activities scheduled for the 1980 Southwest Division Convention. Includes profiles of performing choirs, conductors and clinicians.

In this commentary, the author “set out to review the content of the concert of the most recent National Convention [in] three areas: 1) the compositions performed, 2) the composers, [and] 3) the publishers.”

The author shares his thoughts on the state of choral music. He addresses several areas of concern to the future of the art and issues a challenge to the leadership of ACDA.

A practical outline for those who wish to contribute to ACDA’s official publication.

A profile of the choral ensembles scheduled to appear at the 1981 gathering.

An outline of the changes recommended for ACDA’s governing document.

An introduction to various elements and activities scheduled for the 1981 ACDA National Convention, including interest sessions, the ecumenical service and the performance of the Beethoven Missa Solemnis.

Lists recommended amendments to ACDA’s Constitution and Bylaws.
The author cites unnecessary verbiage and meaningless descriptions as detrimental to concise,
communicative reviews of choral literature. Includes suggestions for producing a useful review.

A review of the 1981 ACDA National Convention. The author comments on New Orleans, the convention
itself and the Beethoven Missa Solemnis, under the baton of Robert Shaw.

A transcript of the author’s comments during the ecumenical service at the 1981 ACDA National Convention.

An introduction to various elements and activities scheduled for the 1982 North Central Division Convention.
Includes profiles of performing choirs, conductors and clinicians.

An introduction to various elements and activities scheduled for the 1982 Central Division Convention.
Includes profiles of performing choirs and their conductors.

An introduction to various elements and activities scheduled for the 1982 Southern Division Convention.
Includes profiles of performing choirs, conductors and clinicians.

An introduction to various elements and activities scheduled for the 1982 Southwestern Division Convention.
Includes profiles of performing choirs, conductors and clinicians.

An introduction to various elements and activities scheduled for the 1982 Western Division Convention.
Includes profiles of performing choirs, conductors and clinicians.

An introduction to various elements and activities scheduled for the 1982 Northwestern Division Convention.
Includes profiles of performing choirs, conductors and clinicians.

An introduction to various elements and activities scheduled for the 1982 Eastern Division Convention.
Includes profiles of performing choirs, conductors and clinicians.

Biographical information of the clinicians scheduled for the 1982 Central Division Convention.

An examination of the special performances and interest sessions scheduled for the 1983 Convention.

Biographical profiles of the ensembles and conductors slated to perform at the 1983 gathering.


66.0079 “Special Convention Issue.” January 1984. The entirety of this issue is devoted to coverage of the seven ACDA Divisional conventions for 1984. Includes profiles of performing choirs, conductors and interest session clinicians.


66.0087 “Special Convention Issue.” January 1986. The entirety of this issue is devoted to coverage of the seven ACDA Divisional conventions for 1986. Includes profiles of performing choirs, conductors and interest session clinicians.
This article discusses the history of the award series and includes a brief biographical sketch of Julius Herford.

An examination of the development of IFCM (International Federation for Choral Music), and its relationship with ACDA.

This entire issue is devoted to the various elements and activities scheduled for the 1987 ACDA National Convention. Includes profiles of performing choirs, conductors and clinicians.

The entirety of this issue is devoted to coverage of the seven ACDA Divisional conventions for 1988. Includes profiles of performing choirs, conductors and interest session clinicians.

A state-of-the-union style commentary on the American Choral Directors Association.

The author shares his enthusiasm for ACDA and indicates support of calls for changes to strengthen the organization.

An introduction to various elements and activities scheduled for the 1989 ACDA National Convention. Includes profiles of performing choirs, conductors and clinicians.

Closing thoughts on ACDA’s 1989 National Convention.

An introduction to various elements and activities scheduled for the ACDA’s seven 1990 Divisional Conventions. Includes profiles of performing choirs, conductors and clinicians.

An introduction to various elements and activities scheduled for the 1991 ACDA National Convention. Includes profiles of performing choirs, conductors and clinicians.

An outline of the changes recommended for ACDA’s governing document.

Lists recommended amendments to ACDA’s Constitution and Bylaws.

A brief report on the decline of financial support of state arts agencies.
A report on the development of the 1991 ACDA junior/community college national honors choir.

The entirety of this issue is devoted to coverage of the seven ACDA Divisional conventions for 1992.
Includes profiles of performing choirs, conductors and interest session clinicians.

An announcement of plans to feature various honor choirs at the 1993 ACDA National Convention,
including groups for children, eighth- and ninth-grade voices, and women.

An overview of ACDA’s current Repertoire and Standards structure.

A brief introduction to the 1993 ACDA National Convention, including its location and activities.

A brief discussion of the events planned by the National Committee on Women’s Choirs for the 1993 ACDA National Convention.

An introduction to the attractions available in San Antonio.

A positive response to recent changes in the Choral Journal.

A positive response to recent changes in the Choral Journal.

Writing primarily in response to recent changes in the Choral Journal, the author also supports comments made in “Making a Statement” (7.031) and “Analysis + Synthesis = Interpretation” (58.14).

A report on the various activities of this R&S Committee, including the 1993 ACDA Student Conducting Awards, and the establishment of new student chapters.

This promotional commentary includes profiles of the Czechoslovakian choral ensemble Jitro and the Los Angeles Master Chorale.
A positive response to recent changes in the *Choral Journal*.

A discussion of the activities available during the 1993 ACDA National Convention. Includes a profile of the University of the Philippines Madrigal Singers.

A report on the various activities of this R&S Committee, including events planned for the 1993 ACDA National Convention.

This report on the committee’s activities includes a brief discussion of political correctness and its negative impact on the choral art.

An overview of two significant events scheduled for ACDA’s 1993 convention.

This profile of the candidates is reprinted in January 1993, page 76.

66.0119 “ACDA Officer Candidates: Southern Division President.” December 1992, page 47
This profile of the candidates is reprinted in January 1993, page 78.

66.0120 “ACDA Officer Candidates: Western Division President.” December 1992, page 48
This profile of the candidates is reprinted in January 1993, page 80.

66.0121 “ACDA Officer Candidates: National Treasurer.” December 1992, page 4
This profile of the candidates is reprinted in January 1993, page 82.

The entirety of the January 1993 issue of the *Choral Journal* is given over to information pertaining to 1993 ACDA National Convention. Includes a program schedule; abstracts of interest sessions; and profiles of clinicians, performing choirs and conductors.

A set of suggested changes to ACDA’s governing document, particularly concerning the duties of officers.

A report on the various activities of this R&S Committee, including the development of a national boychoir registry.

A report on the various activities of this R&S Committee, including the chartering of the first ACDA student chapter in a high school.
A report on the various activities of this R&S Committee, including a brief discussion of the importance of community support for the high school choral music program.

A report on the awards project and a profile of the winners.

A discussion of the various activities of this R&S Committee, including a review of the March 1993 issue of the Choral Journal, an update on the Children’s Choir Directory, and a call for papers.

A discussion of the various activities of this R&S Committee, including the Outstanding Student Chapter Award for 1993-95, and the formation of new student chapters.

An overview of the Trust, including discussion of its history and mission.

A report on recent activities within ACDA’s R&S structure.

This article proposes the development of a series of ACDA-sponsored postdoctoral seminars.

The author reviews her contributions to this R&S Committee.

A discussion of the various activities of this R&S Committee.

This profile of the candidates is reprinted in December 1993, page 41.

“ACDA Officer Candidates: Eastern Division President.” November 1993, page 51.
This profile of the candidates is reprinted in December 1993, page 42.

“ACDA Officer Candidates: North Central Division President.” November 1993, page 52.
This profile of the candidates is reprinted in December 1993, page 43.

“ACDA Officer Candidates: Northwestern Division President.” November 1993, page 53.
This profile of the candidates is reprinted in December 1993, page 44.

“ACDA Officer Candidates: Southwestern Division President.” November 1993, page 54.
This profile of the candidates is reprinted in December 1993, page 45.
A set of suggested changes to ACDA’s governing document, particularly concerning elected and appointed officers. This article is reprinted in December 1993, page 49.

In addition to discussing the various activities of this R&S Committee, the author proposes the compilation of a list of repertoire being performed by two-year college choirs.

The entirety of the January 1994 issue of the Choral Journal is given over to information pertaining to the 1994 ACDA Divisional Conventions. Includes program schedules; abstracts of interest sessions; profiles of clinicians, performing choirs and conductors.

A discussion of the various activities of this R&S Committee, including the development of standards for arts education, an update on the Children’s Choir Directory, and a second call for papers.

A discussion of the various activities of this R&S Committee, with emphasis on male choirs appearing at the 1994 ACDA Divisional conventions.

A discussion of the various activities of this R&S Committee, including various student symposia held throughout the nation, and the formation of new student chapters.

The author proposes development of an “information pipeline” to utilize local media for the promotion of choral music programs.

An introduction to some of the features of ACDA’s 1995 National Convention in Washington, D.C.

A discussion of the various activities of this R&S Committee, including the appointment of new committee members.

This document “sets forth the Association’s goals for stronger arts advocacy.”

A preview of the facilities scheduled to host ACDA’s 1995 National Convention.

The author briefly examines the issue of what it is that constitutes “good music.”


66.0156 “Community Choirs,” by Bill Diekhoff. October 1994, page 43. A report on the various activities of this R&S committee, including a divisional directory, convention sessions, and repertoire lists.

66.0157 “Junior High/Middle School Choirs,” by Kathleen Anderson. November 1994, page 34. This column discusses the forthcoming publication of a list of successful conductors of junior high/middle school choirs.


A report on the various activities of this R&S committee, including activities at ACDA conventions and a brief review of the book *Tapiola Sound* by Erkki Pohjola.

A preview of activities for male choral singers at the 1995 ACDA National Convention.

This discussion of ACDA’s 1995 National Convention features a preview of interest sessions, and the Student Conducting Awards.

66.0165 “ACDA Officer Candidates: Central Division President.” December 1994, page 56.
A profile of the candidates for this office.

A profile of the candidates for this office.

66.0167 “ACDA Officer Candidates: Western Division President.” December 1994, page 58.
A profile of the candidates for this office.

The entirety of the January 1995 issue of the *Choral Journal* is given over to information pertaining to the 1995 ACDA National Convention. Includes program schedules; abstracts of interest sessions; and profiles of clinicians, performing choirs, and conductors.

The author calls attention to errata in “R&S: A Seventeen-Year History” (66.0153).

Attention is called to the lack of new, significant choral works by American composers.

Responding to increasing difficulties in the performance of sacred choral music in a publicly-funded venue, the author recommends the formation of community choirs specifically devoted to the performance of sacred choral works.

A report on the various activities of this R&S committee, including the 1995 ACDA Student Conducting Awards, continuing development of regional student symposia, and the establishment of new ACDA student chapters.

A report on the various activities of this R&S committee, including the ACDA National Women’s Choir Repertoire Exchange, and various women’s activities planned for the 1995 ACDA National Convention.

This discussion of ACDA’s 1995 National Convention features an introduction to Washington’s National
Cathedral.

A report on the various activities of this R&S committee, particularly its plans for the 1995 ACDA National Convention.

Current developments concerning the Trust are discussed.

The author suggests changing the manner in which choirs are selected to perform at ACDA conventions in order to encourage greater gender and racial diversity. See also 66.0190, 66.0191, and 66.0195.

While recounting the events at the 1995 ACDA National Convention, the author shares some of the positive changes made to conventions throughout ACDA’s history.

A report on the various activities of this R&S Committee, including a list of favorite repertoire for community choirs, and a roster of ensembles in each division.

A discussion of recent developments in the Trust, and a comprehensive list of contributors.

A report on the various activities of this R&S Committee, including curriculum development designed to affect behavioral outcomes among two-year college singers.

A report on the various activities of this R&S Committee, including a geographical list of choral music for women’s voices, and brief review of Literature for the Women’s Chorus by James Laster and Nancy Menk.

A review of the various awards presented by ACDA on the State, Divisional, and National levels.

A set of suggested changes to ACDA governing document, particularly concerning the terms of office for Industry Associate Representative and Committee Chairs. This article is reprinted in December 1995, page 53, with results published in April 1996, page 3.

This profile of the candidates is reprinted in December 1995, page 47, with results published in April 1996, page 3.

This profile of the candidates is reprinted in December 1995, page 48, with results published in April 1996, page 3. Erroneous information in this article is corrected in December 1995, page 5.


66.0194 “Special Convention Issue.” January 1996. The entirety of the January 1996 issue of the Choral Journal is given over to information pertaining to the seven ACDA Divisional Conventions. Includes program schedules; abstracts of interest sessions; and profiles of clinicians, performing choirs, and conductors.

66.0195 “Letter to the Editor,” by Andrew Koebler. January 1996, page 4. Responding to “ACDA Conventions: Stuck in High Gear?” (66.0177), the author states that “for ACDA to present a convention, as it did in Washington [DC], where so much of the music is multicultural is to come dangerously close to being trite and irrelevant to the art of choral music.” See also 66.0190 and 66.0191.


66.0203 “Youth and Student Activities: Top Five Student Chapter Activities,” by Scott W. Dorsey. May 1996, page 31. A report on the various activities of the Youth and Student Activities Committee including a review of successful activities developed by ACDA student chapters.


66.0206 “The Singers are Coming to America’s Finest City,” by Mitzi Groom. September 1996, page 45. This preview of the 1997 ACDA National Convention features an overview of some of the attractions available in San Diego, California.


Convection.

This preview of the 1997 ACDA National Convention discusses the convention schedule and lists the performing choirs.

This profile of the candidates is reprinted in December 1996, page 44.

A report on the various activities of Youth and Student Activities Committee in preparation for the 1997 ACDA National Convention.

This preview of the 1997 ACDA National Convention discusses the convention performance venues.

A profile of the candidates.

A profile of the candidates.

66.0216 “ACDA Officer Candidates: Western Division President.” December 1996, page 47.
A profile of the candidates.

The entirety of the January 1997 issue of the Choral Journal is given over to information pertaining to the 1997 ACDA National Convention. Includes program schedules; abstracts of interest sessions; and profiles of clinicians, performing choirs, and conductors.


A report on the various activities of this R&S Committee in preparation for the 1997 ACDA National Convention.

A listing of ACDA student chapters.

A concluding report on the activities of this R&S Committee at the 1997 ACDA National Convention.

66.0222 “Two Year College Choirs,” by D. Brent Ballweg. August 1997, page 36
This article reports results from survey of choral music programs at 246 two-year colleges.

66.0224 “Jazz and Show Choirs,” by Phil Mattson. November 1997, page 41. In reviewing the general state of the vocal jazz idiom, the author calls for greater involvement on the part of ACDA.

66.0225 “ACDA Officer Candidates: National President-Elect Designate.” November 1997, page 47. This profile of the candidates is reprinted in December 1997, page 47.


66.0227 “ACDA Officer Candidates: North Central Division President-Elect.” November 1997, page 49. This profile of the candidates is reprinted in December 1997, page 49.


66.0229 “ACDA Officer Candidates: Southwestern Division President-Elect.” November 1997, page 51. This profile of the candidates is reprinted in December 1997, page 51.


66.0231 “Special Convention Issue.” January 1998. The entirety of the January 1998 issue of the Choral Journal is given over to information pertaining to the seven ACDA Divisional Conventions. Includes program schedules; abstracts of interest sessions; and profiles of clinicians, performing choirs, and conductors.


April 1998, page 56.
A report on the activities this R&S Committee plans for the 1999 National Convention.

In addition to reporting on the various activities of this R&S Committee, this article discusses the emotional effect of music.

A brief list of criteria for *Choral Journal* articles.

A brief discussion of the value of the two-year college environment.

An outline of award criteria.

This introduction to ACDA’s 1999 biennial convention is continued in 66.0245.

This profile of the candidates is reprinted in December 1998, page 63.

This profile of the candidates is reprinted in December 1998, page 64.

This profile of the candidates is reprinted in December 1998, page 65.

This continuation of 66.0241 is continued in 66.0249.

Suggestions for supporting ACDA through posthumous donations.

A profile of the candidates.

Determining the value of a personal will.

A continuation of 66.0241 and 66.0245.

The entirety of the January 1999 issue of the *Choral Journal* is given over to information pertaining to the 1999 ACDA National Convention. Includes program schedules; abstracts of interest sessions; and profiles.
of clinicians, performing choirs, and conductors.

A report on the various activities of this R&S Committee.

Suggestions for designing a planned-giving program.

A report on scholarship in progress being underwritten by ACDA and suggestions for high quality academic writings.

A call for financial support of ACDA.

A report on the various activities of this R&S Committee.

66.0256 “Mary Helps ACDA Take Stock.” April 1999, page 42.
A discussion of endowing stock to ACDA.

An acknowledgment of those who assisted the High School Honor Choir during the 1999 ACDA National Convention.

A review of student awards given during the 1999 ACDA National Convention.

An introduction to the ACDA Student Times.


This profile of the candidates is reprinted in December 1999, page 56.

This profile of the candidates is reprinted in December 1999, page 57.

This profile of the candidates is reprinted in December 1999, page 58.

This profile of the candidates is reprinted in December 1999, page 59.
66.0265 “ACDA Officer Candidates: Southwestern Division President-Elect.” November 1999, page 56. This profile of the candidates is reprinted in December 1999, page 60.

66.0266 “In Retrospect.” November 1999, page 74. A review of highlights from the first issue (May 1959) of the Choral Journal. Includes the first President’s Letter (Archie Jones) and a list of charter members.

66.0267 “Special Convention Issue.” January 2000. The entirety of the January 2000 issue of the Choral Journal is given over to information pertaining to the seven ACDA Divisional Conventions. Includes program schedules; abstracts of interest sessions; and profiles of clinicians, performing choirs, and conductors. See also 66.0271 and 66.0272.


66.0270 “Repertoire and Standards - The Foundation of ACDA,” by Kathy Anderson. February 2000, page 41. The author offers suggestions on “how to be an effective R&S chair.” Though written for the Junior High/Middle School level, it bears value for all ACDA R&S areas.

66.0271 “Division Convention Addendum.” February 2000, page 52. A correction of information that was erroneous in or missing from the January 2000 “Special Convention Issue” (66.0267) of the Choral Journal. See also 66.0272.

66.0272 “Division Convention Addendum.” March 2000, page 53. A correction of information that was erroneous in or missing from the January 2000 “Special Convention Issue” (66.0267) of the Choral Journal. See also 66.0271.


66.0274 “San Antonio Spotlight.” August 2000, page 84. Information highlighting the host city and events surrounding the 2001 ACDA National Conference.


“Special Convention Issue.” January 2001. The entirety of the January 2001 issue of the Choral Journal is given over to information pertaining to 2001 ACDA National Convention. Includes a program schedule; abstracts of interest sessions; and profiles of clinicians, performing choirs and conductors.


“ACDA Reading Sessions: No Mystery Here!” by Carl Stam. September 2001, page 35. A discussion of the process through which literature is selected for ACDA reading sessions.


December 2001, page 56.


66.0298 “Special Convention Issue.” January 2002. The entirety of the January 2002 issue of the Choral Journal is given over to information pertaining to the seven ACDA Divisional Conventions. Includes program schedules; abstracts of interest sessions; and profiles of clinicians, performing choirs, and conductors. See also 66.0299.


A call for papers with a list of suggested topics.

A profile of the New York Philharmonic Orchestra and the Westminster Symphonic Choir.


A profile of the Estonian Television Girls Choir.

An introduction to the performance spaces for the 2003 ACDA National Convention: Riverside Church and St. Patrick’s Cathedral.

The entirety of the January 2003 issue of the Choral Journal is given over to information pertaining to 2003 ACDA National Convention. Includes a program schedule; abstracts of interest sessions; and profiles of clinicians, performing choirs and conductors.

The author, a founding member of ACDA, writes to share his enthusiasm about plans for the 2003 National Convention.

This article corrects errata from “Special Convention Issue” 66.0317.
66.0320 “Robert Shaw Citation Presented to Warner Imig.” August 2003, page 41.
A profile of the prize recipient.

A discussion of the value of an ACDA student chapter with suggestions for starting a group.

An extended list of events staged by ACDA student chapters.

A proposal for turning the R&S Committee on Vocal Jazz & Show Choirs into two distinct bodies. See also 66.0328 and 66.0329.


Written as a corresponding commentary to “A Vote to Expand the R&S National Committee is Proposed” (66.0323), the author urges ACDA members to vote in favor of the separation of Jazz Choirs from Show Choirs within the R&S structure. See also 66.0329.

Writing in response to “A Milestone in ACDA History” (66.0328) and by extension to “A Vote to Expand the R&S National Committee is Proposed” (66.0323), the author urges that the committee be divided.

On the occasion of ACDA’s relocation from Lawton, Oklahoma to their new headquarters in Oklahoma City, the Executive Director reflects on the history of the Association.

The author advocates investing in people as a way to strengthen the individual, the Association and the art.

The entirety of the January 2004 issue of the Choral Journal is given over to information pertaining to the seven ACDA Divisional Conventions. Includes program schedules; abstracts of interest sessions; and profiles of clinicians, performing choirs, and conductors.

An introduction to the events, choirs and conductors scheduled for inclusion in the inaugural event.
An introduction to a pilot project wherein choirs jointly commission a work, splitting the expense and sharing the development. See also 45.41.

The author examines the procedure for auditioning for an ACDA honor choir. See also 66.0336.

The author examines the procedure for auditioning for an ACDA honor choir. Though published under a different title, this is a reprint of 66.0335.

This article introduces those who will perform the work.


66.0339 “ACDA Officer Candidates: Central Division President-Elect.” November 2004, page 78.


A list of sessions planned for the 2005 ACDA National Conference.

The author applauds recent editorial changes in the Choral Journal.

A discussion of the need to change the name of the ACDA R&S committee that focuses upon music in worship.

66.0345 “ACDA Officer Candidates: Western Division President-Elect.” December 2004, page 94.

The entirety of the January 2005 issue of the Choral Journal is given over to information pertaining to 2005 ACDA National Convention. Includes a program schedule; abstracts of interest sessions; and profiles of clinicians, performing choirs and conductors.

The results of the National Student Conducting Competition and the Outstanding Student Chapter Award are announced.
A discussion of the intersecting histories of the American Choral Directors Association and their primary benefactor, the McMahon Foundation.

This article is comprised of biographical profiles of the leadership of the ACDA Repertoire & Standards Committees.


“Proposed Amendment to ACDA Bylaws.” November 2005, page 86

The entirety of the January 2006 issue of the Choral Journal is given over to information pertaining to the seven ACDA Divisional Conventions. Includes program schedules; abstracts of interest sessions; and profiles of clinicians, performing choirs, and conductors.


A discussion of the history of the endowment and current projects being produced under its auspices.

An introduction to the event staged for community college, junior college and two-year college singers.

The author details the tremendous complexity of designing and implementing an ACDA Convention. See also 66.0360.

The writer takes issue with matters pertaining to honor choirs discussed in “The Making of a Convention: Miami in March” (66.0359).

“Making the Case: Why Not Found a Collegiate Chapter of ACDA?” by Laura Young. October 2006, page 79.
The author examines the benefits of developing an ACDA student chapter.


The entirety of the January 2007 issue of the *Choral Journal* is given over to information pertaining to 2007 ACDA National Convention. Includes a program schedule; abstracts of interest sessions; and profiles of clinicians, performing choirs and conductors.


“During the last two decades, ACDA has reached beyond its publications and conventions by providing resources, awards, and means of recognition to elevate the choral art.”

A discussion of the factors that led the Ithaca College ACDA student chapter to be named the outstanding student chapter.

A list of events and activities recently staged by student chapters.

A discussion of the value of the ACDA R&S structure and of those who donate their time in leadership positions.


The entirety of the January 2008 issue of the *Choral Journal* is given over to information pertaining to the seven ACDA Divisional Conventions. Includes program schedules; abstracts of interest sessions; and profiles of clinicians, performing choirs, and conductors. Missing information is published February 2008, page 57.


66.0381 “Correction.” October 2008, page 9. This editorial box add corrects errata contained in the Executive Director’s column (September 2008, page 2) about congressional voting records in support of the arts.


66.0387 “Special Conference Issue.” January 2009. The entirety of the January 2009 issue of the *Choral Journal* is given over to information pertaining to the 2009 ACDA National Conference. Includes a program schedule; abstracts of interest sessions; and profiles of clinicians, performing choirs and conductors.


This article surveys ways in which ACDA can become increasingly relevant to those who conduct and sing in a community choir.

“This column details the subtle and occasionally dramatic technological improvements to the organization that have occurred in the past eighteen months.”

The author, expanding on his brief comments made in a “Letter to the Editor” (66.0389), examines in greater detail the benefits of publishing all ACDA newsletters – on both the state and divisional level – exclusively as online documents.

The entirety of the January 2010 issue of the Choral Journal is given over to information pertaining to the seven ACDA Divisional Conventions. Includes program schedules; abstracts of interest sessions; and profiles of clinicians, performing choirs, and conductors.

An announcement of online elections for Division Presidents in the Eastern, North Central, Northwestern, and Southwestern Divisions, and a change to the ACDA constitution.

“I would like to introduce this professional group to you, emphasize their dedication to ACDA membership services, and invite you to take advantage of their work as another benefit of membership in ACDA.”


“Special Conference Issue.” January 2011.
The entirety of the January 2011 issue of the Choral Journal is given over to information pertaining to the 2011 ACDA National Conference. Includes a program schedule; abstracts of interest sessions; and profiles of clinicians, performing choirs and conductors.

An introduction to the holdings in the National Archives that pertain to the history of ACDA’s National Conferences.

“Congratulations to the 2011 ACDA National Student Conducting Competition Award Winners.” September 2011, page 30.
Though essentially a box ad, this lists the winners of the ACDA National Student Conducting Competition held during the 2011 National Conference in Chicago.

“Into the Spotlight: A National Conference for Middle School/Junior High Choral Music,” by Alan
This preview of ACDA’s 2012 conference on junior high and middle school choral music includes a list of published resources for the directors at that level.

66.0401 “The Middle School and Junior High National Conference for Choral Music: With a Song in My Heart,” by Gretchen Harrison. October 2011, page 44. This article provides a preview of ACDA’s 2012 conference on junior high and middle school choral music with emphasis on the choirs slated to perform.


66.0405 “Special Conference Issue.” January 2012. The entirety of the January 2012 issue of the Choral Journal is given over to information pertaining to the seven 2012 ACDA Divisional Conferences. Includes program schedules, abstracts of interest sessions, and profiles of clinicians, performing choirs and conductors.

66.0406 “The Raymond W. Brock Memorial Student Composition Winner.” February 2012, page 5. A brief article announcing Joshua Fishbein as the winner of the award.

66.0407 “The Choral Journal Wins Gold Awards in the 2012 MARCOM Competition.” February 2012, page 7. This brief column announces that the Choral Journal and three specific members of the CJ staff have been recognized by the Association of Marketing and Communication Professionals.


A brief introduction to the winning scholar.

The entirety of the January 2013 issue of the Choral Journal is given over to information pertaining to the 2013 ACDA National Conference. Includes a program schedule; abstracts of interest sessions; and profiles of clinicians, performing choirs and conductors.

An announcement of the Choral Journal’s second Gold Award from the Association of Marketing and Communication Professionals.

“ACDA Officer Candidates: National Treasurer.” February, 2013, page 64.

The March 2013 issue of the Choral Journal served a dual role as both the monthly publication of the American Choral Directors Association and the Conference Program Book. A first in ACDA’s history, this issue contained all information applicable to the 2013 National Conference.

A brief introduction to the winning scholar.

An introduction to the choral artists selected for inclusion on the ACDA Wall of Honor for 2013.

An encapsulated discussion of the association’s proposed constitutional amendment.


The entirety of the January 2014 issue of the Choral Journal is given over to information pertaining to the seven 2014 ACDA Divisional Conferences. Includes a program schedule; abstracts of interest sessions; and profiles of clinicians, performing choirs and conductors.


A brief introduction to the winning composer. Includes a list of previous award recipients.
A report on the efforts that added almost 2,000 members to the association’s rolls.


A brief announcement of Kent Knappenberger’s selection as the initial recipient of the Grammy award in music education.

“Updates from Student Chapters,” by Amanda Quist. April 2014, page 64.
A report on the activities undertaken by collegiate student chapters at East Carolina, Eastman, Middle Tennessee State, Penn State, Samford, and Western Michigan.

“Updates from Student Chapters,” by Amanda Quist. May 2014, page 64.
A report on the activities undertaken by collegiate student chapters at Plymouth State, and Southern California-LA.

A report on the activities undertaken by collegiate student chapters at Eastern New Mexico and Kansas State.

Reports from Lee University, the University of Akron, and West Chester University.

Reports from Concordia College and the University of Nevada-Las Vegas.

A report on the activities of an intern who served in the ACDA national office for a summer.


Reports from Ithica College and the University of North Alabama.


“Special Conference Issue.” January 2015.
The entirety of the January 2015 issue of the Choral Journal is given over to information pertaining to the 2015 ACDA National Conference. Includes abstracts of interest sessions; and profiles of clinicians, performing choirs and conductors.

“Congratulations to Andrew Steffen: Winner of the 2014 Raymond W. Brock Student Composition Competition for his Work, Spells of Herrick.” January 2015, page 42.
An introduction to the composer and his winning work.
The February 2015 issue of the *Choral Journal* served a dual role as both the monthly publication of the American Choral Directors Association and the Conference Program Book. This issue contained all information applicable to the 2015 National Conference.

“Raymond W. Brock Memorial Choral Composition Composer.” February 2015, page 164.
A profile of Jake Heggie, who was commissioned to compose the work, *Stop This Day and Night with Me*.

“Raymond W. Brock Student Composition Contest Winner.” February 2015, page 164
A profile of Andrew Steffen, who was named the winner of the competition for his work, *Spells of Herrick*.

A profile of Royce Saltzman.

A brief introduction to prize winner, Trey Davis.

An introduction to the choral artists selected for inclusion on the ACDA Wall of Honor for 2015.

This reprint of the program from the first ACDA National Conference (March 16-17, 1960) provides stark perspective on the changes that have taken place in the association since it’s inception.

“Updates from Student Chapters,” by Amanda Quist. March 2015, page 47.
Reports from Ohio Northern University and Vangard University.

“We Sang It in ACDA’s Second Sing Up Membership Drive,” by Sundra Flansburg. April 2015, page 5.
A report on the growth of ACDA’s member rolls as a result of the “Sing Up” campaign.

The outcome of a survey of ACDA members regarding the *Choral Journal* are analyzed in this article.

Report from Lipscomb University.

Reports from Georgia State University and Southwestern Illinois College.

“Updates from ACDA Student Chapters: University of Texas at Arlington,” by Amanda Quist. August 2015, page 62.

A report on the activities undertaken by collegiate student chapters at Black River Technical College, California State Fullerton, Central Washington, Christopher Newport, Eastern Michigan, Eastern New Mexico, and Oklahoma City.

This evaluation of the Association’s long-standing committee structure includes a discussion of the significant changes that are proposed for implementation. This article is reprinted in the November and December 2015 issues.

This is reprinted in December 2015.


A report on the activities undertaken by collegiate student chapters at Florida Gulf Coast, Hofstra, James Madison, Lipscomb, Montclair State, Muskingum, and Northwestern Universities.

The entirety of the January 2016 issue of the Choral Journal is given over to information pertaining to the seven 2016 ACDA Divisional Conferences. Includes a program schedule; abstracts of interest sessions; and profiles of clinicians, performing choirs and conductors.


66.0458 “Congratulations to Alex Berko, Winner of the 2015 Raymond W. Brock Student Composition Competition for his Work, Forgiven Tears.” February 2016, page 68.

A report on the activities undertaken by collegiate student chapters at the University of Southern California, the University of California-Los Angeles, and Western Illinois University.

A report on the activities undertaken by the collegiate student chapter at Georgia State University.

The author offers an otherwise missing attribution for the cover art of the June/July issue of the Choral Journal.

66.0461 “Student Chapter Updates.” September 2016, page 63.
Reports from Lipscomb, the University of Arizona, and Vassar College.

66.0462 “Student Chapter Updates.” October 2016, page 53.
A report from the University of Montevallo.

A review of the Choir’s 2016 concert tour experience.

The entirety of the January 2017 issue of the *Choral Journal* is given over to information pertaining to the 2017 ACDA National Conference. Includes abstracts of interest sessions; and profiles of clinicians, performing choirs and conductors.

André Thomas is revealed as the winner of this award.

Scholars Allison Fromm and Michael Slon are identified as co-winners of this award.

The March 2017 issue of the *Choral Journal* served a dual role as both the monthly publication of the American Choral Directors Association and the Conference Program Book. This issue contained all information applicable to the 2017 National Conference.

A profile of J.A.C. Redford, who was named the winner of the competition.

A profile of Kelsey Hohnstein, a student at Texas Tech University, who was named the winner of the competition.

A profile of award winner, André Thomas.

Profiles of Allison Fromm and Michael Slon, co-winners of this award.

This article profiles the 2017 honorees: Kenneth Jennings, Helen Kemp, Robert Page, Stephen Paulus, Raymond E. Robinson, Sir David Wilcocks, and Steve Zegree.

A profile of the candidates.

A set of suggested changes to ACDA’s governing document.
The entirety of the January 2018 issue of the *Choral Journal* is given over to information pertaining to the six 2018 ACDA Divisional Conferences. Includes a program schedule; abstracts of interest sessions; and profiles of clinicians, performing choirs and conductors.

A discussion of research on the choral organization in the state of North Carolina.


A profile of the candidates.

The entirety of the January 2019 issue of the *Choral Journal* is given over to information pertaining to the 2019 ACDA National Conference. Includes a program schedule; abstracts of interest sessions; and profiles of clinicians, performing choirs and conductors.


The February 2019 issue of the *Choral Journal* served a dual role as both the monthly publication of the American Choral Directors Association and the Conference Program Book. This issue contained all information applicable to the 2019 National Conference.

A profile of Jake Runestad, who was named the winner of the competition.

66.0484 “Raymond W. Brock Professional Composers Award Winner.” February 2019, page 156.
A profile of Dale Trumbore, who was named the winner of the competition.

A profile of Doreen Rao, who was named the winner of the competition.

A profile of Alison Allerton, who was named the winner of the competition.

This article profiles the 2019 honorees: Nina Nash-Robertson, Steven Stucky, Weston Noble, William Dehning, and Michelle Holt.

A report from California State University – Fresno.


66.0490 “Student Chapter Update.” September 2019, page 77. A report on ACDA student chapter activities at the University of Illinois at Urbana-Champaign.


66.0493 “Special Conference Issue.” January 2020. The entirety of the January 2020 issue of the Choral Journal is given over to information pertaining to the six 2020 ACDA Divisional Conferences. Includes a program schedule; abstracts of interest sessions; and profiles of clinicians, performing choirs and conductors.


66.0499 “Special Conference Issue.” January 2021. The entirety of the January 2021 issue of the Choral Journal is given over to information pertaining to the virtual 2021 ACDA National Conference. Includes abstracts of interest sessions; and profiles of clinicians, performing choirs and conductors.


66.0501 “National Conference Program Book.” March 2021. The March 2021 issue of the Choral Journal serves a dual role as both the monthly publication of the American Choral Directors Association and the Conference Program Book. This issue contained all information applicable to the virtual 2021 National Conference.

This article promotes the positive outcomes of the program.

67. PROFESSIONAL AND ARTISTIC PHILOSOPHY, ESTHETICS

A discussion of the perceived measures of success by which choral conductors are commonly evaluated. See also 67.054.

The author writes in response to “Are You a Success as a Choral Conductor?” (67.053), discussing elements that were dismissed as unnecessary to professional success in the choral field.

A discussion of funding by the National Endowment for the Arts, written in response to the “President’s Open Letter to the Membership” (September 1978, page 4). The author cautions against being unrealistic as concerns such underwriting.

An article encouraging conductors to teach their singers to work beyond the mechanics of music.

This extensive article attempts to define a compositional concept as applied to the choral medium.

The author suggests methods for fostering understanding between choral directors and voice teachers.

The author offers various reasons for performing choral literature in English rather than in its original language. Includes commentary from various conductors. See also 67.061.

The author – a national political columnist – deplores the intrusion of civil libertarians who attempt to portray singing sacred Christmas music in public as a betrayal of First Amendment protection against state supported religion.

Writing in support of “What? Sing It In English? What Will the Neighbors Say?” (67.059), the author quotes a 1950 column by Virgil Thompson.

A list of resolutions which, if followed, will strengthen the conductor’s musical, professional, mental and physical well-being.

The author poses the hypothesis that the choral conductor could be held legally liable should a student become vocally damaged as a result of the conductor’s vocal demands on the members of the ensemble.

This article examines the practical ramifications of the First Amendment to the Constitution of the United States as it concerns the choral conductor. Several relevant case precedents are cited.

In two letters to his choral ensembles prior to their concerts, the author shares his thoughts on the “miracle” of the creative musical process and the importance of inner freedom and personal awareness to the choral art.

This statement promotes sacred choral music as an integral part of the artistic education of the singer and discounts any conflict with the separation of church and state as called for in the First Amendment to the Constitution of the United States. See also 57.072 and 67.102.

Three brief excerpts from the authors’ comments to the 1983 ACDA National Convention comprise this article. Mr. Shaw expresses his thoughts on success in the choral profession, and the emotional impact of the Stravinsky *Symphony of Psalms*. Mr. Swan’s commentary extols the virtues of the choral art.

Claiming that, “a director who persists in using female tenors is guilty of nothing short of vocal malpractice,” the author examines the physiological consequences of this practice and disputes individual reasons for its continuance.

The author offers cooperative effort as a method for enhancing the future of the arts.

This article discusses “ten responsibilities that must become an integral part of every conductor’s approach to the summit of the podium.”

Following a European concert tour the author recorded his “musical and spiritual impressions . . . [and] the amazing and unexpected impact which the atmosphere had on everyone.”


67.073 “Letters to a Symphony Chorus,” by Robert Shaw. April 1986, page 5. This article is comprised of three letters Mr. Shaw wrote to his ensemble. “Foundations of Choral Technique” outlines the major premises of the author’s vocal technique. In “Phrasing,” Mr. Shaw discusses melody as musical energy. “Second Thoughts on Amateurism in the Arts” addresses “the role of representative government in the support of the arts.”

67.074 “The Lost Art of Inspiration,” by Howard Swan. April 1986, page 29. Reprinted from the Choral Journal, January-February 1969, page 5, this extended article is a transcription of a speech in which Mr. Swan shares his thoughts on the state of the choral art. He challenges and encourages conductors not to “let what is going on around us these days get you down!”


67.076 “Thoughts on Choral Music in America: Report of a Sabbatical Trip to Six American Institutions,” by Frauke Haasemann. Translated by Brenda Smith. August 1986, page 23. Reflections and observations based on the author’s visit to six U.S. Colleges form the nucleus of this article. Various issues are discussed, including the relationship between choral departments and other areas of the musical arts, the state of the teaching of conducting, and balance in doctoral programs.

67.077 “The Collegiate Conductor and Scholarship,” by Louis J. Curran. December 1986, page 28. This article addresses the issue of evaluating the work of the collegiate choral conductor for tenure and promotion. Includes comments from six conductors in Northeast states.


67.079 “The Choral Crisis and a Plan for Action,” by Leonard Van Camp. December 1987, page 15. The author decries the declining number of male singers, and identifies falling performance standards, poor music reading skills, and popular choral literature as the causes. See also 67.084, 67.085, and 67.086.


The author, a medical doctor and active choral singer, recounts his own experience as the victim of a heart attack and its impact on his choral singing activities.

A transcription of the author’s inspirational address presented during the 1986 ACDA North Central Division Convention.

An examination of the intangible elements of making music with a chorus. The author lists nine suggestions for “cultivating the human factor.”

The author responds to “The Choral Crisis and a Plan for Action” (67.079), calling it a “most insightful and insightful article.” See also 67.085 and 67.086.

Writing in response to “The Choral Crisis and a Plan for Action” (67.079), the author suggests that “ACDA formulate a statement” concerning issues raised in the article. See also 67.084 and 67.086. Additional comments are made concerning “Hybrid Methods in Sight Singing” (13.19).

A letter supporting comments made in “The Choral Crisis and a Plan for Action” (67.079). See also 67.084 and 67.085.

A discussion of policies and purposes concerning music and music education.

This first article of a two-part series discusses the methods used for locating specific information on the condition of choral ensembles at schools in the United States. Raw information is reported in text and various tables. This article is continued in 67.089. See also 67.091.

This article is a continuation of 67.088. Raw data presented in Part I is analyzed. Includes a discussion of causes and a list of possible solutions. See also 67.091.

Examines the signs and factors of mid-career stress. The authors present ten self-help methods.

The author examines the conflict between middle school philosophies and their impact on the arts.

The state of choral music is discussed in relation to current societal developments, with a forecast of a positive future for the arts.

A discussion of the state of the arts in elementary and secondary schools, with an emphasis on the role of colleges in the developing culture.

This article was originally delivered as a preface to a series of lectures on the Bach *St. Matthew Passion*. Includes an extensive biographical profile.

The author offers “a structure within which we celebrate, a full understanding of what the muse offers to the humanity of our students, a direction to go, an articulation of purpose, a sensitivity to a community effort, and, not least, a celebration of ourselves as music makers.”

The author offers techniques for developing “objective evaluative criteria” by which music may be measured.

An evaluation of the current state of choral music in the United States. The author advocates a proactive stance toward education and the arts.

This commentary, first presented during the 1993 ACDA Leadership Conference, describes the declining state of the arts in the United States. See also 67.104 and 67.107.

In this guest editorial, the author evaluates the issue of using sacred music in a public school setting, but does not draw any conclusions.

The author advocates several methods for enlightening school administrators, school board members, and parents concerning the potential of the school choral program.

This document identifies the rationale for utilizing sacred music in the public schools, and offers concise guidelines for the teaching of same. See also 67.066 and 67.111.

67.103 “Christmas Observances in Public Schools: A Legal Opinion,” by Jay Alan Sekulow. December 1993, page 54. The author, Chief Council for the American Center for Law and Justice, writes “to accurately inform school districts of their constitutional authority in regard to holiday observances.” Several relevant legal precedents are cited. See also 67.105.


67.108 “On the Trail of Beauty and Grace: Some Thoughts on Standards,” by Joshua Jacobson. September 1994, page 17. The author suggests that “our standard should be the attainment of the greatest beauty,” both for the furtherance of the choral art, and to combat the cynicism of contemporary society.


67.110 “The Importance of Communication,” by Mitzi Groom. November 1994, page 4. This guest editorial, based on the author’s presentation to the 1993 ACDA Leadership Conference, compares ACDA’s organization to that of a choral ensemble, and provides suggestions for enhancing communication within that structure.


67.112 “The Case for Music in the Schools,” by Allan Miller and Dorita Coen. February 1995, page 9. This article supports the premise that “the study of music and the arts is a key to making us a disciplined and civilized people.”

67.113 “Where Do We Go from Here? Music Education in Mid-Passage,” by the National Coalition for
The current state of the arts-advocacy struggle is discussed.

The author reviews the work of Jane Alexander, the chair of the National Endowment for the Arts.

Writing in response to the arts-advocacy focus of the February 1995 issue of the Choral Journal, the author reports on a school in which an athletic event was rescheduled to facilitate a choral concert.

The timeless wisdom of the former director of the Harvard Glee Club is revisited in this article.

The author applies metaphorical models to choral music.

Though focusing on the needs of the two-year college, this discussion of advocacy would be relevant to any choral program.

The latest actions in this long-running controversy are considered.

67.120 “The National Endowment for Football -- We’re Fighting the Wrong Battle,” by Daniel E. Gawthrop. October 1997, page 17.
The author contends that the National Endowment for the Arts is less essential to the future of the arts than regular support of the public-at-large.

A discussion of the personal and emotional effect of music.

This “In Retrospect” column decries the predominance of entertainment music as damaging to the musical arts. It is a re-print of an article that first appeared in the Choral Journal in March, 1973.

The composer discusses her work, “Green Dances.”

The author advocates balance from among the five stylistic periods in selecting repertoire for choral performance.

A “commencement address” for ACDA’s graduating seniors and graduate students.


67.130 “The Cultural Connection,” by Nick Page. March 2001, page 29. The author proposes studying multicultural music by examining the culture upon which it is based. He examines four common controversies: Christmas/Hanukkah, sacred music in the schools, respecting traditions, and authenticity.


67.137 “Letter to the Editor,” by Timothy Mount. March 2002, page 5. While the author applauds the research in “Rethinking How Voices Work in a Choral Rehearsal” (8.122), he takes significant issue with “Aesthetics and National Identity in Russian Sacred Choral Music: A Past in Tradition and a Present in Ruins” (67.136), calling it “alarmist, one-dimensional, out-of-date and
exaggerated.”

The author discusses the power of the arts and the responsibilities of the choral conductor to enhance the artistic experience of chorus members and listeners.

The author writes to clarify any misinformation about her academic status. See also 67.141.

A discussion of advocacy in music education.

Writing in response to “Letter to the Editor” (67.139), the present author applauds the former for her candor.

The author charges that her “choralography has been lifted or adapted by choirs without [her] consent.” She claims the practice is plagiarism of copyrighted material. This letter is reprinted with emphasis in January 2004, page 5.

The author examines the broader philosophical value of the choral art through a discussion of his work toward the development of a prison choir.

A transcript of an arts advocacy address given to a state senate.

The author questions the need for – and the sincerity of – all-too common standing ovations at ACDA conventions.

Writing in poetic verse, the author summarizes the artistic experience and philosophical value of attending an ACDA National Conference.

An examination of the ways in which one conductor explores faith and spirituality with singers in a non-sacred environment. Includes discussion of Brahms’ *Ein Deutsches Requiem* and *Vier Ernste Gesänge*, op.121. See also 2.0464.

A panel of conductors examines the challenges of teaching music with sacred text in secular institutions.
In stark contrast to the near-total immersion in technological forms of communication and entertainment that pervade our society, “participation in choral music provides our singers opportunities to explore their humanity and strive for excellence, to create beauty, and to find the source of artistry within themselves.”

The author discusses the importance of communication between the choral directors within a community.

While examining the complexities and diversity of current Christian worship formats, the author recommends ways to relax formal worship and add formal elements to less-traditional worship.

An introduction to the development and ministry of Hallowell, a hospice choir, “whose specific purpose is to sing for the dying in homes, nursing homes and hospitals.”

The author describes his personal choral creed, rehearsal philosophy and rehearsal strategy.

A report of a conference focusing on conducting students held in conjunction with the 2008 Missouri Choral Directors Association’s summer gathering.

The author examines the design of the worship service held during the 2009 ACDA National Convention and the questions of peace and faith from the perspective of several global faiths.

While written as a sidebar to the Executive Director’s column, the value and timeliness of this information is unarguable. In addition to a step-by-step primer, this contribution also includes “talking points for your employer, chair, dean, board, or other supervisor,” and a template for writing a request letter.

“This column addresses the issues of competition and collegiality that arise in graduate programs and suggests ways in which graduate choral conducting programs can build supportive environments.”

The author examines the intrinsic value of the musical arts to the life of the larger community.

The author asks ACDA to consider the inclusion of non-auditioned choirs in future national conference programs.

A discussion of serious music used in commercials.

As he steps down from the podium, a choral conductor reflects upon his 32 years of teaching experiences.

The author evaluates the merit of listening to and experiencing a wide variety of music.

The author “challenges our schools of teacher preparation to expand their curriculums to include classes in adult vocal pedagogy and adult choral skills in order to provide our future choral directors the tools necessary to expertly mentor singers at all stages of life.”

“This article introduces seven choral octavos in various languages (Zulu, Ndebele, Bosnian, English, and Spanish), scoring (SATB, SSA, and TTBB), and geographical regions (South American, Africa, and Europe) that speak directly or indirectly of resilience and resistance and make us aware that some of the choral music we perform is a result of human struggle during oppressive times.” See also 67.165 and 57.171.

Errata contained in “Choral Music of Resistance and Resilience” (67.164) is amended.

The author suggest that choral music must be “made within the context of history, culture, and social truths.”

Discovering that “there is life after teaching full-time” for thirty nine years, the writer celebrates the diversity of opportunities afforded him in retirement. See also 67.171.

An assessment of a gathering that featured “We Shall Overcome” as both its musical and pedagogical focus.

The author bravely shares about a car accident that ultimately ended his career as a practicing choral conductor. He advises the reader to “appreciate what you have and soak up every bit of the experience. You never know when it will change in an instant.”

November 2015, page 81.
The author (himself of Judaic ancestry) bravely flies in the face of pernicious political correctness by asserting that “to participate in choral singing is to participate in a historically Christian art form.” See also 67.172.

The writer shares additional insights related to the content of the article “Life After Retirement” (67.167)


The authors recommend teamwork as the key to a successful choral program.

“Through self-reflection and honest feedback, conductors can redirect, reshape, and refocus to be on the path toward a positive legacy.”

“It is essential that music educators understand and be able to articulate their beliefs about why [music] should be included in the school curriculum.”

The author recounts his experience with the renowned conductor.

A discussion of ways to create a welcoming classroom environment.

The author recounts her feelings and observations following retirement.

A discussion of “the rapidly changing gender landscape of the 21st century.”

The author discusses his musical activities post academe.

“This article reviews literature exploring ways that socioeconomic status affects choral music education and offers recommendations for making choral ensembles more inclusive of and responsive to socioeconomic diversity.”

The author shares her experiences as a retired choral conductor.

The author writes to promote a program for older adults.

After enumerating the societal roadblocks to music education, the author examines ways in which those obstacles can be successfully overcome. See also 67.189.

The author discuss “how best to share the music of different cultures.”

An introduction to the ensemble.

The author examines why, despite hailing from a country with an indisputably rich choral history, he and others chose to work in the United States.

“I will demonstrate the ways in which students access choirs communicate implicit values to our singers and the greater community.”

Writing in response to “Music Advocacy Challenges and Opportunities” (67.184), the author states that the article could have a “deep impact in my situation.”

The author examines choral music as a “democratic path of learning to live together and of coping more effectively with the complexities of our contemporary world.”

An exploration of methods “to connect with the specific needs cares, and demographics communities that choruses serve.”

67.192 “What Do You Do with a General...? Reinventing Oneself in Retirement,” by Timothy Paul
The challenges and opportunities of early retirement from a choral professorship are discussed.

An examination of the relative merits of the honor choir process and environment.

“When we tell our own story in conjunction with research about the impact of choral music, we provide complete and compelling reasons to prioritize, staff, and fund choral music in our schools and our communities.”

Using federal funds effectively to enhance your music programs through state and local advocacy will show lawmakers that their investment was the right one.”

The author proposes developing symbiotic relationships with a wide variety of groups and agencies.

A report on a conducting symposium.

An introduction to the symbiotic relationship of choral music and Māori.

“Caregivers face many unique problems, and this article will serve as an introduction summarizing some of the positive research patterns concerning the physical and psychological benefits of choir for caregivers of patients.”

An outline of a strategic advocacy statement.

The author shares his “quest to identify new opportunities for meaning, passion, growth, and service” following his retirement from a collegiate conducting position. See also 67.203.

A philosophical reaction to events surrounding the 2020 health crisis and its effect upon choirs.

Writing in response to “Transition Journey: From Employee to Retiree” (67.201), the author discusses the challenges facing a retired choral conductor who is also disabled.


68. RECORDING AND AMPLIFICATION TECHNIQUES & EQUIPMENT

68.03 “Get Down,” by Gene Grier. November 1978, page 24. This article on microphone techniques includes “50 steps toward becoming a professional singer.”


68.05 “The Microphone: Monster or Marvel,” by Ward Swingle. September 1986, page 31. This article’s purpose is “to have a close look at the problems, but also the rewards, of microphonic singing.” Includes nine specific “suggestions on the use of sound equipment.”


68.07 “Recording Your Choir,” by Steven Powell. December 1989, page 15. An introduction to various techniques for recording choral performance. Elements such as environment, microphones, tape and equipment needs are discussed. See also 68.08 and 68.09.

68.08 “Letter to the Editor,” by Herbert A. Sawyer. April 1990, page 6. Written in response to “Recording Your Choir” (68.07) the author discusses another possible recording option, that of the HiFi VCR. See also 68.09.

68.09 “Letter to the Editor,” by Gordon Paine. August 1990, page 5. In response to “Recording Your Choir” (68.07) this commentary provides a further discussion of the HiFi VCR recording system. See also 68.08.

68.10 “Musica Practica,” by Nina Gilbert. April 1992, page 53. Three issues are discussed in this article: programmatic concepts, teaching theory and history within the framework of the choral rehearsal, and producing a compact disc (CD) recording. Continued in 68.11.

68.11 “Musica Practica,” by Nina Gilbert. May 1992, page 61. A continuation of 68.10. Various factors in the development of a choral compact disc (CD) recording are discussed, including personnel requirements, the recording session, and packaging the finished product.

68.12 “More Thoughts on Sound Reinforcement,” by Diana Spradling. October 2000, page 60. A discussion of development in the area of sound systems.
“The good news is that while fast-paced technological changes occurring all around are sometimes daunting, they are making available to every one of our choirs the ability to make high quality recordings with less expense than ever before.”

An introduction to the recording equipment and techniques presently in use. A companion article to 68.15.

“This column [a companion to 68.14] offers more suggestions for making recordings, tackling the fundamentals of microphone placement.”

The author discusses the various components of a sound system and examines ways to maximize its performance.

69. BIBLIOGRAPHIES OF LITERATURE ON CHORAL MUSIC

An extensive bibliography of research tools for the choral conductor.

A report of recent research into choral music after 1850.

A discussion of various scholarly studies on choral music.

69.013 “Swan Festschrift to Be Published,” by Gordon Paine. April 1986, page 28. BIB.
The author provides a brief introduction to the publication of *Essays on Choral Music in Honor of Howard Swan.*

A discussion of several choral dissertations, including the winner of the 1982 Julius Herford Dissertation Award, and seven others nominated for the 1983 prize.

An annotated listing of ten scholarly publications of interest to the choral conductor. Emphasis is placed on facsimile editions.

An annotated listing of eleven doctoral dissertations of interest to the choral conductor, several of which were nominated for the 1985 Julius Herford Dissertation Award.
Introduces recent scholarship in four musicological research journals and four new collected editions. Composers considered in this discussion include Johann Sebastian Bach, Giovanni Gabrieli, Wolfgang Amadeus Mozart, and Christopher Tye.

A brief discussion of new research resources for the choral conductor.

An annotated listing “of doctoral dissertations whose subject matter should be of interest to choral conductors.” Includes a discussion of works on Amadio Freddi, Eskil Hemberg, George Frideric Handel, Orlando di Lasso, and others.

A discussion of publications focusing on the works of Handel, Mozart and Vaughan Williams.


“Herford Dissertation Award,” by Richard Cox. March 1992, page 44. BIB.
A brief synopsis of the award program established by ACDA in 1982 and a list of dissertations recognized with this honor.

This article serves to introduce and review the documentary film, The Life of Johann Sebastian Bach, produced by Hänsler-Verlag, and brings attention to the availability of similar videocassette histories of Ludwig van Beethoven, Anton Bruckner, and Wolfgang Amadeus Mozart.


A review of two dissertations recognized in the 1990 Julius Herford Dissertation Award competition: “Sacred Music in Mozart’s Salzburg: Authenticity, Chronology, and Style in the Church Works of Cajetan Adlgasser” by Christine de Catanzaro, and “Two Musical Perspectives of Twentieth-Century Pacificism: An Analytical and Historical View of Britten’s War Requiem and Bernstein’s ‘Kaddish’ Symphony” by Andrew Bernard.


A review of several dissertations nominated for the Julius Herford Dissertation Award competition: including, “Aural Skills Training in the Choral Rehearsal: Preparation of Ralph Vaughan Williams’


69.030 “Research Report,” by Tim Sharp. November 1994, page 41. This article examines new critical editions of works by Orazio Vecchi, Jean Maillard, and Antonio Salieri, as well as recent research on music of the Medieval and Renaissance eras.


69.038 “Choral Periodicals and the ACDA Archives,” by Walter Collins. April 1996, page 55. BIB. A review of current periodicals devoted to choral music published throughout the world that may be found in the ACDA Archives.


An evaluation of various on-line music research resources.


A discussion of research on John Knowles Paine and Amy Beach.

An introduction to the work of the archivist. Includes essays by Virginia Hancock, Mary Lycan and Sharon Rae Van Nest.

A review of doctoral dissertations on sacred choral music, musical activities in the church and the role of the church musician.

An annotated review of scholarship on Bach.

An introduction to essential reading suggestions for the conductor.

The authors “relate their adventurous attempts to add to our knowledge of Mexico’s music and music education.”

The authors share insights and observations from their research travels to Europe.


An introduction to the mystery of the composer’s missing works and recent developments that led to their return.

A review of recent doctoral research on music of the Renaissance by Kirin Nielsen, Debra Cairns, and Jane
Dahlenburg.

The article explores “research in liturgical chant since 1992.” Continued in 69.068. See also 69.069.

The author, herself a winner of the prestigious prize, reviews the doctoral dissertations that have received Herford awards.


A continuation of 69.065. See also 69.069.

The author provides additional information relative to “Liturgical Chant, Part 1” (69.065) and “Liturgical Chant, Part 2” (69.068).

69.070 “Resources: Books, Articles, Organizations and Websites Related to American Choral Music,” by the ACDA Repertoire & Standards Committee and Barbara Tagg. March 2003, page 57. BIB.
An extensive bibliography of books, articles, organizations and web sites.

The author discusses a wide array of areas of choral music in the United States that have yet to be the focus of significant research. See also 69.073.


The author suggests additional avenues of scholarship in response to “American Choral Literature: Directions for Further Research” (67.071).

A discussion of on-line research tools.


“This column contains abstracts of papers selected for presentation at the ACDA National Convention held in New York City, February 2003.”

“The following are abstracts of papers presented at the national ACDA convention research poster session in Los Angeles, 2005.”


“The Walter Stowe Collins II Collection,” by Marvin E. Latimer, Jr. June-July 2010, page 41. BIB. “Shortly before he died, Walter Collins [ACDA’s first Archivist] donated a sizeable collection of books, letters, documents, and other artifacts to the ACDA Archives. This article seeks to preliminarily describe his contribution.”


69.092 “Important Resources for the New Teacher,” by Ryan Kelly. August 2012, page 57. BIB. This brief article “highlights printed and visual resources focused on shaping conductors’ research, concert programming, score study, conducting, and rehearsal techniques.”

69.093 “Pedagogical Offerings: Accessible Materials,” by Matthew L. Garrett. October 2012, page 60. This article, contained within the “On the Voice” column about choral music for junior high school & middle school choirs titled, “Beautiful Singing with Developmental Choirs” (8.184), examines several resources to aid the choral conductor at that level.


69.096 “The Dissertation: An Academic Laser Beam,” by Scott W. Dorsey. December 2013, page 92. “ACDA is fortunate to have among its archival holding a number of dissertations on choral music that cover a wide range of topics, including composer bibliographies, historical performance practices, studies of rehearsal techniques, and subjects directly related to the association.”


70. REFERENCE MATERIALS: BIBLIOGRAPHIES AND LISTS OF CHORAL MUSIC


70.15 “Dissertation Review,” by Tim Sharp. May 1990, page 49. A discussion of An Index of Choral Music Performed During National Conventions of the American Choral Directors Association (1960-1987) by William Daryl Jones. The article’s author correlates some of the data in this study, which he calls, “enlightening for choral musicians generally and ACDA membership particularly.”


70.20 “Choral Works by African-American Composers,” by Lee V. Cloud. September 1992, page 44. REP. A concise listing of choral literature other than spiritual settings.

70.21 “Choral Music Accompanied by Woodwinds: An Annotated List,” by Jan DeShera. February 1993,
A list of seventy choral works from all historical periods for various voice combinations.

An introductory listing of non-Western choral music, categorized by its nation of origin.

“This index is taken from the Bach Cantata Database [and] attempts to provide a comprehensive cataloging of the Bach cantatas.”

70.24 “Choral Settings of Psalm Twenty-Three in English: An Annotated Bibliography (Part 1, Mixed Voices),” by Vance D. Wolverton. April 1995, page 47. REP.
An annotated listing of 106 settings of the twenty-third Psalm; “The Lord is My Shepherd.” Continued in 70.25. See also 70.26.

A continuation of 70.24, this article provides an annotated listing of thirty-six pieces. See also 70.26.

The author takes exception to elements of “Choral Settings of Psalm Twenty-Three in English: An Annotated Bibliography (Part 1, Mixed Voices)” (70.24) and “Choral Settings of Psalm Twenty-Three in English: An Annotated Bibliography (Part 2, Unison, Treble, Men’s Voices)” (70.25).

A discussion of the Archives’ usefulness to those searching for choral repertoire.

A discussion of the composer and his work.

A review of works by Francesco Cavalli, Chiara Cozzolani, Vincenzo Gallo, and Lodovico Viadana.

70.30 “German Baroque Choral Music in Monuments and Series” by Lawrence Schenbeck. December 1999, page 75.
A review of works by Melchior Franck, Jacob Praetorius, Johann Schein, Heinrich Schütz, and Georg Philipp Telemann.

A list of over 200 pieces, catalogued by instrument.
70.32 “Twentieth-Century Choral Settings of Psalm 150,” by John Koza. September 2000, page 47. REP. An annotated list of choral repertoire on the text, “Praise the Lord.” See also 70.34.


70.34 “Letter to the Editor,” by Barry O’Neal. January 2001, page 5. The author provides additional information concerning the music discussed in “Twentieth-Century Choral Settings of Psalm 150” (70.32).


70.36 “Selected List of Essential Berlioz Bibliography,” by Donna M. DiGrazia. November 2002, page 53. “The following is a selected list of essential English-language material on the life of Berlioz, most of which have been published in English; it is not intended to be all-inclusive.” A companion to 2.0379.

70.37 “American Composers and Arrangers: A List,” by Barbara Tagg. March 2003, page 43. A spelling error contained in this list is corrected in August 2003, page 38. See also 70.39.


70.41 “A Canadian Choral Tradition,” by Victoria Meredith. May 2004, page 13. REP. “This article highlights music sung by some of Canada’s most outstanding choirs as heard in the country’s biennial national choral competition.”


This article surveys 191 choral works accompanied by harp. See also 70.44.

70.44 “Letter to the Editor,” by Emily John and James John. November 2009, page 7. The authors of “With Harp and Voice: An Annotated Bibliography of Harp/Choral Works” (70.43) provide clarification to information contained in their article.


70.47 “Selected List of World Music Resources, Print and Technology,” by Sharon Davis Gratto. September 2014, page 7. This brief list could serve as an introduction to materials related to multi-cultural music.


70.49 “Repertoire at ACDA National Conferences, 1960-2017,” by Robert J. Ward and Leila Heil. May 2017, page 36. The authors track the repertoire presented during the 47 years of ACDA national conferences, noting the ever decreasing use of literature from the standard canon.

70.50 “Most Recommended Choral Music from 20 State Music Lists,” by Jim Watson. September 2017, page 8. REP. This list is offered as a “resource for excellent choral music.”

70.51 “Letter to the Editor,” by Emilie Amrein, et.al. November 2017, page 6. Writing in response to “Most Recommended Choral Music from 20 State Music Lists” (70.50), the authors decry the lack of diversity in those composers represented therein.

70.52 “Diversity Resources.” November 2017, page 51. REP. An introduction to various materials aimed at improving diversity in a choral setting.

70.53 “Letter to the Editor,” by Joshua Jacobson. February 2018, page 7. The author criticizes the lack of choral music from the Jewish choral tradition in the diversity-focused November 2017 issue of the Choral Journal. (See also 70.54)

70.54 “Editor’s Note.” February 2018, page 7. In response to “Letter to the Editor” (70.53), the editor highlights various “resources for those readers interested in repertoire from the Jewish choral traditions.”
The author discusses ways to effectively utilize the often challenging body of a composer’s collected works as a tool for research and repertoire selection.

71. BOOK REVIEWS


This review is reprinted as 71.0213.

This review is reprinted as 71.0216.


This is a reprint of 71.0209.


This review is a reprint of 71.0210.


71.0254 Performing in Musicals, by Elaine Adams Novak. Robert H. Hansen, reviewer. October 1992,
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1994, page 45.


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71.0390  *Choral Music Methods and Materials: Developing Successful Choral Programs (Grades 2 to 12)*, by Barbara A. Brinson. Floyd Slotterback, reviewer. February 1997, page 46.


71.0401 How to get Your Choral Compositions Published, by Barbara Harlow. Steven Curtis Lance, reviewer. May 1979, page 83.


Writing in response to a review of her book, The New Voice Pedagogy (71.0394), the author refutes two criticisms of her work.


See also 71.0616.


71.0477 *Texte zu den Kirchenkantaten von Johann Sebastian Bach*, anonymous, translated by Z. Philip


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Write All These Down, by Joseph Kerman. Louis Welcher, reviewer. February 2004, page 73.


See also 71.0559.

See also 71.0558.

See also 71.0561.

While this review does examine the text (as well as the book listed in 71.0560) it is significant enough to be considered an article on Stanford in its own right.


71.0567 Take Up the Song: Building a Community of Heart and Soul and Voice, Frank A. Farris and Mary Ager, editors. Stephen Town, reviewer. October 2004, page 76.


See also 71.0460.


See also 71.0635.


See also 71.0634.


See also 71.0632.

See also 71.0626.


See also 71.0656.


See also 71.655.


See also 71.0743


The Sources of Beneventan Chant, by Thomas Forrest Kelly. Kathleen Sewright, reviewer.


From the Stage to the Studio: Musicians become Great Teachers, by Cornelia Watkins and Laurie Scott. Donald Callen Freed, reviewer. September 2013, page 66.


2014, page 73.


The Art of Grafted Song: Citation and Allusion in the Age of Machaut, by Yolanda Plumley. Kathleen Sewright, reviewer. March 2015, page 61.


71.0835  *A Different Voice, A Different Song: Reclaiming Community through the Natural Voice and World


71.0857  *Conducting Technique Etudes: Laban-Based Etudes for Class or Individual Practice*, by James Jordan with exercises by Blake Henson and Gerald Custer.  Donald Callen Freed, reviewer.  February 2018, page 82.


72. RECORDING REVIEWS


Includes works by Jachet de Berchem, William Byrd, Marc-Antoine Charpentier, Giovanni Croce, Andrea Gabrieli, Orlando di Lassus, Jacob Obrecht, Giovanni Palestrina, and Tomás Luís Victoria.

Includes works by Johannes Brahms, Antonín Dvořák, Englebert Humperdinck, Johann Karl Loewe, Felix Mendelssohn, and Robert Schumann.


Includes works of Benjamin Britten, Edward Elgar, Gerald Finzi, Herbert Howells, John Ireland, Charles Parry, Michael Tippett, Ralph Vaughan Williams, and William Walton.


Includes works by Johannes Brahms, Frank Martin, Richard Strauss, and Healey Willan.


Includes works by Hector Berlioz, Benjamin Britten, and Ralph Vaughan Williams.


This review compares several recordings of the same composition.


72.0040 **Arthur Honegger**: *Le roi David*. The Chorale Philippe Caillard, instrumental ensemble; Charles Dutoit, conductor (Erato 2292-45800-2). The Choeur du Festival de Saint-Denis and the Orchestre National de Lille; Jean-Claude Casedeus, conductor (EMI Classics CDC 7-54793-2). The Prague Philharmonic Chorus, the Kühn Children’s Chorus, and the Czech Philharmonic Orchestra; Serge Baudo, conductor (Supraphon 60CO-1412-13). Richard J. Bloesch, reviewer. November 1993, page 59. This review compares several recordings of the same composition. See also 72.0049.


72.0042 **Benjamin Britten**: *Britten’s Choral Music*. London Sinfonietta Chorus and Voices, Choristers of St. Paul’s Cathedral; Terry Edwards, conductor. James Hejduk, reviewer. December 1993, page 57. Includes *A.M.D.G.*; *A Boy was Born*, Op. 3; *Hymn to St. Cecilia*; and *A Shepherd’s Carol*.


Includes *Hymne “Hör mein Bitten”*; *Kyrie c-Moll*; *Geistliches Lied “Lass, O Herr, mich Hilfe finden,”* op. 96, no. 1; *Hora est*; *Magnificat “Mein Herz erhebet Gott,”* op. 69, no. 3; *Salve Regina*; and *Canticum Simeonis “Herr nun Lässet du deinen Diener in Frieden Fahren,”* op. 69, no. 1.


72.0054 *Ralph Vaughan Williams: Sancta civitas and Dona nobis pacem.* Choristers of St. Paul’s


72.0057  *Orphei Drängar Male Chorus Highlights with the Swedish Radio Symphony Orchestra*. Orpehi Drängar Male Chorus and the Swedish Radio Symphony Orchestra; Eric Ericson, conductor. Stan Engebretson, reviewer. September 1994, page 64. Includes Milhaud *Psaume 121*, and Barber *A Stopwatch and an Ordnance Map*.


72.0066  *Music from the Eton Choirbook*. The Sixteen; Harry Christophers, conductor. Frank S. Albinder,
Includes works by Browne, Cornysh, Davey, Lambe, and Wylkynson.

Includes works by Browne, Cornysh, Fayrfax, Hygons, and Turges.

Includes works by Browne, Cornysh, and Davey.

Includes works by Cornysh, Davey, Lambe, and Wylkynson.

Includes works by Browne, Fayrfax, Kellyk, and Nesbett.

Includes *A Litany, Missa brevis, Set Me as a Seal upon Thine Heart, Antiphon, Chichester Service, Jubilate Deo, Make We Joy Now in This Fest, All This Time, What Cheer?, Where Does the Uttered Music Go?, The Twelve, and King Herod and the Cock.*


Includes works by Copland, Duckworth, and others.

Includes works by Duruflé, Milhaud, Poulenc, Messiaen, and others.

Includes works by Rutter, Tavener, Vaughan Williams, Warlock, Willcocks, and Willan.


Includes Les Noces, Russian Peasant Choruses, Pater noster, Ave Maria, Credo.


Includes works by Henze, Schuman, Dallapiccola, and others.


Includes works by Beethoven, Janequin, Mozart, Schubert, de Sermisy, and others.


72.0098 *Bonhoeffer-Triptychon*. Dresden Chamber Choir; Hans-Christoph, conductor. Sharon Davis Gratto, reviewer. September 1995, page 64. Includes works by Berlinski, Helmschrott, and Zimmermann.


72.0104 *Sacred Music from Spain*. Coro de la RTV Esañola, Escolania de Nuestra Señora del Buen Retiro,
Includes works by Esplá, Ferrer, Mompou, and Victoria.


Includes four Bruckner motet settings.

72.0110 *Horatio Parker: Hora novissima.* The Abendmusik Chorus, the Nebraska Wesleyan University Choir, Nebraska Chamber Orchestra; John Levick, conductor. Scott W. Dorsey, reviewer. February 1996, page 43.


Includes works by Barber, Belmont, Mulholland, Parker, Spencer, Wilberg and others.

72.0116 *With Heart and Voice.* The Trinity Choir; Brian Jones, conductor. Sharon Davis Gratto, reviewer. April 1996, page 63.
Includes works by Britten, Christiansen, Dawson, Franck, Parker, Stanford, Vaughan Williams, and others.

72.0118  *Holy Radiant Light: The Sacred Songs of Russia.* Gloriar Dei Cantores; Elizabeth Patterson, conductor. Sharon Davis Gratto, reviewer. April 1996, page 64. Includes works by Bortniansky, Chesnokov, Glinka, Rachmaninov, Sviridov, Tchaikovsky, and others.


72.0147 *Imant Raminsh: Songs of the Lights*. Vancouver Chamber Choir; Jon Washburn, conductor.


72.0178 Johannes Brahms: Lieder und Gesänge. RIAS-Kammerchor; Marcus Creed, conductor. Chester


72.0202 *God’s Trombones*. Gloriæ Dei Cantores; Elizabeth Patterson, conductor. Caroline Cepin Benser, reviewer. April 1998, page 63. See also 72.0318.


72.0205 *Schubert: Masses*. James Hejduk, reviewer. May 1998, page 74. This review compares and contrasts ten separate recordings of Schubert’s various masses.


72.0234  **J.S. Bach: Mass in B Minor.** The Choir of the King’s Consort, Tölzer Knabenchor; Robert King, conductor. Lyn Schenbeck, reviewer. May 1999, page 73.


72.0237  **My Heart Soars: A Canadian Celebration of Life, Laughter, Love and Praise.** Toronto Children’s


See also 72.0257.


A correction of errata contained in the review of *Orlando di Lasso: Lagrime di San Pietro* (72.0248, 72.0249, 72.0250, 72.0251).

72.0258  *Amy Beach: Canticle of the Sun.* Capitol Hill Choral Society; Betty Buchanan, conductor.  Sharon Davis Gratto, reviewer.  April 2000, page 59.


72.0266  *Visions of Heaven, Music for Inspiration.* Multiple ensembles.  Steven R. Gibson, reviewer.
September 2000, page 81.


72.0286 Echo in My Soul. Northwest Girlchoir; Rebecca Rottsolk, conductor. Sandra Peter, reviewer. August 2001, page 47.


72.0312 *William Walton: Belshazzar’s Feast.* Atlanta Symphony Chorus; Robert Shaw, conductor. David


See also 72.0202.


72.0327 Sir William Walton: Coronation Te Deum. Polyphony; Stephen Layton, conductor. Kirk Aamot,


Cantata Hodie: Sing Forth This Day! Bach Choir of Pittsburgh, Bach Chamber Choir; Brady Allred, conductor. Steven R. Gibson, reviewer. December 2003, page 78.


Accompanying this review is a list of recordings nominated for the Best Choral Performance Grammy award.


Pascal Dusapin Requiem[s]. Choeur de Chambre Accentus; Laurence Equilbey, conductor. David Castleberry, reviewer. February 2005, page 118. This review is written as a companion to 43.131.

“Letter to the Editor,” by Joseph Gregorio. March 2005, page 5. The author is critical of the way in which Haydn’s name is represented in a recording review (72.0361).

“Desert Island Choral Classics: A Challenge to Our Readers,” by David Castleberry. April 2005, page 69. The author asks readers to “submit your list of five recordings that have influenced you most, that have helped shape your experience with choral music in a meaningful way.” Five selections “to get the conversation started” are included. A subsequent list is published in July 2005, page 73.


72.0373 *COR: Traditional Irish Songs*. Celtic Ayres & Cor Na Nog RTE; Blanaid Murphy, conductor. David Castleberry, reviewer. August 2005, page 60


72.0390  Stanford:  *Songs of the Sea; Songs of the Fleet; The Revenge*. BBC National Chorus; Richard Hickox, conductor. Lawrence Schenbeck, reviewer. October 2006, page 89.


Rosa das Rosas (Cantigas de Santa Maria and Other Spiritual Songs for the Virgin). The Rose Ensemble; Jordan Sramek, conductor. Frank DeWald, reviewer. April 2007, page 82.


The WITNESS Collection. VocalEssence Ensemble Singers; Philip Brunelle, conductor. Brian


72.0447 *G.F. Handel: Alexander’s Feast or the Power of Music, HWV 75; J.S. Bach: “Alles mit Gott und nichts ohn’ ihn,” BWV 1127.* Handel Choir of Baltimore; Daniel Abraham, conductor. C. Leonard Raybon,


72.0492 Dietrich Buxtuhude: In dulci jubilo. Vocalensemble Rattstatt, Les Favorites; Holger Speck,


72.0508  *American Choral Music: Copland, Corigliano, Foss, Ives and Persihe


72.0520  *Bachs Schüler (Motteten/Motets)*.  Vocal Concert Dresden; Peter Kopp, conductor. Robert Chambers, reviewer. February 2009, page 94.


This review is a reprint of 72.0524.


72.0598  American Choral Premieres. The William Ferris Chorale; Paul French, conductor. Louis Welcher,


72.0659  *Alice Parker: Angels and Challengers*.  Melodious Accord; Alice Parker, conductor.  Natasia
Sexton Cain, reviewer. February 2013, page 75.


72.0665 A Year at Winchester. The Choir of Winchester Cathedral; Andrew Lumsden, conductor. Tobin Sparfeld, reviewer. February 2013, page 80.


72.0674 François Couperin: Exultent superi; Motets choisis. Soloists of New College Oxford and


72.0678  *In the Heart of Things: Choral Music of Francis Pott*. Comмотio Chamber Choir; Matthew Berry, conductor. Philip Barnes, reviewer. September 2013, page 71.


72.0682  *Allegri: Missa in lectulo meo; Missa Christus resurgens; Miserere; motets*. The Choir of King’s College London; David Trendell, conductor. Bob Chambers, reviewer. October 2013, page 63.


72.0684  *Songs of Smaller Creatures and Other American Choral Works*. Grant Park Chorus; Christopher Bell, conductor. John C. Hughes, reviewer. October 2013, page 65.


72.0689  *Haec Dies: Byrd and the Tudor Revival*. Choir of Gonville & Caius College, Cambridge; Geoffrey


72.0736  Joseph Haydn: Lord Nelson Mass, Symphony No. 102. Boston Baroque; Martin Pearlman,


72.0739 “The Inspiration of Music and Film: Boychoir Brings Singing to the Big Screen,” by Nancy Plum. April 2015, page 65. This review of the motion picture includes discussion of actor Dustin Hoffman’s preparation to portray a choral director.


72.0782 Handel: Messiah. Handel and Haydn Society: Harry Christophers, conductor. Sean Burton,


72.0797 *Hugo Distler: Die Wiehnachtsgeschichte.* Athesinus Consort Berlin; Klaus-Martin Bresgott,
425


72.0821  **Sing We of that Mother Blest.** The Girl’s Choir and Lay Clerks of Southwell Minster: Simon Hogan, conductor. Sarah Zietlow Henrich, reviewer. December 2017, page 90.


72.0839 *If there were water* [sic]. The Crossing: Donald Nally, conductor. Kevin Dibble, reviewer. November 2018, page 73.


72.0843 *The Road Home*. Santa Fe Desert Chorale: Joshua Habermann, conductor. Nelly Matova,


73. **MUSIC CRITICISM**

An introduction to writing program notes.

The author adds additional information to a choral review.

“This article traces the principal factors that resulted in the decline of the tune book in the United States and opened the way for other choral music formats that ultimately became standard in the twentieth century.”

74. **CHORAL ACTIVITIES IN THE U.S.A. & ABROAD**

A first-hand account of choral music education in the Soviet Union.

The author recounts experiences and observations from a 1979 concert tour through the People’s Republic of China.
A brief article documenting the author’s experiences from a 1979 concert tour of the People’s Republic of China.

The author shares insights from his extended activities in Japan. Includes a discussion of seven Japanese choral ensembles.

Various elements of musical culture in the People’s Republic of China are examined, including the central conservatory, professional choruses and orchestras, and the state of Chinese choral musical education.

This article features a trio of reports from international choral festivals at Lincoln Center in New York and Orchestra Hall in Chicago.

A brief report on this newly-formed professional choral association.

The author reports on the ensemble’s tour of the People’s Republic of China, the Republic of China (Taiwan) and South Korea.

The ensemble’s concert tour to the People’s Republic of China is discussed.

A report of activities at “the first choral festival in the orient.”

The author discusses her experiences from a year spent teaching in India. Includes an examination of elements of the Indian music education process.

A report of the 1984 choral festival held in Wales.

An examination of the organization of government-sanctioned “Choral Music Week” in Wisconsin.

The author discusses, from first-hand experience, the history of choral singing in China.
Reflections and observations from the author’s 13-day trip with the Gächinger Kantorei and the Bach Collegium Stuttgart through Czechoslovakia, Poland, East Germany and the Soviet Union. Includes a limited interview with conductor Helmuth Rilling. See also 74.069.

This article reports findings from interviews with forty-two European musicians, on such matters as musical and educational development, rehearsal techniques, literature, group structure, and audition requirements.

Written in response to “On Tour with Rilling Behind the Iron Curtain” (74.067), the author takes exception to comments made concerning Poland as a tour destination.

An examination of two Japanese choral festivals.

A report on the 11-day choral festival co-sponsored by the European Federation of Young Choirs and the International Federation for Choral Music.

An account of the first Convention of British Choral Conductors.

Activities at the Wellesley College International Festival Conference are examined.

A commentary from the first conference of the International Federation for Choral Music.

A report on the activities and choirs at the festival held in Missoula, Montana.

This commentary includes a list of music festivals in Israel and a roster of Israeli tour contacts.

A first-hand account of the Moscow Chamber Choir’s open concert forum broadcast throughout Russia on USSR State Television.

A report of the observations of twenty-four American choral conductors during a two week junket to Germany, co-sponsored by Arbeitskreis Musik in der Jugend and the American Choral Directors Association.
A commentary on the competitive festival, held annually in Wales.

A brief account of the festival, which was “sanctioned by the International Federation for Choral Music.”

A discussion of sessions and concerts at the conference held in Stockholm. See also 74.083.

An introduction to choral activities in Singapore, based on the author’s experiences teaching and performing in that culture.

This article, a companion to 74.081, discusses the observations of the authors on the meeting held in Estonia.

A report on the global choral conference held in Vancouver, Canada. Includes commentary from several American conductors. See also 74.085.

A positive response to “The 1993 World Symposium on Choral Music: An Experience to Remember” (74.084).

The 1994 convention of this organization, devoted to professional choral ensembles, is reviewed.

A review of this organization’s 1995 convention.

A review of the conference held in England.

A report on this organization’s 1996 convention.
A report on this organization’s 1997 convention.

“After presenting a brief history of the country, this article discusses the folk song tradition and the Baltic tradition of organizing huge open-air choral festivals.” Continued in 74.092 and 74.093. This is part of an extended series of articles on music in the Baltics. See also 2.0346, 2.0359, 2.0371, 2.0375, 2.0390, 2.0414, 2.0422, 2.0483, and 43.135.

A continuation of 74.091. Continued in 74.093. This is part of an extended series of articles on music in the Baltics. See also 2.0346, 2.0359, 2.0371, 2.0375, 2.0390, 2.0414, 2.0422, 2.0483, and 43.135.

A continuation of 74.091 and 7.092. This is part of an extended series of articles on music in the Baltics. See also 2.0346, 2.0359, 2.0371, 2.0375, 2.0390, 2.0414, 2.0422, 2.0483, and 43.135.

A report on the ninth biennial conference of the Association of Canadian Choral Conductors.

An introduction to choral music activities in the Russian region of Siberia.

The author relates experiences from a choir tour to Southeast Asia.

A report on conference events and concerts.

A discussion of a project designed to expose students to “world choral music, especially music beyond the Western European tradition.”

An introduction to the March 2003 issue of the Choral Journal, focusing upon the choral art in the United States.

74.100 “Fourteen Conductors Speak About American Choral Music,” by Barbara Tagg and Linda Ferreira.
The authors solicit the opinions and experience of select conductors on a variety of topics concerning choral music in the United States. Includes comments from Charles Bruffy, Philip Brunelle, Edith Copley, Tom Hall, Joseph Jennings, Ann Howard Jones, Jerry McCoy, Earl Rivers, Kathy Salzman Romey, Gregg Smith, Dale Warland, Judith Willoughby, Duain Wolfe and Larry Wyatt.

Writing in response to the March 2003 American music edition of the Choral Journal, the author suggests additional research into the singing school of colonial New England.

The author recommends development of a regular Choral Journal column listing U.S. choir’s concert tours abroad and offers his town in Switzerland as an attractive destination.

Though published under the banner of the compact disc review column, this article offers a detailed discussion of the motion picture and includes an interview with the film’s director, Christophe Barratier.

An album of photographs from various choir tours of ensembles in rehearsal, concert, and enjoying the fun of travel. Continued in also 74.106.

The author, an experienced world traveler, shares insights and experience from a concert tour to South America. Includes information on repertoire, concert logistics, and “the first Choral Journal article ever to be accompanied by a photo of a live anaconda.”

74.106 “(Choir Tour Photo Album, Part 2.)” February 2005, page 78.
This album, a continuation of 74.104, contains photographs from various choir tours of ensembles in rehearsal, concert, and enjoying the fun of travel.

The author suggests ways for music education students to gain experience and insight from foreign travel.

“A diachronic discourse of Nigerian choral composers and their craft reveals a systematic and gradual transformation of the musical style and its tonal language.”

An examination of many of the factors and challenges to be evaluated when considering performance in an overseas choral festival or competition.

“This article identifies a large music profile school in Stockholm that serves as a model, discusses a typical program that has been established in a smaller community, and describes possible application of the Swedish music profile model in American schools.”

74.111 “Choral Music Meets its Audience,” by Ian Loeppky. October 2008, page 4. Reporting on the events of the eighth World Symposium on Choral Music, the author details “several discernable currents that ran thorough most if not all of the performances, [trends that] point to a desire to seek fresh and creative ways of engaging the listener.”

74.112 “How Choral Music Saved a Nation: The 1947 Estonian National Song Festival and the Song Festivals of Estonia’s Soviet Occupation,” by David Puderbaugh. October 2008, page 28. BIB. “This article is a description of the Estonian National Song Festivals and how they contributed to the eventual realization of Estonia’s independence.” See also 74.113.


74.118 “Choral Music in the White House,” by Donald Trott. June-July 2012, page 8. “Choral performances have taken place in many of the administrations since the early 1800s. The White House is a living museum and a stage for presenting the best in American art. The important work of our nation unfolds in this mansion, and so does the culture through various performances, exhibits and presentations.” See also 74.119, 74.120, and 74.121.

74.119 “Choral Music in the White House: An Afterword,” by Donald Oglesby. June-July 2012, page 18. A companion to 74.118, the article features comments on the arts and choral music from President Barrack Obama, and former Presidents Jimmy Carter, George H.W. Bush, and Bill Clinton, and former and First
Lady Rosaline Carter.

Writing in response to “Choral Music in the White House” (74.118), the author provides a detailed discussion of an additional choral performance in the executive mansion.

This sidebar provides accreditation for photos contained in the article “Choral Music in the White House” (74.118).

An introduction to this “organization dedicated to honoring and celebrating the many facets of American classical music.” The class of 2012 includes choral conductor Dale Warland.

A report on the ACDA International Conductors Exchange Program (ICEP) between the United States and Cuba, and the corresponding five-day choral symposium held in Havana.

A discussion of the program designed to “create connections and forge stronger relations between [the United States] and the rest of the world.” Includes an introduction to the conductors chosen for the 2014 program.

A series of vignettes on the experiences of those U.S. conductors who participated in the exchange program.

An introduction to those conductors participating in the exchange program.

An examination of the America Cantat festival. See also 74.128.

This brief commentary corrects errata contained in “America Cantat: A History in Brief” (74.127).

The author reports on the events of a five-day master-class during the Patriarch Tikhon Russian American Music Institute.

This introduction to the 2016 program includes biographies of the conductors chosen for the exchange.

A promotional commentary for America Cantat 8.

This article examines “compositions written by Latin American authors for choirs and symphonic ensembles.”

The foundation’s musical and social activities are examined.

An introduction to this non-competitive choral event.

A commentary of a U.S. conductor who taught for two years in the Caribbean.

A reflection upon the 2015 International Conductors Exchange Program.

A review of the event.

The author discusses ways in which societal and political challenges may be mitigated through choral music.

The author discusses a concert tour to Kenya.

An introduction to participants selected for the 2016 program.

The author shares highlights from her career teaching in Kenya.

An introduction to various celebrations commemorating the pivotal event of 1517. (See also 51.152)
An introduction to participants selected for the 2018 program.

A review of the activities featured at this inaugural event.

An introduction to participants selected for the 2019 program.

74.146 “Castle of Light: A Snapshot of Latvian Choral Music as the Nation Turns 100,” by Mark Grizzard. October 2019, page 51. BIB.
A review of a choral festival held in the summer of 2018. See also 74.147.

The author responds enthusiastically to “Castle of Light: A Snapshot of Latvian Choral Music as the Nation Turns 100” (74.146).

A report on a symposium.

A report on a symposium.

An introduction to Māori performing arts.

A review of webinar discussions held between representatives from the National Association of Teachers of Singing, the American Choral Directors Association, Chorus America, the Barbershop Harmony Society, and the Performing Arts Medical Association concerning singing during a health crisis. See also 74.156.

The much over-used virtual meeting technology called “Zoom” is evaluated, with admonitions for limiting its use.

A report of the virtual gathering.

A discussion of techniques employed during the health crisis of 2020. See also 74.158.

A discussion of techniques employed during the health crisis of 2020 based upon a format suggested in “Choral Village: An Immersive Experience to Build Cultural Sensitivity and Empathy,” (67.190). See also 74.158.

This article continues the discussion begun in “A Summary: Singing – What Can We do in a Pandemic?” (74.151)

A discussion of techniques employed during the health crisis of 2020.

Writing enthusiastically in response to the October 2020 issue of the Choral Journal, the author mentions specifically “The Virtual Choir as Collaboration” (74.154) and “Lessons from Summer Camp” (74.155).

A discussion of information gathered during the health crisis of 2020.

A review of the experience gained from the 2015 exchange program.

A review of virtual distance exchanges.

A review of the experience gained from the seminar.

75. TEXTS

BIB.
The author discusses the use of pre-Vatican II liturgical books for the choral director, including locating chants, identifying liturgical function of a Latin text, and providing English translations. Includes a glossary. See also 75.002

The author writes in response to “Roman Catholic Liturgical Books and the Choral Director” (75.001), and clarifies the availability of resources listed in the article.

This brief commentary addresses the issue of racially derogatory texts in choral music. Includes an example of modified text which maintains its effect without the use of racial slurs.

An examination of the interplay between poetic and musical elements in a texted choral work as it relates to interpretation. The author focuses upon French choral literature as an example.

This article addresses the subject of difficult or problematic texts, “texts that were once innocent, but have become awkward or offensive.” Solutions are offered from a variety of sources.

A discussion of inclusive language as it relates to the choral art.

An extensive discussion of the relationship of text to music. See also 75.009.

The author, a poet and creative writing teacher, asks three questions when evaluating a text: Is it memorable, is it true, and is it beautiful? See also 75.009.

The author responds positively to the contents of the September 1993 issue of the Choral Journal, particularly those articles addressing text in choral music, “Musical Pride and Textual Prejudice: The Expressivity of Language in Choral Music” (75.007) and “What Makes a Good Text?” (75.008).

The author examines the text of this well-known Civil War-era work.

An overview of the Medieval poems from which Carl Orff drew the texts for Carmina Burana.

A discussion of the underlying meaning of images and Biblical terms used in the African American spiritual, and their roots in West African religious beliefs. See also 75.013.
Writing in response to “The Lyric of the African American Spiritual: The Meaning Behind the Words” (75.012), the author suggests the topic be made into a PBS documentary.

An analysis of the work.

An evaluation of the composer’s treatment of text in his music.

A discussion of the poetry set to music by Gordon Myers.

The author discusses changes made by the composer to selected poetry, specifically those set in *A Hymn to the Virgin, Rejoice in the Lamb,* and *War Requiem.*

The author suggests that a complete understanding of a work’s text is the first step toward a successful choral performance. See also 75.020.

An examination of the challenges facing translators of poetry.

The author questions several points in “Finding the Poet’s Voice: Strategies for Collective Interpretation of Choral Text” (75.018).

The author discusses a methodical approach to text as a way to improve choral sound.

The author discusses the challenges associated with balancing textual and musical concerns for both the conductor and the composer. See also 75.023.

Writing in support of “The Text Trap” (75.022), the author suggests that “librettists, however, may be put on the defensive.”

75.024 “Phonetic Fun and Frolic: Alliteration in Elizabethan Part Songs,” by Chris White. April 2004,
An introduction to the wordplay common to secular music of the Renaissance.

An introduction to the dramatic and tragic events that took place in the Czechoslovakian town and the rich cultural treasure that arose amid the destruction. Includes discussion of music by Robert Convery, Charles Davidson, Joel Hardyk, and Aaron Rosenthal.

The purpose of this article is to review Dickinson’s background, the characteristics in her poetry that attract composers, and select settings of her poetry that can be grouped together either as a portion of a concert or as a complete program.” This article is misattributed to Susan Davenport Smith.

75.027 “Creation, Culture and the Music of the Spheres,” by Donald Paul Hustad. March 2007, page 22. BIB.
An ambitions discussion of the history of the role of music in the church through the whole of Christendom, from musical comments in the Book of Genesis through the present day.

An introduction to the basic process for rehearsing music in a language other than one’s own.

“As a context for understanding how each composer captures Teasdale’s voice, the article will first discuss influences affecting the poet’s style followed by a brief description of that style. Following the article is an appendix that recommends twenty choral octavos based on Teasdale’s poetry.”

Based on a study of performances at ACDA conferences, the author evaluates the frequency with which choral music with non-English texts are programmed.

“This article contains an exploration of the origins of runo singing, the compilation of the Kalevala, and the influences both have had on the compositional style of several Finnish composers.”

“A careful study of these works reveals how music breathes disturbing life into poignant poetry mixed with traditional texts of the Roman Catholic Church in a way that illumines both.” This article focuses upon Ralph Vaughan Williams’s Dona Nobis Pacem. Continued in 75.035. See also 75.037, 75.038, 75.039, and 75.042.


75.035 “Musical Settings of War Texts in Two Twentieth-Century British Choral Works (Part 2),” by William Skoog. April 2014, page 32. This article, a continuation of 75.032, provides an analysis of Benjamin Britten’s War Requiem. See also 75.037, 75.038, 75.039, and 75.042.

75.036 “Fashioning Compelling Stories: Enriching the Choral Singer’s Experience Through Compelling Narrative Exploration,” by Philip E. Silvey. May 2014, page 6. “This article will outline the role text plays in the art of choral music, demonstrate the potential for storytelling latent in many texts, and introduce practical guidelines for enabling singers to bring these stories to life.” See also 43.185.

75.037 “Letter FROM the Editor,” by Amanda Bumgarner. June-July, page 6. Writing in response to the commentaries written as a result of “Musical Settings of War Texts in Two Twentieth-Century British Choral Works” (75.032 and 75.035) the author suggests that conductors use the occasion of this scholarly exchange “as an opportunity to engage in music-text analysis as these two choral scholars have done, and take a second or even third look at the article with new perspective.” See also 75.038, 75.039, and 75.042.

75.038 “Letter to the Editor,” by Thomas More Scott. June-July, page 6. In this commentary on the article “Musical Settings of War Texts in Two Twentieth-Century British Choral Works” (75.032 and 75.035), the writer shares his “concerns about the factual analysis.” See also 75.037, 75.039, and 75.042.

75.039 “Response from the Author,” by William Skoog. June-July 2014, page 7. The author of “Musical Settings of War Texts in Two Twentieth-Century British Choral Works” (75.032 and 75.035) replies to concerns raised in a “Letter to the Editor (75.038).” See also 75.037 and 75.042.

75.040 “Letter to the Editor,” by Edward Green. August 2014, page 7. Writing in response to “A Star-Spangled Bicentennial: A Conversation” (75.034), the author calls additional attention to the poetry of the national anthem. He also refers to his own article, “The Principle of Chromatic Saturation in the Late Choral Music of Mozart and Haydn” (2.0442).

75.041 “Letter to the Editor,” by Terry Crull, August 2014, page 7. The author comments upon both the two-part article, “Musical Settings of War Texts in Two Twentieth-Century British Choral Works,” (75.032 and 75.035) and “Cuban Choral Music: Historical Development and Modern Influences” (2.0577).

The editor of the *Choral Journal* comments upon pointed published exchanges concerning the two-part article, “Musical Settings of War Texts in Two Twentieth-Century British Choral Works,” (75.032 and 75.035). See also 75.037, 75.038, 75.039, and 75.041.

A line-by-line examination of the poetry of the United States’ national anthem. See also 75.044.

A positive response to “The Star-Spangled Banner as a Poem” (75.043).

75.045 “Decoding the Secrets of the Psalms,” by Joshua R. Jacobson. February 2016, page 20. BIB.
The author seeks to answer several questions about the Psalms. “Where and when did they originate? Who composed them? How were they performed? And how might the answers to these questions inform our contemporary performance practice?”

This article examines the value of singing works in English, and offers “performance suggestions based on the demands of a translation.” See also 75.047 and 75.048.

Writing in response to “What Language Shall I Borrow?” (75.046), the writer shares a counter point of view from the singer’s perspective. See also 75.048

The author comments upon “What Language Shall I Borrow?” (75.046), insisting that the decision on use of original language versus translation depends upon the circumstances of the performance. See also 75.047.

The author provides an introduction to this seldom-used form of Latin pronunciation.

An evaluation of various methods for pronouncing Latin.

76. NOTATION OLD AND NEW

“In this article I will explore the evolution of Amu’s notational practice.”

77. OLD MANUSCRIPTS AND EARLY EDITIONS
No Entries.

78. ACCOMPANIMENT

“This article includes discussions about the dulcimer, some common playing techniques, performers repertoire resources and rehearsal [techniques].”

The author criticizes the rampant use of pre-recorded accompaniments.

“This article guides the conductor in choosing the best possible accompanist for a children’s choir. It presents aspects such as the required skills, knowledge, personality, and abilities of such an accompanist.”

This article outlines the conductor’s responsibilities to the accompanist and the qualifications of “a great choral accompanist.”

The author discusses ways in which “collaborative pianists can use their myriad foundational skills to significantly enhance the creative learning process in the choral rehearsal.” See also 78.06.

While the author offers general praise for the article, “From the Bench: Facilitating Collaborative Support from the Choral Accompanist” (78.05), he points to an ever greater issue concerning the treatment of pianists: the lack of adequate financial compensation for their services.

The article demonstrates “that choral directors can form their own orchestras to accompany their ensembles and work with instrumentalists without going over budget while providing their choristers with a rich rehearsal atmosphere and increased audience size in concerts.” See also 43.179.