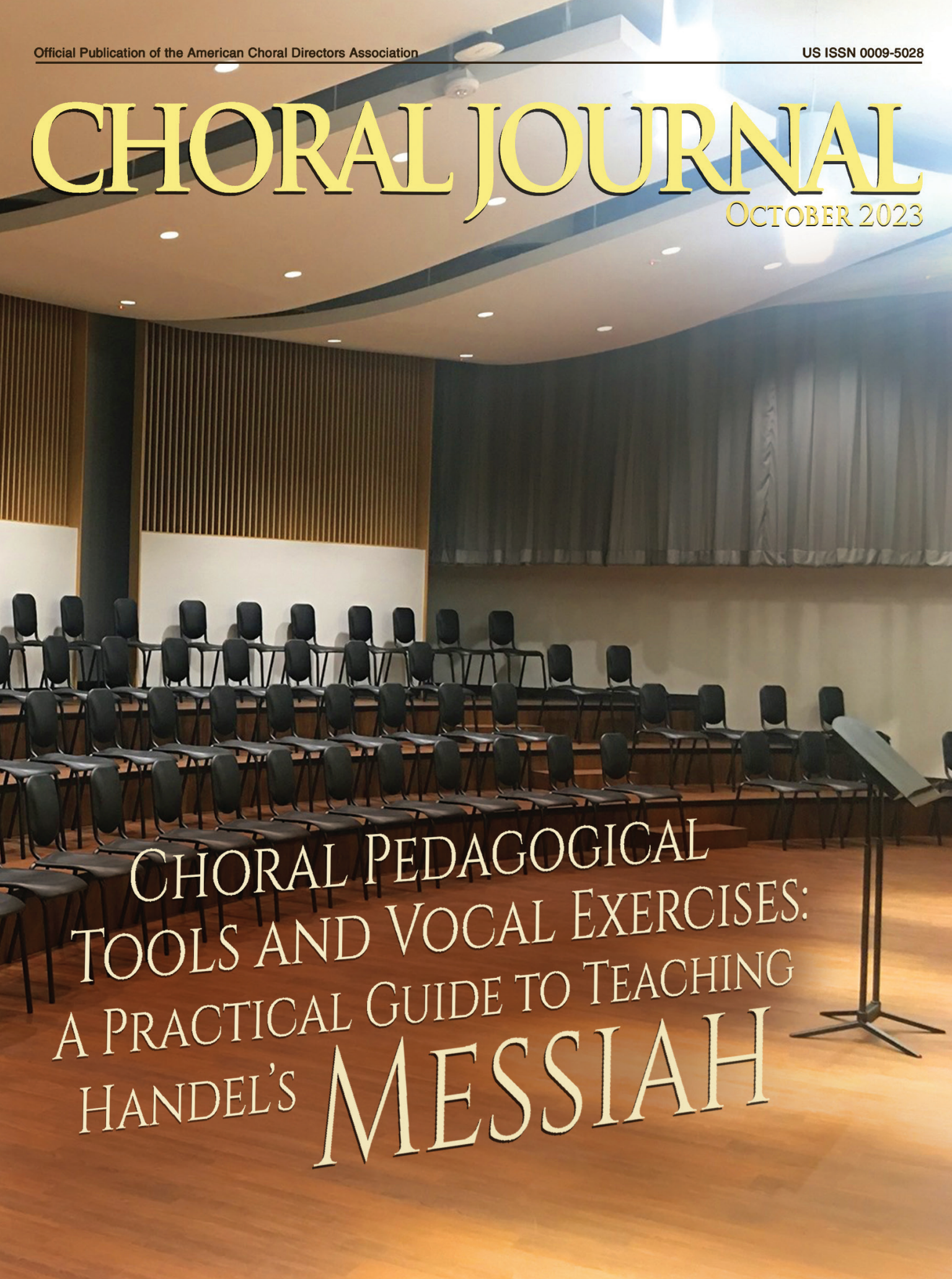


# CHORAL JOURNAL

OCTOBER 2023

A photograph of an empty choir rehearsal space. Rows of black chairs are arranged in a semi-circle on a wooden floor. In the background, there is a white wall with vertical wooden slats and a large window with grey curtains. A music stand is visible on the right side of the room.

CHORAL PEDAGOGICAL  
TOOLS AND VOCAL EXERCISES:  
A PRACTICAL GUIDE TO TEACHING  
HANDEL'S MESSIAH





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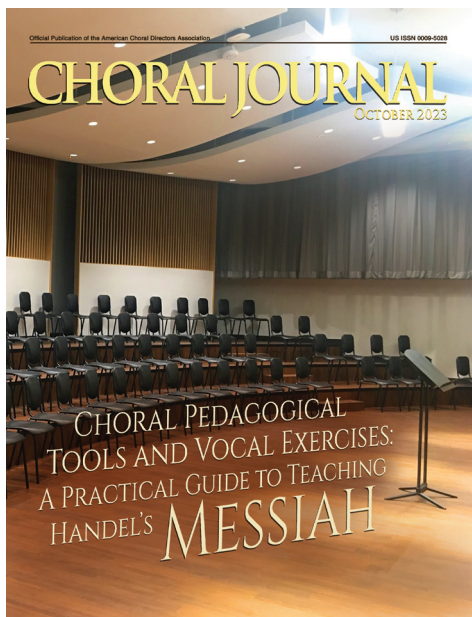
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On the cover: University of North Texas College of Music choir room.

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# From the Executive Director



Robyn Hilger

## What Does it Mean to be an Expert?

Many ACDA members serve as the choral expert in their community. Whether you are the single elementary teacher in a school or have a specific role in an entire School of Music, people are looking to you for input, guidance, feedback, and have trust in the knowledge you are bringing to the work. In our rapidly evolving field, the concept of expertise is dynamic. Even those who have attained the highest level of mastery must continue to learn, grow, and adapt to stay relevant and effective. After all, the choristers in front of us today are facing a dramatically different world than even a decade ago. We are responsible for preparing them for the world now and into the future. This requires all of us to be on a perpetual learning journey long after our time as an official student has passed. New paradigms are reshaping the boundaries of our field. We must remain at the forefront of the work.

Expertise is about accumulated knowledge and skill, but it is also about the capacity to adapt to changing circumstances. Those who continue to learn will be equipped to devise fresh perspectives and strategies, enabling us to navigate uncharted waters with confidence and finesse. We learned many things through COVID, but two of those lessons were the value of adaptation and innovation. Expertise, as we had known it, was challenged to its limit. One of my greatest wishes is that now that we are back to more familiar territory, we don't lose those new insights, but that they become part of our growing expertise.

True expertise is also about curiosity and humility. Experts know that it is okay to "not know," and in fact, a true expert will be one of the first to openly and without hesitation admit when they do not know. There's always room for discovery and expanded understanding. By embracing growth, experts set an example for others. Our pursuit of knowledge and skill never ends. The journey of learning is not a testament to inadequacy, but a testament to the resilience and open-mindedness of those who strive to be and do their very best every day.

ACDA is committed to this learning journey for you. Keep your eye on our growing base of resources to serve you along this learning continuum. Through ongoing learning, experts remain relevant, innovative, and effective in their fields, inspiring others to follow suit. ACDA is here for you every step of the way.

*Robyn Hilger*

## ADVOCACY STATEMENT

The human spirit is elevated to a broader understanding of itself and its place in the world through the study of and participation in choral music. Singing in a choir produces more active and involved citizens. It affects self-worth in youth and adults. It builds connectivity throughout communities. Society benefits from the aesthetic beauty and community of singers created by choral programs within schools, houses of worship, and community organizations through involved citizenry, connectivity throughout communities, and feelings of personal self-worth. The American Choral Directors Association and its membership resolve to ensure the survival of choral programs for this and future generations by:

Actively voicing support for funding at local, state, and national levels of education and government; collaborating with local and national organizations to ensure the distribution of arts funding data and arts-related activism opportunities; advocating for full access to choral singing and inclusion of all singers in a choral program; and ensuring the distribution of advocacy statements and data regarding choral programs.



# From the President



David Fryling

Somewhere at the beginning of every choir collaboration, I share my Three “Rules” for Becoming an Ensemble:

1. Listen
2. Subdivide
3. Lead Simply

These “rules” are a way to begin a conversation, an attempt to empower each singer to fully contribute to the experience of making music, together. By listening, we focus on going beyond simply hearing and attempt to pay deep attention to the sounds shared by our neighbors. By subdividing, we invest necessary time to fully embody the atoms of rhythm and meter that allow us to stretch and mold time as one. And by leading simply, we practice doing our jobs straightforwardly—contributing the right notes at the right time at the right dynamic in a thoughtful and musically convincing way—rather than spending our time together in an imaginary competition.

And while I believe these “rules” actually do enumerate the most important technical skills necessary for a group of musicians to transform into an ensemble, they also serve to remind us all how to best exist as a conductor and teacher.

You are a member of ACDA because you are serious about preparing yourself and others to inspire and positively influence people through music. And I would argue there is nothing more important in this journey than to make sure you are:

- 1) Listening—that is, paying real attention—to your singers’ thoughts, needs, and ideas;
- 2) Subdividing every moment—or doing your very best to remain present in order to hold authentic space for your singers, students, and instrumentalists; and
- 3) Leading Simply, every day, through your actions, your choices, and the way you interact with your various and valued collaborators.

Our ability to pursue the path of artist/educator is an indescribable privilege. It can also be deeply challenging even in the best of times. But if we strive to remember to listen to each other, “subdivide” our moments together, and lead simply in all our interactions, this path is paved with breathtaking and life-affirming rewards.

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## From the Editor



Amanda Bumgarner

In last month's executive director column, Robyn wrote about writing for ACDA publications. You may be surprised to learn that the COVID-19 pandemic, along with impacting so many things about our work with singers and ensembles, has also affected the flow of submissions. Throughout 2020 and 2021, I received a record number of submissions, but there has been an obvious drop over the past two years. I suspect this is largely due to the return to travel, conferences, concerts, and just not wanting to spend any more time on a screen than is absolutely necessary. The article submission rate has remained the same, as has our commitment to publishing quality articles of interest to our broad readership. I know that writing an article is not easy and takes time, and I appreciate the authors who have contributed to our publications throughout 2023.

As I look ahead to our 2024 content, I encourage you to consider what topic you haven't seen in *Choral Journal* recently that you might want to write about, or suggest a colleague to write about. Our membership is vast, covering a range of interests, expertise, and experience, and everyone has knowledge to share, whether that is in *ChorTeach*, which focuses specifically on K-12 content; the *International Journal of Research in Choral Singing*, which highlights research-based articles; or *Choral Journal*, which includes articles, columns, and association news. Reach out to me at abumgarner@acda.org with feedback, questions, or a submission.

Our issue this month highlights two articles on Handel's *Messiah* and Ernest Bloch's *Avodath Ha-Kodesh*. This issue also includes an article analyzing treble repertoire articles from the *Choral Journal* archives. A table of the most frequently cited pieces is included at the end of the article. In addition, you will find part two of the Lift Every Voice interview on inclusion, an article on vocal improvisation, and a choral conversation with Donald Nally.

Finally, if you missed them in last month's issue, view the proposed changes to ACDA's constitution and bylaws on pages 6-21. There will be an important membership vote in November.



# From the Vice President



Edith A. Copley

*Editor's Note: This column is reprinted from the September 2023 issue. Updates to ACDA's Constitution and Bylaws must appear twice in Choral Journal under the current constitution. Voting will take place November 1-15, 2023.*

When I began my term as president-elect in 2021, President André Thomas asked me to chair a taskforce to review and revise ACDA's Constitution and Bylaws. The following pages represent almost two years of work to ensure our governance document reflects who we are today and how we will operate into the future.

A representative from each region served on the taskforce with me: Lynne Gackle (SW), Timothy Westerhaus (NW), Mariana Farah (MW), Vincent Oakes (S), and Peggy Detweiler (E). ACDA executive director, Robyn Hilger, guided us through the entire process. I want to extend my sincere gratitude to these individuals for their expertise and insight, and for the countless hours spent revising our Constitution and Bylaws.

I am proud of the transparent process that allowed our membership the opportunity to weigh in all along the way. The documents were broken down into four rounds. Early in the process, the taskforce received recommendations from the National R&R and National Standing Committee Chairs. These recommendations, as well as those made by the taskforce, were routed to the Executive Committee and finally to the National Board for review. After all amendments were carefully reviewed, a vote of the National Board would move each round to the membership for public comment. Each and every comment was read and reviewed by the taskforce. We are grateful to those ACDA members who took the time to share their thoughts. The National Board voted to accept all proposed amendments on June 6, 2023. The final step is now an official vote by the membership.

The following pages only include sections that were revised. You can view the entire current version of our Constitution and Bylaws at [www.acda.org/bylaws](http://www.acda.org/bylaws).

A few highlights of the amendments include:

- Expansion of the National Standing Committees from five to seven members
- Inclusion of the Chair of the DIC Standing Committee as a voting member of the National Board
- Addition of National R&R Chairs for 2-year colleges, show choir, and contemporary a cappella
- Clarifying terms, roles, and succession for all elected officers

The official vote will be November 1, 2023, thru November 15, 2023, at 4:00PM, CST. Members who hold active, life, retired, or international memberships are eligible to vote. The documents may be amended by an approving vote of two-thirds of the voting members who cast ballots.

ACDA leadership and the taskforce sincerely hope you will take the time to carefully review these amendments in order to learn more about our organization, and then cast your vote. This new governing document will help ACDA meet today's challenges and face tomorrow's opportunities.

Edith A. Copley, ACDA Vice President





## PROPOSED CONSTITUTION AND BYLAWS CHANGES

### CONSTITUTION

**Global change:** All pronouns have been modified from he/she to they.

#### Original Text

#### Final Recommendation

#### Article II Purposes

- |                                                                                                                                                         |                                                                                                                                                                                                                      |
|---------------------------------------------------------------------------------------------------------------------------------------------------------|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| 1) To foster and promote choral singing that will provide artistic, cultural, and spiritual experiences for the participants.                           | 1) To foster and promote choral singing that will provide artistic, cultural, and spiritual experiences for <b>the participants all</b> .                                                                            |
| 2) To foster and promote the finest types of choral music to make these experiences possible.                                                           | 2) To foster and promote <b>the finest types of a wide variety of</b> choral music to make these experiences possible.                                                                                               |
| 3) To foster and encourage rehearsal procedures conducive to attaining the highest possible level of musicianship and artistic performance.             | 3) To foster and encourage rehearsal procedures <b>conductive to attaining to develop</b> the highest possible level of musicianship and artistic <b>performance choral experiences in all singing communities</b> . |
| 4) To foster and promote the organization and development of choral groups of all types in schools and colleges.                                        | 4) To foster and promote the organization and development of choral groups of all types in <b>schools and and colleges- educational institutions</b> .                                                               |
| 5) To foster and promote the development of choral music in the church and synagogue.                                                                   | 5) To foster and promote the development of choral music in <b>the church and synagogue religious and spiritual contexts</b> .                                                                                       |
| 6) To foster and promote the organization and development of choral societies in cities and communities.                                                | 6) To foster and promote the organization and development of choral <b>music societies in cities and</b> communities.                                                                                                |
| 9) To foster and encourage choral composition of superior quality.                                                                                      | 9) To foster and encourage <b>a wide variety of choral compositions which uphold and demonstrate the principles of artistry, community, and quality</b> .                                                            |
| 11) To foster and promote international exchange programs involving performing groups, conductors, and composers.                                       | 11) To foster and promote international exchange programs involving <b>performing groups choral ensembles, conductors, composers, and researchers</b> .                                                              |
| 12) To disseminate professional news and information about choral music.                                                                                | 12) To disseminate <b>professional research</b> , news, and information about choral music.                                                                                                                          |
| 14) To foster and promote diversity and inclusivity through active engagement with underrepresented choral musicians and potential choral participants. | 14) <b>To engage, listen to, and learn from marginalized and historically underrepresented groups in order to create a more inclusive community.</b>                                                                 |

---

## Article III Membership

---

Section 1: There shall be ten membership classifications: (1) Active, (2) Associate, (3) Industry, (4) Institutional, (5) Contributing, (6) Paid Life, (7) Honorary Life, (8) Student, (9) Retired, and (10) International.

Section 1: There shall be ~~ten~~ **nine** membership classifications: (1) Active, (2) Associate, (3) Industry, (4) Institutional, ~~(5) Contributing, (6)~~ (5) Paid Life, ~~(7) (6)~~ Honorary Life, ~~(8) (7)~~ Student, ~~(9) (8)~~ Retired, and ~~(10) (9)~~ International.

---

## Article IV Autonomy and Organizations

---

Section 4: No official action involving ACDA membership may be taken without a regularly constituted or specially invoked meeting of the Executive Committee and/or the National Board.

Section 4: No official action involving ACDA membership may be taken without a regularly constituted or specially invoked meeting of the ~~Executive Committee and/or the~~ National Board.

Section 6: International Chapters may be formed outside the regional structure. International Chapters operate autonomously without regional membership or representation.

### Section Eliminated

Section 7: Any State with three hundred or more ACDA members may be organized as an Affiliate State Association of the ACDA if this is the desire of the membership in the State. Any independent and previously established State Choral Directors association may become an Affiliate State Association.

Section 7: Any State with **a sustained membership of** three hundred **active** members or more **over the course of three years** may **petition the National Board to become** an Affiliate State Association of the ACDA ~~if this is the desire of the membership in the State~~. **The State must meet the requirements, as specified in the Affiliate State Application and Procedural Guide, and then complete an application to be evaluated and voted upon by the National Board.** Any independent and previously established State Choral Directors association may ~~become~~ **apply to become** an Affiliate State Association. **Should an affiliate state need to dissolve and revert back to a state chapter, affiliate state leadership must complete the disbandment process as specified in the Affiliate State Procedural Guide.**

Section 10: Affiliation of associations as described above shall require the approval of the Executive Committee and the National Board of the ACDA.

### Section Eliminated

### Section Added

**Section 13: The Association shall not discriminate based on race, color, sex, language, religion, political affiliation, national or social origin, property, birth or other status such as disability, age, marital and family status, sexual orientation, gender identity, health status, place of residence, economic or social circumstance.**



---

## Article V National Officers

---

Section 2: The President-Elect shall be elected, as provided in the Bylaws. He/she shall be elected by February 1 in odd-numbered years and immediately will serve on the Executive Committee, assuming the office of President-Elect on July 1.

Section 2: The President-Elect shall be elected, as provided in the Bylaws. ~~He/she~~ **They** shall be elected by February 1 in odd-numbered years and immediately serve on the Executive Committee, assuming the office of President-Elect on July 1. **In the event of a vacancy of the office of President-Elect, the Executive Committee shall recommend a replacement to be voted on by the National Board. At the end of their two-year term, the President-Elect shall automatically succeed to the office of Vice President for a term of two years.**

Section 4: The President shall serve a term of two years beginning on July 1 of odd-numbered years. At the end of his/her term, the President shall automatically succeed to the office of Past President. In the event of a vacancy in the office of President, the Past President shall serve the balance of the unexpired term. At the end of his/her term, the President shall succeed to the office of Past President for a term of two years

Section 4: The President shall serve a term of two years beginning on July 1 of odd-numbered years. ~~At the end of their term, the President shall automatically succeed to the office of Past President.~~ In the event of a vacancy in the office of President, the Past President shall serve the balance of the unexpired term. At the end of ~~his/her~~ **their two-year** term, the President shall succeed to the office of Past President for a term of two years.

---

## Article VI Appointed Officials

---

Section 1: The Executive Director shall be appointed by the Executive Committee, with the approval of the National Board. The Executive Director is an employee of the Association who may be remunerated for services and who shall serve at the discretion of the Executive Committee and National Board.

Section 1: The Executive Director shall be appointed by the Executive Committee, with the approval of the National Board. The Executive Director is an employee of the Association who may be remunerated for services and who shall serve at the discretion of the ~~Executive Committee and~~ National Board.

---

## Article VIII National Board

---

Section 1: The National Board shall consist of the Executive Committee, the Region Presidents, and the National Chair for the Committee on Choral Repertoire and Resources. The Industry Representative and Executive Director shall be *ex-officio*, non-voting members of the National Board.

Section 1: The National Board shall consist of the Executive Committee, the Region Presidents, ~~and~~ the National Chair for the Committee on Choral Repertoire and Resources, **and the Chair of the Diversity Initiatives National Standing Committee.** The Industry Representative and Executive Director shall be *ex-officio*, non-voting members of the National Board.

Section 2: In the event that a Region President cannot attend a National Board meeting, he/she can give written authorization for the Region's President-Elect to vote as proxy

Section 2: In the event that a Region President cannot attend a National Board meeting, ~~he/she~~ **they shall inform the National President and may** give the Region President-Elect written authorization to vote as their proxy.

---

## Article IX

### Past Presidents' Advisory Council

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Article IX: Past Presidents' Advisory Council

Article IX: **National** Past Presidents' Advisory Council

Section 1: There shall be a Past Presidents' Advisory Council consisting of the Past Presidents of the Association. The National Past President will serve as the Chair of the Council.

Section 1: There shall be a Past Presidents' Advisory Council consisting of the National Past Presidents of the Association. **The National Past Presidents' Advisory Council is chaired by the immediate National Past President. The Advisory Council meets at least biennially to serve as the nominating committee for the next National President-Elect and determines special awards for the national conference.**

Section 2: In the event that the immediate Past President is unable to serve as Chair, the President, with the approval of the National Board, shall appoint a person to chair the Council.

Section 2: In the event that the immediate **National** Past President is unable to serve as Chair, the **National** President, with the approval of the National Board, shall appoint a person **from the National Past Presidents' Advisory Council to serve as Chair.**

---

## Article X

### Region Officers

---

Section 3: The President shall serve a term of two years. At the end of his/her term, the President shall automatically succeed to the office of Past President. In the event of a vacancy in the office of President, the Past President shall serve the balance of the unexpired term. Region Presidents shall serve as voting members of the National Board, during their term of office. The retiring Past President shall chair the Region Past Presidents' Advisory Council for a term of two years.

Section 3: The **Region** President shall serve a term of two years. At the end of **his/her** ~~their~~ term, the President shall automatically succeed to the office of Past President. **Region Presidents must reside or work in the region to which they are elected.** In the event of a vacancy in the office of President, the Past President shall serve the balance of the unexpired term. **If the Past President cannot serve, the President-Elect shall serve the balance of the unexpired term.** Region Presidents shall serve as voting members of the National Board, during their term of office. The retiring Past President shall chair the Region Past **Presidents'** Advisory Council for a term of two years.

---

## Article XI

### Region Past Presidents' Advisory Council

---

Section 1: There shall be a Region Past Presidents' Advisory Council in each Region consisting of the Past Presidents of the Region.

Section 1: There shall be a Region Past Presidents' Advisory Council in each Region consisting of the Past Presidents of the Region. **The Region Past Presidents' Advisory Council is chaired by the immediate Region Past President. The Advisory Council meets at least biennially to serve as the nominating committee for the next Region President-Elect and determines special awards for the regional conference.**



---

Section 2: In the event that the immediate Past President is unable to serve as Chair, the Region President shall appoint a person to chair the Council.

Section 2: In the event that the immediate Region Past President is unable to serve as Chair, the Region President, **with the approval of the Region Board**, shall appoint a person **from the Region Past Presidents' Advisory Council to serve as Chair**.

---

## Article XII State Officers

---

Section 3: The President-Elect of State associations with fewer than twenty (20) active members shall be appointed by the National President with the recommendation of the State and Region Presidents. He/She shall serve a term of two years beginning on July 1 of odd-numbered years. At the end of his/her term, the President-Elect shall automatically succeed to the office of President.

**Section 3: In the event that candidates for State President-Elect cannot be identified to run for election required by the national timeline, the National President shall consult the Region President in order to appoint a State President-Elect to fill the position. At the end of their term, the President-Elect shall automatically succeed to the office of President and an election will be held for the next President-Elect.**

Section 4: The President shall serve a term of two years beginning on July 1 of odd-numbered years. At the end of his/her term, the President shall automatically succeed to the office of the Past President. In the event of a vacancy in the office of President, the Past President or President-Elect shall serve the balance of the unexpired term at the discretion of the National President with the recommendation of the Region President.

Section 4: The President shall serve a term of two years beginning on July 1 of odd-numbered years. **State Presidents must work or reside in the state to which they are elected.** At the end of **his/her** their term, the President shall automatically succeed to the office of Past President. In the event of a vacancy in the office of President, the Past President or President-Elect shall serve the balance of the unexpired term at the discretion of the National President with the recommendation of the Region President.

Section 5: State Presidents may serve no more than two consecutive terms, but may be re-elected or re-appointed after a lapse of one or more terms.

**Section 5: State Presidents shall serve no more than four consecutive years in the office of President. A regular term is defined as two years as President-Elect, two years as President, and two years as Past President. Exceptions to this article must be approved by a vote of the National Board based on the recommendation of the Region President.**

---

## Article XII Meetings

---

Section 1: Business meetings of the Association may be held as needed at a time and place to be determined by the National Board.

Section 1: Business meetings of the Association may be held as needed at a time and place to be determined by the National Board. **Business meetings of the Association shall be called by the National President.**

Section 8: An assembly of Region and State Presidents shall meet at the National Leadership Conference. The meeting shall be called and chaired by the National President.

Section 8: An assembly of Region and State Presidents shall meet at the **annual** National Leadership Conference. The meeting shall be called and chaired by the National President.

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### Section Added

**Section 10: Meetings by Electronic Means.** The National Board and Executive Committee may participate in a meeting of the board or committee in-person or by means of electronic communications which all persons participating in the meeting can hear or otherwise communicate with each other.

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### Section Added

**Section 11: Accepting votes for National Board and Executive Committee actions via email**

- a) If an item for board action is best addressed prior to the next meeting, the following factors will be considered by the National President before calling for a written email vote: How soon is a decision required? Is the action such that the Executive Committee can address it in lieu of the National Board? Should a special meeting be called?
  - b) After considering the above factors, the National President shall determine if it would be best to take the action by email vote. The National President shall have the Secretary-Treasurer draft the proposed action and email it to all Board members.
  - c) The action shall allow board members to indicate that they are in favor of or opposed to a particular action.
  - d) Each board member shall return their vote to the Secretary-Treasurer by email within 24 hours unless another deadline is specified in the email.
  - e) Upon receipt, the Secretary-Treasurer shall confirm whether the action has passed or failed by email to all board members.
  - f) The Secretary-Treasurer shall record the action and vote in the official minutes.
  - g) The Board shall ratify any action taken at the next Board meeting. The minutes of this meeting shall record the ratification.
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## Article XV Amendments

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Section 2: This Constitution may be amended or revised by an approving vote of two-thirds of the active members who cast ballots in accordance with stipulations of the Bylaws, provided, however, that in any case, sixty days' notice of such contemplated amendment or revision shall be given to active members.

Section 2: This Constitution may be amended by an approving vote of two-thirds of the National **active voting** membership who cast ballots in accordance with stipulations of the Bylaws, provided, however, that in any case **at least sixty days 30 days'** notice of such contemplated amendment or revision shall be given to **active voting** members. **The notice shall be communicated electronically and appear in one month's publication of the *Choral Journal*.**

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## BYLAWS

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### Article I Membership

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Section 2: ASSOCIATE. Any person who is interested in the objectives of the Association is eligible for Associate membership. Privileges accorded the Associate member shall be limited to online access to association publications, resources, and communities. Associate members may not attend ACDA events, hold office, or vote. Transfer of an Associate member to Active may be made upon compliance with requirements and procedures for Active membership. The candidate for Associate membership shall be accepted on receipt of a completed ACDA membership form and payment of the annual membership dues for a term of one year from the date of acceptance. Procedures for continuing membership are the same as those stated for Active membership.

Section 2: ASSOCIATE. Any person who is **not eligible for active membership, yet is** interested in the objectives of the Association is eligible for Associate membership. Privileges accorded the Associate member shall be limited to online access to association publications, resources, and communities. **Associate members may register and attend ACDA events, but may not hold office or vote.** Transfer of an Associate member to Active may be made upon compliance with requirements and procedures for Active membership. The candidate for Associate membership shall be accepted on receipt of a completed ACDA membership form and payment of the annual membership dues for a term of one year from the date of acceptance. Procedures for continuing membership are the same as those stated for Active membership.

Section 4: INSTITUTIONAL. The following institutions, or music departments thereof, may be Institutional members: schools, colleges, universities, conservatories, churches, synagogues, religious and spiritual settings, lodges, other professional associations, professional choruses, and choral groups from industry, business, or community. Privileges accorded to representatives of each Institutional member shall include the option to advertise and exhibit at conferences, upon compliance with registration requirements. In addition, Institutional members shall receive appropriate publications from the Association. Application procedures shall be the same as those prescribed for Industry members. Procedures for continuing membership are the same as those stated for Active members.

Section 4: INSTITUTIONAL: The following institutions, or music departments thereof, may be Institutional members: schools, colleges, universities, conservatories, religious and spiritual **settings contexts**, lodges, other professional associations, professional choruses, and choral groups from industry, business, or community. Privileges accorded to representatives of each Institutional member shall include the option to advertise and exhibit at conferences, upon compliance with registration requirements. In addition, Institutional members shall receive appropriate publications from the Association. Application procedures shall be the same as those prescribed for Industry members. Procedures for continuing membership are the same as those stated for Active members.

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Section 5: CONTRIBUTING. Any individual, firm, foundation, institution, or other organization that has contributed \$1,000.00 or more for a given year to the Association shall be classified as a contributing member. Privileges of associate membership shall be accorded the individual contributing member or a representative of the contributing firm, foundation, institution, or other organization.

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### Section Eliminated

Section 8: STUDENT. Any high school or college student may become a student member of ACDA with the submission of an ACDA membership form marked "student" and the payment of dues. Student members may attend ACDA conferences by payment of the prescribed conference fee. Student memberships may be submitted by individual students or by the ACDA sponsor-teacher for a student group. The student shall be a nonvoting member, ineligible for office except in a student capacity or in a local student chapter. Students actively engaged as choral directors are eligible for Active membership in ACDA.

Section 8: STUDENT. Any high school or college student may become a student member of ACDA with the submission of an ACDA membership form marked "student" and the payment of dues. Student members may attend ACDA conferences by payment of the prescribed conference fee. Student memberships may be submitted by individual students or by the ACDA sponsor-teacher for a student group. The student shall be a non-voting member, ineligible for office except to serve in **a state, region, or national student representative** capacity or in a local student chapter. **Students shall have online access to association publications, resources, and communities.** Students actively engaged as choral directors are eligible for Active membership in ACDA.

Section 10: INTERNATIONAL: Any person living outside the United States who is engaged as a parttime or full-time choral director, or who is responsible for the administration of a choral program, is eligible for International membership and may associate with an International Chapter if one exists for their country in Central or South America. An International member is entitled to all privileges of the Association, including the right to vote, to hold office, and, upon compliance with registration requirements, admission to all meetings and conferences. In addition, International members shall receive appropriate publications from the Association. Upon receipt of a completed ACDA membership form and payment of the annual membership dues, the candidate for International membership shall be accepted for a term of one year from the date of acceptance. Membership shall be continued each succeeding year on receipt of membership dues prior to or during the month designated for membership renewal. Failure to remit annual payment during the membership renewal period shall result in discontinuation of membership. International membership shall be renewed on receipt of the current annual dues.

Section 10: INTERNATIONAL. Any person living outside the United States **or Canada**, who is engaged as a **part-time** or full-time choral director, or who is responsible for the administration of a choral program, is eligible for International membership. ~~and may associate with an International Chapter if one exists for their country in Central or South America.~~ An International member is entitled ~~to all privileges of the Association, including the right to vote, to hold office, and,~~ upon compliance with registration requirements, admission to all meetings and conferences, **the right to vote, and the ability to be appointed to serve on a committee.** ~~In addition, International members shall receive appropriate publications from the Association.~~ **International members shall have access to online association publications, resources, and communities. Online access shall be available to online association publications, resources, and communities.** Upon receipt of a completed ACDA membership form and payment of the annual membership dues, the candidate for International membership shall be accepted for a term of one year from the date of acceptance. Membership shall be continued each succeeding year on receipt of membership dues prior to or during the month designated for membership renewal. Failure to remit annual payment during the membership renewal period shall result in discontinuation of membership. International membership shall be renewed on receipt of the current annual dues.



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## Article II Dues

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Section 1: The Executive Committee shall set the amount of dues to be paid for all categories of membership and the amount of all other fees. Changes in the amount of membership dues must be approved by a two-thirds majority vote of the National Board.

Section 1: The ~~Executive Committee~~ **National Board** shall set the amount of dues to be paid for all categories of membership and the amount of all other fees. ~~Changes in the amount of membership dues must be approved by a two-thirds majority vote of the National Board.~~

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## Article V Fiscal Policies and Procedures

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Section 1: A verified financial statement shall be prepared by the Secretary-Treasurer and/or other officers of the Association who have been empowered by the Constitution and Bylaws and the National Board to oversee Association funds. Such statements shall be published within the fiscal year following the audit approval by the National Board.

Section 1: A verified financial statement shall be prepared by the Secretary-Treasurer and/or other officers of the Association who have been empowered by the Constitution and Bylaws and the National Board to oversee Association funds. ~~Such statements shall be published within the fiscal year following the audit approval by the National Board.~~ **The Association's most recent IRS Form 990 and annual audit of the financial records shall be available on the ACDA website. Other financial statements will be made available to members upon request.**

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## Article VI Duties of the National Officers and Appointed Officials

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Section 1: The President shall preside at all National business meetings and conferences of the Association, call and preside at meetings of the Executive Committee and National Board, make appointments as provided in this Constitution and Bylaws, serve as ex-officio member of all committees, be responsible for implementing the overall program of the Association, and perform other duties pertaining to the office. The President shall also serve as Chair of the assembly of Region and State Presidents at the Leadership Conference and shall report all recommendations to the National Board for consideration and action. He/she shall also serve as the chief liaison officer to the Region, State and International Presidents and Industry Representative. In the capacity, it shall be his/her responsibility to communicate and implement any policies or decisions of the Executive Committee or the National Board that directly affect the administrative procedures of Region, State, and Affiliate Associations

Section 1: The President shall preside at all National business meetings and conferences of the Association, call and preside at meetings of the Executive Committee and National Board, make appointments as provided in this Constitution and Bylaws, serve as ex-officio member of all committees, appoint members of the executive committee to serve as ex-officio members of the **six standing** committees, be responsible for implementing the overall program of the Association, and perform other duties pertaining to the office. The President shall also serve as Chair of the assembly of Region and State Presidents at ~~the Leadership Conference~~ **ACDA meetings** and shall report all recommendations to the National Board for consideration and action. ~~He/she~~ **They** shall also serve as the chief liaison officer to the Region, State and International Presidents and Industry Representative. In this capacity, it shall be their responsibility to communicate and implement any policies or decisions of the Executive Committee or the National Board that directly affect the administrative procedures of Region, State, and Affiliate Associations.

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Section 6: The National Chair for the Committee on Choral Repertoire and Resources (R&R) serves in an advisory role for the National Conference and assists in providing resources for the membership at large. He/she shall, in collaboration with the Executive Committee, appoint the twelve National Chairs for each of the following choral areas:

(1) Children and Youth Community Choirs, (2) College and University Choirs, (3) Community Choirs, (4) Contemporary Commercial, (5) World Musics and Cultures, (6) Junior High/Middle School Choirs, (7) Men's Choirs/TTBB, (8) Music in Worship, (9) Senior High School Choirs, (10) Student Activities, (11) Vocal Jazz, and (12) Women's Choirs/SSAA.

The National Chair coordinates the work of these National Choral Repertoire and Resources Chairs on behalf of the Association.

Section 6: The National Chair for the Committee on Choral Repertoire and Resources (R&R) serves in an advisory role for the National Conference and assists in providing resources for the membership at large. **He/she They** shall **identify potential candidates through a national call and**, in collaboration with the Executive Committee, appoint the **twelve fourteen** National Chairs for each of the following choral areas:

(1) Children and **Youth** Community **Youth** Choirs, (2) **4-year** College and University Choirs, **(3) 2-year College Choirs, (3) (4)** Community Choirs, **(4) Contemporary Commercial (5) Show Choir, (6) Contemporary A Cappella, (5) (7)** World Musics and Cultures, **(6) (8)** Junior High/Middle School Choirs, **(7) (9) Men's Choirs/TTBB Tenor-Bass Choirs, (8) (10)** Music in Worship, **(9) (11)** Senior High School Choirs, **(10) (12)** Student Activities, **(11) (13)** Vocal Jazz, and **(12) (14) Women's Choirs/SSAA Soprano-Alto Choirs.**

The National Chair coordinates the work of these National Choral Repertoire and Resources Chairs on behalf of the Association.

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Section 7: The Executive Director shall work with the Executive Committee in keeping a complete and accurate record of all business meetings of the Association and all meetings of the Executive Committee and the National Board. The Executive Director shall assist Region Presidents in implementing Region meetings and conferences. He/she shall conduct the business of the Association in accordance with the Constitution and Bylaws under the direction of the Executive Committee, shall make available the proper records at all official meetings and shall submit an annual report to the Executive Committee.

Section 7: The Executive Director shall work with the Executive Committee in keeping a complete and accurate record of all business meetings of the Association and all meetings of the Executive Committee and the National Board. The Executive Director shall assist Region Presidents in implementing Region meetings and conferences. **He/she They** shall conduct the business of the Association in accordance with the Constitution and Bylaws under the direction of the Executive Committee. **The Executive Director shall** make available the proper records at all official meetings and shall submit an annual report to the Executive Committee.

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Section 8: The Publications Editor shall serve as Chair of the Editorial Board. This person shall be responsible for the non-revenue-related content of all publications, in consultation with the Editorial Board, and for the timely publication of such. The Editor shall present an annual report to the National Board.

### Section Eliminated

## Article VII

### Duties of the Executive Committee

Section 1: The Executive Committee, as the administrative branch of the Association, shall have the power to transact the general business of the Association, shall be responsible for the management and control of its funds, and shall be empowered to appoint assistants to any of the officers of the Association. It shall serve in the government of the Association as detailed in the Constitution and Bylaws. It shall annually review the performance of Association employees and determine all salaries.

Section 1: The Executive Committee, as the administrative branch of the Association, shall have the power to transact the general business of the Association, shall **be responsible have oversight of the day-to-day management and control of its** funds, and shall be empowered to appoint assistants to any of the officers of the Association. **It shall serve in the government of the Association as detailed in the Constitution and Bylaws. It shall annually review the performance of Association employees and determine all salaries.**

#### Section Added

Section 2: Responsibilities of the Executive Committee shall be as follows:

- 1) Annually review the performance of the Executive Director and determine the Executive Director's compensation
- 2) Approve the dates and sites of National and Region in-service conferences
- 3) Fill the unexpired terms in case of vacancy in standing committees, R & R committees, states, and regions as prescribed by the Bylaws
- 4) Provide for an annual examination of the accounts of the Association by a qualified accountant
- 5) Provide an annual recommendation to the National Board for the Annual Budget
- 6) Approve region budgets
- 7) Assume responsibility for the daily business management and operations of the Association
- 8) Have authority to establish and discontinue Committees and Task Forces
- 9) Serve as a resource for the Executive Director
- 10) Address high-level, serious workplace issues
- 11) Take immediate action in emergency situations and speak on behalf of the board
- 12) Make such other recommendations concerning the affairs of the Association as it shall from time to time deem appropriate.



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## Article VIII

### Duties of the National Board

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Section 1: The National Board shall serve as the legislative and policy-making body of the Association and shall serve in the government of the Association as specified in the Constitution and Bylaws.

Section 1: The National Board shall serve as the legislative and policy-making body of the Association and shall serve in the government of the Association. ~~as specified in the Constitution and Bylaws.~~

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#### Section Added

Section 2: Responsibilities of the National Board shall be as follows:

- 1) Each board member has a legal responsibility to participate actively in making decisions on behalf of the Association and to exercise their best judgment while doing so.
- 2) Each board member shall put the interests of the Association before their personal and professional interests when acting on behalf of the organization in a decision-making capacity. The Association's needs come first.
- 3) Each board member shall bear the legal responsibility of ensuring that the Association complies with the applicable federal, state, and local laws and adheres to its mission.
- 4) Shall have general jurisdiction over and responsibility for the functions of the Association, including the dividing of the Association into geographical Regions
- 5) Shall approve and implement all policies of the Association
- 6) Shall approve the annual budget
- 7) Shall approve the annual audit
- 8) Shall recommend Constitution and Bylaws changes to membership
- 9) Shall assume responsibility for the management and control of Association funds thereof
- 10) Shall appoint an Executive Director and have full control of their acts as Executive Director.

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## Article IX

### Duties of the Past Presidents' Advisory Council

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Section 1: The Past Presidents' Advisory Council shall serve primarily in an advisory capacity to the Executive Committee and the National Board. Unless otherwise directed by the National Board, the following services may be performed by individuals or committees from this Council appointed by the National Past President: (1) a continuing review and improvement of the Constitution and Bylaws, (2) preparation and preservation of historical and permanent records of the Association, (3) necrology and memorials, and (4) nominating candidates for honors and awards.

Section 1: The Past Presidents' Advisory Council shall serve primarily in an advisory capacity to the Executive Committee and the National Board. Unless otherwise directed by the National Board, the following services may be performed by individuals or committees from this Council appointed by the National Past President: (1) a continuing review and improvement of the Constitution and Bylaws, ~~(2) preparation and preservation of historical and permanent records of the Association,~~ ~~(3) (2)~~ necrology and memorials, and ~~(4) (3)~~ nominating candidates for honors and awards for national conferences.

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## Article X

### Duties of Region Officers

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Section 1: The Region President shall serve as the chief executive of the Region and shall be responsible for the implementation of ACDA activities in the Region. He/She shall serve as Region Conference Chair and presiding officer for the Region Conference, as determined by the Region election cycle. This person shall also serve as representative for his/her Region to the National Board and as Chair for the assembly of State Presidents at Region meetings. He/she shall appoint R&R Coordinators and Chairs for the Region. He/she shall endeavor to work cooperatively with other previously established choral and music education organizations within the Region.

Section 1: The Region President shall serve as the chief executive of the Region and shall be responsible for the implementation of ACDA activities in the Region. ~~He/she~~ **They** shall serve as Region Conference Chair and presiding officer for the Region Conference, as determined by the Region election cycle. This person shall also serve as representative for ~~his/her~~ **their** Region to the National Board and as Chair for the assembly of State Presidents at Region meetings. ~~They shall be a voting member of the National Board.~~ ~~He/she~~ **They** shall appoint R&R Coordinators and Chairs, ~~newsletter editor, conference committee, and all other committee chairs~~ for the Region. ~~He/she~~ **They** shall endeavor to work cooperatively with other previously established choral and music education organizations within the Region.

Section 4: The Region Past President shall serve as an advisor to other Region officers. He/she shall assume all duties of the President in the case of resignation, disability, or death until the President-Elect assumes the office of President at the beginning of the next regular biennium.

Section 4: The Region ~~immediate~~ Past President shall serve as an advisor to other Region officers. ~~He/she shall assume all duties of the President in the case of resignation, disability, or death until the President-Elect assumes the office of President at the beginning of the next regular biennium.~~ In the event of a vacancy in the office of President, the Past President shall serve the balance of the unexpired term. If the Past President cannot serve, the President-Elect shall serve the balance of the unexpired term.

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## Article XI

### Duties of State Chapter Presidents

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Section 1: The State President shall serve as the chief executive officer for the State and shall be responsible for the implementation of the ACDA activities in the State. He/she shall appoint R&R Coordinators and Chairs for the State.

Section 1: The State President shall serve as the chief executive officer for the State and shall be responsible for the implementation of the ACDA activities in the State. ~~He/she~~ **They** shall appoint R&R Coordinators and Chairs, **newsletter editor, conference committee, and all other committee chairs** for the State. **They shall appoint a membership chair for the state.**

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#### Section Added

**Section 5. The State Treasurer is appointed by the State President, whose term of office will coincide with that of the State President. A State Treasurer may be appointed or reappointed, upon review each time by the incoming State President. They shall manage the funds for all state operations in accordance with established fiscal policies. The State Treasurer is responsible for on-time coordination of payment of expenses and reporting to the National Office.**

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## Article XIII

### Committees

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Section 1b: The Research and Publications Committee shall oversee all publications and research projects of the association. The Choral Journal Editorial Board shall serve as a sub-committee responsible to solicit and review submissions to the Choral Journal.

Section 1b: The Research and Publications Committee shall oversee all publications and research projects of the association. The Choral Journal Editorial Board shall serve as a sub-committee responsible to solicit and review submissions to the Choral Journal. **The Editors of the Choral Journal and the International Journal of Research in Choral Singing will serve as *ex officio* members of the Research & Publication Committee. The Committee shall give guidance on issues regarding the ACDA Archives.**

Section 1d: The Education and Communication Committee shall recruit and manage authors for online and print publications and foster and support educational initiatives that provide resources for the Association's diverse membership.

Section 1d: The Education and Communication Committee shall ~~recruit and manage~~ **identify and recruit** authors for online and print publications and foster and support educational initiatives that provide resources for the Association's diverse membership.

Section 1e: The Advocacy and Collaboration Committee shall seek opportunities to promote the choral art and develop collaborations with other arts organizations as beneficial to the association.

Section 1e: The Advocacy and Collaboration Committee shall seek opportunities to promote the choral art, **equip members to become strong advocates in their own communities, and foster relationships and explore** collaborations with other arts organizations as beneficial to the association.



Section 1g: The Executive Committee will appoint National Chairs of Standing Committees, with the exception of the Chair of the Repertoire and Resources Committee, for a four-year term. National Chairs may be reappointed once for a maximum of eight consecutive years. The National President or National Standing Committee Chair may recommend removal of a National Standing Committee member from office to the Executive Committee for action.

Each National Standing Committee shall consist of three to five members. The Executive Committee will appoint a staff liaison and Executive Committee representative to each committee. Committee members shall be recommended to the Executive Committee and Executive Director by the National Chair to serve as project managers in each focus area. Standing Committee Chairs may appoint sub-committees to execute more complex projects. Committee members serve four-year appointed terms and may be reappointed once for a total of eight consecutive years or until the project is completed. National Standing Committee members shall communicate on a regular basis.

Section 1g: The Executive Committee will appoint National Chairs of Standing Committees. **The slate for appointments will be developed from a combination of candidates identified by the National Board and an open call to the membership.** National Chairs of Standing Committees are appointed for a four-year term, **with the exception of the Chair of the Diversity Initiatives Committee, which is elected.** National Chairs may be reappointed once for a maximum of eight consecutive years. The National President or National Standing Committee Chair may recommend removal of a National Standing Committee member from office to the Executive Committee for action.

Each National Standing Committee shall consist of ~~three to five members~~, **five to seven members, including the Chair.** The Executive Committee will appoint a staff liaison and Executive Committee representative to each committee. Committee members shall be recommended to the Executive Committee and Executive Director by the National Chair to serve as project managers in each focus area. Standing Committee Chairs may appoint sub-committees to execute more complex projects. ~~Committee members serve four-year appointed terms and may be reappointed once for a total of eight consecutive years or until the project is completed.~~ **Committee members serve a two-year term that may be renewed twice for a total of six years.** National Standing Committee members shall communicate on a regular basis.

## Article XV Election Procedures

Section 1: Election of the National President-Elect: A Nominating Committee of five members shall be appointed by the President and approved by the Executive Committee before July 1 of even-numbered years. The Past President shall serve as chair of this committee and shall present a slate of nominees for the office of President-Elect to the National Board for approval. Election of the National President-Elect shall be completed before February 1 of odd-numbered years. He/she will assume the duties of President-Elect on July 1 of the same year.

Section 1: Election of the National President-Elect: **The Past President shall serve as the Chair of the Nominating Committee, consisting of five members from the Past President's Advisory Council. The members of the Nominating Committee shall be approved by the Executive Committee before July 1 of even-numbered years. The Past President on behalf of the Nominating Committee shall present a slate of nominees for the office of President-Elect to the National Board for approval.** Election of the National President-Elect shall be completed before February 1 of odd-numbered years. **The National President-Elect will assume their duties on July 1 of the same year.**

Section 4: Election of Region Presidents: Election of Region Presidents-Elect shall be completed before February 1 of the year in which they assume office on July 1. Nominees for Region Presidents-Elect shall be proposed by a committee that includes not fewer than three of the Region's Past Presidents.

Section 4: Election of Region Presidents: Election of Region Presidents-Elect shall be completed before February 1 of the year in which they assume office on July 1. **The Past President shall convene no fewer than 3 members of the Region Past President's Advisory Council to present a slate of nominees for consideration to the Region board for approval.**

Section 7: Nominees for State Presidents-Elect shall be proposed by a committee that includes not fewer than two of that State's Past Presidents.

Section 7: **Election of State Presidents-Elect: Election of State Presidents-Elects shall be completed before February 1 of the year in which they assume office on July 1. The Past President shall convene no fewer than two members of the State's Past President's Advisory council to present a slate of nominees for consideration to the State board for approval.**

Article XVI

Relationships to Other Organizations

Section 1: Cooperative relationships, including conferences and other activities, may be exercised by the Association with other National and International educational institutions and/or musical organizations as authorized by the National Board.

Section 1: **The Association establishes cooperative relationships for Association conferences and activities. Cooperative relationships with other National and International educational institutions and/or musical organizations shall be authorized by the National Board unless there is a need for a more immediate response which could be given by the Executive Committee.**

Article XVII

Official ~~Organ~~ Association Notifications to the Membership

Section 1: The official publication of the Association shall be Choral Journal.

Section 1: **The Choral Journal is the source by which official notices, elections, and association membership information is disseminated to the membership.**

Section Added

Section 2: Notifications for Association business shall also be posted to the Association website and other digital communication channels. Digital communication channels shall be considered official notice to the membership.

Article XX

Amendments

Section 1: Amendments and/or revisions to these Bylaws may be initiated by the Executive Committee, the National Board, the Past Presidents Advisory Council, or by a petition signed by ten percent of the National membership from no fewer than three of the Regions of the Association

Section 1: Amendments and/or revisions to these Bylaws may be initiated by the Executive Committee, the National Board, the Past Presidents' Advisory Council, or by a petition signed by ten percent of the National **voting** membership. **Ten percent of the membership is calculated by the number of voting members on the last day of the prior fiscal year and representing no fewer than three of the Regions of the Association.**

Section 2: The Bylaws may be amended or revised by an approving vote of two-thirds of the active members who cast ballots in accordance with stipulations of the Bylaws, provided, however, that in any case, sixty days' notice of such contemplated amendment or revision shall be given to active members.

Section 2: The Bylaws may be amended by an approving vote of two-thirds of the National **voting** membership who cast ballots in accordance with stipulations of the Bylaws, provided, however, that in any case ~~sixty days~~ **30 days** notice of such contemplated amendment or revision shall be given to active members. **The notice shall include one month's publication in the Choral Journal.**


# CHORAL PEDAGOGICAL TOOLS AND VOCAL EXERCISES

## A PRACTICAL GUIDE TO TEACHING HANDEL'S *MESSIAH*

Zerrin Agabigum Martin

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DMA Choral Conducting Graduate Student  
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When from your most open  
to your most closed tone you  
control all the shadings of your  
voice, you are a great artist...  
It is a long road. But it pays...  
Talent, though necessary, is not  
a substitute for knowledge.<sup>1</sup>

In the centuries since Giovanni Lamperti's (1839-1910) teachings, dramatic developments in voice science and methodologies have reshaped the field of vocal pedagogy. Although much has changed, a fundamental thread connecting the past to the present has remained the same: the consistent instruction of vocal technique is the foundation for artistic singing. Choral directors and music educators undertake an essential role as voice pedagogues with their ensembles. Echoing Lamperti, Richard Miller argues in his *The Structure of Singing*: "Artistry in singing is acquired by practice (habit) just as is technique... part of the daily routine."<sup>2</sup> Through technically reinforced vocal instruction, choral singers can establish healthy vocal habits resulting in vibrant, resonant, and dimensional choral tone.

These habits of technique are based on proprioceptive memory, otherwise known as "muscle memory."<sup>3</sup> Performance consistency and accuracy are linked to muscle memory through guided technical practice. Depending on the repertoire, choirs of non-professional singers require vocal instruction and stylistic instruction informed by historical performance practice. Often, the challenge of preparing technically and stylistically intricate repertoire is compounded by inadequate rehearsal time. When there is little time to learn difficult skills, choirs and their directors need to resort to practical and efficient rehearsal methods.

# Choral Pedagogical Tools and Vocal Exercises

Within the choral canon, Handel's *Messiah* is one of the most frequently performed works by non-professional choral ensembles. While preparing *Messiah*, choral singers are offered ample opportunities to build and refine singing technique while engaging in historically informed performance practice. Nuanced performances are harder—but not impossible—to foster with limited rehearsal time. Given careful rehearsal planning, non-professional choral ensembles can perform with historically informed artistry and singing technique grounded in voice science.

Below, practical solutions will be offered for teaching singers who are unaccustomed or inexperienced in navigating the stylistic nuances of historically informed performances. These solutions will offer examples of pedagogical tools and their practical applications to help expedite the rehearsal process of *Messiah*. In addition, this article offers sequential vocalises to teach agility and artistry in melismatic vocal lines that are typical in Handel's choral works. The content offered is adapt-

able and variable to suit the general technical needs of most amateur and student singers.

## Practical Tools to Convey Teachable Skills

Conductors can use the following study guides as an example of how to clearly highlight individual lines of counterpoint when instructing less-experienced singers at any level. *Study Guide A* (Figure 1) provides an example of introducing motivic material for the movement, "And the Glory of the Lord." In this guide, each motive is written out individually outside of the choral score texture. Core musical material of the movement is shown through iterations of motives "a," "b," "c," and "d." Within this study guide, other musical concepts, such as articulation, metric accentuation, and rhythmic alterations (which were assumed practices in Handel's time but informed performance practice today), can be demonstrated explicitly and efficiently.

**Motive A**

And the Glo - ry, the Glo - ry of the Lord. [d]

**Motive B**

[slightly swing dotted rhythm]  
inégalité

Shall be re - veal - - - ed. [rd]

**Motive C**

macro phrase  
[slightly swing]  
micro inégalité micro micro

And all flesh shall see if to - geth - er. [3]

elide [f] elide [t]

**Motive D**

For the mouth of the Lord hath spo - ken if. [t]

elide [o] elide [d]

**Articulation Key:**

- = stress
- ˘ = unstressed
- ˆ = short with length
- = direct phrasing
- | = clean onset of vowel

**Figure 1.** Study Guide A, Handel's *Messiah*, "And the Glory of the Lord."

# A Practical Guide to Teaching Handel's *Messiah*

At the bottom of the guide, an articulation key is provided for singers. The rhythmic alterations from the original notation are demonstrated in measure 3 of motive “a,” as well as in measures 2 and 3 of motive “b.” To simplify important concepts that occur throughout a full score, the study guide extracts motivic lines and enables the choir to sing each individual line as an ensemble. With the study guide as the instructional example, muscle memory can be ingrained quickly as singers achieve stylistic accuracy across all variations of similar motives. In the following sections, metric accentuation, phrasing, rhythmic alteration, diction, and dynamics are discussed.

## *Metric Accentuation*

Dr. Dennis Schrock describes metric accentuation as “the practice of stressing or emphasizing certain notes and de-emphasizing others as determined by the placement of notes in regular metric schemes....”<sup>4</sup> Musical articulation is based on these concepts of strong versus weak and emphasized versus de-emphasized. Various Baroque treatises offer modern musicians insight into the role of metric accentuation upon musical articulation. In his treatise on clavecin, Saint-Lambert states:


Just as a piece of rhetoric is a whole unit which is most often made up of several parts...so the melody of a piece of music is a whole unit which is always composed of several sections. Each section is composed of cadences which have a complete meaning and are the sentences of the melody<sup>5</sup>

Thus, Saint-Lambert equates the use of musical articulation in the same manner as one uses grammatical structure. This concept is the starting point for teaching musical expression and specific articulation. An example articulation key is provided in *Study Guide A* (Figure 1) for directors as they create their own content to assist their singers during the rehearsal process.

The first two symbols are borrowed from poetic syllabic stress. The third mark is used to indicate more substantial length to a note performed staccato. With reference to Schrock’s use of poetic marks, “In the following rhythmic patterns, therefore, notes marked with

the poetic sign – would be emphasized...and notes marked with ♭ would be completely de-emphasized.”<sup>6</sup> This marking suggestion is applied to motive “d” of Figure 1. Above the notes, the poetic stresses are indicated, and musical articulation is shown below the notes. The use of agogic marks aids singers to sing with proper syllabic stress and stylistically appropriate phrasing.

## *Articulation in macro- and micro-phrasing*

The final articulation mark  in Figure 1 is a symbol that indicates specific phrasing. This mark is simply an arrow attached to the end of a phrase symbol. The direction mark can be adapted on a macro-phrase level or a micro-phrase level.

In Judy Tarling’s book *Baroque String Playing for Ingenious Learners*, she refers to two Baroque treatises that discuss micro/macro phrasing and articulatory decisions: “Both Quantz and Tartini give us an instruction that says conjunct notes (i.e., adjacent in pitch, or scale-like patterns) should be played smoothly, and notes which leap or are separated by larger intervals should be played detached from each other.”<sup>7</sup> The use of micro/macro phrasing marks are shown in motive “c” of Figure 1.

On the micro-level, the two quarter notes in measure 1 of motive “c” behave as an anacrusis figure, or “pick-up notes.” The micro-level phrase mark creates momentum to the downbeat of measure 2. The same mark is used for all motion from the third beat of each measure to the subsequent downbeat. The macro-level phrase mark is used to indicate the overall direction of the phrase from beginning to end.

Based on Baroque period treatises, the marks in the study guide are used to communicate points of emphasis and de-emphasis and articulation. As seen in motive “a” of Figure 1, beats 2 and 3 are de-emphasized due to the metric stress in triple meter.

In alignment with Tarling’s interpretation of the Quantz and Tartini treatises, the two beats in measure 1 and the anacrusis of measure 1 into measure 2 of motive “a” would be detached since they are not stepwise. Whereas the first two pitches of measure 2 would be performed with more connection as they are “conjunct notes.”<sup>8</sup> The provided example demonstrates the gen-

eral rules for the application of detached versus connected articulation and emphasis versus de-emphasis of the sung text.

## *Rhythmic Alterations and Notes Inégales*

By the time Handel composed *Messiah*, the cross pollination of national musical styles on the continent had established common stylistic practices. The French style of *inégalité* developed in the court of Louis XIV. The performance custom of *inégalité* assumed that performers would rhythmically alter notes of equal divisions (straight eighth notes), to long/short or strong/weak patterns (dotted eighth and sixteenth notes).

Over time, this practice was internationally adapted: “As the styles of France and Italy overlapped, a new mixed style became popular. German composers in particular took elements from both styles to create new forms.”<sup>9</sup> Handel spent his early developmental years as a composer in Hamburg and then Venice. In these cities, he was exposed to the new “mixed style”<sup>10</sup> of in-

corporating French rhythmic alterations to the Italian style. In accordance with period practice of the time, there is no one way that *inégalité* is approached. Tarling argues that “[u]nwritten conventions abound in the performance of Baroque music... The amount of rhythmic alteration in the performances of any era is a matter of degree governed by the performer’s taste.”<sup>11</sup>

In motive “a,” the guide indicates a change in rhythmic duration on the first beat of measure 3. This rhythmic alteration aligns with the syllabic stress of the text, “Glory of.” Shrock states: “Strong notes would then receive their full durational value as printed and weak notes would receive less.”<sup>12</sup> For inexperienced singers, a clear written alteration of rhythmic notation can help clarify the concept of *inégalité* and provide an example for similar alterations within a given movement. In a rehearsal, each individual vocal line can practice the same motive and then apply it to their respective lines. In addition, a choral score can always be marked with alterations. See an example in Figure 2.

★ - Rhythmic alteration of original score

**Figure 2.** Example of Pre-marked Choral Score, Bärenreiter Urtext Score

Georg Friedrich Handel, *Messiah* HWV 56: *Oratorio in Three Parts*, Edited by John Tobin (Kassel, Germany: Bärenreiter-Verlag, Second Edition, 2022), 12.



# A Practical Guide to Teaching Handel's *Messiah*

To provide more guidance on how even eighth notes are altered, Tarling refers to Corrette's 1738 violin treatise: "3/4 Quavers equal, semiquavers unequal..."<sup>13</sup> The quarter notes (quavers), are notated equally, and the eighth notes (semiquavers), are notated as unequal long/short patterns. The original score of motive "b" is notated with even eighth notes as seen in Figure 3. The alteration of straight eighth notes to *notes inégales* are demonstrated in Figure 4.

Rhythmic alteration is also indicated for motive "c," as each group of even eighth notes are altered to the

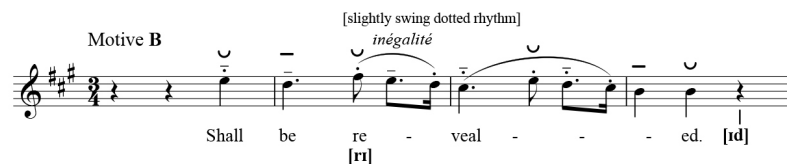
long/short pattern. The original rhythmic notation of "And all flesh shall see it together" is shown in Figure 5 with its rhythmic alteration demonstrated in Figure 6.

## *Consonant Placement and Rhythmic Alteration*

In his text *The Voices I Hear*, Dr. Will Kesling argues: "Good diction is dependent upon the correctness and purity of the main vowel sound...[and] internal and final consonants."<sup>14</sup> In *Study Guide B* (Figure 7 on the next page), consonant placements and the resulting rhythmic alterations are demonstrated in measure 1 of



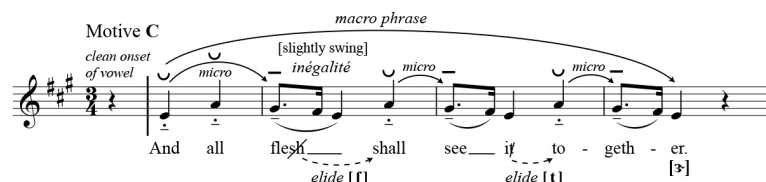
**Figure 3.** Study Guide A, Motivic Material "B" and Articulation of Handel's *Messiah*, "And the Glory of the Lord" Original Tenor Line Notation



**Figure 4.** Study Guide A, Motivic Material "B" and Articulation of Handel's *Messiah*, "And the Glory of the Lord," Rhythmically Altered Motivic Line



**Figure 5.** Study Guide A, Motivic Material "C" and Articulation of Handel's *Messiah*, "And the Glory of the Lord," Original Alto Line Notation



**Figure 6.** Study Guide A, Motivic Material "C" and Articulation of Handel's *Messiah*, "And the Glory of the Lord," Rhythmically Altered Motivic Line

motive “c.”

For an appropriate stylistic performance of measure 1, some separation between pitches must be used for consonant clarity and clean onset of the following sixteenth notes. The study guide indicates shortening the eighth note in beat 3 to a sixteenth note followed by a sixteenth rest. This rest clarifies elocution by providing a placement for the [l] of “will.” Initial consonant placement and International Phonetic Alphabet symbols are included with symbols shown above the text line vowels as illustrated in motive “a” from Figure 7.

## Dynamic Markings

Although some dynamic markings are indicated in the original score, very few dynamics are included. In his treatise on violin playing, Leopold Mozart explains, “Yea, one must know how to change from piano to forte without directions and of one’s own accord, each at the right time.”<sup>15</sup> Due to the absence of notated dynamic marks in original scores, conductors can use study guides as an efficient rehearsal tool to communicate specific expressive details. For example, in a *mesa di voce* in measures 3 and 4 of Study Guide B (Figure 7) has been added to show the beginning of the crescendo, peak, and the onset of the diminuendo. The

cadence in these measures becomes an appropriate location for a *mesa di voce*. This expressive decision is supported in Tarling’s book: “Dynamic nuances should be sought at every rhythmic level...On long notes the art of swelling and diminishing the sound imperceptibly on a single note—the *mesa di voce*.”<sup>16</sup> Although there is a comparable “lack of” notated dynamics in Baroque period works to musical scores from the Classical and Romantic periods, this does not equate to an absence of dynamics in performance!

## Communicating Rhetorical Gestures in Study Guides

In his treatise, Leopold Mozart states: “It would be an error if every note were played with the tremolo... The tremolo must only be used at places where nature herself would produce it.”<sup>17</sup> Mozart’s use of *tremolo* equates to our modern term vibrato. By advocating for the thoughtful use of *tremolo/vibrato*, he views vibrato as a form of ornamentation. Motive “b” of Figure 7 includes the directive to singers: *non vibrato*.

When making stylistic decisions, not only should rhythmic notation inform the use of vibrato, but more importantly, vibrato should be used to heighten and dramatize the text. The informed performance practice decision to forgo vibrato is based on rhetoric. The

Figure 7. Study Guide B, Handel’s *Messiah*, “Glory to God.”

# A Practical Guide to Teaching Handel's *Messiah*

Baroque period adopted a more humanist approach when it applied rhetorical guidelines based on the interpretation of Ancient Greek and Roman rhetoric. These rhetorical guidelines equated musical expression as akin to speech and art of oratory.

*Decoratio* (ornamentation to evoke affect) and *Pronunciato* (manner in performance to evoke affect), are two broad concepts of Baroque rhetoric used to invoke the affections. Under the broad umbrella of *Decoratio* and *Pronunciato* rhetorical intents, composers would use specific rhetorical “gestures” or compositional techniques to incite the affections.

In *Musica Poetica* by Dr. Dietrich Bartel, the rhetorical gesture *assimilatio/homoisis* is detailed: “The rhetorical *assimilatio* (*homoisis*, *similitude*)...is more than mere word painting... The figure...through its musical qualities, becomes the very source of the affection which it is called to depict.”<sup>18</sup> Handel’s use of *assimilatio* creates a “source” of peace through the sustained unison tenor and bass voices. Handel further evokes a peaceful affect through his orchestration—only the *tasto solo* in the basso continuo doubles the voices—immediately creating a lighter, more sparse musical texture. This intentional rhetorical device evokes a sense of stillness and musical serenity. Thus, conductors can use study guides as instructional tools to communicate rhetorical

gestures and ornamentation (including the use of *vi-brato*). These expressive decisions fulfill Handel’s compositional intentions and evoke the appropriate affect.

## *Study Guide Applications of Melismatic Music*

Amateur and student singers encounter technical and stylistic execution challenges when singing melismatic vocal lines in Baroque music. These complications occur at a basic mechanical level as well as on an artistic level. These technical and artistic concepts can be addressed through skill-focused, sequential vocalises.

In *Study Guide C* (Figure 8), the soprano part of “For Unto Us A Child Is Born” is one of many difficult choral melismatic lines in *Messiah*. The example study guide includes markings for articulation; metric accentuation; dynamics; consonant cut-offs; macro-level phrasing for the long melismatic section as well as the internal micro-level phrasing.

## Sequential Technical Exercises for Vocal Agility and Accuracy in Florid Music

Educational theory advocates for the use of sequential teaching methods for skill acquisition. In their study on pedagogical sequencing, Patten, Chao, and Reigeluth write:

**Figure 8.** Study Guide C, Handel's *Messiah*, “For unto us a child is born.”

When designing any piece of instruction... break the subject matter into small pieces, order the pieces, teach them one at a time, and then pull them together based on their inter-relationships.<sup>19</sup>

Instruction for melismatic vocal lines must build technical skills in “small pieces”<sup>20</sup> to make the singing of difficult passages more manageable. This learned technique can be replicated in other iterations. Over time, these skills become ingrained as muscle memory. The manageable sections offered as examples in this article are based upon standard contour patterns found in rhetorical gestures of Baroque music.

## *Applying Rhetorical Gestures in Sequenced Skill Building*

The four sixteenth-note patterns, as seen in “For Unto Us a Child is Born,” exist as rhetorical gestures. Handel, like other composers of the period, used these rhetorical gestures as “building blocks” to create motives within melismatic lines. While not all melismatic lines used this compositional technique, most melismatic music used these rhetorical gestures as structural components. In “For unto us a Child is born,” Handel introduces the contrapuntal line in the soprano. Through analysis, a harmonic progression is shown in the circled notes of Figure 8, measures 8-10.

The “head note” from the group of eight notes is the first note of a combination of rhetorical gesture building blocks. In this example, these rhetorical gestures follow a predictable pattern for the entirety of the melisma (excluding the melisma’s final four notes). As seen in Figure 9, the melisma begins with a rhetorical gesture called *gropo*, “a four-note motif with a common first and third note.”<sup>21</sup>

The *gropo* in the melismatic line becomes the first gestural building block for each of the “head note” groupings. The second group of four notes is a *mes-*

*sanza*, “a series of four notes of short duration, moving either by step or by leap.”<sup>22</sup> The *messanza* is seen in two iterations. The first iteration shown in Figure 10 ascends by step, descends by an interval of a third, ascends again by step, and descends to the “head note” by a third. The second iteration of the *messanza* in Figure 11 follows a different contour. It ascends by an interval of a third, descends to a lower neighbor note, and ascends twice by step to the “head note.”

When both rhetorical gestures are grouped together, the melisma follows a predictable macro-structure. As a result, singers are provided with a reliable pattern when learning the melisma. This reliable pattern becomes the foundation for the following sequential exercises (seen in the Melisma Exercises on pages 34-35). For clarity, the figure of eight notes (*gropo* and *messanza* 1) are labeled as “Motive 1”; the combination of the *gropo* and second iteration of the *messanza* is labeled “Motive 2” (Figure 12).



**Figure 9.** Study Guide C  
*Gropo* example



**Figure 10.** Study Guide C  
*Messanza* first iteration



**Figure 11.** Study Guide C  
*Messanza* second iteration



**Figure 12.** Motives 1 and 2



## *Vowel Choices in Melismatic Exercises*

The *Melisma Exercises* (see pages 34-35) are designed to sequentially build the appropriate muscle memory to offset the technical challenges of florid vocal lines. While teaching vocalises, conductors need to continuously gauge the progress of their singers and offer specific technical feedback. These corrections should assess breath control; release of potential tongue and/or jaw tension; resonant vowel placement; appropriate vowel modifications throughout shifts in singing register.

The sequence begins with lip trills as a form of semi-occluded vocal tract exercises or SOVTE. These SOVTE efficiently reinforce balanced phonation while ingrain pitch accuracy. For singers that struggle with lip trill production, conductors can modify the semi-occluded vocal tract location with closure through tongue trills or lip closure through singing on a sustained [v] or [m] consonant.

The exercises progress to scalar vocalise patterns on eighth notes using the syllable: [vi]. The voiced labiodental fricative [v], enables singers to sing pitch during the production of the consonant and place the sound forward into the “singer’s mask.” The [i] vowel is essential to building resonance when singing, as stated by Miller:

The acoustic nature of the vowel [i]...plays a significant role in vocalises devoted to vowel differentiation and to resonance adjustment... the vowel [i] is useful in developing the full timbre of the voice.<sup>23</sup>

The [i] vowel efficiently develops vocal resonance and must be sung with a rounded release of the lips. As singers ascend in range, the [i] vowel should be appropriately modified in the oral cavity. The sequence of exercises begins with notes of larger rhythmic value to notes of shorter rhythmic value: essentially moving from slower to faster. Skill acquisition that moves from slow to fast enables singers to not only build muscle memory and pitch memory but gives them time to self-correct during the process.

The vocalises further include the syllable [vo] and eventually [bo]. These consonant/vowel combinations

are informed by the text of the original melisma: “born.” Transitioning from a voiced labiodental fricative [v] to a voiced bilabial plosive [b] is an easier motor movement for singers. Exercises intended to build vocal agility need to involve the alteration between front and back vowels: for example [i] and [o]. Miller states:

Subsequent alteration between front and back vowels is then drilled using changing vowel combinations...with the aim of maintaining the same vocal resonance... There should be no attempt to hold one position of lips, jaw, tongue, or mouth... No attempt should be made to differentiate the vowels by excessively mouthing or shaping them...<sup>24</sup>

These expectations should be applied to the example sequence of vocalises when moving between the [i] and [o] vowels. The adjustments should be made without over-expanding the oral space; this unfortunately happens with the general directive to “drop the jaw.” The lips and tongue should move accordingly to produce the correct vowel shapes. The alteration should remain natural and flexible per ensemble member. Conductors can remind their singers of this flexibility by reiterating a natural release of the tongue and jaw interspersed between melismatic exercises. The exercises included are written in C major. This key is selected as a general example key, and conductors should transpose vocalise keys appropriately per voice section. As a general note, the use of the [i] vowel is excellent in building resonance in the mid-register. The inherent acoustical properties of the [i] vowel formants are less accommodating for high voices above C5. Instead, the formants for [o] make it a desirable vowel choice for sopranos and altos vocalizing in the upper register.

## *Reinforcing Stylistic Skills in Agility Exercises*

To further expedite the pedagogical process, technical exercises can be combined with informed performance practice skill sets. Pitch practice can be paired with exercises utilizing *notes inégales* patterns and their rhythmic inverse as shown in Figure 13 on the next page.

The use of strong-weak beats and the inverse of

weak-strong beats helps reinforce pitch memory when moving between the stepwise and skip patterns of the *gropo* and *messanza* groups. These exercise alterations also offer a novel way to practice technical skills while bolstering period performance techniques. As a caveat, the *inégalité* modifications are intended as an iteration of a vocalise sequence and should not inform the final performance of the melismas. Any combination exercises should be practiced in moderation: enough to learn pitches and stylistic applications, but not enough to inhibit the performance of the melisma as it appears in the score.

## *Building Muscle Memory and Vocal Flexibility Due to Balanced Phonation in Melismatic Vocalises*

The end goals of agility exercises include pitch accuracy, air speed flexibility, vowel modification through the registers, and balanced phonation. These goals are relevant today as they were during Handel's time. In their book, *Handel's MESSIAH: Warm-Ups for Successful Performance*, Dr. Ryan Kelly and Dr. Jason Paulk state: "Many Baroque-era writers described ideal vocal timbre as sweet, clear, refined, harmonious, and tasteful and they often cautioned singers to avoid singing forcefully and with excessive resonance."<sup>25</sup> The perceivable clarity of a "sweet" released tone is based on technique using balanced phonation. The resulting performance of melismatic singing should involve connected phrasing (not necessarily legato), with light articulation of the individual pitches. In the following section, information will be provided explaining balanced phonation and how to achieve balanced phonation in singing melismatic music.

Although there are many motor movements involved in the phonatory process, two important factors impact melismatic singing: subglottal pressure and glottal ad-

duction. The term "subglottal pressure" relates to the air pressure that fluctuates below the vocal folds prior, during, and following phonation. Glottal adduction is defined by the contraction of the lateral cricoarytenoid (LCA) muscles and the interarytenoid (IA) muscles, leading to the closure of vocal folds for vibration.<sup>26</sup> When there is a "high subglottic pressure with a strong adduction force," the perceived vocal tone is "pressed."<sup>27</sup> In contrast, "while flow phonation has a lower subglottic pressure and a lower degree of adduction force," the sound is "breathy."<sup>28</sup>

Neither pressed nor breathy phonation is technically efficient in singing. To properly navigate the long melismatic lines with a perceivable healthy vocal tone, singers need to work toward balanced phonation during vocalises. A balanced phonation is dependent upon breath control (rate at which air passes through the vocal folds), muscle memory of the melisma pitches and contour, and full glottal closure while singing the long lines.

Two unfortunate "solutions" are usually used by amateur and student singers to achieve articulated pitch clarity within melismas: the first being a glottal stop and the second an aspirated [h] before each successive note. These applications are usually provided as a quick remedy to most amateur and student singers to offset unclear melismatic singing. Centuries ago, even Handel's contemporaries debated these methods. In his treatise on singing, Pier Francesco Tosi lamented:

What would he [the good teacher] say about those who have invented the astounding trick of singing like crickets? Who could ever have dreamed that it would become fashionable to take ten or twelve consecutive eighth notes and break them up by a certain shaking of the voice?<sup>29</sup>



**Figure 13.** *Inégalité* application to melismas

From a current viewpoint informed by voice science research, singing melismatic music with an aspirate [h] is inefficient: “The vocal fold vibrations must completely stop in order to make it. Therefore, it is not possible to sing a completely legato melisma with inserted [h] aspirations.”<sup>30</sup> When singers insert an [h] before every pitch in a melisma, the rate of airflow increases because the folds not only stop vibrating to produce the consonant but remain partially open to enable the sounding of the voiceless fricative. This partial opening between the vocal folds releases a higher volume of airflow; this increased airflow can inadvertently impede a singer’s ability to sing long melismatic phrases. In *The Science of the Singing Voice*, Dr. Johan Sundberg describes this inefficient use of air with the term “glottal leakage.”<sup>31</sup> This is essentially air escaping during phonation. Because the vocal folds are not fully closed/adducted for vibration, a drop in air pressure below the vocal folds (low subglottal pressure) also impacts the singing tone: the voice sounds breathy. Not only is the ensuing sound breathy but it can lack resonant vibrancy and impact pitch clarity.

At the other end of the spectrum, the “remedy” involving constant glottal onsets is another potentially inefficient technique used in melismatic singing. Continuous glottal onsets require sudden bursts of air that escape due to a build-up of subglottal pressure when the vocal folds are closed. These bursts of air are a form of “pressed” phonation. During “pressed” phonation, the subglottal pressure is increased, and in turn, increases glottal resistance as the vocal folds alternate between rapidly opening and fully closing.<sup>32</sup> This form of pressed phonation prohibits the flexibility needed to seamlessly modify subglottal pressure during melismas. With less flexibility and agility, melismatic singing has little potential to be sung healthily and artistically.

Successful melismatic singing carefully balances airflow, air pressure, and vocal fold closure. During the learning process, singers should be instructed to avoid using the general “quick fixes” stated above. Although sequential practice takes time to learn at the onset, once a skill is learned properly, it saves rehearsal time when it is transferrable to differing melismatic passages in a musical work. The vocalises included below are intended to be used as teaching tools to help offset the

use of “quick fixes.” Singers can navigate the offered exercises by establishing muscle memory slowly and incrementally increasing speed as they learn to regulate their phonation, glottal closure, and breath control.

## Conclusion


Choral directors and music educators are charged with a fundamental responsibility: the fostering of vocal technique to support healthy, vibrant, and beautiful singing within their ensemble. The singing technique that is established on an individual level accumulates to choral excellence. By providing supplemental study guides and tailored technical exercises, a choral director can establish and reinforce healthy and efficient vocal technique. Directors can predict potential technical issues that will result in inefficient uses of rehearsal time. Targeted study guides and vocalises, like the ones offered in this article, can clearly provide crucial stylistic information to singers to offset projected challenges. Interpretive and technical skills are teachable and applicable in historically informed performances, regardless of a singer’s prior experience. There is no substitute for sequential learning: the cost of time and effort is eclipsed by an engaged, informed, and artistic performance. Barbara Doscher’s reflection on singing artistry tenders this wisdom:

Emotional expressivity is difficult, if not impossible, unless what is called the “technique” of making sound is perfected enough to provide a foundation. The foundation consists of knowledge and control of the basic material of an art form, what Herbert Witherspoon, the famous American singer and singing teacher, called the “medium.”

“The object of art is expression.

The essence of expression is imagination.

The control of imagination is form.

The ‘medium’ for all three is technique.”<sup>33</sup> 

## Melisma Exercises

All exercises ascend by half step through the appropriate pitch range, then descend by half step.  
*Modify vowels as needed.*

### Exercise 1



### Exercise 2



### Exercise 3



### Exercise 4



### Exercise 5



### Exercise 6



### Exercise 7



### Exercise 8



### Exercise 9



### Exercise 10



### Exercise 11





# A Practical Guide to Teaching Handel's *Messiah*

**Exercise 12**

[vi] [vo] [vi] [vo] [vi]

**Exercise 13**

[vo] [vi] [vo] [vi] [vo]

**Exercise 14**

[vi] [vi] [vi] [vi]

**Exercise 15**

[vo] [vo] [vo] [vo]

**Exercise 16**

[vo] [vo] [vi] [vi] [vi]

**Exercise 17**

[vo] [vi] [vi]

**Exercise 18**

[vo] [vo] [vi] [vi] [vi] [vi] [vo] [vo] [vi]

**Exercise 19**

[vo] [vi] [vi] [vi] [vo] [vi]

**Motive 1 Contour**

**Motive 2 Contour**

**Motive 1 Contour Exercise 1**

[bo] [bo] [bo] [bo]

**Motive 1 Contour Exercise 2**

[bo] [bo] [bo] [bo]

**Motive 2 Contour Exercise 1**

[bo] [bo] [bo] [bo]

**Motive 2 Contour Exercise 2**

[bo] [bo] [bo] [bo]

**Motive 1 Contour Exercise 3**      **Motive 2**

[bo] [bo] [bo] [bo] [bo] [bo] [bo] [bo]

## NOTES

- <sup>1</sup> Giovanni Battista Lamperti, *Vocal Wisdom: Maxims of Giovanni Battista Lamperti*, trans. William Earl Brown (Marlboro: Taplinger Publishing Co., 1931), 83-84.
- <sup>2</sup> Richard Miller, *The Structure of Singing: System and Art in Vocal Technique* (Boston: Schirmer, Cengage Learning, 1996), 197.
- <sup>3</sup> Johan Sundberg, *The Science of the Singing Voice* (Dekalb: Northern Illinois University Press, 1987), 62.
- <sup>4</sup> Dennis Shrock, *Performance Practices in the Classical Era: as related by primary resources and as illustrated in the music of W. A. Mozart and Joseph Haydn* (Chicago: GIA Publications, Inc. 2011), 201.
- <sup>5</sup> Michel de Saint-Lambert, *Les Principes du Clavacin*, trans. and ed. R. Harris-Warrick (Paris: 1702, Cambridge, 1984), 32-33.
- <sup>6</sup> Shrock, *Performance Practices in the Classical Era*, 203.
- <sup>7</sup> Judy Tarling, *Baroque String Playing for Ingenious Learners*, 2nd ed. (Hertfordshire: Corda Music Publications, 2001), 14.
- <sup>8</sup> Tarling, *Baroque String Playing for Ingenious Learners*, 14.
- <sup>9</sup> Ibid., 161.
- <sup>10</sup> Ibid.
- <sup>11</sup> Ibid., 162.
- <sup>12</sup> Shrock, *Performance Practices in the Classical Era*, 221.
- <sup>13</sup> Tarling, *Baroque String Playing for Ingenious Learners*, 163.
- <sup>14</sup> Willard Kesling, *The Voices I Hear: A Philosophical and Practical Approach to the Choral Art* (Chicago, GIA Press, 2022), 28.
- <sup>15</sup> Leopold Mozart, *Versuch einer gründlichen Violinschule*, trans. E. Knocker (Augsberg, 1756; London, 1948), 218.
- <sup>16</sup> Tarling, *Baroque String Playing for Ingenious Learners*, 21.
- <sup>17</sup> Mozart, *Versuch einer gründlichen Violinschule*, 203.
- <sup>18</sup> Dietrich Bartel, *Musica Poetica: Musical-Rhetorical Figures in German Baroque Music* (Lincoln: University of Nebraska Press, 1997), 207-208.
- <sup>19</sup> James Van Patten, Chun-I Chao, and Charles M. Reigeluth, "A Review of Strategies for Sequencing and Synthesizing Instruction," *Review of Educational Research* 56, no. 4 (1986), <https://doi.org/10.2307/1170341> (accessed November 10, 2022).
- <sup>20</sup> Patten, Chao, Reigeluth, "A Review of Strategies for Sequencing and Synthesizing Instruction," 437-438.
- <sup>21</sup> Bartel, *Musica Poetica*, 290-291.
- <sup>22</sup> Ibid., 318-319.
- <sup>23</sup> Miller, *The Structure of Singing*, 71-72.
- <sup>24</sup> Ibid., 76.
- <sup>25</sup> Jason Paulk and Ryan Kelly, *Handel's MESSIAH: Warm-Ups for Successful Performance* (Milwaukee: Hal Leonard Corporation, 2016), 7.
- <sup>26</sup> Sundberg, *The Science of the Singing Voice*, 63.
- <sup>27</sup> Ibid., 80.
- <sup>28</sup> Ibid.
- <sup>29</sup> Jeffery Kite-Powell, *A Performer's Guide to Seventeenth-Century Music, Second Edition* (Bloomington: Indiana University Press, 2012), <https://ebookcentral.proquest.com/lib/ufl/detail.action?docID=670323> (accessed November 10, 2022).
- <sup>30</sup> Melissa Malde, MaryJean Allen, and Kurt Alexander Zeller, *What Every Singer Needs To Know About The Body* (San Diego, CA: Plural Publishing, 2017), 213.
- <sup>31</sup> Sundberg, *The Science of the Singing Voice*, 38.
- <sup>32</sup> Ibid., 39.
- <sup>33</sup> Barbara Doscher, *The Functional Unity of the Singing Voice*, ed. 2 (Lanham, MD: The Scarecrow Press, Inc., 1994), xii.



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Five composers have been named to the first cohort of the New Canon Project. With \$100,000 in grant support from the Sphinx Venture Fund, Rising Tide Music Press, the American String Teachers Association, and the American Choral Directors Association are partnered together to focus on commissioning new works by Black and Latinx composers for the orchestra and choral classrooms.

The following individuals have been selected by ACDA for the first cohort of choral composers:



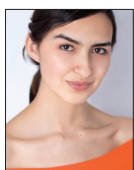
**Brian Harris, Jr.**, a twenty-four-year-old teacher and accomplished freelance composer, boasts an impressive portfolio of over eighty compositions spanning various ensembles, including solo voice and piano, choir, a flute quartet, and multiple string works. His works have been well received both at the college level and within the community, attesting to the broad appeal of his musical prowess.



**Taleya Jordan** is a senior music education student at Southeastern Louisiana University, where she studies classical, jazz, and musical theatre. She has performed for Southeastern's Mozart Opera Scenes, and in December 2022 was a featured soloist in Vivaldi's *Gloria* at First United Methodist Church of Hammond. She has also done productions with SwampLight Theatre such as "Oliver" (Mrs. Bedwin) and "Wilber's Disco Inferno of Love" (Cabaret Performer). Taleya is the business owner of "Cantante Music Lessons," where she helps both newcomers and seasoned performers achieve whatever goals they have.



**Cristian Larios** (he/él) is a composer, conductor, and educator from Joliet, IL. He currently serves as choir director at Plainfield North High School. His works range from chamber music to larger choral works. His music has been performed by the Illinois State Madrigals, No-Name Chorale, SWIC Chamber Singers, Tonality, and has been featured at the REDNote New Music Festival. In 2021, Cristian's piece 'in this house' was featured on Tonality's album *America Will Be*. In 2019, Cristian was accepted as a fellow for the PREMIERE|Project Festival in collaboration with Choral Arts Initiative. Cristian is currently pursuing his master's of music education at the University of Illinois Urbana-Champaign.



**Marina Quintanilla** was majoring in vocal performance at Oklahoma City University and participating in the Wind Ensemble and Jazz Band as the bari saxophone player. It wasn't until her junior year, when she took a composition class, that she realized composing was something she enjoyed and felt confident doing. Since returning to school as a master's student in composition, she has had readings with the OCU Symphony Orchestra, and has written a choral piece which made its debut with a semi-professional chamber choir, The Canterbury Chamber Voices.



**Khyle B. Wooten** (he/him), a native of Philadelphia, PA, is assistant professor of music performance and director of choral activities at Ithaca College. He maintains professional activities as a conductor, educator, clinician, researcher, and composer. At present, Wooten leads ongoing research on the life and music of Lena McLin and extended choral works of Black women composers, presenting regularly at regional and national conferences. He is an inaugural fellow of the Future of Music Faculty Fellowship with the Cleveland Institute of Music. Wooten holds degrees in music education and choral conducting from Lincoln University of PA (BS), Georgia State University (MM), and Florida State University (PhD).

At the heart of the project is a commissioning partnership, involving Black and Latinx composers working with mentors—either composers who are already successful in the school ensemble market or pedagogues in choral and string music who can assist with writing works that match student skill levels—and with a school classroom ensemble. Upon completion of the work, the pieces will be published as a collaboration of Rising Tide Music Press, the American String Teachers Association, and the American Choral Directors Association and will be distributed worldwide with ArrangeMe, a Hal Leonard Company.

For more information about the New Canon Project, visit <https://www.risingtidemusicpress.com/ncp>

# ERNEST BLOCH'S AVODATH HA-KODESH: A SYNOPSIS AND DETAILED PROGRAM NOTE

SETH WARD

Ernest Bloch's *Avodath Ha-Kodesh: The Sacred Service* easily ranks among the Hebrew-language major works performed most often in North America. It is part of the repertoire of symphonies and choral organizations that rarely perform any other Hebrew choral music. Its powerful drama, devotion, and sense of sanctity and celebration speak to wide audiences, as do its calls for peace and universal brotherhood. Many of these audiences, however, and often the music directors and performers themselves, are unfamiliar with the Hebrew worship service, its elements, and how they relate to the music.

This synopsis is edited from an article published by the author in 2003,<sup>1</sup> informed most recently by discussions with members of the Westminster Choir of the Montview Boulevard Presbyterian Church in Denver, Colorado, and its conductor, Montview's Minister of Music Adam Waite, prior

to their performance of the Bloch *Sacred Service* in April 2023. These discussions suggested that conductors, performers, and audiences would greatly appreciate a detailed program note providing a guide to each of the *Sacred Service's* five parts, with comments on the music, explanations of the synagogue ritual, as well as biblical references in the text (since these are not given in the score).

The baritone in this performance was Arik Luck, the Cantor of Congregation Emanu-El in San Francisco, which had commissioned the work almost one hundred years ago. Adam Waite and Cantor Luck reviewed the following program note; I am grateful for their edits. It is offered here in the hope that it will be useful for symphonies and choral organizations preparing this piece. The remainder of this article may be used as a program note for performance, with proper attribution of author and publication.

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## Ernest Bloch's *Avodath Ha-Kodesh*: Synopsis and Program Note

Swiss-American composer Ernest Bloch (1880-1959) composed his *Avodath Ha-Kodesh: The Sacred Service* in 1930-33, for San Francisco's Congregation Emanu-El, whose Cantor, Reuben R. Rinder, arranged for the commission by Gerald Warburg (1907-1971), son of financier and Jewish leader Felix Warburg and a concert cellist. It has been called "a high-water mark of twentieth-century synagogue song." The *Sacred Service* premiered in Turin, Italy, in January 1933; it was first presented in Temple Emanu-El in March 1938.

The *Sacred Service* is based on the Sabbath Morning Service of the *Union Prayer Book, Revised Edition* (1924), the prayer book of the Reform movement within American Judaism at the time. Bloch came to envision the *Sacred Service* to be performed as an integral whole, without breaks for reading from Scripture, a sermon and so forth, as would be the norm in a synagogue service. Nevertheless, the synagogue context was very much part of the conceptualization of the piece.

The liturgy of the Union Prayer Book (and the *Avodath Ha-Kodesh*) follows the broad outline and structure of traditional Jewish prayer, but there are numerous differences in text and details, placement of passages within the service, interpretive translations, and emendations or removal of passages where the Hebrew was considered out of step with modern beliefs. Duplications were largely eliminated and English readings added. A central component of Jewish prayer services, usually called *Amida* "standing" because it is recited while standing, is traditionally recited first in silence by all in the congregation, then chanted by the Cantor; in Reform Jewish custom, the sections are recited congregationally only, with a silent meditation afterwards.

The Jewish nature of Bloch's *Avodath Ha-Kodesh*, while clearly represented in the liturgy, is not represented in most of the actual music. The traditional melodies of the synagogue are mostly non-metric modes assigned to various subsections, with a few traditional melodies for certain components. These are absent in the *Sacred Service* except for the *Tzur Yisrael* "Rock of Israel" at the end of Part I (and partially repeated in Part V), which is based on a musical notation of the passage which Cantor Rinder had sent to him, the only place the *Sa-*

*cred Service* includes a traditional chant and the familiar formula *Barukh Atta...* "Blessed art Thou...."

Bloch's music, however, does reflect certain qualities of the traditional music of the synagogue, using repeating motives, and establishing an effect similar to the non-metric traditional modes by frequent changes in time signature. The Cantor-Choir responsive structure also reflects a prominent feature of the Synagogue, as is the alternation between non-metric and highly rhythmic responses, and between biblical verses and non-biblical liturgical passages.

Bloch studied the Service and its Hebrew text for a full year in preparation for this composition. He analyzed every Hebrew word and set sections in Hebrew that were not found in Hebrew in the Union Prayer Book, such as *Yihyu le-ratzon* (Part III) and *Bayom ha-hu* (Part V). He spoke and wrote passionately about the drama of the text, and gave a Hebrew name to his composition, *Avodath Ha-Kodesh* (taken, by the way, from the Hebrew of Numbers 7:9) usually found in Hebrew characters on the scores. Bloch was also influenced by the Union Prayer Book's English translations, which often re-framed the meaning of the Hebrew text. The published scores of the *Sacred Service* do not use the Union Prayer Book's elegant English version; the English in the score is somewhat more literal and is usually credited to David Stevens.

Bloch departed from the prior practice of most composers of Synagogue music, who wrote settings of individual prayers or sections of the service. In contrast, the *Sacred Service* is an entire service. (One of the relatively few other settings of a full service is Darius Milhaud's 1948 *Service Sacré*, like Bloch's *Sacred Service*, commissioned by Congregation Emanu-El in San Francisco.) Bloch said the five parts "have to be played without interruption, as a unity...like the Mass of the Catholics." Indeed, with the exception of the "Silent Meditation" and *Yihyu le-ratzon* at the beginning of Part III, individual Parts or individual sections within each movement are rarely performed as stand-alone pieces. Nevertheless, when considered in the context of a worship service, the five parts of the *Sacred Service*—like the parts of most Concert Masses—are separated by elements for which a musical setting was not written. The texts of Bloch's *Sacred Service* are in some sense unique

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to the *Union Prayer Book* of its day, but most Sabbath Morning services throughout Judaism follow more or less the same format.

“**BLOCH DEPARTED FROM THE PRIOR PRACTICE OF MOST COMPOSERS OF SYNAGOGUE MUSIC, WHO WROTE SETTINGS OF INDIVIDUAL PRAYERS OR SECTIONS OF THE SERVICE. IN CONTRAST, THE SACRED SERVICE IS AN ENTIRE SERVICE.**”

### Part I

Bloch called Part I the “exposition.” It takes us from an introductory text composed largely from the Psalms, to the call to prayer, the declaration of faith and God’s unity, Man’s love for God, and God’s mighty acts in history. Its conclusion is “the Lord shall reign forever,” which Bloch calls a “chorus of exaltation.” But rather than end on a note of exaltation, its conclusion is a passage which, to Bloch, speaks of “the misery of humanity,” and, when it is reprised in Part V, is called “a lamentation” and “cry for help.” The introductory meditation is *Mah Tov*, “How Goodly are Thy Tents,” consisting of Num. 24:5, and Ps. 5:8, 26:8, 95:6, 69:14.

This is followed by the *Barechu*, the Call to Prayer “Praise ye the Lord to whom all praise is due.” Nine orchestral measures follow. Next is the *Shema*, Israel’s declaration of faith “Hear O Israel, the Lord is Our God the Lord is One” (Deut. 6:4), followed by the non-biblical response *Baruch* “Blessed be the name of his glorious kingdom for ever” and *Veahavta* (continuing with Deut. 6:5-9) “And you shall love the Lord your God with all your heart, with all your soul and with all your might....” This alternation of biblical verse, non-biblical line, and related biblical verse is very typical of the Jewish liturgy.

The next section of the *Sacred Service* follows the same pattern of scripture—non-scriptural line—related scripture, based in this case on the Song of the Sea (Ex. 15), recited by the Israelites who had escaped Pharaoh. *Mi Chamocha* “Who is like unto Thee” (Ex. 15:11), is

followed by *Malchutcha* “Your Kingdom,” providing an interpretive framework preparing the worshipper for the second verse quoted from this context: *Adonay Yimloch* “The Lord shall reign for ever” (Ex. 15:18). Part I of the work ends with the traditional *Tzur Yisrael*, “Rock of Israel” mentioned above, ending with traditional blessing formula “Blessed art Thou O Lord” (with the Choir singing *baruch hu u-varuch shemo* “Blessed be He and Blessed be His name”), “who has redeemed Israel.

In a congregational service using the Union Prayer Book, the texts in Part I of the *Sacred Service* would be followed by the first two paragraphs of the *Amida* in Hebrew and/or English.

### Part II

Part II is titled *Kedusha* “Sanctification,” which, in the traditional service, is the highlight of the Cantor’s repetition of the *Amida*. The *Kedushah* represents Israel joining in angelic singing as noted in its introduction, *Nekadesh*: “We will sanctify your Name in the world just as it is sanctified in the highest heavens.” These praises take the form of two verses describing the angelic praises of God: *Kadosh, Kadosh, Kadosh* “Holy, Holy, Holy is the Lord of Hosts” (Isaiah 6:3) and *Baruch* “Blessed is the Presence of the Lord, from His Place” (Ezekiel 3:12).

Bloch compares this section with the Sanctus of the Mass, which indeed uses Sanctus “Holy,” Isaiah 6:3, and a *Benedictus* “Blessed,” albeit a different verse, Ps. 138:26. *Adir Adirenu* (mostly from Psalms 8:10) follows, sung by the Cantor. Then, *Ehad hu Eloheinu* “One is our God” turns toward a future revelation and redemption, highlighting God as “our Father, our King, our Redeemer and He [God] will cause us to hear (*yashmi’enu*) in His mercy, again, in the sight of all living beings.” In the traditional *Kedusha*, this is followed by what all will hear: “I am the Lord thy God” (Num. 16:41)” but here the Hebrew *yashmi’enu* is re-translated as “answer us” and the line from Numbers is omitted. Unlike typical synagogue practice, this line is sung once by the cantor responsively with the choir, then the entire line sung again by the choir, with alto and soprano soloists highlighting *moshi’enu* “Our Redeemer.”

Having asserted the certainty of Divine response, Bloch concludes the *Kedusha* with a stirring choral

rendition of Ps. 146:10: *Yimloch* “The Lord shall reign for ever; thy God, O Zion from generation to generation, Halleluiah.” In the first two congregational verses of the Kedusha, the worshippers had joined in singing praises heard in heaven, according to prophetic visions. This third congregational verse is earthly praise, recognizing God’s eternal kingship and mentioning Zion—Jerusalem. In the context of the traditional Kedusha, this too is a reference to future redemption.

In the 1924 Union Prayer Book, the final line of Part II was followed by *Le-dor va-dor* “From generation to generation,” the congregation would be seated and versions of the remaining traditional paragraphs of the Amida read in Hebrew or English, with different English readings for each Sabbath of the month and for special Sabbaths.

## Part III

The Union Prayer Book did not call for a silent recitation of the Amida, but rather a Silent Devotion immediately following its completion. Part III of the Sacred Service begins with “Silent devotion (and response)”: orchestral music for the silent devotion, with the choir’s response sung *a capella*—in Hebrew: *Yihyu le-ratzon* “May the Words of my Mouth” (Ps. 19:15). The next section of the service is called the “Reading of Scripture” and is the ceremony of taking the Torah from the Ark and bringing it to the Reader’s Desk where it is to be read.

In the Union Prayer Book, the Minister reads Psalm 24:3-6 in English, and the choir sings *Seu Shearim* “Lift up your heads, O ye gates” (Ps. 24:9-10). Bloch wrote vividly of the “deep symbolic meaning” of this section, revealed to him one dark day in the Swiss mountains, as the sun triumphed over clouds and fog, and trees, rocks and mountains became clear, the sky a deep blue, and darkness had disappeared.

Then the cantor intones the *Seu shearim*. I interpret this as clouds rising—high in the sky—darkness receding out of man’s heart—that the light may enter into it. Immense symbol, which poor fettered humanity, bound to its miseries, fetishisms of all kinds, is still awaiting! I wanted to express the wish that man may liberate him-

self from hate, prejudice, dark instincts, regression, all that lowers him and prevents him from seeing the truth, from going forward, from rising above himself.

After these introductory verses, in congregational practice, the congregation rises for “Taking the Scroll from the Ark.” Bloch provides a “symphonic interlude” to allow for the time needed to remove the Torah scroll and sets the verses given in the Union Prayer Book for Cantor-Choir renditions: *Torah tziva lanu* (Deut. 33:4) and *Beit Yaakov* (Isaiah 2:5). “The Torah which God gave through Moses is the heritage of the congregation of Jacob. Come ye and let us walk in the light of the Lord.” The Cantor, holding the Torah, reprises *Shema Yisrael*, with choral reiteration, followed immediately—as in the Union Prayer Book—by the traditional processional of the Torah from the Ark to the Reader’s Desk, *Lecha Adonay ha-gedulah* “Thine, O Lord, is the greatness and the power” (I Chron. 29:11), with which this Part ends. Bloch characterizes this part as “liturgic, woven around the Torah and the Laws of Moses, with its organization, discipline and symbolism.”

In a Synagogue service, the Reading from the Torah and the Prophets would occur at this point.

## Part IV

Part IV sets the portion of the service titled “Returning the Scroll to the Ark.” In synagogue practice, the Cantor takes the Torah in his arms and invites the congregation to join in praise. In this ritual, the text is *Gadlu* “Declare the greatness of the Lord with me and let us exalt His name forever” (Ps 34:4). This passage is followed by the traditional recessional *Hodo* “His Glory covers Heaven and Earth. He has exalted the strength of his people” (Psalm 148:13-14) as the Torah is taken back to the Ark. *Torat Adonay Temimah*, “The Torah of the Lord is perfect,” portions of Ps. 19:8-10, and *ki lekah tov* (Prov. 4:2) “I give you good advice: do not neglect the Torah” are chanted to allow enough time for the Torah to be replaced in the Ark.

As the congregation is seated, this section ends with *Etz Hayyim* (Proverbs 3:18,17), traditionally sung as the Ark’s doors are closed, and styled by Bloch as “a peace song.” This setting describes the Torah as a Tree

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of Life, whose supporters are happy, whose ways are paths of pleasantness, and all of whose paths are *shalom* “peace”—a word repeated several times to conclude Part IV. Bloch summarizes this section: “Then put the Law away now that you have understood it. It must be a living thing, the rejoicing, happiness, the exaltation of all mankind, ending with the Tree of Life, and that all those who are supporters of it are happy.”

In the synagogue, as indicated by the Union Prayer Book, this section would be followed by the Sermon.

### Part V

Part V resumes the chanted part of the Service, after the Sermon. It is nearly entirely non-biblical, except for a few cited biblical snippets and the Priestly Benediction at its end. Yet—with its ringing declaration of brotherhood, final communal recognition of Divine sovereignty, confrontation with death and mourning, and intensely personal understanding of the final hymn—this section, and not the Kedushah or the Torah Reading, becomes the culmination of the service.

In a synagogue following the Union Prayer Book, there would be a few readings in English after the Sermon, including the first part of the “Adoration,” based on the traditional *Alenu* prayer. Part V begins with the first part that would be sung, in Hebrew, *va-anahnu* “and as for us, we bend the knee and bow before the King of the Kings of Kings, the Holy Blessed One” with cantor and choir alternating. The *Sacred Service* provides a musical accompaniment as the minister recites two English texts. The first is an English version of the final paragraph of the *Alenu*; the last line, *bayom ha-hu*, “On that day” (Zech. 14:9) is sung in Hebrew, stressing the hope for universal brotherhood. Bloch made a few changes in this English text, including the replacement of “idolatry” by “fetichisms.”

### The Mourner's Prayer

The English recitation continues with the introduction to the Mourner's Prayer, composed by Gustav Gottheil at the end of the nineteenth century. Although the English text is often simply read, Bloch provided music for it to be sung as a kind of *recitative*. Bloch intended these two passages always to be in the vernacular language of the country in which the piece is being

presented. The Mourner's Prayer itself (The Kaddish) is usually not included in concert presentations of the *Sacred Service*, although the score directs that it may be recited, in Hebrew, in the congregational setting.

Suzanne Bloch, the composer's daughter, noted Leonard Bernstein's recording of the *Sacred Service* departed from her father's intentions for this section of the piece, which were reflected in the London recording in which Bloch himself conducted. Bernstein replaced the Kaddish chosen from the Union Prayer Book with the traditional one, and had the memorial service intoned in spoken voice rather than sung in Bloch's setting.

### Tzur Yisrael

Bloch's Kaddish is set in counterpoint to a choral reprise of the Tzur Yisrael “Rock of Israel,” from the end of Part I. *Tzur Yisrael* is a plea for God to arise for the help of Israel, but this prayer is seen by the composer also to be universal, writing:

Chorus and Cantor must sing all the following [the *Tzur Yisrael*]... as a *far distant lamentation* of all mankind—The Answer to this lamentation,—this cry for help,—is then the Adon Olom—

### Adon Olam

The *Sacred Service* continues with *Adon Olam* “Lord of the World,” a poem often but most likely incorrectly ascribed to Ibn Gabirol (Spain, eleventh century) and indicated in the 1924 Union Prayer Book as the closing hymn for the Evening service. It provides a text at once universalistic and personal, referring both to unbounded Divine rule, and the courage faith offers in all parts of life; perhaps, in the final stanza, *be-et ishan* “when I sleep”—in facing mortality as well. The first verses refer to God's universal suzerainty and power, predating and surviving Creation. Bloch then provides an eight-measure interlude before continuing with the hymn as it turns to the individual's personal reliance upon God in times of need. The text is now voiced in the first person, singular: *ve-hu Eli* “He is my God.” The score directs the Cantor to resume singing “again, as an expression of Humanity.” The final stanza, adapted



in part from Ps. 31:6, *be-yado* “Into His hand do I commend my spirit...and with it my body” is sung “with supreme resignation,” and concludes with a solid statement of hope and courage: *ve-lo ira* “I shall not fear.”


In many synagogues and temples, the Adon Olam is sung to a lively melody, sometimes led by a youngster, or made to fit to popular tunes. Bloch saw the *Adon Olam* as the culmination of the piece, the answer to the questions raised by the rest of the service, and in particular the universal cry and lamentation and the Mourners' Prayer. He reported that he consulted with the Orthodox Rabbi Alessandro da Fano (d. 1935) in Milan about his understanding of this poem. The *Sacred Service* ends with the Priestly Benediction (Num. 6:24-26). Bloch: “After the orchestra and chorus give this message of faith, hope and courage, we must send people back to their routine of living, cooking, laundry and so on. Thus the priest gives a Benediction, the chorus answers, ‘Amen’ and they leave.”

## Conclusion

Bloch found his musical expression inspired in some ways by traditional Jewish music but using its melodies only sparingly, for dramatic effect. He found his own meaning in the words and the service itself, studying the words intensively in Hebrew, and coming to know the text in great detail. While he was committed to a vernacular component, he also set Hebrew texts that were not included in the Union Prayer Book. He tried to capture the text of the service, with its drama, its interplay of themes from Torah, Prophets, ancient Israelite Kings, and generations of liturgical poetry.

I do not propose or desire to attempt a reconstruction of the music of the Jews... It is rather the Hebrew spirit that interests me—the complex, ardent, agitated soul that vibrates for me in the Bible; the vigor and ingenuousness of the Patriarchs, the violence that finds expression in the books of the Prophets, the burning love of justice, the desperation of the preachers of Jerusalem, the sorrow and grandeur of the book of Job, the sensuality of the Song of Songs. All this is in us, all this is in me, and is

the better part of me. This it is which I seek to feel within me and to translate in my music—the sacred race emotion that lies dormant in our souls.

The *Sacred Service* stresses universal brotherhood and is permeated by the hope that Mankind will transcend idolatry and fetishisms of all kinds. Written in Europe in the early 1930s against the backdrop of the rising importance of Fascism and the Nazi party, the work has a timeliness that still resonates today. 

## NOTES

- <sup>1</sup> Seth Ward, “The Liturgy of Bloch’s *Avodath Ha-Kodesh*” *Modern Judaism, A Journal of Jewish Ideas and Experience* 23:3 (October 2003): 243-263. See this article for detailed references. Note that Bloch’s statements in this article come from two sources: Robert Strassburg, *Ernest Bloch: Voice in the Wilderness* (Los Angeles: Trident Shop, California State University, 1977): 136ff., who gives the text of Bloch’s speech about the piece at Congregation Emanuel; and Bloch, letter of 1944, in *Collected Writings of A.W. Binder* p. 32-33, ed. Irene Heskes (New York, Bloch Publishing, 1971): 33.

**FOR MORE ON ERNEST BLOCH'S SACRED SERVICE, VISIT THE ARCHIVES:**

**“UNIVERSALISM AND PARTICULARISM IN ERNEST BLOCH’S SACRED SERVICE,” BY JOSHUA R. JACOBSON. CHORAL JOURNAL, NOVEMBER 2009.**

**“ERNEST BLOCH’S SACRED SERVICE (AVODATH HAKODESH) IN CONTEMPORARY CONTEXT: A PERSONAL COMMENTARY ON THE MUSIC AND ITS LEGACY,” BY NICK STRIMPLE. CHORAL JOURNAL, NOVEMBER 2018.**



**4th Symposium on Research in Choral Singing**  
**April 25–26, 2024**  
**Chicago, IL (In person and Remote)**  
**Big 10 Conference Center**

**Call for Proposals**

The American Choral Directors Association is pleased to announce the fourth international Symposium on Research in Choral Singing, a forum for the dissemination of research and scholarly activity. The 2024 hybrid Symposium is intended to be held for ACDA members from North America, and synchronously (no membership required) for members outside the U.S. on Thursday and Friday, April 25 and 26, 2024. The international Symposium will combine diverse presentational formats and break-out sessions with opportunities for in-depth conversation, inquiry, and consideration of future research directions of all types. Penn State University will host the conference in Chicago, in conjunction with Universidad Autónoma de Madrid (Spain) and De Montfort University (England).

The intent of the Symposium is aligned with the purpose of the International Journal of Research in Choral Singing: to advance knowledge and practice with respect to choral singing, choir sound, choral pedagogy, and related areas such as equity and inclusion in choral singing, school community partnerships, adolescent development, vocal development, and singing and well-being. Like the IJRCS, the Symposium program committee welcomes proposals that reflect well-executed research employing, qualitative, historical, quantitative, performance practice, or philosophical methodologies. Proposals for research presentations, research-informed panels, and posters are welcomed.

Sessions will be presented in person or synchronously via Zoom; time allotments will be determined by the Program Committee and communicated to presenters in acceptance letters. Typical duration for spoken presentations will be 10–15 minutes plus 5 minutes for questions/answers; poster presenters will describe their work in a lightning talk. We anticipate a schedule of morning/afternoon in the Americas, afternoon/evening Europe and late night/early morning in Asia/Australia. Proposals must comply with the following guidelines:

- Previously published research should not be submitted; however, unpublished findings from a published project may be submitted.
- Research previously presented at a Symposium should not be submitted.
- In-progress research is permissible for submission to the Symposium so long as preliminary data and findings can be discussed and the author plans to have completed the project by the symposium. Prospective research projects are not suitable for this particular Symposium.
- Proposal submission implies intent to register for and present at the Symposium if accepted. The Symposium registration fee will be approx. \$100 USD.

400-word abstracts for presentations or for the poster session must be submitted to the following link:  
<https://forms.gle/6Z4pEEBsuYW6DYQH7>

The IJRCS Editorial Board will serve as the Program Committee and will rate each proposal according to relevance, originality, clarity, validity, and interest. The Program Committee reserves the right to designate accepted proposals for either paper or poster presentation.

**Proposal Deadline: Friday, November 17, 2023 at 5:00 PM EST.**

- All submissions will be blinded for review by the program committee.
- Applicants will be notified on or before January 15, and presenters will be asked to register by April 1.

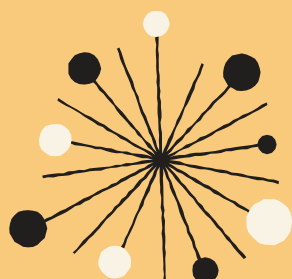
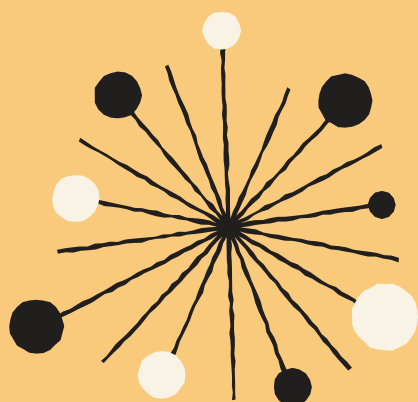
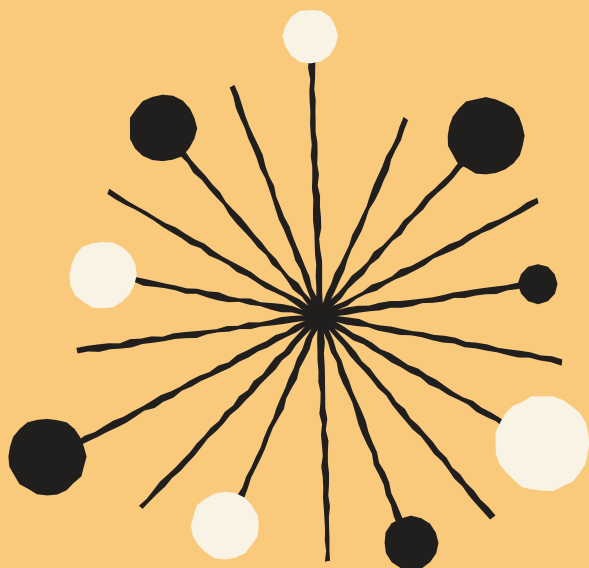
# Treble Repertoire for Soprano and Alto Choirs

A Content Analysis of *Choral Journal*  
Repertoire Articles from 1966 to 2019

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As an official publication of ACDA, the *Choral Journal* (*CJ*) has fostered scholarship while simultaneously disseminating organizational news and information for over sixty years.<sup>1</sup> The early issues consisted mostly of news related writings and ads with a few pedagogical articles. Over time, *CJ* emerged as an internationally recognized, peer-reviewed publication that today, promulgates research and pedagogical articles about choral music and related topics. The *Journal* has and continues to serve as a barometer of evolving norms and practices in the choral field. Because of its scope and reach, one might argue that its articles have not just informed but shaped the ideas, practices, and opinions of the choral profession.

Because of its longstanding and varied contributions to the field, *CJ* provides a wealth of data for scholars to mine. While a number of music journals have served as the focus of various content analyses,<sup>2</sup> few scholarly writings have analyzed the occurrence and recurrence of particular topics in the *Choral Journal*,<sup>3</sup> in particular, analysis of and recommended repertoire for treble/SA choirs. This type of analysis is needed to provide perspective and context to discussions about treble/SA choirs.

## Purpose

The purpose of this article is to examine and analyze the forty treble repertoire-focused articles published in the *Choral Journal* from 1966 to 2019. As scholars interested in secondary and collegiate treble/SA choirs, we were curious about the nature of treble choir repertoire included in *CJ* articles, specifically, which compositions for treble choir have appeared frequently in *CJ* articles and what story do they tell? By highlighting compositions that were included in multiple articles, we were able to identify relationships and patterns in the repertoire articles while documenting the evolution of repertoire-focused articles over time.

A review of previous publications and scholarly works regarding treble repertoire indicates a slow progression beginning around sixty years ago. Two major mid-twentieth-century books regarding treble choir repertoire are *Selected List of Choruses for Women's Voices* by Arthur Locke and Charles Fassett<sup>4</sup> and *Choral Music for Women's Voices* by Charles Burnsworth.<sup>5</sup> Debra Spurgeon edited a book in 2012 titled *Conducting Women's Choirs: Strategies for Success*, a seminal volume that provided information regarding a variety of topics related to women's choirs, including several repertoire lists.<sup>6</sup> Many dissertations that appear in the later-twentieth century and early twenty-first century included annotated lists regarding repertoire utilizing harp accompaniment, secular repertoire of the twentieth century, larger American works, repertoire for women by women composers and texts by women, and analysis of Renaissance music.<sup>7</sup> Shelbie Wahl's 2009 dissertation<sup>8</sup> was the only methodology that utilized the *CJ* as well as other resources to create an initial list for annotation purposes.

## Definition of Terms

A content analysis is the systematic, objective, quantitative analysis of message characteristics of a source, event, or behavior; or in this case, a journal.<sup>9</sup> We examined the *Choral Journal* indexes available on the ACDA website to identify articles related to treble choirs. We searched the indexes using the following keywords: women, treble, female, girl, soprano, and alto. Beginning with issues from 1966, we identified

eighty-four articles related to treble choir vocal pedagogy, repertoire, musicology, composer interviews, rehearsal technique, and ensemble perception and identity.<sup>10</sup>

For the purpose of this article, we will broadly define treble choir, under the auspices of ACDA, as any choir that sings a variation of SA/SSA/SSAA repertoire. Until we as a profession are able to better define SA choirs at the secondary and/or collegiate level, we are choosing to use the treble choir designation for this analysis. However, because our scholarship is focused on ensembles with primarily female and female-identifying choristers, we did not include boy choirs and children's choirs in this analysis. Boy choirs and children's choirs are also listed as a separate entity in the *CJ* indexes and as a separate ACDA repertoire and resource area. This repertoire analysis informs our body of scholarly work in this area of research.

We are defining an article as a feature, column, or letter to the editor. Only featured articles are peer reviewed; however, Repertoire & Resource columns and letters to the editor were found to include a significant amount of treble choir repertoire recommendations. Therefore, the contents of all three of these offerings were worthy of analysis. We refined our search further and reviewed all repertoire and musicology articles and found forty articles about female and female-identifying (soprano/alto) specific treble choir repertoire, with the last article published in 2019. The 2019 article, however, is a compilation of articles celebrating ACDA's sixtieth anniversary. This compilation included Debra Spurgeon's 2009 article, "Women's Choir Repertoire Performed at ACDA National Conventions in the Twenty-First Century." As of this writing, the last original article regarding soprano/alto specific treble choir repertoire was published in 2013. We concentrated our attention on compositions that were, based on our analysis, frequently cited in repertoire-focused articles.

It is important to note that we are not championing particular works or composers. We are sharing our content analysis in order to provide an opportunity for discussion and reflection. We feel that the collected list of suggested repertoire has value on its own and helps to better understand the nature of treble choir repertoire

throughout history. Additionally, we acknowledge that the repertoire discussed in this content analysis represents the preferences and scholarship of the authors and conductors featured in the *CJ*, not necessarily the membership at-large. Our analysis confirms a lack of representation in the composers and works amplified at various times in ACDA's history.

## Historical Analysis of Repertoire Articles in *Choral Journal*

Over a fifty-three-year time span, only forty articles in *CJ* either focused on repertoire suggestions for treble/SA choirs or provided analysis of specific composers or stylistic periods. We created a spreadsheet and listed information about the repertoire provided in each article, including but not limited to, title, composer, and voicing. Some authors did not provide accompaniment type, solo specifics, or voicing specifics. If this information was lacking in the article, we used an internet search engine to provide additional information with a goal of making this repertoire list useful to practicing choral conductors and educators.

Out of those forty articles, 763 pieces were either mentioned or analyzed in a variety of depths depending on the purpose of the article. Ninety-five percent of the pieces were either not repeatedly cited or were only cited twice. Authors mentioned a small group of pieces (forty-three) three or more times. Table 1 on pages 52 - 55 provides a ranked repertoire listing along with information regarding voicing, accompaniment, citation frequency, author/date.

Based on the table, SSAA repertoire was recommended more often, followed by SSA and SA, along with some outliers with different voicings (e.g., SAA). Some pieces included solos, but most pieces were written to feature the full ensemble. This finding could suggest some authors desired to identify repertoire that argued against the stereotype that treble voices lack color—an opinion discussed in a number of treble choir articles. For example, in the first article published in 1966, Mary English stated the concern regarding lack of color in treble voices.<sup>11</sup> Crawford R. Thoburn's 1969 article regarding joint performances with tenor/bass and treble choirs indicated that mixed

ensembles were preferable, but that treble ensembles needed their own repertoire:

While not as versatile as the mixed chorus, mature women's voices are capable of much more dynamic variety and a more extensive range and tessitura than one would suspect from examining the typical listing of most publishers.<sup>12</sup>

These sentiments were echoed throughout articles written in the 1970s, including James Elson's 1972 article indicating, "Most serious composers have had little incentive to write for women's voices" and how to utilize treble revoicings, asking, "Does it (the arrangement) sound?"<sup>13</sup>

Accompaniment types were divergent, utilizing piano or no accompaniment more frequently. We did observe authors suggesting pieces with piano reductions or optional piano. These various accompaniment types may relate to the particular timbre of treble voices and which accompaniment types work best for their voices to thrive. For example, Brahms's *Four Songs* was praised by authors based on its unique instrumentation and ability to provide timbral presence and was the most frequently cited from our list.<sup>14</sup>

The great majority of recommended pieces were written for treble voices, with a handful originally composed for solo voices, boy choir, or were re-voiced from mixed choir (SATB) arrangements. Interestingly, the second most cited piece was Britten's *Ceremony of Carols*, which was written for boy choir. Authors' comments regarding this piece ranged from using more harps to balance the weightier sound of many voices<sup>15</sup> to limiting vibrato "though it will lose some of its purity of sound and angelic effect."<sup>16</sup> These findings illuminate the peculiar issues related to how to quantify and define treble choirs, as music meant for unchanged male voices may not necessarily fit the vocal development of mature treble choristers.

In a similar vein, authors wrote regarding challenges on how to utilize repertoire for various treble choir types. Purcell's *Sound the Trumpet* (cited three times on our list) was selected by the 1983 National Committee for Women's Choruses as part of an annotated list and indicated that the piece:



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...works well for beginning and intermediate choirs... The Lawson-Gould version is a minor third lower than E. C. Schirmer, thus making it a better choice for a less-experienced group. A more mature group may well prefer the increased brilliance of the higher E. C. Schirmer version.<sup>17</sup>

It was also included in the recommended list for mature two-year collegiate treble ensembles in Paul Laprade's 2010 article.<sup>18</sup> This provides further evidence regarding the challenges of defining treble choirs and what skill level or ensemble configuration would facilitate authentic performance practice for certain pieces.

From a stylistic perspective, the majority of the pieces recommended five to ten times were from the Romantic period (80%) followed by the Twentieth Century (20%). These results are not surprising, as much of the traditional Western European canon for mature treble voices was written by composers such as Brahms, Schubert, and Mendelssohn due to their involvement with women's choirs—both composing for and conducting. Pieces selected three to four times provided different results, indicating slightly more compositions from the Twentieth Century (41%), followed by the Romantic period (32%), Baroque period (15%), Modern era (9%), and Classical period (3%). It is interesting to note more of an equal footing in stylistic periods, perhaps indicating authors' slight preference for more current literature. Pieces written for the Baroque Venetian Ospedali<sup>19</sup> are included but clearly not as frequently as compositions hailing from other periods.

The majority of the repertoire identified is intermediate- to advanced-level literature. Calls to submit for the *CJ* tend to attract seasoned scholars and conductors. So, it makes sense that more advanced repertoire has been heavily represented. Many of the composers and repertoire featured in articles are chosen based on their layers of complexity needed for an in-depth analysis—not necessarily for programming that is accessible or appealing to the readership at large.

A finding that emerged from this analysis is the lack of diversity in composers. While it is well known that male-identifying choral composers outnumber female-identifying composers, we were somewhat surprised

that this disparity remained consistent, given that our analysis primarily concerned treble choir music. Only five female-identifying composers made our frequently cited list: Ruth Watson Henderson, Emma Lou Diemer, Nancy Telfer, Gwyneth Walker, and Libby Larsen. Interestingly, Nancy Telfer was the only female composer who was part of the highest frequency counts. Only two composers of color appeared on our frequently cited list: Spanish composer Emilio Solé and Venezuelan composer Alberto Grau. However, more composers of color were cited in the full list of 763 compositions. Perhaps more marginalized populations would have been selected if publications were more recent.


It is our hope that analyses like ours will provide further exposure for under-programmed people groups and composers. Resources such as the Institute for Composer Diversity,<sup>20</sup> the *Oxford Book of Choral Music by Black Composers* compiled by Marques L. A. Garrett, and the Orange County Women's Chorus' Women Composers Database<sup>21</sup> can be helpful guides. Additionally, we recommend repertoire lists provided by leading professional women's choirs as another useful resources for expanding treble repertoire offerings: Vox Femina,<sup>22</sup> Elektra Women's Choir,<sup>23</sup> and Mirabai.<sup>24</sup>

## Implications and Conclusion

There are a number of quality treble choir works and composers that were not discussed due to the constraints on article length. Our broader analysis revealed that there is a wealth of treble choir repertoire available, having identified and analyzed articles that included 763 works. Further reflection on the accessibility, availability, and diversity of the repertoire featured in publications is warranted. It is of interest that no original articles regarding treble repertoire have been published in *CJ* since 2013. There is also a need for more articles regarding pedagogy and pragmatic issues related to repertoire relative to varying grade or skill level for treble choirs.

While articles about children's choir and boy choir repertoire may provide recommendations for more accessible or easier treble repertoire, the appropriateness of said repertoire (text, tessitura, range, timbre, style, etc..) for advanced soprano-alto choristers should be

taken into consideration. Regardless, there is worth in unearthing repertoire preferences from the past in order to curate well-balanced diets for our ensembles, particularly due to the prevalence of music published in the twenty-first century currently performed by soprano-alto choirs at all levels of conference performances.<sup>25</sup> Through our analysis, we discovered some exceptional, but not often programmed, repertoire that we intend to include in our ensembles' programming.

In conclusion, selecting repertoire remains one of the most important yet challenging aspects of being a choral conductor/educator. There is still much to be learned from repertoire selection practices and preferences at all levels of instruction and musical contexts. Every choral ensemble is unique and does not fit neatly into a well-defined box, resulting in a repertoire selection process that is complex and nuanced. Content analyses can help to frame trends in repertoire, interests, and preferences of leading scholars and conductor/educators in our field. Additionally, repertoire lists have long been useful to conductors/educators, and although we are presenting the information without much commentary, these lists are a good starting place for meaningful conversations about the state of treble choir repertoire. 

## NOTES

<sup>1</sup> Marvin E. Latimer Jr., *Excellence in Choral Music: A History of the American Choral Directors Association* (Glendale: Fred Bock Publishing, 2019), 128.

<sup>2</sup> Cornelia Yarbrough, "The First 50 Years of the Journal of Research in Music Education: A Content Analysis." *Journal of Research in Music Education* 50, no. 4 (2002): 276-279; Marie McCarthy, "Developments and Trends in Historical Research as Reflected in the Journal of Historical Research in Music Education, Volumes 21-30 (1999-2009)." *Journal of Historical Research in Music Education* 33, no. 2 (2012): 152-171; Janice N. Killian, Jing Liu, and John F. Reid, "The Journal of Music Teacher Education: A Content Analysis of Articles 1991-2011." *Journal of Music Teacher Education* 22, no. 2 (2013): 85-99; Laura A. Stambaugh, and Brian E. Dyson, "A Comparative Content Analysis of Music

Educators Journal and Philosophy of Music Education Review (1993-2012)." *Journal of Research in Music Education* 64, no. 2 (2016): 238-254.

<sup>3</sup> Marvin E. Latimer Jr, "A History and Analysis of the Choral Journal Editorial Board (1959-2009)." *Journal of Historical Research in Music Education*, no. 1 (2011): 27-45; Andrew P. Schmidt, "Singing Scientifically: A Content Analysis of Choral Journal and Science-Based Discussion of the Voice," *International Journal of Research in Choral Singing*, no. 10 (2022): 163-180; Matthew A. Butler, "Content Analysis of Feature Articles in *Choral Journal*, 1959-2019" (PhD diss., The University of Mississippi, 2020).

<sup>4</sup> iii Arthur Ware Lock and Charles K Fassett, *Selected List of Choruses for Women's Voices*. 3rd ed, revised and enlarged (Northampton, MA: Smith College, 1964).

<sup>5</sup> Charles Burnsworth, *Choral Music for Women's Voices: An Annotated Bibliography of Recommended Works* (Metuchen, NJ: The Scarecrow Press, 1968).

<sup>6</sup> Debra Spurgeon, ed., *Conducting Women's Choirs: Strategies for Success* (Chicago: GIA Publications, 2012).

<sup>7</sup> Julia S. Anderson, "Music for Women's Chorus and Harp: A Study of the Repertory and an Analysis and Performance of Selected Compositions" (EdD diss., Columbia University, 1977); Donald Jan Armstrong, "A Study of Some Important Twentieth-Century Secular Compositions for Women's Chorus with a Preliminary Discussion of Secular Choral Music from a Historical and Philosophical Viewpoint" (DMA diss., University of Texas at Austin, 1969); Edna Louise Cramer, "American Music for Women's Chorus: An Annotated Representative List of Larger Works Published Between 1940 and 1980" (DM diss., University of Arizona, 1985); Thomas Leonard Crews, "American Choral Music for Women's Chorus Since 1960" (DMA diss., University of Washington, 1987); Kathryn Kelly Longo, "Sacred Renaissance Choral Music for Women's Choir: An Annotated Repertoire List of Music From Italy and Spain" (DMA diss., University of Miami, 2014); Shellbie L. Wahl, "By Women, for Women: Choral Works for Women's Voices Composed and Texted by Women, With an Annotated Repertoire List" (DMA diss., Ball State University, 2009).

<sup>8</sup> Ibid.

<sup>9</sup> Kimberly A. Neuendorf, *The Content Analysis Guidebook* (Second, Thousand Oaks, CA: SAGE Publications, Inc, 2017). <https://dx.doi.org/10.4135/9781071802878>.

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- <sup>10</sup> A complete bibliography of the eighty-four articles is available upon request from the authors.
- <sup>11</sup> Mary E. English, "Creative Programming for Women's Ensembles." *Choral Journal* 6, no. 5 (1966): 10.
- <sup>12</sup> Crawford R. Thoburn, "The Joint Performance: Some Thoughts About its Place in the Choral Program of a Women's College." *Choral Journal* 9, no. 6 (1969): 7-8.
- <sup>13</sup> James Elson, "Practical Aspects of our art: Music Selection and Program Building for the Women's Chorus." *Choral Journal* 13, no. 2 (1972): 18-19.
- <sup>14</sup> Mary English, "Creative Programming"; Monica Hubbard, "Repertoire & standards committee report: Women's Choirs: Repertoire, Standards, and Chestnuts." *Choral Journal* 39, no. 5 (1998): 59-62; Marie Stultz, "Works for Treble Voices by Brahms, Mendelssohn, and Schubert." *Choral Journal* 38, no. 3 (1997): 27-34.
- <sup>15</sup> Crawford R. Thoburn, "Christmas Music for Women's Voices." *Choral Journal* 21, no. 1 (1980): 20-25.
- <sup>16</sup> Lynne Bradley and Hattie Robertson, "General Suggestions for Finding Treble Choir Repertoire." *Choral Journal* 23, no. 1 (1982): 23-27.
- <sup>17</sup> Sr. Sharon Ann Breden, Ed., "Committee Report on Women's Choruses: Part II Women's Chorus Literature." *Choral Journal* 26, no. 10 (1986): 31-33.
- <sup>18</sup> Paul Laprade, "Two Year Colleges: Some Suggested Repertoire for Two-Year College Women's Choirs." *Choral Journal* 51, no. 5 (2010): 59-60.
- <sup>19</sup> The Venetian Ospedali were four charitable institutions in Venice that tended to the needs of poor, sick, aged, and homeless women (orphans). These women were trained to be highly skilled musicians and attracted large audiences to their performances of music written specifically for them. Jeanette L. MacCallum, "The Sacred Choral Works of the Venetian Ospedali," in *Conducting Women's Choirs: Strategies for Success* (Chicago: GIA Publications, 2012).
- <sup>20</sup> <https://www.composerdiversity.com/choral-diversity-database>
- <sup>21</sup> <https://ocwomenschorus.org/women-composers/>
- <sup>22</sup> <https://www.voxfemina.org/repertoire>
- <sup>23</sup> <https://elektra.ca/repertoire/>
- <sup>24</sup> <https://www.singmirabai.org/literature-resources>
- <sup>25</sup> Elizabeth Hearn and Alicia Canterbury, "Repertoire Analysis of Soprano-Alto Choirs at Regional and National ACDA Conferences, 2000-2023" (unpublished manuscript in process, 2023).

**Table 1**  
Compositions in *Choral Journal* Repertoire-Focused Articles (1966 to 2013).  
Organized by Number of Citations and Alphabetically by Composer.

Composer	Title	Voicing	Accompaniment	Number Cited	Citations
Brahms, Johannes	<i>Four Songs</i> , Op. 17	SSA	Harps and Horn	10	English, 1966; Thoburn, 1969; Elson, 1972; Breden, 1983; Meredith, 1997; Stultz, 1997; Guelker-Cone, 1997; Hubbard, 1998b; Laprade, 2010; Gravelle, 2013
Britten, Benjamin	<i>Ceremony of Carols</i>	SSA	Piano or Harp	7	English, 1966; Thoburn, 1969, 1980; Bradley and Robertson, 1982; Breden, 1983; Hubbard, 1998b; Laprade, 2010

Brahms, Johannes	<i>Ave Maria</i>	SSAA	Orchestra	6	English, 1966; Thoburn, 1980; Meredith, 1997; Stultz, 1997; Laprade, 2010; Gravelle, 2013
Brahms, Johannes	<i>Lieder und Romanzen, Op. 44</i>	SSAA	Optional Piano	5	Elson, 1972; Meredith, 1997; Stultz, 1997; Laprade, 2010; Gravelle, 2013
Brahms, Johannes	<i>Psalm XIII, Op. 27</i>	SSAA	Organ	5	English, 1966; Meredith, 1997; Stultz, 1997; Hirsh, 2005; Gravelle, 2013
Brahms, Johannes	<i>Three Sacred Choruses or Drei Geistliche Chöre</i>	SSA	Piano or Organ	5	English, 1966; Meredith, 1997; Stultz, 1997; Hirsh, 2005; Gravelle, 2013
Schubert, Franz	<i>Gott in der Natur</i>	SSAA	Piano	5	Meredith, 1997; Stultz, 1997; Guelker-Cone, 1997; Hubbard, 1998b; Hirsh, 2005
Telfer, Nancy	<i>Missa Brevis</i>	SSA	Unaccompanied	5	Apfelstadt, 1990; Guelker-Cone, 1992; Laprade, 2010; Apfelstadt, 2013; Bumgarner, 2019
Verdi, Guiseppe	<i>Lauda Alla Vergine Maria</i>	SSAA	Unaccompanied	5	English, 1966; Thoburn, 1969; Bradley and Robertson, 1982; Hubbard, 1998b; Bumgarner, 2019
Brahms, Johannes	<i>Marienlieder</i>	SSAA	Unaccompanied	4	English, 1966; Thoburn, 1980; Breden, 1983; Stultz, 1997
Debussy, Claude	<i>La damoiselle élue</i>	SSAA + Solo	Orchestra	4	English, 1966; Elson, 1972; Breden, 1983; Quist, 2013
Diemer, Emma Lou	<i>The Shepherd to His Love</i>	SA	Piano and Flute	4	English, 1966; Breden, 1986; Guelker-Cone, 1992; Laprade, 2010
Haydn, Johann Michael	<i>Magnificat</i>	SSAA	Piano or Organ	4	English, 1966; Breden, 1983; McCray, 1988; Hubbard, 1998b
Henderson, Ruth Watson	<i>Songs of the Nativity (six pieces)</i>	SA/SSA/SSAA + solos	Piano	4	Apfelstadt, 1990; Guelker-Cone, 1992; Rensink-Hoff, 2007; Apfelstadt, 2013

Holst, Gustav	<i>Ave Maria</i>	SSAA Double Choirs	Unaccompanied	4	English, 1966; Thoburn, 1980; Hubbard, 1998b; Laprade, 2010
Pergolesi, Giovanni Battista	<i>Stabat Mater</i>	SA	Orchestra	4	English, 1966; Elson, 1972; Breden, 1983; Bumgarner, 2019
Persichetti, Vincent	<i>Winter Cantata</i>	SSAA	Flute and Marimba	4	English, 1966; Elson, 1972; McRay, 1981; Quist, 2013
Porpora, Nicolai	<i>Magnificat</i>	SSAA	String and Continuo	4	Elson, 1972; Sprague, 1984; McCray, 1988; Laprade, 2010
Poulenc, Francis	<i>Petites Voix</i>	SSAA	Unaccompanied	4	English, 1966; Breden, 1983; Hubbard, 1998b; Laprade, 2010
Schubert, Franz	<i>Der 23 Psalm</i>	SSAA	Piano	4	Meredith, 1997; Stultz, 1997; Hubbard, 1998b; Laprade, 2010
Schubert, Franz	<i>Ständchen</i> , Op. 135	SSAA + Solo	Piano	4	Meredith, 1997; Stultz, 1997; Hubbard, 1998b; Hirsh, 2005
Vaughan Williams, Ralph	<i>Folk Songs of the Four Seasons</i>	SSA	Piano or Orchestra	4	English, 1966; Sprague, 1984; Breden, 1986; Quist, 2013
Vaughan Williams, Ralph	<i>Magnificat</i>	SSAA + Solo	Orchestra; Piano and Flute	4	English, 1966; Thoburn, 1980; McCray, 1988; Quist, 2013
Bach, J.S.	<i>Cantata 78; Wir eilen mit schwachen, doch emsigen Schritten</i>	SA	Piano	3	Breden, 1983; Gilbert, 1994; Hubbard, 1998b
Brahms, Johannes	<i>Canons</i> , Op. 113	3 to 6 parts	Unaccompanied	3	Meredith, 1997; Stultz, 1997; Gravelle, 2013
Britten, Benjamin	<i>Missa Brevis in D Major</i> , Op. 63	SSA	Organ	3	English, 1966; Elson, 1972; Thoburn, 1980
Carter, Elliott	<i>The Harmony of Morning</i>	SSAA	Piano or Chamber Orchestra	3	Elson, 1972; Fredenburgh, 2006; Quist, 2013
Diemer, Emma Lou	<i>Fragments of the Mass</i>	SSAA	Unaccompanied	3	English, 1966; Elson, 1972; Guelker-Cone, 1992



Faure, Gabriel	<i>Messe Basse</i>	S(S)A + solos	Organ	3	Elson, 1972; Hubbard, 1998b; Laprade, 2010
Grau, Alberto	<i>Kasar Mie La Gaji</i>	SSAA	Unaccompanied	3	Roma, 2004; Fredenburgh, 2006; Grases, 2013
Larsen, Libby	<i>Refuge</i>	SSAA	Unaccompanied	3	Guelker-Cone, 1992; Peter, 1998; Roma, 2004
Mendelssohn, Felix	<i>Laudate Pueri</i>	SSA	Organ	3	Elson, 1972; Stultz, 1997; Laprade, 2010
Nelson, Ron	<i>Three Mountain Ballads</i>	SSA	Piano, Harp	3	Sprague, 1984; Hubbard, 1998b; Laprade, 2010
Persichetti, Vincent	<i>Four Cummings Choruses</i>	2-part (free mix)	Piano	3	McRay, 1981; Sprague, 1984; Breden, 1986
Persichetti, Vincent	<i>Spring Cantata</i>	SSA	Piano	3	English, 1966; Elson, 1972; McRay, 1981
Pinkham, Daniel	<i>Magnificat</i>	SSA	Piano	3	Thoburn, 1969, 1980; McCray, 1988
Purcell/ed. Moffatt and Erb	<i>Sound the Trumpet</i>	SA	Piano	3	Breden, 1986; Hubbard, 1998b; Laprade, 2010
Schubert, Franz, Arr. Johannes Brahms	<i>Ellens Zweitergesang</i>	SSA + Solo	Piano	3	Meredith, 1997; Hirsh, 2005; Gravelle, 2013
Solé, Emilio (arr.)	<i>Duermete Negrito</i>	SSAA + Solo	Unaccompanied	3	Roma, 2004; Laprade, 2010; Grases, 2013
Thompson, Randall	<i>A Girl's Garden</i> from "Frostiana"	SAA	Piano	3	English, 1966; Hubbard, 1998b; Laprade, 2010
Vaughan Williams, Ralph	<i>Lullaby</i> from "Hodie"	SA+sol	Piano	3	English, 1966; Thoburn, 1980; Breden, 1986
Vivaldi/ed. Martens	<i>Laudamus Te</i>	SA	Piano	3	Guelker-Cone, 1994; Hubbard, 1998b; Laprade, 2010
Walker, Gwyneth	<i>Songs for Women's Voices</i>	SSA/SSAA	Piano	3	Peter, 1998; Roma, 2004; Laprade, 2010

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# LIFT EVERY VOICE



## Voices of Change: Impacting the Communities We Serve – Part 2

J. Donald Dumpson, Thomas Lloyd, and Wendy K. Moy, editors

The following is the second part of a panel discussion convened by J. Donald Dumpson, R&R Chair of Lifelong Singing, and presented at the 2022 ACDA Eastern Region Conference in Boston, Massachusetts, as part of the series, “Identity and Inclusion in Choral Spaces: Pathways to Lasting Change.”



The purpose of this session was to explore the identity, performance philosophy, and role in society of the choirs represented on the panel in light of a significant national reflection on American racism and inclusivity following the protests in response to the murder of George Floyd and other social justice issues that became particularly resonant during the Covid 19 pandemic. Julia Zavadsky moderated this discussion.

In part one in the September issue of *Choral Journal*, we discussed how we understand the cultural and social identities of the choirs we conduct and how we can encounter music and cultural traditions from outside our choirs’ identities to broaden and deepen our limited perspectives with integrity and respect. We left off discussing how collaborations with peer choirs in traditions different from ours was an avenue many had

found effective. The third session, “Creating Choral Community: Coming Together in Song” introduced repertoire from the choirs represented on this panel. A list of the pieces is presented on page 61.

Panelists with the primary choir affiliation referred to in this article:

Michael Bussewitz-Quarm, Composer

Rollo Dilworth, Temple University Singing Owls

J. Donald Dumpson, Philadelphia Heritage Chorale

Joshua Jacobson, Zamir Chorale of Boston

Thomas Lloyd, Bucks County Choral Society

Wendy Moy, Chorosynthesis Singers

Diana Saez, Coral Cantigas

Julia Zavadsky, Nashirah, Jewish Chorale of Greater Philadelphia



**Julia Zavadsky:** What kind of limitations have gotten in the way of collaboration—musical, financial, or otherwise?



**Thomas Lloyd:** Let me mention more personal limitations that I've had to confront in myself. In the first place, simply overcoming resistance to reaching out to conductors and singers I've never worked with before, especially those who work in very different identity spaces from the ones I'm used to. This is a fear not that different from the fear of a child moving into a new neighborhood and working up the gumption to knock on the door of the house next door to ask, "Can you come out and play?"

As a grad student and young professor starting to attend ACDA conferences, I was surprised to never see HBCU [Historical Black Colleges and Universities] choirs perform. I knew from my studies that there was a strong choral tradition there from which the Spirituals first became known to the world. I already knew I loved this music, but I needed a more personal experience of the tradition before I would be comfortable conducting these iconic arrangements. I began reaching out to directors at the universities of Fisk, Howard, and later Lincoln. They all were more than welcoming to invite us into their world. The lessons we all learned from these gifted singers and their esteemed conductors would last for a lifetime.

Other personal challenges were the need to develop a more generous capacity for patience and creative empathy. You need to take the time to really listen and understand the perspective of an ensemble you hope to collaborate with. How would the project support the work that they are trying to accomplish? Their goals might not be the same as yours, and you have to be willing to adapt your own expectations to include the priorities of both choirs.

Choirs also may have different operating budgets and sources of support. Some choirs have very different perspectives on what it means to sing sacred music. For some, singing is an act of religious faith and prayer; others are comfortable singing sacred music only in a secular context. With this and many other similar cultural issues, we need to become aware of our ingrown

assumptions about other traditions and do our best to leave those at the door. Seeing ourselves and the world as others see us can be the greatest benefit of collaboration.



**Joshua Jacobson:** Yes, to echo what Diana said before, I think we often paint with a very wide brush. I have colleagues, musicologists and ethnomusicologists, who refuse to use the term "Jewish music." They prefer to say "music from Jewish traditions." And there are many different Jewish traditions. There are African Jewish traditions, Asian Jewish traditions, Polish, and Sephardic (from Spain), and they're all quite different.

Also Rollo, if I can elaborate on your "A" of the acronym (referenced in part 1), let's be aware of standards. Within any tradition, there is good music, there is mediocre music, there is boring music. And that's true, whether we're speaking about the Eurocentric repertoire or music from a different ethnic tradition that we want to explore. Also, we should beware of consulting people who are self-declared experts. We do need to reach out, but not everybody who says that they know about the tradition actually knows. With Zamir, I have made a point of reaching out to ensembles that work in other musical traditions. We have enjoyed collaborating with Arab musicians and African American gospel choirs.

Just one other point, and that is that collaboration can be a loaded word in some contexts. Some people see it as a word for selling out. So, for example, in Israel or Palestine, an Arab who works with a Jew might be designated as a collaborator. That can be a very dangerous term. So let's just acknowledge that there are two sides to collaboration and we need to be very careful, and as you've all said, very respectful.



**Rollo Dilworth:** Yes, it's so important to sort out and redefine what we think about the term "collaboration" and understand that, as Tom also said, there have to be shared goals and there has to be an equal sense from the ensembles that there is a shared power in that infrastructure. Any time there is one ensemble that may have more financial means than the other, the possibility exists for a power imbalance to occur.



**There are experiences that are not for everyone. How do you make those decisions and how do you discuss them with your choir?**

**Dilworth:** That's a good point. I think you have to know and begin to do your research to understand what experiences are appropriate for your choir based on identity. For example, we know that in Native American culture there are certain pieces that should not be done outside [the Native American community]. I also get this question a lot about African American music, in particular about African American spirituals and gospel music, which of course is rooted in the African American experience.

And while there are very culturally specific ideas espoused in this music, they're also humanly universal ideas that are respected widely. That's how I create the rationale for choirs of all backgrounds. Slavery is

very unique to African American experience, but using one's faith to persevere over adversity is humanly universal. I challenge singers of different backgrounds to make human connections to those themes in the music as they begin to develop this code of respect in their approach to the music.

**Lloyd:** From the perspective of a white choir director introducing the Spirituals to predominantly white singers, it's important to look closely at the history of slavery out of which the Spirituals emerged. And part of that examination should reveal to us that slavery was based on the premise that black people and white people do not share a common humanity. Black people were less than human. The whole premise of American chattel slavery was based on that belief. If we later say that we shouldn't approach this music to perform because it doesn't speak to our experience, aren't we



*2022 ACDA Eastern Conference (L to R): Rollo Dilworth, Diana Saez, J. Donald Dumpson, Nick Page (community sing song leader), Julia Zavadsky, Soyeon Bin (collaborative pianist), Wendy Moy, Michael Bussewitz-Quarm*



again denying that we share a common humanity with Black people?

As human beings we have all experienced some degree of suffering, sorrow, and hope for deliverance from pain and fear. It is true that we haven't experienced torment that is anything like what was endured by people brought from Africa against their will and enslaved for centuries. But those same people created a body of music in which people from all around the world have found some of the deepest connections to their own personal struggles. If we say that music doesn't speak for us, are we denying our common humanity across racial categories yet again?



**Diana Saez:** Every time that Cantigas traveled outside the US we would bring music that represented the United States, and I would always choose a Black Spiritual because in my opinion, and in the opinion of most choral musicians outside of the US, the Black Spiritual is the quintessential American choral song.

**What forms of injustice are you and your singers experiencing? What forms of injustice are perpetuated against your community of singers?**



**Michael Bussewitz-Quarm:** First, I thank you, the choral directors, for what you are doing for the trans community. My high school choral experience is one of the few experiences I can remember clearly. Numerous trans people recount a disconnect they had from their body and from memories from before they transitioned. I thought I was the only one, but I'm not. There are some strong memories, like camping in the mountains. The other is singing in the choir. If you have a participatory choral experience in addition to a performative experience, that's even better for those that are struggling with their bodies because they have this experience of feeling beautiful and feeling beauty in the world through singing.

A whole-body experience is so important for trans and gender-expansive people to be allowed to feel. As for vocal parts, what we are learning now is to meet

singers where they are, especially if they're coming out as trans. I feel it's important to remember we're not teaching music to singers; we're teaching singers through the art of music. It is not just their physical voice that is a priority. It's also the emotional experience and the emotional survivability of the singer. All of this has to be taken into account when having the conversation with your trans singer about their vocal part. Yes, inform them of what is healthy for them, but also keep listening and allow it to be a conversation. Understand where they are and what they need.

As a singer with a physical disability, I feel we now have an incredible opportunity. During the pandemic, many of us found ourselves a part of the choral community again because of virtual choirs. If you have a hybrid experience or even a segment of your program that includes a virtual experience, you are able to include singers with severe disability (either hidden or visible), parents who can't afford childcare, singers who can't afford eldercare, alumni who have moved away, singers who live in choral deserts, and trans and gender-expansive singers who may feel unwelcome in their community or even their local choir. All these thousands upon thousands of singers now feel included, simply due to a virtual choir option.



**Wendy Moy:** The LGBTQIA+ community is still experiencing discrimination, hate crimes, and legislation that targets their rights in the areas of sports, medical care, and classroom instruction.

According to NPR, this year has set a record for the number of anti-LGBTQ bills introduced in state legislatures. Chorosynthesis Singers, the Seattle Men's Chorus, and the Hartford Gay Men's Chorus are using music to break down stereotypes, open hearts and minds, and build empathy. We do that by sharing stories. Often, the concepts we have of a certain culture or identity are based on stereotypes. However, when we go to a concert and hear about somebody's challenges and what they've overcome, the medium of music breaks down some of those barriers. We hope that conversation and listening to other people's stories will help create better relationships and understanding.

Chorosynthesis created the Empowering Silenced Voices Database, a free resource that contains pieces

for K-12, collegiate, community, and professional choruses (<http://chorosynthesis.org/esvdatabase>). You can find music by selecting the issues you want to address in your community. We are also creating a resource on how to facilitate conversations on socially conscious topics with your ensemble and community.

### **Could ethnic pride erase humanism in our choirs? Can ethnic pride AND humanism co-exist in our choral communities?**

**Jacobson:** Many of us are working to get “white-bread” choirs to embrace greater ethnic diversity but when does our own ethnic pride cause us to ignore or deny that of the other? When does nationalism become jingoism and bellicose antagonism? Have we become so defensive of our own position that we resent

all others?

Some of us direct choirs that are connected to a particular ethnicity, culture, religious practice, or gender identity. We are especially sensitive to discrimination and to the fact that our communities and our cultures are often unrepresented or misrepresented or reviled. We sense that we’ve been left out. Marginalized. Tokenized. Patronized.

Have we become so traumatized by others vilifying us that we raise the drawbridge, fearing any external influences? Is identity a zero sum game? Has ethnic pride erased humanism?

I’m a proponent of choro-diversity but I’m preaching from my pulpit as artistic director of the Zamir Chorale of Boston, specializing in Jewish musical traditions. Will I practice what I preach? Is there room for diversity within a specialized choir?

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### **Creating Choral Community: Coming Together in Song**

Part three of this series presented the following pieces from the choirs represented on this panel. They are recommended as entry points to explore, engage, and perform music of various choral communities. We encourage you to research the tradition, consider the following resources, and contact the recommender for more information.

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<b>Recommender</b>	<b>Musical Community</b>	<b>Title</b>	<b>Composer</b>	<b>Publisher</b>
Nick Page	American Folk	Bring Me Little Water, Sylvie	Lead Belly	Public Domain
Michael Bussewitz-Quarm	Queer	Scars	Michael Bussewitz-Quarm	MB Arts / MBQ Studio
Rollo Dilworth	African American Spiritual	The Storm Is Passing Over	Charles Tindley/ arr. Barbara W. Baker	Boosey & Hawkes
Wendy Moy	LGBTQIA+	Safe Places of the Heart	Robert S. Cohen	Leapfrog Productions
Diana V. Saéz	Latinx	Yemaya	arr. Diana V. Saéz	Boosey & Hawkes
Julia Zavadsky	Jewish	Hebrew Part Songs and Rounds	Stephen Richards	Transcontinental Music

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Obviously I'm in favor of raising ethnic musical banners but not to the point of excluding the wonderful music of others. Many communities are insular with little exposure to people of other cultures, religions, sexual orientation, politics.

Most of Zamir's audiences are Jews. Bringing Jewish choral music to Jews... is that like bringing coals to Newcastle? Preaching to the choir? When Zamir presents concerts in synagogues, of course I include an educational component, presenting Jewish musics from many eras, many lands, many styles. Most Jews are unaware of the richness and breadth of their own cultural heritage. In fact, there is African Jewish Music and Hispanic Jewish music and Baroque Jewish Music.

**Dilworth:** So I hope that through all of our commentary here, there is opportunity for expansion and change. As choral directors, we must consider expanding our understanding of music connected to cultures outside of our own lived experiences. We can use those musical experiences to develop that mutual understanding as Wendy talked about, and perhaps expand our understanding of musical excellence. Musical excellence and beauty mean different things in different communities.

Finally, I think the exploration of musical experiences across all cultures and all boundaries can help us to expand our understanding of what it means to be musical, what it means to be a musician, and what it means to be musically literate. So often we determine how literate someone is musically by their ability to navigate five lines and four spaces. Note reading is not necessarily the only way in which we should measure one's musicianship or measure one's musical worth when it comes to choral music we are creating or recreating. ■

## Resources

Karen Ahlquist, editor: *Chorus and Community* (Champaign: University of Illinois Press, 2006). An anthology of detailed stories of choirs with a variety of musical, social, and political identities and the impact those identities had on their local communities.

Ryan Cho: "Cultural Appropriation and Choral Mu-

sic: A Conversation That Can Make Both Our Music and Community Better," *Choral Journal*, Vol. 55, No. 10 (May 2015), 59-63.

J. Donald Dumpson: Diverse Arts Solutions Productions LLC builds bridges to diversity through the Arts by crafting stellar performances with a special focus on expanding the artistic landscape.  
<https://diverseartsolutions.com>.

Matthew L. Garrett and Joshua Palkki: *Informative Resources of the Transgender Experience in Music and Singing: Honoring Trans and Gender-Expansive Students in Music Education* (New York: Oxford University Press, 2021).

Joshua R. Jacobson and Ethan Nash: *Translations and Annotations of Choral Repertoire, Vol. 4: Hebrew Texts* (Corvallis: earthsongs, 2009).

Joshua R. Jacobson: *A Choral Rainbow*. An online three-part series featuring choruses from diverse and under-represented communities.  
<https://www.joshuajacobson.org/video-podcasts>.

Joshua R. Jacobson: *Choral Music from Jewish Traditions*: The searchable website with information and recommendations and answering questions for conductors of all choruses. <https://www.jewishchoralmusic.com>.

Jin-Ah Kim: "Cross-cultural Music Making: Concepts, Conditions and Perspectives." *International Review of the Aesthetics and Sociology of Music*, Vol. 48, No. 1 (June 2017), 19-32.

Thomas Lloyd with Susanne Kappe and Abdolrachman Omaren: "Singen, nicht hassen - هكأ الءانغل - Let's sing, not hate—Berlin's Begegnungschor brings refugees and locals together to overcome fear," *International Choral Bulletin of the International Federation of Choral Musicians (IFCM)*, Volume 36, No. 2 (2017): 30-34.

Thomas Lloyd: "Bringing Transformative Collaborations to Life," *ChorTeach* (Summer 2011).

Brian Manternac, Michael Chipman, Ruth Rainero, and Caitlin Stave: "Teaching Transgender Singers. Part



1: The Voice Teachers' Perspectives; Part 2: The Singers' Perspectives," *Journal of Singing* Volume 74, no. 1 (September/October 2017): 83–88.

Mark Mattern: *Acting in Concert: Music, Community, and Political Action* (New Jersey: Rutgers University Press, 1998).

Janet Mock: *Redefining Realness: My Path to Womanhood, Identity, Love & So Much More* (New York: Atria Books, 2014).

Wendy K. Moy: "Come Together: An Ethnography of the Seattle Men's Chorus family," In R. Timmers, F. Bailes, & H. Daffern (Eds.), *Together in Music: Coordination, Expression, Participation* (Oxford, U.K.: Oxford University Press, 2021).

Wendy K. Moy and Jeremiah Selvey: *Empowering Silenced Voices: Database for Socially Conscious Choral Music* <http://chorosynthesis.org/esvdatabase>

Julia T. Shaw: *Culturally Responsive Choral Music Education: What Teachers Can Learn from Nine Students' Experiences in Three Choirs* (New York and London: Routledge, 2020).

Stephen Sieck: *Teaching with Respect: Inclusive Pedagogy for Choral Directors* (Milwaukee: Hal Leonard Corporation, 2017).

Thomas Turino: *Music as Social Life: The Politics of Participation* (Chicago: University of Chicago Press, 2008).

James O. Young: *Cultural Appropriation and the Arts* (Malden, CA: Blackwell Publishing, 2008).



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# Repertoire & Resources

## If I Don't Scat Sing, How Can I Teach It?

### Strategies to Help Directors Demystify Vocal Improvisation in the Jazz Choir Setting

by Justin Binek

For many choir directors, the art of wordless vocal improvisation, better known as scat singing, is one of the scariest parts of teaching jazz and often serves as a roadblock in doing so. This is compounded by the fact that very few music education programs prepare choral educators in the area of jazz pedagogy, which includes improvisation. And so, our default instruction to students is often, “Well...just make something up.”

Unfortunately, the prompt of “make something up” doesn’t actually help our students, nor is it what professional jazz musicians do. Proficient jazz singers call upon a variety of patterns and melodic ideas gleaned through hours upon hours of practice. An analogy I

use with my own students is to think of improv like breadmaking (I love bread). If you are setting out to make a loaf of bread, you don’t just reach for random ingredients in the kitchen; you use specific ingredients that can be combined in creative ways to produce different types of bread... But it’s still bread! So, let’s identify some “ingredients” for our improvisational recipe.

One of the quickest and easiest ways to help students become comfortable with the concept of wordless improvisation is variation on the melody. Have them start by singing the melody on scat syllables, using B and D as onset consonants with relaxed vowels: buh, bee, duh, dee, dn, doo, etc. (Figure 1). Once students are com-



**Figure 1.** Scat solo using scat syllables and melodic variation on the first 8 bars of “Bye, Bye, Blackbird” (Ray Henderson and Mort Dixon).



## Repertoire & Resources

comfortable with this, we can encourage students to stretch by adding ornaments or small melodic modifications. As the students' ears develop further, the more comfortable they will feel wandering further away from the melody. This exercise also helps students internalize the form of the song.

Part of what makes jazz fun (and, at times, frustrating) is the harmonies. The sooner that students can become comfortable with harmony, the more success they will have. I often begin by having students sing the bass roots of every chord, in time with the chord progression. This again builds familiarity with the form and gets students thinking about listening for the bass. After this, I like to have students sing Simple Chord Patterns using the root, second, third, and fifth of every chord—a Do-Re-Mi-So pattern on each chord (Figure 2). Foundational harmony is king here. And while I might not want to listen to an entire solo of 1-2-3-5

patterns on every chord, that pattern can actually lead to some great lines!

Super-secret hack: for an overwhelmingly large number of jazz standards, if the student sings ideas based on the tonic scale associated with the key signature of the piece, it's going to sound pretty good most of the time. Scalar Patterns using thirds, fourths, and enclosures (surrounding Do, Mi, and So with upper and lower neighbors) all fall into the category of “things that sound a whole lot more complex than they actually are” (Figure 3).

Jazz is a direct descendent of the blues. And your students already know the altered pentatonic scale that we refer to as the “minor blues scale” (La-Do-Re-Ri-Mi-So-La) because they listen to pop music. Blues is the “B” in R&B, after all. Call-and-response is a great way to help students build blues vocabulary, and doing so over a twelve-bar blues is even better (Figure 4)!

**Figure 2.** Rhythmic “1-2-3-5” (Do Mi Re So) pattern on the chord changes of “All the Things You Are” (Jerome Kern and Oscar Hammerstein II).

**Figure 3.** Diatonic Bb major enclosure figures and scale in 3rds on the chord changes of “There Is No Greater Love” (Isham Jones and Marty Symes).

Let's talk about theft. Every great jazz musician I know learned to improvise in large part by listening to great improvisers, stealing ideas from them, and modifying those ideas to build new ideas. Encourage your students to listen to (and steal from) the great vocal improvisers from Ella Fitzgerald to Sarah Vaughan to Chet Baker

to George Benson to Dee Dee Bridgewater to Darmon Meader (and so many others!) (Figure 5).

Finally, and maybe most importantly: Groove! A melodically and harmonically “simple” solo that locks into the swing (or bossa nova or samba) style ALWAYS sounds hipper than a melodically and harmonically

**Figure 4.** Two measure *call and response* ideas on a 12 bar blues progression (instructor sings the blues lick, students echo)

**Figure 5.** Recording transcription of Ella Fitzgerald, accompanied by Leonard Graham, John Lewis, Ray Brown, and Joe Harris. “How High the Moon,” Decca 24387, Master No. 74324, recorded December 20, 1947.



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complex solo that doesn't.

All of these “ingredients” help provide students with context to help them succeed. For additional resources, *Scat!* by Bob Stoloff and *Vocal Improvisation* by Michele Weir are two books that I highly recommend for novice improvisers. Michele's ScatAbility app for iOS is also a great teaching and practicing tool. I also have a number of classic scat solo transcriptions available on my

website ([justinbinekjazz.com/educational-resources](http://justinbinekjazz.com/educational-resources)).

Go and help your students make great music!

**Justin Binek** is an associate professor of music theory and jazz studies at Kansas City Kansas Community College. Dr. Binek is an internationally renowned jazz and classical singer, pianist, educator, clinician, and composer/arranger. [www.justinbinekjazz.com](http://www.justinbinekjazz.com)

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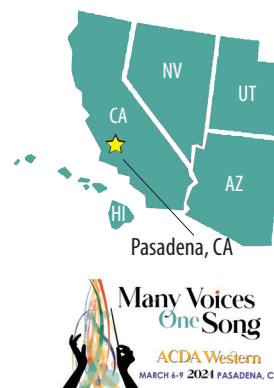
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### Spotlights on compositions in the PROJECT : ENCORE Catalog

**Jewish holidays are rich** with themes and stories that exemplify, in addition to the ancient faith itself, a strong commitment to justice. Our focus in this Spotlight edition is on four of the many marvelous choral selections in the PROJECT : ENCORE catalog that are settings of Hebrew texts.

### “Al Hanisim” by Joshua Fishbein

Majestic, with mystery  $\text{♩} = c. 80$  *poco rit.*

*mf*

Soprano  
Al ha-ni - sim, v' - al ha - pur - kan, v' - al ha - g' - vu -

Alto  
Al ha-ni - sim, v' - al ha - pur - kan, v' - al ha - g' - vu -

Tenor  
*mf*  
Al ha-ni - sim, v' - al ha - pur - kan, v' - al ha - g' - vu -

Bass  
*mf*  
Al ha-ni - sim, v' - al ha - pur - kan, v' - al ha - g' - vu -

Keyboard  
(for rehearsal only)  
Majestic, with mystery  $\text{♩} = c. 80$  *poco rit.*



“Al Hanisim” is recited or sung as part of the liturgy during Chanukah and Purim, and refers specifically to the redemption celebrated on Chanukah. It is a joyful prayer of thanksgiving for the miracles and wondrous acts of God.

Joshua Fishbein’s setting for a cappella mixed voices is both gentle and energetic. The style of writing is one that is happily included in many contexts and settings, both sacred and secular.

Hear a complete recording and learn more about it here: [ProjectEncore.org/joshua-fishbein](http://ProjectEncore.org/joshua-fishbein)

### “Oseh Shalom” by Gerald Cohen

33

S  
lam, a - men, a - men,

A  
lam, v' - im - ru a - mein, v' - im - ru a - mein, v' - im - ru a -

T  
lam, ha - o - lam, a - men, a - men, a -

B  
lam, a - men, a - men, a -

Pno.  
33



The familiar “Oseh Shalom” text is a prayer for peace “for us and for all Yisrael.” Composer Cohen has expanded on the intent, making it at once both more personal and more universal: “peace within myself, for us . . . and all who dwell on earth, and all of the world/universe.”

The setting depends on solid baritone and mezzo cantor/soloists, and is chorally quite accessible. It is macaronic—sung in Hebrew first; then, at the return of the original melody, in English.

Hear a complete recording and learn more about it here: [ProjectEncore.org/gerald-cohen](http://ProjectEncore.org/gerald-cohen)

**PROJECT : ENCORE™** is an online catalog of post-premiere, new choral music, reviewed and endorsed by an international panel of prominent conductors.

## “Ani Ma’amin,” movement 1 of *VOICES of the Holocaust* by Michael J. Shapiro



The text of “Ani Ma’amin” is a traditional expression of faith and hope harkening back to the 12th century. It has become associated with the Holocaust, as it was reportedly sung by Jewish prisoners in the concentration camps. The beautiful melody set by Michael Shapiro takes on increasingly compelling power through its instrumental scoring that is, at times, harmonically challenging.

The larger oratorio from which this movement is excerpted is both a work of remembrance and also a warning – a living expression of the many stilled by evil and tyranny. While the oratorio as a whole requires expert choral skill and stamina, this first movement stands successfully on its own, and is very manageable by most good mixed choirs. A perfect offering for Kristallnacht, November 9th-10th.

Hear a complete recording and learn more about it here: [ProjectEncore.org/michael-j-shapiro](http://ProjectEncore.org/michael-j-shapiro)

## “Sim Shalom” by Sarah Riskind



The “Sim Shalom” text is recited or sung at the end of the Amidah portion of the morning service. It is a prayer for peace, and embodies the important lessons of compassion and justice.

Sarah Riskind’s setting is solemn and meditative, with an accessible choral refrain in between solo verses. The setting is available for either mixed or TTBB voices, and does require a good soloist in the Jewish cantorial style.

Hear a complete recording and learn more about it here:

[ProjectEncore.org/sarah-riskind](http://ProjectEncore.org/sarah-riskind)





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# CHORAL CONVERSATIONS



## A Conversation with Donald Nally

by William Southerland



Becky Oehlers Photography

Donald Nally is the conductor of The Crossing, a professional chamber choir based in Philadelphia, Pennsylvania, that is dedicated to performing and commissioning new music. Their most recent album, *Born: Music of Edie Hill and Michael Gilbertson*, was recognized

with the 2022 Grammy Award for Best Choral Performance, the ensemble's third such award. Since 2012, Donald Nally has served as John W. Beattie Chair of Music, Professor, and Director of Choral Organizations at the Henry and Leigh Bienen School of Music at Northwestern. Now, he is leaving his position in Evanston, Illinois, to dedicate more time to his multi-award-winning ensemble.

### Can you tell me about the ensemble The Crossing?

We have twenty-four core members, and about two-thirds of them are Philadelphians. In 2004, I left Philadelphia, where I had lived for eleven years, and I moved to Wales to conduct the Welsh National Opera Chorus. In Philadelphia, we had this group of about twenty singers who did everything together: church choir at St. Mark's on Thursdays and Sundays, Choral Arts Soci-

ety on Tuesdays, Opera Company every other night, and the Spoleto Festival in Italy in the summers. We loved working together.

On a visit back from Wales, we were having a beer about a half block from St. Marks, and somebody said, "I really miss making the kind of music that we made; we should do a concert." Later, my co-founder, Jeffrey Dinsmore, called me about setting up that concert. I thought he was kidding, but he was very serious. So, we found a date and a time. I flew back from Wales for the performance. We had eighteen singers for that first concert and many of them flew in as well. We benefitted from the fact that we had all been so active in Philadelphia. One of the critics there knew us really well and wrote a preview, then a review. Both of those write-ups were great, and we drew a nice crowd. I went home to Wales, but Jeff called a short time later and said, "So, when are we going to do it again?" And so here we are.

**The Crossing works exclusively with new music, and a lot of people consider you one of the central voices influencing new American choral music today. What is your process like?**

The majority of the time, I start thinking about

# CHORAL CONVERSATIONS

things that we'd like to talk about a few years in advance. It's usually a three-year process, and we tend to want big "adult-sized" pieces. In the choral world, we get used to a four-minute-piece and then clappy-clappy and then a four-minute-piece and clappy-clappy. I don't like that type of storytelling; it doesn't hold my interest.

Our seasons are structured so that the whole season will make sense. There's a story being told throughout the season, and then there's a story being told in each concert as well. I discovered quite a long time ago that my job is telling stories. I really love telling stories. The pieces that I commission are largely based on the stories of our time. There's a type of musical art called *critical composition*, which some people would call political. I think of myself as a "critical conductor." I don't have any answers. I'm not a politician. I'm not a priest. These are complex questions, and I love that complexity because human beings are weird and crazy and wonderful, right? They create terrible, terrible dilemmas, but it's really fun to consider how to get out of them. I just want to make art about those things. I have very strong opinions, but in the art side of my life I just want to tell the stories. I think composers enjoy having this kind of specificity, this restriction, when considering a new piece.

We've told stories about diaspora, homelessness, farming, and food—who grows, picks, or makes your

food, and how does it reach you. We've told stories about martyrdom, about what human beings are doing to the Earth. So when I'm thinking about a new commission, I start to think about what I would like to talk about.

I'm very hands-on about commissions. I don't just call a composer up and say, "You're a good composer, write something." I call them up and say, "We have a project. You may not be interested. I totally understand that and, if not, we could do something else another time, but this is what this is." I talk with the composer, and we make a plan. We work out the basic details—length, forces, delivery, recording, exclusivity—and eventually we decide what the text is going to be. And then I say, "Okay, I'll talk to you in two years," because the writing part is not my business.

**Do you have any words of wisdom for how to work with a composer to achieve your goals as the artistic director and conductor, and to help them realize their artistic vision?**

It's good to build in enough lead time, in case there is a problem. If there is a problem, it doesn't have to be handled in any kind of emergency way. Let's talk about it. Don't shy away from looking at the score and saying, "That is not a good idea." Let's talk about having the sopranos singing a sustained high G for the entire piece. Do we think that's a good idea? Maybe that's not a good idea. It's going to wind up being an F by the end of the piece because there's a thing called fatigue.

About a decade ago, everybody decided that they wanted to write tone clusters for the basses that are down around G3. But you can't hear them! The acoustics make it inaudible. It doesn't sound like a MIDI realization. It doesn't sound like a piano, and it doesn't sound like clarinets. It's different than that. It sounds like basses that don't know what they're doing. Then we went through a period where everyone wanted to compose for throat singing. Sure, we have a couple of people who can do that well, but it's certainly not for this ensemble, right? We're all conservatory trained musicians, and I'm not going to apologize for that.

Don't be embarrassed to suggest cuts. Composers are not always terribly appreciative about it, but my



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opinions are only about making the piece a success. I don't see a conductor's role as interpretation. I see it as realization. It's your job to make this very vague language that we use to write down music into a piece that sounds like it's being thought of in real time—music that makes sense to the listener in real time, so that even the directions of the notes indicate the directions of the story. It should sound like we're thinking it up, and it should change us. If it does not do those things, then I feel a responsibility to ask the composer what it is they're trying to get at.

**How do you as the conductor interact with a brand-new score, and how do you work with the ensemble for a piece that's never been performed before? How much do the singers contribute to the process?**

I love getting a new score and sitting down to learn it. Second only to hanging out with my husband, it's my favorite thing to do. I love closing the door to my studio

and being with the silence of this piece that's going to become a thing, that's going to become sound. Sound is really interesting, because music doesn't actually exist. On the page it's just a map; it's not the actual landscape. Music happens as time passes into what we call the past. It's back there in space/time.

When I approach a new score, I first deeply ingest the text, taking a helicopter view of it. How is this text embodied in the music by this composer? What is the composer saying about the text? There's no point to setting a text if there isn't some enhancement. So, who are they in this piece? Who am I in this piece? At the first rehearsal of any piece, I usually start either telling or rehashing the story of how it came to be and what is the story we're telling.

Then there's the nitty gritty of the notes and the rhythms. That's the workaday stuff. That's just like riding the bus to go to your job. For singers who are part of The Crossing, they prepare substantially before they come to the first rehearsal. Other literature pros can perform with a very cursory glance and sight reading. You



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# CHORAL CONVERSATIONS

can't do that with our music. There are meter changes all over the place. There are tons of divisi; everyone needs to make a map of who goes where, when.

Probably the thing that we talk about more than any other thing is how we use American English. We commission only in English. We have an intention to expand the American choral canon and to take advantage of the fact that we live in a democracy; we can sing about anything we want, at least for the time being. So, we use American English. We talk a lot about how the sounds of the words convey meaning. The structure and the delivery of a sentence is primarily how we get the meaning of a musical phrase or texture.

We have a lot of rehearsal time. When we started *The Crossing*, we decided, if we're going to do new music, then we're going to schedule a lot of time so that, when somebody hears it, it doesn't sound like the

first performance. We've all heard those unfortunate performances where everybody's holding on for dear life; it's not ready technically, so there's no possibility of emotional content, no storytelling. Instead, we aim to really know the piece; we know what it means. I think of our work as journalism, so there is an aspect of it in which we're just reporting what has happened. There is so much to learn by singing the words of other people, particularly words that you would never say yourself. There's a tremendous amount to be learned about ourselves by singing.

**Do you have any recommendations for people who might be interested in developing a similar choral organization to *The Crossing*?**

Don't think about money, just do it. Do something that you love with other people who love it. It would be nice if you could be paid for that, but for the first two to three years we just split the box office. I think our check for the first concert was \$85. Most people paid for their own plane tickets and parking. We just liked what we were doing, and we still do!

This sounds really simplistic. It also sounds idealistic when I say to my students, "Don't do anything you don't want to do; only do stuff that you want to do." But I actually mean it. "Should" is a word that I don't allow in our studio. I'm not interested in what other people think, or what I or my students "should" do. It's what we're doing. It's "must," right? I have a rule: do a thing you like until you feel that you've given everything you can to it and that you've taken everything you can from it. Then move on. I've left a lot of jobs and, sure, it can cause personal instability, but it's an interesting journey.

So, to answer your question: Find what you love and do that thing. The world may come along with you, as they have with *The Crossing*. We're very fortunate to be paying a very good wage and making lots of recordings—a literal record of the time, as the composer intended—and commissioning big projects that I hope will last a long time. But that isn't because I figured out how to raise money. It's because I figured out how to tell stories in ways that singers buy into and find satisfying. Ultimately, it's about them; if they're not happy in their storytelling, I'm not doing my job well.

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expression: “If you want money, ask for advice; if you want advice, ask for money.” I have a rule: never have lunch with someone who you don’t want to have lunch with. If you think you need to have lunch with someone who has the potential to give you lots of money, but you’re not going to enjoy the company, then don’t. That’s not money you want. Everything is about community and karma, so you want support from people you’re sincere in asking, “What’s happened in the last two months? What’s important to you? What do you think about this idea? Where do you think the country is going?” I genuinely want to know about their lives. But, then, I genuinely want to know about most lives that are not “me.”

**What are the skills you think conductors today need to survive? What were the skills or ideas that you stressed with your students at Northwestern University that you hoped to foster in them?**

I teach largely what I know. So, that’s listening—a very particular way of listening, which is also connected to breath and gesture. And I teach point of view: how to develop an idea of how the music goes; what are the questions that you need to ask; how do you find the answers to those questions? Conducting is connection. Defining and describing our world, just like any other art. Connection, communication, and in that is expression. That’s what I teach.

The full-time faculty part of my life is ending. And there’s quite a bit of melancholy in that. I’ve been very fortunate. Northwestern has amazing grad students who all have gone on to be not just colleagues, but real friends of our family.

**The Crossing just won its third Grammy Award. What is that like? Is it just one more for the trophy case, or does it stay fresh?**

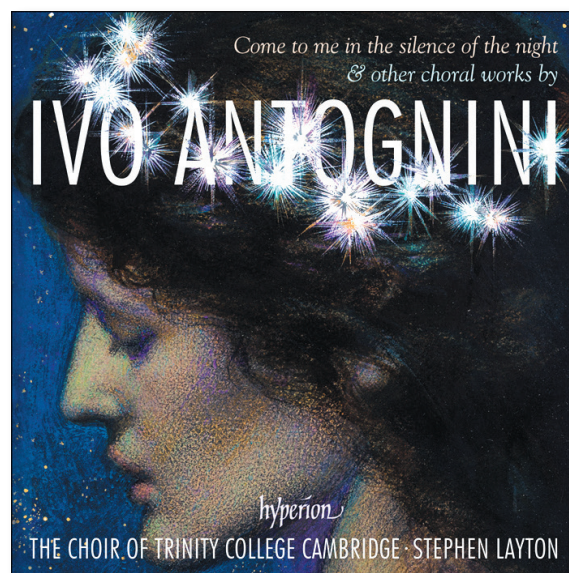
We don’t do what we do to win awards, but it really helps to give the music much further reach. People notice. They listen. People find us now who probably wouldn’t have otherwise, and we’ve seen the effect on the organization, which has been entirely positive.

This album, *Born: Music of Edie Hill and Michael Gil-*

*ertson*, was special for me because my partner and I commissioned the title piece of the album from Michael, in memory of my mother. Then it has this spectacular piece by Edie that we have performed a lot. In fact, we sang it at the ACDA National Conference in February of this year. So yeah, the Grammy thing is fun, but we don’t let ourselves get too excited about it.

**What motivates you for the future?**

The Crossing has reached a certain status, but admittedly, it’s choral music. When we say we’re sold out, that’s like 350 people. That’s not 70,000 people going



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to the Eagles game. I think we have the opportunity to think deeper and not concern ourselves so much with reaching wider. I want to spend more time on our stories, and I want our stories to have greater depth. I don't know what's next, and in fact, you know, this decision that I've made comes with a number of unknowns. I just have to trust that.

If you listen to the universe, it tells you stuff, right? And the universe is telling me that now is the time to concentrate on one thing for a while and to develop my own projects. I do these museum live installation art projects all over the world with these artist friends; they're bizarre and wonderful and I learn so much, and they invite me to question what it is I do with choirs. I like doing things in which I don't actually know what the outcome will be. I like collaborating with friends. But the answer to your question about the future is, I don't know, and I probably I don't want to know.


**One final question, provided by the previous Choral Conversations interviewee: How can conductors identify, recruit, and promote local or lesser-known composers?**

As I've said before, I don't think there's been a better time to be a musician in the United States. Composition is alive and greatly varied, and a great number of musicians and ensembles—many of whom are specializing in whatever area/style/practice they love—are eager to take on new works. It helps give them identity and purpose, and it's fun to be a part of making something from nothing!

The more obvious answer is to do a Call for Scores with a focus—regional or topical or career level, etc.—and get the word out by contacting places and people where composers hang out: university composition and ensemble programs; other conductors, ensembles, and musicians; churches; friends. (I am not a fan of pay-to-play competitions with entrance fees.) Calls can be a real pain, because you're going to get tons of scores to review, but it can be worth it. That's how we encountered Michael Gilbertson, now a Pulitzer Finalist. As I mentioned, the piece he composed for us, among our most loved, went on to be the title work on a Grammy-winning album. New music is about discovery: people, things about ourselves, and pieces that remind us of

our humanity.

**Please provide a question to the next Choral Conversations interviewee.**

If art is supposed to change us, why do you think so many choral conductors program music that simply affirms the morality of their singers and audience? 

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**William Southerland, Ph.D.**, is program coordinator of the Faculty Support Center at the Bienen School of Music, Northwestern University, and a doctoral research fellow for the Center for Expanding Leadership and Opportunity (CELO).  
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Choral Conversations is an ongoing column series in *Choral Journal*. The editorial board approved the addition of this column during our biennial meeting at the ACDA national conference as a way to highlight conductors outside of a regular feature article. For past installments of Choral Conversations, see the following issues:

February 2016 – Joan Catoni Conlon  
June/July 2016 – Paul Aitken  
September 2016 – Bill Dehning  
November 2016 – Robert Page  
October 2017 – Carol Beynon  
May 2019 – Emma Lou Diemer  
March 2020 – Rosephanye Powell  
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## INTERNATIONAL CONDUCTORS EXCHANGE PROGRAM ISRAEL 2024 CALL FOR APPLICATIONS

ACDA is pleased to announce that in 2024, the International Conductors Exchange Program (ICEP) will be in partnership with Israel. In 2023, six American and six Israeli conductors will be selected to participate in a bilateral, mutual exchange to take place in 2024. Conductors will be paired based on backgrounds and interests, and will visit each other's choral communities, sharing techniques, and learning best practices. Residencies for our Israeli conductors will be centered around our 2024 ACDA regional conferences (February-March) and will be hosted by the U.S. ICEP conductors in their local communities (region visits) for 3-5 days before or after the conference. In turn, the American conductors will be hosted in Israel. Typical residencies are 9-10 days.

ICEP is providing opportunities for the next generation of choral leaders to represent the United States as ambassadors to the world in the exchange of music, ideas, and cultures. Established in 2010 and coordinated by ACDA's International Activities Committee, the program has connected choral conductors in the United States with counterparts in Cuba, China, Sweden, South Korea, Argentina, Brazil, Costa Rica, Guatemala, Mexico, Uruguay, Kenya, South Africa, and Germany. Between 2012 and 2023, 69 U.S. conductors have participated in the exchange program, hosting an international conductor and traveling abroad to observe and lead rehearsals (or performances), present lectures and master classes, occasionally attend conferences, as well as other activities.

### ICEP OBJECTIVES

- 1) To create connections between leaders of the U.S. choral community with counterparts across the globe.
- 2) To forge stronger relationships between ACDA and choral associations around the world.
- 3) To raise the visibility and leadership role of the American Choral Directors Association in the global choral community.

### Applications Open: July 5-September 30, 2023

### SELECTION CRITERIA - EMERGING CONDUCTOR

The ACDA International Conductors Exchange Program Review Committee is charged with the selection of emerging leaders of the choral profession. The ICEP Review Committee has developed the following list of criteria.

- 1) Is a current member of ACDA
- 2) Is an active choral conductor in a professional (remunerative) position
- 3) Has completed at least a master's degree
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Candidates may reflect a wide diversity of interests and accomplishments (church/synagogue, community choir, primary, secondary and higher education, et al.).

To apply, please visit the following link to submit all materials. Application deadline: September 30, 2023.

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International Journal of Research in Choral Singing	Patrick K. Freer	pfreer@gsu.edu

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