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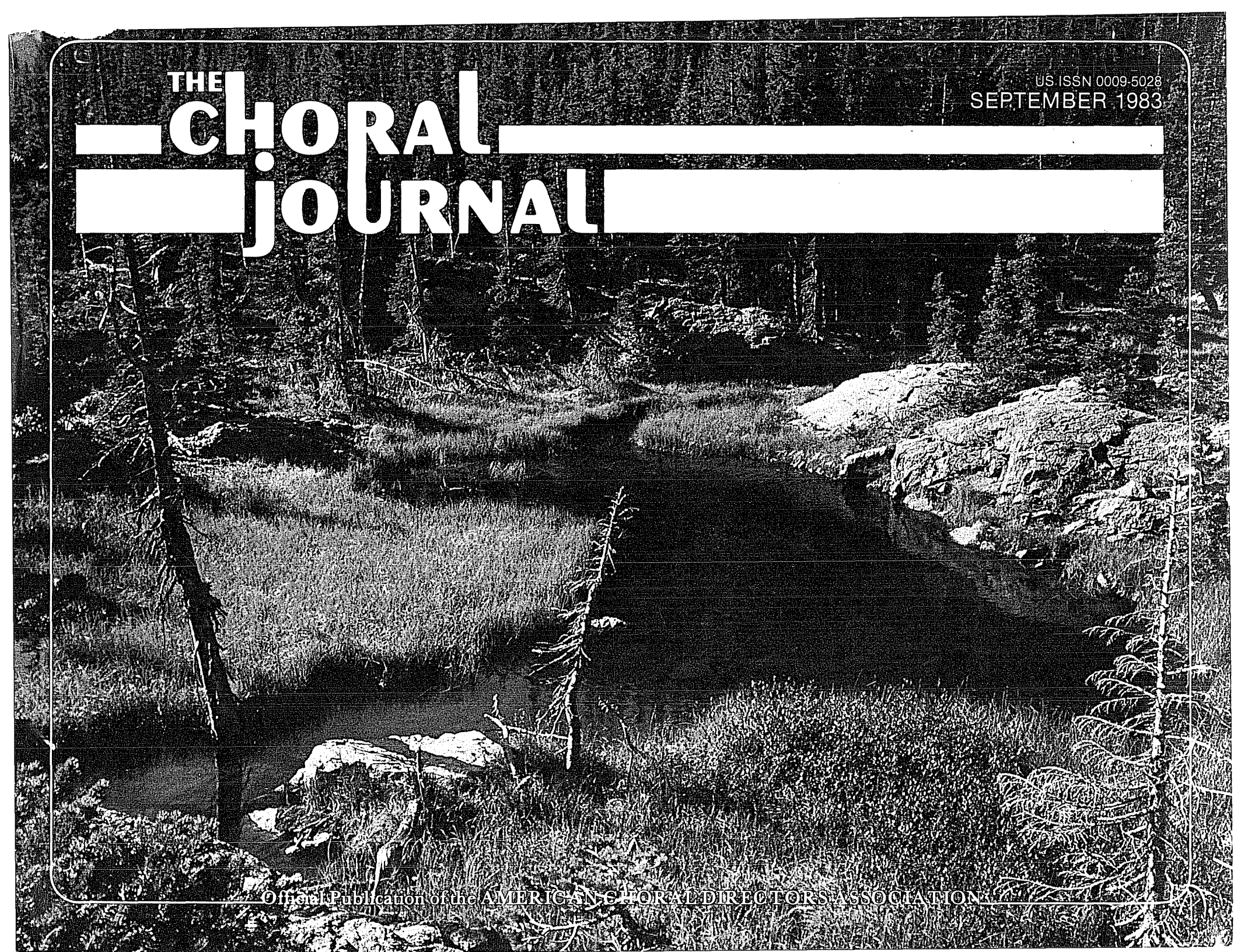

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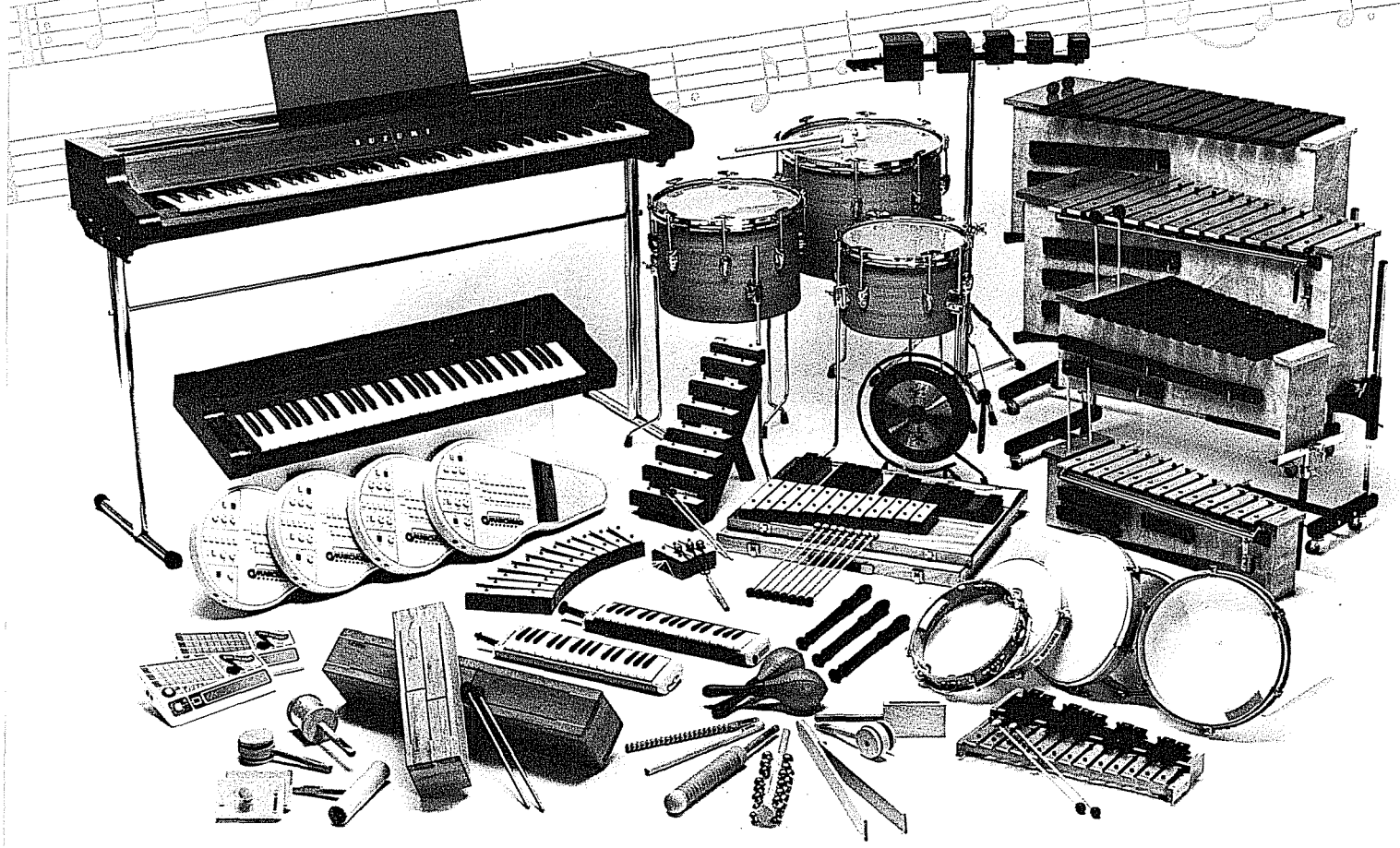

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The American Choral Directors Association is a non-profit professional organization of choral directors with active membership composed of directors from schools, colleges, universities, community and industrial organizations, churches and professional choral groups. Circulation: 10,500. Dues: Active $25.00, Industry $75.00, Institutional $50.00, Retired $7.50 and Student $10.00. Membership Year: One year from date of acceptance of dues.

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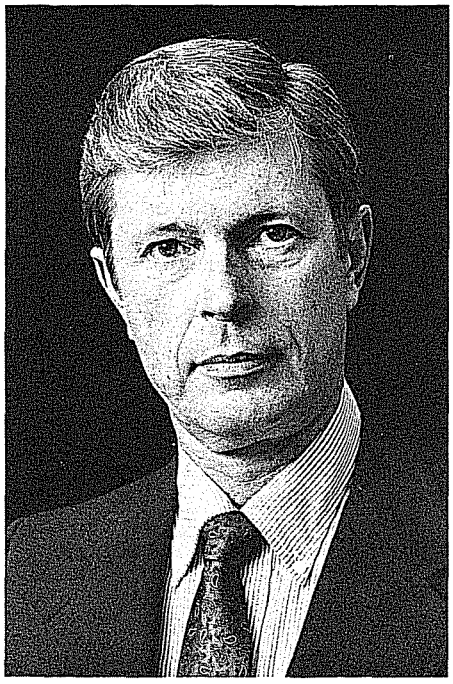
PRESIDENT'S COMMENTS



During the past summer months I have been reminded time and again about the strength of ACDA as witnessed by the gifts and expertise of its leadership throughout its twenty-five year history. As I assume this venerable position, I am humbled by the wisdom and dedication of those who have preceded me, for their strengths can be measured in the vast forward strides ACDA has taken in over two decades. I hasten to say that our recent administration is no exception to this.

This past July we welcomed new leadership to the various positions throughout our structure. Fifty State Presidents join three Division Presidents, six National Committee Chairs, a President-Elect, and a new editor of *The Choral Journal.* There is an aura of excitement as these persons begin to discharge their energies in creating new opportunities for growth and learning in continuing to promote choral excellence throughout our nation.

We often fail to recognize the strengths and accomplishments of this great organization, as well as the limitless opportunities for choral directors to provide leadership and growth to their profession. Every two years affords dozens of qualified members to bring their ideas and concerns to one of several constituencies. New life and vitality are breathed into our membership through their concern for choral excellence.

Recently ACDA organized a network of national committees representing thirteen areas of choral specialties. This, in my view, is one of the most dramatic steps taken by ACDA leadership in its history. As in every new endeavor, some misunderstandings will occur, and the development of this network of national, divisional, and state committees is no exception. There has been some confusion concerning the manner in which appointments are to be designated at each level. This process has been clearly defined as you can see in the chart of ACDA leadership found on page 27 in this issue.

While attending several committee meetings held in Nashville last March, I witnessed a rebirth of enthusiasm for the potential inherent in this structure, as dozens of concerned choral directors dreamed of the accomplishments available to each committee. New and vigorous leadership was enlisted, new goals set, and effective strategies were set in place to ensure the realization of those goals.

To witness the enthusiasm directed toward a common good for all members; to marvel at the wealth of choral talent eager to contribute; to realize we are an organization that provides maximum opportunity for all to participate in a leadership role augurs well for ACDA in the years ahead. Our basis for leadership has always been broad and accommodating, insuring a vast spectrum of support throughout our membership. It will, through the thorough implementation of the committee structure, continue to widen that base and elicit the best thinking of our constituencies.

We have indeed taken a long and successful journey these past two and a-half decades, guided by the dedicated and resourceful leaders at all levels. That journey has, in part, provided the current leadership a sound basis for operation, one which maximizes the opportunities for hundreds to unite and chart the course for the future. I call on the entire membership and their elected or appointed officials to join me in my resolve: In continuing the trust of ACDA to nurture excellence in choral music. Each of us has a share in this process, with which you can activate an environment leading to a cause for change and improvement. Lethargy and resignation are limiting. Concern and helpful communication — catalytic!

Maurice Casey

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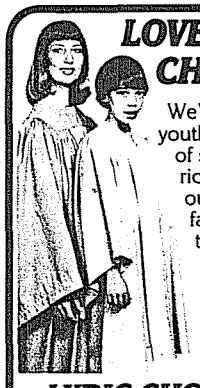
From The EXECUTIVE SECRETARY'S Office

ACDA conventions have been very important in the growth of our organization. The 1983 National Convention in Nashville, Tennessee, was one of the most outstanding conventions in ACDA history. The excellent performing facilities of the Tennessee Performing Arts Center added so much to the success of this convention. The 1985 National Convention will have excellent performing facilities in Salt Lake City, Utah. Included in this issue of *The Choral Journal* are the new guidelines for national convention audition procedures and the revised application form for choral performances at the 1985 National Convention.

SOUTHERN DIVISION HONORS CHILDREN'S CHORUS

The ACDA Southern Regional Convention in Atlanta, GA, February 23-25, 1984, will feature an Honors Children's Chorus with Doreen Rao as the guest conductor. Rehearsals will be open as an observation laboratory for registered conductors, with the concert performance on Saturday morning. Interested directors may contact Stephen J. Ortlip, Southern Div. Chair ACDA Comm. on Children's Choirs, 26 Dartmouth Ave., Avondale Estates, GA 30002.



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GUIDELINES FOR NATIONAL CONVENTION AUDITION PROCEDURE

The criterion for recommending advancement of an audition tape will be the quality of musical performance which will make an ACDA member's travel across the nation and Convention attendance worthwile. In selecting choirs for appearance on an ACDA National Convention program, quality of performance will be considered of greater importance than geographic representation.

Preparation of tapes

Only tapes prepared in compliance with all specifications and accompanied by requested program information will be considered.

Concert performance applications must be prepared on quality stereo cassette tape.

NO REEL TO REEL TAPE WILL BE ACCEPTED.

Complete pieces should be submitted. If a longer work is excerpted, there should be at least several minutes devoted to that work on the tape.

Vocal Jazz and Show Choir performance applications should be prepared on video cassette.

Only one performing group should make application on a single tape. Performing forces proposed for the convention program should be the same as those on the tape.

The tape should present the same kind of repertoire as that proposed for the convention.

Steps in the Audition Procedure

1. Tapes shall be mailed directly to ACDA's National Headquarters.
2. The National Office will acknowledge receipt and inform sender of any deficiency.
3. Tapes will be divided into 7 packages; each package will contain a mixture of performance categories. One package will be sent to each Division President. Care will be exercised that no Division President receive any tapes from his/her Division. Included in the package of tapes will be forms for the use of the Division's Audition Committee.
4. National Office will send copies of all application forms to the National President-Elect who serves as Convention Chairperson.
5. Each Division President will organize an audition committee comprised of persons representing different types of choral performing groups. No choir or director will be identified for those who listen to the tapes. Ranking will be accomplished by a point system 1 - 10, with 10 representing any choirs which the listener would like **most definitely** to hear on a National Convention Program.
6. Following the audition in each Division the Division President promptly
   a. advances to the National Auditions Committee assembled by the Past Presidents Advisory Council all concert tapes with an average ranking of 6 or above;
   b. mails all other tapes back to the National Office.
   The Division President encloses in each package of tapes the appropriate accompanying information and all Audition Committee forms signed by the Division Audition Committee Chairperson.
7. Tapes sent to the National Office remain there until the National Audition Committee has completed its work and selected the choirs to be recommended to the National Convention Chairperson for possible inclusion on the Convention Program.
8. National Audition Committee indicates a rank order for all tapes in each performance category. The Committee Chairperson forwards these results along with copies of the accompanying forms to the National Convention Chairperson.
9. National Audition Committee Chairperson sends all tapes heard and all accompanying forms to the National Office.
10. National Convention Chairperson makes the final decision of performing groups after considering carefully the most effective program which can be created from the choices presented.
11. National Office notifies all persons who submitted tapes of the action taken by the Audition Committee and returns all tapes to senders who have provided return postage.

American Choral Directors Association

Application for Choral Performance
National Convention
Salt Lake City, Utah — March 6-9, 1985

General Information (Please type or print)

Name of Ensemble_____

Size _____

Voicing: ☐SSA ☐TTB ☐SATB ☐Other _____

Type and/or level _____
(university, community college, high school, junior high, children, boys, womens, male, treble, church, jazz/show, etc.)

Name of Institution_____

Mailing Address _____ Zip_____

Institution Telephone (____) _____

Name of director _____

Home address of director_____ Zip_____

Director's home telephone (____)_____

Member of ACDA ☐Yes ☐No Exp. Date_____

Eligibility: Conductors must be current, paid-up members of ACDA. Conductors must have been employed in the same position for the previous **two** years.

It is understood that ACDA will not assume any financial responsibility for travel, food, and lodging for the performance groups. This application implies that the above-mentioned group is prepared to travel to and perform at the convention if accepted.

Signature of Director_____

Signature of Administrator _____
(Principal, Dept. Chair, Minister, etc.)

Proposed Program for Performance

The total time for your program may not exceed 25 minutes.

Title	Composer	Perf. Time (in minutes and seconds)

TAPE SPECIFICATIONS

A. Concert performance applications should be prepared on superior quality stereo cassette tape. The recording should be 10-15 minutes in length and should include one selection from each of the two previous years, one from the current year, and one from any of the three aforementioned years.

B. Vocal Jazz and Show Choir performance applications should be prepared on video cassette.

C. Recorded selections submitted on this tape:

Selection #1 Title_____
Composer _____
Year Recorded _____

Selection #2 Title_____
Composer _____
Year Recorded _____

Selection #3 Title_____
Composer _____
Year Recorded _____

Selection #4 Title_____
Composer _____
Year Recorded _____

PROGRAMS

All applicants must submit one program (or Xerox copy) for each of the years 1981-82, 1982-83, 1983-84.

MAILING INSTRUCTIONS

Mail this completed form together with your audition tape and programs to ADCA's NATIONAL OFFICE **to be received no later than March 15, 1984.** (Include with your tape return postage and an addressed or labeled container if you wish to have your materials returned.)

SCHEDULE OF DATES

March 15, 1984 —Audition tapes, application forms, and programs received in the ACDA National Headquarters.
April 1, 1984 —Tapes received by Division Presidents (from National Office).
April 15, 1984 —Tapes received by National Audition Committee Chairperson (from Division Presidents).
May 1, 1984 —Audition results mailed to National Convention Chairperson; tapes mailed to National Headquarters.
May 15, 1984 —Approximate date for notification of audition results and return of tapes.

ACDA Division Audition Committee's Recommendation

The tape accompanying this application has been selected by the Division Audition Committee and is hereby forwarded to the 1985 ACDA National Audition Committee.

Date_____

Signed _____
Signature of Division President

Final Decision By National Audition Committee

Invite_____
(Yes or No)

Hold for Waiting List_____

Type of Session_____

_____
Signature of National Audition Committee Chairperson

The Falsettists

by Robert L. Garretson
Professor of Choral Music
Colorado State University
Fort Collins, Colorado

The ancient edict "mulier tacet in ecclesia"—"women must be silent in church"—occurred for various reasons, not the least of which was the feeling that women's voices were something sensuous and a physical distraction. (Women's voices were freely heard, however, in secular music.) With this attitude, singing in the early church was limited to the voices of men and boys. Schools for the training of choristers had their beginnings as early as the fourth century. These *scholae cantorum* were sometimes called *orphanotropia* in reference to the orphan children that they sheltered and prepared for participation in the solemn services of the church.

As might be expected, some frustration occurred because of the "rowdiness" of the boys and the fact that their voices changed too soon after they had been properly musically trained. This may have prompted the practice of men singing in their falsetto register, or head voice, which became known in Europe as early as the thirteenth century and perhaps even before. Roger Bacon (c. 1214-94), an English philosopher and scientist commenting about the new polyphony cultivated at Notre Dame in Paris while a student there, referred to the "use of weak, womanly, falsetto voices" in a new curious harmony.[1] Also, during this same period in the famous Office of Sens, manuscripts indicated the type of performance desired — *unus, chorus, ad organum,* and *cum falsetto.*[2]

The art of falsetto singing was known, practiced, and admired by the Arabians as early as the eighth century.[3] When the Moors invaded Spain during this same century, they carried with them this art which was cultivated over the years. During the early Renaissance period the falsetto voice was generally considered to have a rather strident quality, with limited power; however, it was often used at that time to reinforce the boy's voices. The normal falsetto voice did not exceed the alto range, though pitch was generally somewhat lower at that time.

During the latter part of the fifteenth century, the range of polyphony expanded beyond the range that the normal falsettists of Italy could sing. The Spanish, in the meantime, had cultivated a special system of training the falsetto voice which both increased its range and improved its quality.[4] According to London, "The canny Spanish entrepreneur, however, refused to share his training secrets with the papal music masters and forced the Italians into a pact which assured him monopolistic control of the falsettist supply."[5]

During the sixteenth century an increasing number of Spanish falsettists were imported to Italy, and many were employed in the Papal Choir, where they sang the two upper voice parts. They eventually supplanted the boy singers in the cathedrals.[6] They were exceedingly popular and the supply could not meet the demand, therefore, in many parish churches it may be assumed that boys continued to sing the treble parts, with some falsettists reinforcing them in instances where they were available.

It is important to differentiate between the two types of voices that sixteenth-century Italian choirmasters employed in their choirs: the *voce bianca* or *naturale* which produces the contralto voice, similar to the modern male alto and the seventeenth-century English countertenor, and the adult soprano that is developed through method, *arte fatta,* that is "made" by a method (i.e., *not* by operation).[7] Actually, both the male alto and soprano voices had to be made or developed. It is generally understood, however, that the male alto voice is developed from the natural baritone voice, while the soprano falsetto is developed from a naturally high, light tenor voice.[8] Some writers refer to the "hooty" sound of the male alto (baritone falsetto) versus the clearer, lighter sound of countertenor (tenor falsetto). Many of these voices had the ability to bridge the natural break and to carry the light falsetto quality downward to a pitch lower than normal. One might compare these undetectable register changes to an automatic transmission on an expensive car versus a manual shift.[9]

As to the tonal quality of the Spanish falsettists, Rockstro relates the following: "A lady traveller in Spain and Portugal amusingly expressed her surprise, on discovering that certain high flute-like notes, which she believed to have been produced by some beautiful young girl, really emanated from the throat of a burly individual with a huge black beard and whiskers!"[10] This statement provides some evidence that these singers were truly falsetti and not eunuchs. Even though some of the latter may have participated with cathedral choirs, their soprano voices were felt to exist because of disease or some boyhood accident, rather than by operation. According to Ardran and Wulstan, documentary sources indicate that "during the sixteenth and early seventeenth centuries there were as many countertenors in choirs as tenors and basses put together. This fact makes it unlikely that they were eunuchs or enunchoid high tenors."[11]

According to Charles Burney (1726-1814) the celebrated English music historian, singers in the church received their cognomens from their species of voice, for example, Lodovico "Falsetto," Gio. Luca "Falsetto," Giuseppe "Tenore," and Melchoir "Basso." He said "singing in 'falset' had very early admission in the Church, during times of 'Discant.'"[12]

During the sixteenth century Spanish falsetti were preferred above all others in the Sistine Choir, and among those employed were the composers Cristofero Morales, who served from 1535-1545, and Bartolomeo Escobedo, who served from 1536 to 1554. Also included in the list of Spanish falsetti was Tomas Luis de Victoria (c. 1549-1611). The Italian composer Ludovico da Viadana (1564-1645) advised in 1602 the use of falsetti in the performance of his works, "claiming that these voices would give a better effect."[13]

As to the production of sound, or phonation, only the very inner edges of the vocal cords, rather than the entire

vocal folds or cords, are set into vibration when singing falsetto. The use of the word *falsetto* is in a way rather unfortunate, as there is nothing false about the production. It is simply the use of only a limited portion of the vocal cords. Etymologically, the word is derived from *falsus*, the past participle of the Latin verb *fallere*—to deceive—and which in the Italian diminutive is *falso* or false. At one point in time, perhaps someone felt it seemed unnatural for a man to sound like a woman, thus the word or term came into being as a condemnation of the practice of falsetto singing.[14] (Doesn't history reveal that some person or group is generally opposed to some matter, issue, or group, and wishes to take a contrary view?). The high range of tenors in our present-day choirs can be developed and the range extended through first developing the falsetto voice. This, however, is not the most desirable term to use, as it may portray to some a certain negative connotation. Instead, use the term "head voice" which is not only more accurate, but more positive.

Toward the end of the sixteenth century, the Counter-Reformation, through which the church endeavored to gain back its "lost sheep," gave rise to a greater splendor and magnificence in music, painting, sculpture, and architecture. While falsettists continued to sing the alto part, the castrati began to take over the soprano part. "While several writers name castratos in the Sistine Choir between 1565-98, the first unequivocal reference in the Sistine Diary is the entry for 22 April, 1599."[15] However, in 1589, Pope Sixtus V issued the Bull *Cum pro nostro pastorali munere* in which he reorganized the Capella Julia, the group of clerics and singers at St. Peters Basilica. The duties of the choir are detailed as follows:

> 12 singers: four basses, four tenors, and four contraltos (i.e., falsettists), and in addition for the voice which is called soprano, four enunuchs, if skilled ones can be found; if not, six boys. These singers, according to the custom of the basilica, shall be present at the whole of the day and night office and at Mass, every day.[16]

To avoid any confusion with the castrati, the falsettists at this time were referred to as *voci naturali*.[17] The castrati have an amazing history throughout the seventeenth and eighteenth centuries, but that is another story![18] Synonyms for castrato used during this time, particularly with the theatre, were *musico* and *envirato*.

In the seventeenth century in Italy, falsettists continued to sing the alto part while the castrati took over the soprano part. In Northern Europe, however, falsettists singing the alto part continued to be used along with boy sopranos. This practice continued until the nineteenth century when it became acceptable to allow women to sing in Protestant church choirs. At the beginning of the nineteenth century, the production of castrati temporarily ceased, but it resumed in about 1815. The practice finally ended in 1870. Sometime thereafter, the Catholic church in Italy again advocated the use of boys and men in cathedral choirs. During the Second Vatican Council (1963-65), the church finally decreed that it was acceptable for women to sing in parish churches providing there were not an adequate number of boys' voices to appropriately maintain the choir.

As to the male alto (falsetto), which is referred to by some persons as either alto or countertenor, they prospered particularly in England in the eighteenth

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century. According to Burney, a mammoth Handel Commemoration was held in Westminster Abbey in 1784; in the chorus, the male altos (all 45 of them) and the three principal soloists were called countertenors. After 1800, however, the term countertenor gave way to the use of alto; composers of glees wrote for alto lead, and music publishers began to adopt the term.[19] In England in particular, the term "alto" seems to have been preferred in church; however, the term "countertenor" was utilized in the theater. The modern use of the term countertenor, rather than alto, has been credited to the famous English countertenor Alfred Deller.[20]

Choral conductors today are concerned about authentic performance practices. In view of the preceding discussion, the question is raised as to what might be an appropriate type of tone quality for performing Renaissance music, since our choirs presently are utilizing women's voices on treble parts rather than falsetti. In short, the tone quality should be light and clear with a minimum amount of vibrato — if any is used at all.

For many, many years, men have for entertainment purposes performed using their falsetto voices. One relatively recent example is Tiny Tim, who was well-known for his rendition of the 1930s song, "Tiptoe Through the Tulips." In a more serious vein, however, The King's Singers, a group of six talented men from England who have concertized throughout the world, provide a living example of what the well-developed falsetto voice, or to use their term, countertenor, can sound like. This splendid group has a number of recordings to their credit (see the *Schwann Record Catalog*). The information provided with their recent album *Courtly Pleasures* (Angel S-37025), which on side one includes French chansons, and on side two English madrigals, comments on the French chanson thus: "Most of the repertoire—whether bawdy anecdotes or courtly serenades—was notated for male singers with the top voice of alto range singing falsetto. Castrated singers were not common, although one, Etienne le Roy, achieved great fame in the second third of the century (16th)." Also included on the record jacket is the information, "A 1973 BBC television special about the life and work of these six vocal consorts described them as 'six, normal, healthy Englishmen'. Let there be no doubt!" The King's Singers is a highly versatile group with recordings ranging from Renaissance motets, madrigals, and chansons to folk music and relatively recent pop tunes. Another highly recommended recording by the same group has *The Lamentations of Jeremiah* (Thomas Tallis) and William Byrd Motets (Moss Music Group, MMG 1107 Stereo). This recording in particular provides an excellent example of how Renaissance choirs and singers might have sounded or could have ideally sounded in the performance of sacred music.

The question still remains, however, that today we are dealing with mixed voices in our choirs. Innumerable recordings of Renaissance music are available, yet the one that provides perhaps the best model for the performance of Renaissance sacred music is "Echoes from a 16th Century Cathedral" with the Roger Wagner Chorale (Capitol P8460). This recording includes performances of Renaissance works by Josquin des Pres, Giovanni da Palestrina, and Tomas Luis de Victoria, as well as some music from the early Baroque period.

Choral conductors or directors today recognize their mission not only to help their groups develop musicianship but a high degree of performance proficiency. The conductor's knowledge of performance practices coupled with the singer's understanding of the music in its historical perspective can lead only to improved musicianship and the achievement of our basic objectives as choral conductors.

FOOTNOTES

[1]Nan Cooke Carpenter, *Music in the Medieval and Renaissance Universities*. Norman: University of Oklahoma Press, 1958, p. 85.

[2]Manfred F. Bukofzer, *Studies in Medieval & Renaissance Music*. New York: W. W. Norton, 1950, p. 177.

[3]Ronald Stuart Tatnell, "Falsetto Practice: A Brief Survey," *The Consort*. Volume 22, Summer, 1965, p. 32.

[4]John Hough, "The Historical Significance of the Counter-Tenor," *Proceedings of the Musical Association*, Sixty-Fourth Session, 1937-38, p. 3.

[5]Sol Landon, "When Singing Was a Monster's Art," *High Fidelity*. Volume 8, No. 2, February, 1958, p. 42.

[6]Francis Rogers, "The Male Soprano," *Musical Quarterly*. Volume 5, No. 3, July, 1919, pp. 413-14.

[7]W. S. Rockstro, "Sistine Choir," in *Groves Dictionary of Music and Musicians*, Fifth Edition. London: Macmillan & Co., 1954, Volume VII, p. 824.

[8]Cf. Tatnell, op. cit., p. 31.

[9]G. M. Ardran and David Wulstan, "The Alto or Countertenor Voice," *Music and Letters*. Volume 48, No. 1, January, 1967, p. 21.

[10]Rockstro, op cit., p. 824.

[11]Ardran and Wulstan, op. cit., p. 17.

[12]Hough, op. cit., p. 3.

[13]Hough, op. cit., p. 3.

[14]Tatnell, op. cit., p. 31.

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[15]Anthony Milner, "The Sacred Capons," *The Musical Times*. Volume 114, No. 1561, March, 1973. p. 250.

[16]Ibid., p. 250.

[17]V. E. Negus and Owen Jander, "Falsetto," in *The New Grove Dictionary of Music and Musicians*. London: Macmillan Publishers, 1980. Volume 6, p. 375.

[18]See, for example, Angus Heriot, *The Castrati in Opera*. London: Seeker & Warburg, 1956. Also see the bibliography with the article on "Castrato" in the *New Grove Dictionary of Music and Musicians*. Volume 3, p. 876.

[19]Frederic Hodgson, "The Countertenor." *The Musical Times*. Volume 106, No. 1465, March, 1965, p. 217.

[20]Olive Baldwin and Thelma Wilson, "Alfred Deller, John Freeman and Mr. Pate," *Music and Letters*. Volume L, No. 1, January, 1969, p. 104.

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The Changing Voice: A Vocal Chameleon

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Ever since the junior high school became an established fact in American education over sixty years ago, the boy's changing voice has presented both the most elusive mystery in the music curriculum and the favorite excuse for poor accomplishment. Musical physiologists document adolescent growth phenomena in hopes of providing a universal solution for diagnosis and control, publishers flood the market with new "sure-cure" arrangements every year, and mediocre performance quality is often accepted as an admirable condition. Unhappily, the matter is so muddled that directors of artful junior high school choirs are likely to be looked upon as being too exceptional to be of any practical assistance.

Actually, rather than being handicapped, the changing voice is a vocal chameleon which is capable of enormous variety and which takes on different colors according to the stimulus it receives. This is why there is such a bewildering array of theories afloat as to how to properly handle and train it. In an English cathedral, a choirboy sings soprano until he can no longer produce the pitch by any means at his disposal, at which time his voice "breaks" and he is put out to pasture until he can return as a tenor, bass, or a falsetto alto. In Germany, where the sound of a falsettist is abhorrent, the voices with the strongest low notes sing alto as long as possible, regardless of their age, and are dismissed when they can no longer sustain that range. With the advent of the junior high school, we first discovered the "alto-tenor" who sang only the G octave straddling middle-C. Much later many embraced the "cambiata" concept wherein the very same larynges suddenly could produce two or three more notes. Within the last few years, three different authors have divided the junior high boys into (1) six ranges[1], (2) TTBB ranges[2], or (3) the entire spectrum from the coloratura whistle register to the bass fry tones.[3] All of these theories are espoused by dedicated, successful directors who are expert at getting adolescent boys to sing. Is there any wonder that there is confusion?

Actually, all of the above are possible, but the important considerations which impinge on all three, so far as a teacher is concerned, are (1) how to create a desire to sing, (2) how to increase the ability to sing, and (3) how to safeguard the health of the growing vocal mechanism. Because of the common necessity for teaching boys with changing voices in mixed classes of 30 to 60 students, the teacher is faced with the practical necessity of keeping those boys involved in the group's activity, so the search goes on for one single range for all. Statistically, this is akin to deciding what floor all elevators are on at any given hour of the day. There may be some useful reason to know that elevators in a ten-story building tend to be on the fifth floor at 9 a.m. (given the average and mean with the appropriate standard deviations) but the information is useless to anyone who simply needs to catch the elevator. The boys' voices are all descending at their own individual rates, and the teacher does not need satistical groupings but an awareness of how to handle the variables.

In the first place, there are numerous variables influencing the abilities of the changing voice, and most of them have nothing to do with laryngeal physiology. Dealing with motivation is the teacher's most immediate concern. Before a boy will even make a sound, the teacher may have to create a desire to sing where there is none because of (1) no previous instruction, (2) being in a roomful of strangers, (3) preconceived social taboos, or (4) a dislike for the music at hand. Even when he is willing to try to sing, his abilities will depend not nearly so much on the state of his changing voice as on his previous experience. Did he sing in grade school and, if so, how well? Does he have a family or church background where singing is taken for granted? Has he even sung since last May? Many of the qualities of the changing voice, like the voice at any other age, are dependent upon desire, training, and practice. Let us examine the major pedagogical theories for their basic strengths and weaknesses.

Continental Traditions

For various reasons, mostly concerning an historical distrust of the arts coupled with concern for the budget, the American public school system has never accepted European traditions for teaching children to sing. The better Continental traditions — cathedral, Orff, Kodaly — require music specialists who systematically combine recreation and musical training in the primary grades so that the youngsters accept singing as normal. There is also an awareness that basic vocal technique applies to children as well as to adults and that all preadolescent children who sing properly sing in the soprano range

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with slightly varying individual extremes.

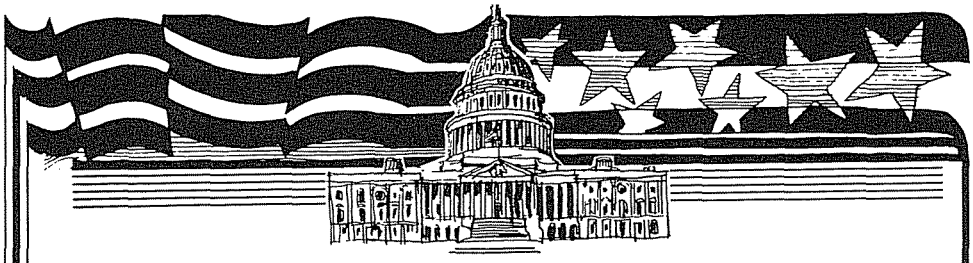
Why are the cathedral schools blamed for the phenomenon of a vocal "break"? At the onset of puberty, a boy who has already learned to sing properly can easily maintain his ability to sing high by simply shifting into his falsetto production, which differs very little in sound at that age. Within a cathedral choir, the lead sopranos are inevitably older boys who have rather unconsciously developed a silvery falsetto to compensate for the gradual loss of their ability to sing the higher notes with their regular production. The voices are often of solo quality, and the owner's ego may be highly dependent upon that sound. The voice "breaks" and temporarily loses pitch control simply because the vocal mechanism can no longer support the constant use of a singing production that differs so drastically from the speech voice, which already may have arrived at its mature level. The choir directors keep these boys singing high both because of their solo qualities and because they are the envy of the smaller boys who learn more easily and perform more securely when they have idols to imitate. Contrary to common suspicion, the English choir schools have not created a host of laryngeal cripples but a mass of musicianly adult soloists and choral musicians out of all proportion to the actual number trained as mere choristers. Check your record jackets and see how many English tenors and basses received their early training in a choir school!

American Traditions

Our worst problems with changing voices can be traced directly to our founding forefathers who, still caught up in the throes of the Reformation, distrusted the purveyors of the fine arts and choir singers (young papists!) especially. Two hundred or so years later, when music teachers finally did become common in the public schools, they tended to drive music from the curriculum because of an over-emphasis on the mechanics of note-reading as opposed to singing and musicality. In more recent years, grammar schools have depended upon the self-contained classroom wherein musically untrained, uninterested, and overworked teachers often ignore the subject completely, sending most children, still in a state of vocal and musical ignorance, to their first real contact with a musically trained teacher at the junior high school. Extended disuse is by far the most common vocal abuse.

The Alto-Tenor Plan

The alto-tenor concept developed with the advent of the junior high school. Where there had been singing in the eight-grade grammar school, it was generally accepted that a boy would drop out when his voice changed significantly, not only because his new, low voice did not mix conveniently with a host of sopranos and altos, but because he had also become noisy, clumsy, outspoken, and militantly more interested in athletics. Music specialists in the new junior high schools, however, suddenly found themselves faced with rooms full of seventh and eighth grade boys who were required to take general music and who somehow were expected to sing. Many teachers took complete refuge in the use of the phonograph and social studies correla-



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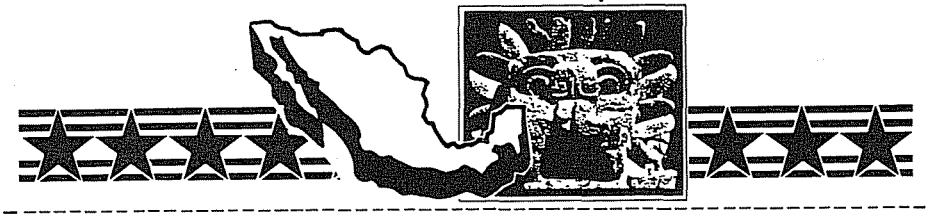

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tions. The alto-tenor concept was discovered by those teachers who braved their way through and found that the boys who could not sing soprano, alto or baritone could at least hit the notes within the G octave across middle-C. Some were singing on the top of their voice, some in the middle, and some on the bottom, but at least they could all sing and they could be kept busy in the classroom.

The major problem with the alto-tenor theory, as with every concept that tends to lump changing voices into particular ranges, is that it gives rise to the "thump" theory — the concept that a boy soprano's voice will go "thump" overnight and become an alto-tenor tomorrow. No boy's feet ever doubled in size overnight, and no larynx ever did either. Just as in a cathedral choir, a musical boy may ignore his new speech voice by accepting falsetto production as his most satisfactory option for singing. Fatigue, a cold, or a summer of not singing can make a total falsetto production impossible, even overnight, but the voice never goes "thump" unless the lower notes had been possible for some time already. Furthermore, restricting a boy to eight notes without allowing him to experiment with a wider range as it becomes easy contributes to vocal fatigue.

The Cambiata Concept

In regard to range, the cambiata principle is little different from the alto-tenor concept except for a few notes added at the ends of the alto-tenor's statistical average. It has been a success because of the infectious enthusiasm of its best proponents plus the fact that they have avoided initial frustration by using arrangements in which the melody is placed in the "cambiata" line, thus increasing the boy's desire, and hence, his ability to sing. But besides again implying a "thump," there is a disadvantage in the constant use of arranged materials of mediocre choral quality. This eliminates the mass of small classics which are easily performable by junior high school choirs and which provide the whole spectrum of musical styles that are needed to keep not only the boys but the girls interested and growing musically.

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The TTBB Approach

Yet another faction advocates using TTBB materials with junior high boys. Even if we could ignore the administrative snarls that come with segregated classes, there are even more musical drawbacks here. Proponents of this method are usually anxious to avoid calling the boys "sopranos" but this seldom bothers boys unless the teacher is overly concerned or unless the smaller boys are actually seated among the girls. Seated in a mixed class in a section of their own — boy sopranos vs. girl sopranos — the boys will take competitive delight in singing higher.

As with the cambiata theory, the same objections prevail regarding arranged TTBB materials. Genuine TTBB literature tends to be overly demanding on the few low singers and excessively low for the highest ones. It will always be a problem to find comfortable materials for every voice in the choir, but this solution is the least desirable because it forces almost everyone to use his low voice most of the time. All of the soprano boys would have to sing in the first tenor range, which is an indefensible practice from the standpoint of vocal pedagogy because there is no opportunity to use the best part of their voices.

An Aesthetic, Vocal Approach

To rephrase the opening statements, why do we pay so little heed to the outstanding junior high school directors who keep boys singing happily in the entire range of choral literature through their change in spite of the bombardment of limiting methodology and gimmickery? What are the principles by which these people manage the changing voices so that they thrive? Why do their choirs sing Lassus, Bach, and Schubert while their neighbors can hardly keep a class alive? Why do we keep searching for a handy crutch when the problem of the changing voice has been successfully solved over and over again?

In the first place, the successful directors are well-trained choral musicians who happen to teach junior high school. They understand basic vocal pedagogy and utilize those principles which cause the voice to grow and increase in beauty. They believe that the choir, like any single voice, requires a balanced and varied diet and that the best growth is likely to come through good music. In addition they are specialists in handling the adolescent student in toto — not just the growing larynx.

The simple, sensible handling of the changing voice begins on the first day of class, whether it be in general music or a beginning chorus. Knowing that the first audition will not be the last, it is essential to identify the voice types quickly in order to get them singing comfortably as soon as possible. First of all, since boys are usually not aware of all the ramifications of their growth, the teacher must explain that the voice change can be expected to happen near their age, that they may not be able to sing where they used to, and that the music will be adjusted to them. Then each boy should simply say his name in a good firm voice. A spoken, quick audition avoids first-day embarrassment and, since some boys who speak baritone sing in their falsetto in order to stay in tune, it assures that changed voices will not be classed with the unchanged ones. Those who still have light, clear children's voices are still sopranos, those who speak down the octave with a baritone sound are almost changed but by no means mature, and the rest are simply somewhere in process. As each boy says his name, the teacher should also observe his physical appearance. A soprano will still look like a

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little boy, complete with silken skin, probably a little baby fat, and he may be among the shortest in the class. The baritone boys will be more mature in appearance, possibly taller, will have better developed musculature, and may have an embryonic moustache. The changing boys will be all shapes and sizes in between.

These observations as to physical characteristics are supported by the recent physiological studies of Frederick Swanson and John Cooksey although they each arrived at very different recommendations. Swanson points out the enormous ranges possible to the voice but recommends working the extreme ranges in ways which are normal enough in the private studio but which could easily be misunderstood or abused by an inexperienced teacher working with voices en masse, since extreme ranges of the changing voice are the most easily subject to abuse. Cooksey, on the other hand, recommends using only the few notes that can be sung comfortably upward from the speech pitch which lies near the bottom of the chest register. This practice ignores the presence of a perfectly useable light mechanism above that, not to mention the falsetto above that. Singing in such a limited range is not only dull, it even contributes to vocal fatigue. Both writers suggest rather awkward and complicated physiological diagnostic processes which are no more useful than those which can be done in a few seconds by a musical ear and a trained eye.

Once the voices have been identified, at least temporarily, as unchanged, changing, or changed, the boys should be seated in sections so that they can sing together with mutual support. It is amazing how many general music classes mix all sizes and shapes of boys and girls together even though only the most sophisticated choirs sing in a homogenous grouping. The uncertain or timid singer who is a stranger to the school, the teacher, and most of the class needs the support that comes from being surrounded by as much mutual aid as possible before he will sing confidently. Timidity, for whatever reason, causes the withdrawal of breath support, and no voice can sound its true tones without a confident flow of air. Given two or three weeks to get used to new surroundings and to sing in the anonymity provided by a group, a voice will grow in confidence and in range. If a more careful placement is needed, an audition at this time will be much more accurate than on the first day of school.

Just as the cambiata people claim, the desire to sing a melody is the best motivational device available, especially to the changing voice. They can sing in unison; they simply cannot do it with sopranos or baritones. The teacher should be armed with a collection of the most infectious melodies possible — pops, folk-songs, lieder, whatever — and be able to present them in about three separate keys, roughly a third apart. The different sections of the class will wait much more patiently while one group sings a two-minute melody in unison than they will while a section of inept beginners mumbles through an unmelodious inner part for ten minutes. Pitch control, rhythm, tone control, expression, ensemble, and every other facet of choral technique except singing a separate part can be taught in unison singing. Once vocal confidence is developed, the voices adapt to part-singing quickly and musically, and the eager, reedy changing voices may well be the most enthusiastic of the lot.

Once the initial singing is under way, the teacher should instruct the boys that they must accept the major responsibility for the development of their voices and their musical comfort. A trained director should be alert to the signs and sounds of vocal strain, but with 30 to 60 teen-agers on hand, the boys' help is needed. First of all, the boys should tell the teacher if they are uncomfortable. Secondly, they should expand their singing range by experimenting with their falsetto. Men teachers should be able to demonstrate this sound easily and the boys will return it immediately, usually with some merriment. Women teachers may have to ask one of the less bashful boys to make the sound he uses to imitate the girls. There is no need to worry about the feminine aspects of the moment; it doesn't really sound like a girl.

While the exclusive and continuous use of the falsetto voice causes the young male voice to seem to "break," the occasional use of falsetto has two distinct advantages. In the first place, it allows a boy who is having some problem using his upper range to sing easily without strain and in tune. In the second place, the ease and lightness of the falsetto production provides a bridge by which he may discover the light production needed to make his light mechanism (head voice) work in his new and maturing man's voice. So long as the adolescent boy does most of his singing in his new range and is not encouraged in excessive dynamics, using the falsetto is vocally beneficial and is sufficiently satisfying musically to make the boy feel content with his contribution to the group.

Once the voice is under control, assign it to the section whose part lies most easily within its tessitura. As the school year progresses, the unchanged and changing voices will continue in a downward trend, each at his own rate according to his individual growth pat-

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tern. Maintaining an atmosphere in which changes are expected and treated with a certain amount of lightheartedness puts the boys at ease and gives them a special interest in their own development. Although the steady fluctuation towards lower voice parts is a fact of life in the junior high choir, the gradual changes that occur due to laryngeal growth are minor compared to the transformations that occur as the voices respond to good basic vocal technique, regular practice, and growing musical excitement.

Conclusions

It is time that we consigned the fears surrounding the changing voice to the ashcan. Any voice has a short range when it is unused and ill-managed. A changing voice is inflexible for the same reasons that an adult voice is inflexible — unwillingness, inexperience, and lack of technique. In singing as with any other athletic activity, developing muscles and cartilages are especially susceptible to strain and fatigue — or permanent damage if used carelessly. The most common and most crippling practice affecting the adolescent singing voice, however, is utter disuse. We must quit documenting the phenomenon of the voice change by statistical tables which merely show the limited abilities of inexperienced and unmotivated singers in September, because these describe the singer's ignorance rather than significant vocal states.

The first and most important thing we can do for a changing voice is to provide a desire to sing. After that we can use our musicianship and knowledge of vocal technique to make sure that the boy sings comfortably without strain or undue fatigue, and we can give the boy a desire to care for his own instrument. Beyond this we can give all of the youngsters a musical diet that is challenging and appealing but which does not demand extremes in range, volume, and dramatic delivery — not just because of the changing voices but because all of the voices are maturing, girls included. Given this much concern for the growing voice, a well-trained director, armed with a good background in adolescent psychology, can soon discover that junior high school singers, including boys with changing voices, can be wonderfully interesting and exciting persons to teach. They can make beautiful sounds, they can build solid musicianship, and they can sing artistic performances.

FOOTNOTES

[1]John M. Cooksey; "The Development of a Contemporary, Eclectic, Theory for the Training and Cultivation of the Junior High School Male Changing Voice" IV, *Choral Journal;* Vol. XVIII, No. 5; pp. 5-17.

[2]Bobby Siltman; "Breaking the Vicious Circle," *Choral Journal;* Volume XIV, No. 3; pp. 9-10.

[3]Frederick J. Swanson; *The Male Singing Voice, Ages Eight to Eighteen;* (Cedar Rapids, Iowa: Laurence press, 1970).

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children's choral corner

This column is part of the work of the National Committee on Children's Choirs. Contributions, suggestions, and correspondence are welcome and should be sent to Lucinda Mosher, Pomfret School, Pomfret, Connecticut 06258. Phone (203) 928-7693.

The Nashville Convention — Its Significance for Children and Choral Music

Those of us actively involved with children's choral music found last spring's ACDA Convention stimulating indeed. More than ever before, we were given interest sessions, reading sessions, and performances geared directly to our needs. The Children and Choral Music Luncheon, coordinated by Marilyn Killian, provided for interaction among our colleagues as well as the opportunity to learn from Michael Hennagin how a composer approaches the task of writing for children.

Perhaps most significant was the concert by ACDA's first National Honors Children's Chorus, brought into being by the efforts of Doreen Rao and the National Committee on Children's Choirs. In an article for the Tennessee ACDA Fall Newsletter, Martha Ruth Moore describes their contribution thusly:

> Over 130 children from across the United States came together to sing works of Praetorius, Schubert, Kodaly, and Fauré. Their concert concluded with an exceptional piece by Michael Hennagin commissioned in honor of Wayne Hugoboom by the American Choral Directors Association. Under the expert direction of Jean Ashworth-Gam, conductor of the Toronto Children's Chorus, the young chorusters articulated beautifully the Latin, French, German, and English texts. Their clear, ringing, bell-like timbre demonstrated artfully the marvelous uniqueness of the children's choir sonority. Recognizing that the quality of their performance was indeed professional beyond their years, the assembled convention members rose to their feet to honor the young chorus with a standing ovation.

As we begin a new season with our own young singers, let us think back on the inspiration we received as we heard the Honors Chorus and the other fine children's choirs which performed in Nashville. What applications can we find for ourselves in all that happened there? As Ms. Moore states:

> Those of us involved with children and choral music are seeking to raise the artistic standards and encourage more participation in this particular area. A unique challenge is offered to the choral director who will pursue the phenomenon of the child-voice and the sponge-like absorption of the child-mind. Clearly we are limited not by the children's abilities but *by our own attitudes. Excellence and artistry* are possible with children.

Submitted by Lucinda Mosher

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Alfred Skoog is the Director of Choral Activities and David Niederbrach is Associate Professor of Voice at Arkansas State University. This article was part of a lecture demonstration presented at the ACDA Southwestern Division Convention in March, 1982.

The Organization, Development, and Function of the Female Choir

by Alfred Skoog and David Niederbrach

Organization of the Female Choir (Alfred Skoog)

Female choirs are to be found in public schools, parochial and private schools, communities (churches, music clubs, etc.), as well as in colleges and universities. The percentage of excellent female choirs is quite small compared to the "sea" of mediocre and below-average choirs. Existing problems are many and vary from director to director and from school to school. Some choirs exist out of necessity, some because there are not sufficient males to have a mixed choir, some because the girls did not make the auditions for the select mixed choir, et cetera. There are those few choirs that have that special quality of excellence and "sparkle" that we all admire, but for some reason there does not seem to be the "glory" in a female choir, compared to the mixed choir and male chorus, to cause us to want to excel in this media. Here directors (teachers) must examine themselves and find ways to develop this important aspect of the choral programs. The following comments are addressed to this purpose.

1. Of the choral "sounds," the treble sound is usually the least desirable of those to which one wants to listen.
2. The mixed choir has a full spectrum of vocal color.
3. The male chorus is a masculine sound that produces over-tones that can be quite exciting. It is also one of the more difficult choral ensembles to develop and maintain.
4. The women's choir takes exceptional skill in developing that "special" sound. First, the conductor should understand how to sing himself and be able to impart good vocalism to each of his singers. He must have that "sound" as a mental image in his own thinking before it can be developed in his singers. He must have LOVE and understanding for his choir, a great deal of enthusiasm, and a sincere desire to achieve high goals.

The great problem today is that the mixed choir takes the number one place in the choral program. Some conventions seem to be a glorified contest for mixed choirs (a kind of SUPER-BOWL for music). I, too, have been affected by this syndrome but wonder why we should not strive to make each of the three choral ensembles (mixed choir, male chorus, women's choir) of equal importance. Would not our over-all choral program be more productive in the long run? In each area there is great literature to be sung. One can learn more about the individual singer and his various problems and then find solutions to those problems. The singers would do more singing in the outer vocal ranges, and both genders would develop true concepts of the male ensemble sound and female ensemble sound. Would not our entire choral program have more "sparkle" if we treated each choir as if it were of great importance?

Organization requires considerable thought and personal research, willingness to experiment, individual time in the study of literature and methods of teaching in the different situations, and the sharing with other directors who want to achieve the same goals. Female voices are abundant in each school. Examine student records. Counselors have records of students' I.Q.'s, backgrounds, previous musical experiences, etc. Audition singers and potential singers and place them in groups where they can develop more fully. At all times have something to offer your singers that will cause them to want to participate. Show individual interest, and convince the student that you need her, and she needs you. Be willing to establish new traditions. Sell your program to your administration. (This is very often the largest undertaking of all, and it requires a great deal of patience and understanding on your part.) Allow time for your program to become established. Nothing of value can occur overnight.

It is important to have a female choir, male choir, and mixed choir on all levels: junior high, senior high, and college. It is particularly valuable on the junior high level, where there are so many vocal, physical, and psychological problems. These three types of ensembles have different problems, and these problems cannot be approached in the same manner. Your awareness and willingness to comprehend and understand these problems will help greatly in their solution.

One of the most common yet seemingly monumental tasks is in scheduling choral groups, but this can be achieved

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if you can sell the importance of the varied choral ensembles within the choral program to your administration. This involves your willingness to work with them as you endeavor to understand the problems of the particular school situation.

Voicing the choir should take considerable time, thought, and one's knowledge of the singers. Each section should have a variety of voices, ranging in tonal color, and the singers should be able to handle the vocal ranges of that particular part. Realizing that choirs are at times short of sufficient voices for each part, mid-range voices must be used to assist in the outer parts and vice versa. Directors must be constantly aware of the changing voice as it develops and change the voice classification of the singer accordingly. This is a time-consuming responsibility that will benefit the singer and choir considerably if undertaken with intelligence and sincerity.

The development of singers is dependent upon one's ability to teach rhythmic skills, interval recognition (ability to hear and sing intervals), and the relation of one part to the other parts. A choir cannot properly develop unless its members have a knowledge of the vocal instrument and its proper function in the body, how to breathe for singing, and how to continually control and develop a mental concept of an individual's sound and its relation to the other voices. Of equal importance are the development of discipline in the singers and the ability to concentrate and increase the concentration span.

The choice of literature will serve to enhance the capabilities of the singers, as well as stimulate growth in the aforementioned aspects. This includes literature that embodies the emotional aspects of music, providing ways to develop musical expression. There seems to be more "choral trash" available for the treble choir than for the male chorus and mixed choir. This is because there are so many ineffective treble choirs with directors who buy this trash because it is easy to sing. This music often incorporates musical "gimmics" rather than musical continuity. A director must take the time to study the fine literature that is available. Publishers often rely on trash in order to make their business profitable because it is easy to sing, easy to sell. If we as choral directors will demand quality literature, composers and publishers will supply it. Publishers produce that which will sell. We determine what quality that product will be.

One, then, must develop pride in his own work, as well as impart pride to each of his singers. An awareness of finance and an understanding of the promotion concerning one's product is of vital importance in making a program successful. Above all, one must become a life-time student, looking for new and better ways to serve his students and his art.

Breathing for Singing (David Niederbrach)

Breathing, as it pertains to singing, is comprised of three stages: inhaling, phonation (exhaling), and recovery or preparation for the next inhalation. Ideally, these should be thought of as stages in what should be a single continuous action rather than separate entities. We should think of breathing as a continuous, circular function unless there are long periods of rests in the

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music and, thus, long periods of vocal inactivity. This occurs less often in choral music than in solo literature.

Before discussing the stages of continuous breathing, it is absolutely necessary to establish correct posture and the physical readiness to receive breath. Without it, the application of correct breathing techniques is impossible. Correct posture consists of standing with feet apart (never together) and one foot slightly ahead of the other for good balance; legs should never be locked or tight; the chest is held comfortably high and expanded (so we do not have to force it open with air); and all the abdominal muscles above and below the waist are completely limp and relaxed (no figure control here), thus causing the lower back muscles to assume responsibility for holding the body up. Failure to relax the lower abdominal muscles *prior* to inhaling is one of the most common reasons for faulty breathing.

Now we are ready to describe the breathing cycle itself. We need to keep in mind what we are trying to accomplish with our intake of air. Obviously, we inhale to provide the air needed to make sound; but we also are going to set all parts of the anatomy involved in singing in their proper positions or conditions to get physically *ready* to make sound freely; and finally, we breathe to prepare ourselves psychologically to make a beautiful, free, and confident sound.

The first of the above needs little discussion. It is simply physical fact that we must have air in the lungs in order to produce a vocal tone, although it does not require as much air as we sometimes think. Singers are susceptible to taking in too much air which overextends the lungs and breath-control muscles to the point that they become tense and virtually impossible to use efficiently while singing. The second effect of a correct inhalation — the physical readiness — includes a dropped, slack jaw, relaxed tongue, open throat (lowered larynx and raised soft palate much as in a yawn), and reasonably expanded abdominal and lower chest muscles caused by a relaxed "dropping" of the diaphragm. If all of this happens as we inhale, then we are physically ready to produce sound. The third effect is more of a side-effect. The deep expansive inhalation which produces the relaxed, open throat can give us a strong psychological feeling of positive well-being and therefore, confidence, without which a singer cannot possibly succeed. Of all the physical requirements for life, we can do without air for the shortest possible length of time — a few seconds at most. Even the feeling of difficulty in breathing can cause mild anxiety in humans. Therefore, the deep relaxed and unrestricted inhalation serves to give a deep feeling of confidence that all is well, and we can produce a free, solid vocal sound.

For the actual process of inhalation, keep in mind the previously described posture. The air should be taken in through the nose and mouth together — the nose for moisture and the mouth for volume of air. The mouth and pharynx are in a mildly yawning position which lowers the larynx and raises the soft palate. The vocal cords are open. All we need to do is let the diaphragm drop and air will be pulled into the lungs *silently*. The latter is a keyword. Inhalation must be silent since this indicates freedom and total lack of resistance to the inhaling. If sound is made, we are resisting the air either with the abdominal muscles or the vocal cords. Either of these will create a situation of tension from which we must try to sing. We should never have to fight or gasp for our air. The dropping of diaphragm extends the abdominal muscles so that we feel "fat," and we are ready to sing.

The phonation, or beginning of sound, should take place without ever feeling like we have stopped inhaling. It is as though we were singing before we have quite finished our intake of air. Otherwise, we must stop and hold our breath; this must never happen.

Note: This business of holding the breath a moment before starting the sound is one of the greatest problems I encounter with young singers. It is caused by "jerking" the breath in against tight muscles which in turn creates the need to pause so we can mentally change to the exhalation idea. Then the vocal chords are closed tight, and sound can only be made by "popping" them open, resulting in a tense tone which is far from full, resonant, or free.

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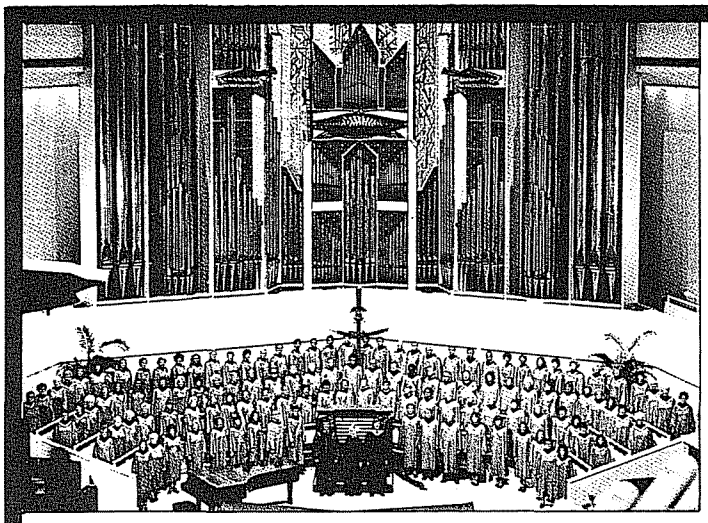

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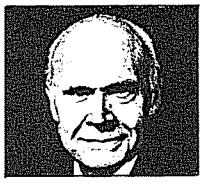

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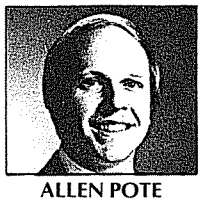

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dominal muscles. At the same time, the vocal cords are adjusted together by the mental image the singer has of the correct vowel, pitch, and resonant feeling. The sound begins and the pressurized column of air is maintained against properly tensed vocal cords by the abdominal muscles *resisting* the diaphragm's natural return to its relaxed position. Thus the proper feeling of breath-control, in my opinion, is one of a downward and outward thrusting of the low muscles of the torso. Just keep in mind that the air in our lungs needs no help in coming out any more than the air in a balloon does. So pulling up tensely with these big muscles of the body merely forces a large volume of air against the larynx and creates a "bottleneck" of air at the vocal cords, which can only result in either a tense, tight throat — as the throat muscles fight to hold back that violent rush of air—or a very breathy tone as the cords succumb to the log-jam and simply relax to let the air flow through unhindered. We must instead *resist* that air being pushed up by the natural rebound of the diaphragm with properly tensioned vocal cords and *resist* the natural rebound of the diaphragm by trying to keep the abdominal muscles stretched out and down. We are literally trying to sing and hold our breath at the same time! Very little air is required to produce a singing tone. Less is required on high pitches than on low and less on loud tones than soft. The important word is "control" of air — keeping it in the lungs under pressure for as long as possible. (The word "support" suggests helping the air out, and I do not like it for that reason.) So in "controlling" the air (diaphragm) we must look for a sense of pushing down against it from within — much like the sensation of "grunting" although not quite to that extreme. This is where the real work and effort occur in singing, which is not an activity for lazy people.

The recovery from a phrase comes just as we cut-off the tone. We strive to do this by actually inhaling again. Reverse the air flow and the tone ceases — clearly! At the same time, we relax the abdominal muscles completely; drop the diaphragm, maintaining the low larynx and high soft palate we had during phonation, maintaining the high chest which has never moved throughout the entire cycle, and we are ready to attack the next phrase.

Although it has taken a lot of words to attempt to describe this process, the process takes just seconds from initial relaxation — through deep inhalation through yawning pharynx, then immediately into sound from a downward pressure on diaphragm throughout the total musical phrase — to cut off by relaxation and inhalation through open, yawning pharynx into attack, etc.The cycle goes on.

It may sound very complicated and stiff and even unnatural, but be assured it works and when done properly allows a very relaxed yet positive feel of tone and energy in the voice. As directors we can develop this air control more through encouraging our singers to sing a full, moderately loud sound than we can through a mezza voce, light tone. It is easier to develop the voice from strong to soft than from soft to strong. The former aids in the strengthening of the musculature of singing and the latter inhibits it, and it also inhibits the singer. Soft, correct singing is the last stage and perhaps the hardest in the total development of a complete singer.

Female Voice Classification (David Niederbrach)

Proper placement of each singer in an ensemble into her correct voice part or at least the voice part which will be best suited to her and will allow the individual's voice to grow naturally is probably one of the single most important steps toward a successful choir and certainly to the teaching of singing. Unfortunately, it is a step which is all too often done in a cursory manner, and the examination of each individual is not done thoroughly enough to really find out the true nature of the voice. In testing a new young singer for our group, we must concern ourself not only with her immediately available range, but, to the

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best of our abilities, we must listen with an ear toward the possible future trend of the voice. Obviously, this is not easy. Therefore, the director-teacher constantly must be listening to the individuals, not just once a year in the fall.

The female adult voice as it begins to emerge in adolescence is more difficult to identify than the male voice because the girl's voice change is not as traumatic. It merely consists of a gradual "maturing" of sound and does not suddenly change octaves as in the boy's voice. Furthermore, there is a greater similarity of voice quality among the various female voice types, i.e., soprano, mezzo, alto, than among the males, even after the delineation has begun to be more obvious. This, coupled with the fact the voices do not develop at the same rate of speed, makes the job of proper classification a difficult job indeed. Perhaps our greatest responsibility as teachers is to avoid at all costs casting a young singer permanently into a part that will keep the voice from developing as much as possible in the high school years. Naturally, it would be ideal if each member of the group could take individual voice lessons from a good private teacher. This is seldom possible, so we must do as much group voice teaching in our rehearsals as possible.

The female voice has two natural registers — head and chest. In their pure form they occur only in the most extreme pitch ranges. Consequently, the singers spend most of their time singing in a pitch range which, by necessity, must be a blend of the two registers. As we listen to our singers, we generally encounter about four types of singers. For purposes of this article, we shall refer to them as types A, B, C, and D. Type A will have a strong, low chest voice which is a little harsh sounding, and she tends to carry this chest voice up into the middle of the clef where it becomes pinched or strident sounding and finally breaks off into a weak, little sound which is 90% air. Type B is the opposite. She will have this lovely, little high head voice that goes up so easily, but she carries this little head voice down into mid-clef, and it finally disappears in a flood of air. Type C (perhaps the most common) is a voice of neither exaggerated chest or head voice; she sings weakly or strongly, but only within staff — no low range, and certainly "chickens out" on anything high. Type D is unfortunately all too rare. This singer we call the natural singer; she presents a voice with a round, fairly full tone and sings easily into low voice with a pleasant sound up through the middle and may even go on up into high voice range with some fullness and ease, although this is more unusual.

In assigning these types to our choir, we initially must follow the obvious route. Type A will have to sing low alto, type B will be our first soprano, and type C singers will fill out the middle parts — soprano II or alto I. Type D singers will be assigned to whichever part seems to suit their quality the best — but experience has shown they most often are sopranos.

This initial assignment is only the first step in what must be a continuing process of training, testing, and reassigning as the true voice begins to emerge. We must keep in mind that there are three basic voice types in females. These are mezzo-soprano (the most common), soprano (the second most common) and alto (indeed the *true* alto is most rare). In well-trained voices the ranges of the three are quite similar. What are the determining factors are the tone quality and the tessitura each can maintain for long periods of singing with relative ease.

As teachers, our primary objectives with voice types A, B, and C should be: Type A — teach them to use the head resonance of the soprano and learn to blend it into the already developed chest register; Type B — teach them to use the chest register and blend it into the already present head voice (this should result in a strengthening of the high voice also); with Type C we must work to develop awareness of the high and low registers and develop confidence through proper breathing techniques.

The methods for doing these things are many. Here are just a few suggestions:

1. Spend a certain amount of time each day doing vocal exercises — not just to warm up, but to train.
2. Use many descending scales encouraging the use of proper breathing and resonance with big, round *Oh* to buzz the whole head — don't separate the altos from this either (especially Type A) — encourage them to sing "like" sopranos in the higher range.
3. Do the same with low scales, either descending or ascending/descending, and encourage all sopranos to get down in low voice and work at gradually transferring from middle (blended voice) to low (chest voice) without a big "break." Keeping

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*Salish Indian word meaning "a gathering together of different peoples."

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larynx low at all times and throat yawny throughout entire range will aid in these transitions.

4. Encourage full, louder tones which are free, of course, to develop physical strength in the vocal mechanism. The voice, being made up of muscles, cartilages, and the like, will never strengthen or coordinate if nothing is ever demanded of it, i.e., by singing everything "lightly" and softly.
5. Try section rehearsals which are actually group voice lessons. This requires the teacher to understand good singing technique, but this should be a primary requirement of the job.
6. If possible teach individuals who have the more extreme problems of using the "whole" voice.
7. Periodically throughout the year, try to move through your group and become familiar with the voices. Hear what changes are going on.
8. I would also suggest that in rehearsals you have some pieces of music which lack range extremes and have singers switch parts — second altos to soprano II or alto I and soprano I down to other parts. There is no better way to encourage the development of the whole voice.
9. Retest the voices every semester or every nine weeks. There should be adjustments for some. But particularly, every year the singers should be reheard because there should be development — some of the Type As will have begun to use the higher voice, some of the Type Bs will have begun to use some low voice, and some of the Type Cs will begin to assume some characteristics of either alto or soprano and get out of the middle muddle. Thus we will begin to observe the emergence of the real voice of each.

In summary, I wish to emphasize the following reminders:

1. Voices are classified ideally by type of sound not range — this requires us to teach them how to use the whole voice.
2. Altos can sing high.
3. Sopranos can sing low.
4. Voice classification is a constant ongoing process due to the fact that the real voice will not emerge until the singer is taught how the whole voice should function correctly.
5. Discourage the use of permanent labels such as Alto I, II, etc. Instead, treat all singers as though they are all just "singers" who are assigned temporarily to a given part.

The above observations are based on many years of working with individual singers from the eighth grade through college graduates. I have seen, for example, a type A singer, who for two years was the number one-rated second alto in the state, graduate from college as a tremendous soprano. Conversely, I have worked with a twenty-seven year old "soprano" who had a light, little "wiggly" voice that would go nowhere, and we finally discovered a beautiful full contralto that would sing full low Gs and full, solid high B-flats. These misclassifications occur too frequently and at best serve to hold up development of the voice and at worst ruin it completely. The knowledgeable junior and senior high school teacher can alleviate most of these problems through understanding the vocal instrument and concentrating on the natural development of the young voice based on this understanding.

Steps Towards Developing Expressive Singing for the Female Choir
(Alfred Skoog)

After organizing the choral program, selecting the various choral groups, establishing basic musicianship, and possessing a working knowledge of good vocalism, one is ready to approach the element of EXPRESSION, one of the most elusive aspects a director and his singers have to grasp. It is more than achieving mechanical accuracy, ensemble sound, and well-executed p's and f's. It is that ability to perceive and develop the aesthetic and dramatic content of the composition to be sung. To obtain expression in music the director must be understanding and sensitive to the composer and his work. The following are steps that will help in acquiring that which is beautiful in music:

1. Little can be accomplished until the discipline of concentration can be utilized. It is the responsibility of the director, beginning with the first rehearsal, to make this a constant challenge to himself and to his singers.
2. One must understand the singing voice, its capabilities, and how to develop and control it.
3. Good unison singing must be developed and maintained at all times. This is one of the most difficult aspects of choral singing to achieve. Most problems are a result of poor vocal technique, insufficient control of breath release, inability to sing in outer vocal ranges, "chewing" of vowels, uncontrolled vocal "wobble," and being unaware of the other singers within the section. After one can sing correctly within his own section, each section must always sing in relation to the other sections.
4. One must be able to recreate and maintain the mechanical structure of music (rhythm, intervals, harmony, melody, etc.), without losing

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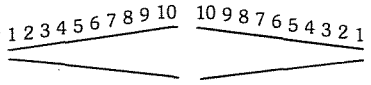
the artistic content.

5. One must be aware of intervals, both horizontal and vertical, and know how to execute them both mentally and vocally. There are numerous reading methods to assist in this endeavor.
6. One must be able to adhere to the rhythmic feeling given in the time signature and learn to modify accents through the use of subtle pressures and swells; we will then be able to create the needed contrasts between dynamic and emotional accents.
7. It is possible to maintain time-signature rhythm without overemphasizing the accent of the first beat; this can be achieved when more attention is given to the beat that precedes the "down beat." First beat accentuation can be most effective for special effects and when one is developing a fortissimo climax.
8. Emphasize all syncopated notes and other conspicuous sections of rhythm that are irregular.
9. When singing cross-rhythms, let each single rhythm be distinct and, at the same time, maintain the basic momentum of the composition. In Renaissance compositions of multiple parts, one must emphasize the inner-rhythms in order to achieve the rhythmic "life" of the piece.
10. Notes that are sustained or reiterated should be sung with the feeling of crescendo, particularly when they complete a strong accent or are proceeded by a higher note on a strong beat.
11. Notes that are part of a dissonance or notes that resist harmony notes should have more emphasis.
12. There should be a feeling of accentuation on the first note of triplets.
13. After mastering vowel formations and the articulate formation of consonants, one can proceed to portray the various mental conditions, the wide range of moods, and whimsical impulses that are to be found in the music. Knowledge of the text is enhanced by the handling of words. The dramatic content of "key words" is made meaningful with proper verbal emphasis, variation of tone color, and the intelligent use of subtle syllabic stresses.
14. Music, drama, and poetry must possess the element of ebb and flow (rubato). One must be sensitive to the execution of this aspect with emotional and artistic understanding.
15. One must be aware that music must go from one point to another and that the intensity of an exciting crescendo cannot be effective without the controlled use of diminuendo to its point of repose. Both elements are essential in portraying the emotions of music and are difficult to achieve (particularly diminuendo) without some method. There are directors who use numbers to achieve an increase and decrease of sound in the smaller and average cres.-dim.:



This is very effective in the earlier stages of execution, because it provides a workable means of measuring controlled exhalation. The long crescendos and diminuendos can be more effectively achieved by encompassing a series of smaller crescendos and diminuendos alternately with the other vocal lines.

16. At times, pianissimos are nebulous and breathy; fortes are literally

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blasted (screamed). This can be brought into proper perspective by realizing pianissimo is relative to fortissimo. In singing a forte, sing 80 to 90 percent of maximum sound which will give the feeling of control and the ability to hear others within the ensemble. The pianissimo should be sung with considerable control of exhalation (a feeling of holding breath with lower abdominal and back muscles) while maintaining a forward and bright tone. So many pianissimos are sung with a breathy tone and are controlled from the neck. A well controlled pianissimo can be as exciting as singing a forte, particularly when it is controlled and relates to the forte. The amplitude of one choir will vary to that of another, depending upon the singers' age, vocal development, and understanding.

17. Each vocal line in a choral song is a vital part of the composition in its structure. These lines, composed of notes and rests alike, are musical thoughts and should be sung with the same continuity as one would speak the written word. Rests are not to be utlizied as places to relax; they are used for effect and as part of the basic "design." Relaxation occurs before and after a piece is sung.
18. Create beautiful "line" through the controlled and discreet use of tonal intensity to enhance each note, phrase, or section.
19. A director is responsible for bringing out, with taste, each voice leading, particularly in contrapuntal music. So many times this most effective device of composition is lost, because it is not subservient to the leading of the other parts.

IMPORTANT NOTICE TO ALL ICDA MEMBERS!

Until July 1984, Geraldine Miller will be acting Treasurer for ICDA. Please send all bills, checks, and correspondence concerning membership to:

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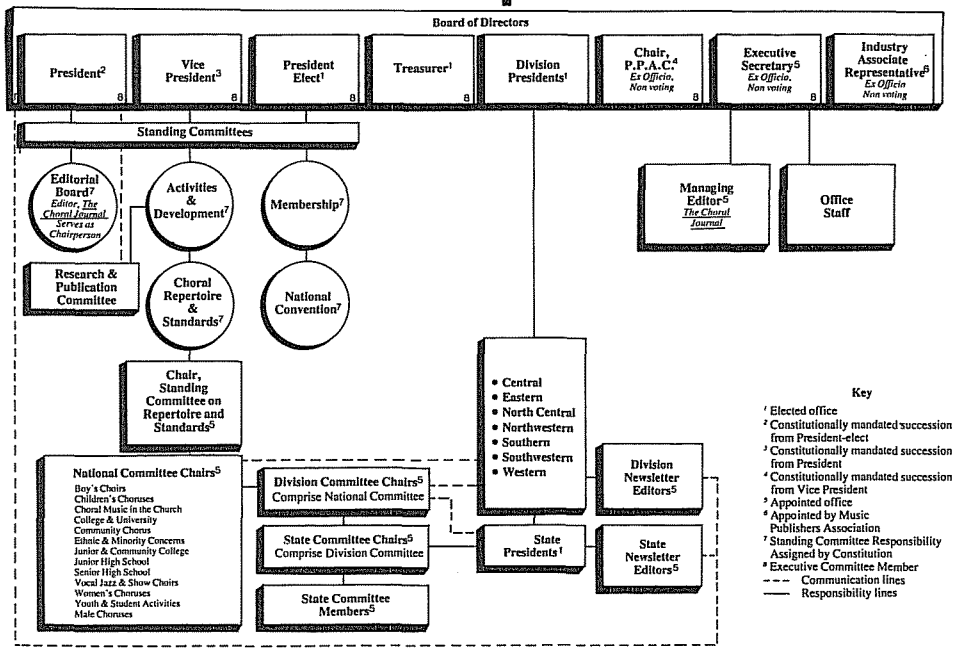

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ACDA Announces Changes in Editorial Board Personnel

This issue of *The Choral Journal* brings to conclusion the outstanding contribution of Dr. James McCray as Editor. Having been elected to the office of Colorado State President-Elect, Jim submitted his resignation as Chairman of the Editorial Board. President Maurice Casey accepted that resignation with reluctance, and we all express continuing appreciation to Jim for his fine work as Editor.

From the well-qualified applicants responding to the announcement inviting applications which appeared in the May issue of *The Choral Journal*, Dr. Lynn Whitten has been appointed to the editorship. Dr. Whitten's scholarly and experiential record is impressive. His wide range of qualifications includes serving on the Editorial Board over a period of nine years. He has been one of two Associate Editors since September, 1980.

Lynn Whitten heads the Division of Choral Music and serves as Director of Choral Activities at the University of Colorado in Boulder. In addition to public school and college teaching, he has had extensive experience in church music. He holds the degree of Doctor of Musical Arts (choral and church music), conferred by the University of Southern California.

It is with utmost confidence that we welcome Lynn Whitten to the position of Editor of *The Choral Journal.*

Dr. John Silantien, Director of Choral Activities at The University of Texas in San Antonio, has accepted the appointment as Associate Editor. Dr. Silantien, a newcomer to the Editorial Board, holds the D.M.A. degree in choral music (with minor in musicology) from the University of Illinois. He brings to the associate editorship a breadth of experience which includes choral work in a wide range of areas — junior high, senior high, church, community, college, and university. Dr. Silantien has been responsible for graduate and undergraduate ensembles, madrigal singers, symphonic choir, "pop" choir, barbershop quartet, adult church choir, men's glee club, and women's glee club. His conducting experience has been gained in New England, New York, the East Central States, the Midwest, and Texas.

Two other new members have been added to the Editorial Board. They are Sandra Chapman and Conan Castle.

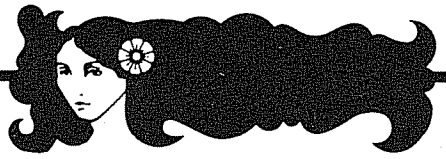
Sandra L. Chapman holds the Bachelor of Music degree in applied music from Baylor University and the Master of Arts degree in music literature from the University of Iowa. Her extensive choral experience has been gained in Iowa public schools and in Parsons College. She serves frequently as contest adjudicator, workshop clinician, and festival guest conductor.

Since 1977 Sandra Chapman has been editor of *The Sounding Board,* newspaper of the Iowa Choral Directors Association. She is a member of the ICDA Board of Directors and has served ACDA in various capacities including Division Hospitality Chair (1982), National Hospitality Co-Chair (1983), and State Summer Convention Chair (1983).

Conan Castle is Professor of Music and Coordinator of the Voice/Choral Area at Central Missouri State University in Warrensburg, Missouri. Dr. Castle attended Doane College and holds bachelor and masters degrees from Northwestern University and the Doctor of Philosophy degree in musicology from the University of Michigan. His doctoral dissertation was *The Grand Motets of Andre Campra.*

Dr. Castle conducts the Concert Choir and the Madrigal Singers at CMSU. He has been active in ACDA, MENC, and has held state offices in both the Missouri Music Educators Association and the National Association of Teachers of Singing. He is director of the Summer Music Camp at Central Missouri State University and has been Choirmaster of the Worlds of Fun Festival of Choirs in Kansas City since its inception in 1975.

The addition of these highly qualified people, named to the Editorial Board to serve under the chairmanship of Lynn Whitten, bodes favorably for continued strengthening of ACDA's publication, *The Choral Journal.*



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RESEARCH REPORT

RICHARD COX
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Some of the most provocative material on choral music to appear in the journals in recent years is the exchange between Joshua Rifkin and Robert L. Marshall concerning the appropriate size for choruses in the music of J. S. Bach.

Joshua Rifkin, "Bach's 'Choruses' — Less Than They Seem?" *High Fidelity* Vol. 32 (September 1982), p. 42.

_____, "Bach's Choruses: A Preliminary Report," *Musical Times* Vol. 123 (November 1982), p. 747.

Robert L. Marshall, "Bach's 'Choruses' Reconstituted." *High Fidelity* Vol. 32 (October 1982), p. 64.

_____, "Bach's Choruses: A Preliminary Reply to Joshua Rifkin." *Musical Times* Vol. 124 (January 1983), p. 19.

The two pairs of articles are, indeed, almost identical, except that the Rifkin article is somewhat expanded in *Musical Times*, where the Marshall article is somewhat reduced. In addition, Rifkin has replied to Marshall in the December 1982 *High Fidelity* and in the March 1983 *Musical Times*.

Rifkin's thesis, which he originally presented at a November 1981 meeting of the American Musicological Society and which he has illustrated in a recording of the *Mass in B Minor* (Nonesuch 79036), is the astonishing one that many of Bach's choral works may have been intended for solo voices rather than choral sections on each part. The documentary evidence for this thesis is the presence of single copies of performing parts. Rifkin takes great pains to demonstrate the improbability that Bach's singers may have shared parts in performances and calls attention to additional parts for some works in which ripienists (according to Rifkin, only one additional singer on a part) are clearly required.

Historical evidence includes a memorandum written by Bach to the Leipzig Town Council on August 23, 1730, requesting appropriations for additional singers. (This memorandum appears in English translation in *The Bach Reader* by Hans T. David and Arthur Mendel, New York: W. W. Norton and Company, 1945, p. 120.) Even though Bach in this memorandum states that one must have at least twelve singers and that sixteen would be better, Rifkin surmises that the request might not have been granted and that in any case performances with fewer than eight were probably normal.

In reference to the performance of the *Mass in B Minor* which he recorded, Rifkin says:

> The experience has also shown that the music itself creates something of an aural illusion in the fully scored passages: solo voices in ensemble, especially when doubled or intricately accompanied by instruments, become all but indistinguishable from a larger chorus. In fact, one really loses nothing by wiping away the overlay of ripienists that we have so indiscriminately applied to Bach's finely wrought tex-

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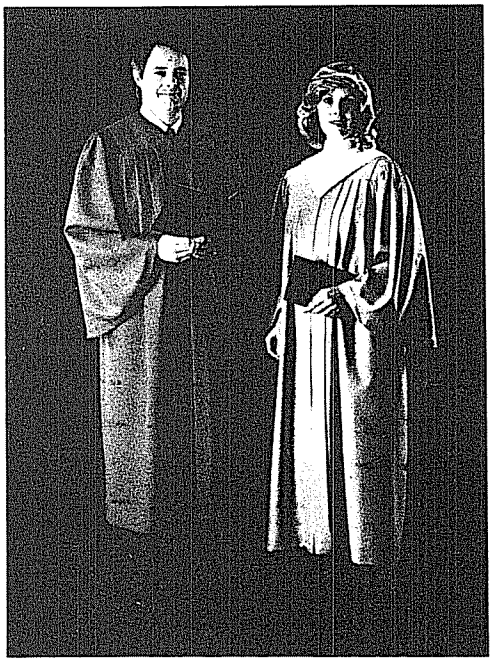
tures; the music sheds some weight, perhaps, but takes on new flexibility and incisiveness. This itself does not prove such a performance historically correct; but for those who accept the interpretation of the evidence that I have outlined here, the musical gains come as a decided — and decidedly welcome — bonus. (*High Fidelity*, p. 44; *Musical Times*, p. 754)

Marshall remains unconvinced. His own reading of the same memorandum of 1730 indicates that Bach specifies the need for four concertists and eight ripienists for proper choral performances. Marshall also cites the evidence of the first four Leipzig cantatas, which show the kind of solo/tutti alternation that, according to Marshall, seems clearly indicated in subsequent works for which the specific instructions (or performing parts) are lacking. Marshall's summary of these practices on p. 22 of the *Musical Times* article is a valuable guide to this practice.

In the *High Fidelity* article, Marshall makes this strong statement:

> What such a rendition (the *Mass in B Minor* with solo voices) accomplishes, moreover, is . . . 1) to put undue, almost inhuman, strain on the singers, who have to sing not only all the arias and duets but also every single note of every chorus . . . and (2) to compromise the very design of this monumental masterpiece — obscuring its careful formal architecture consisting of majestic choral pillars enclosing the more intricate arias and duets with the obbligato instrumental and vocal solos. (p. 94)

In response, Rifkin calls attention to variant translations of passages in the 1730 memorandum and, in the *High Fidelity* reply, suggests that the remarks



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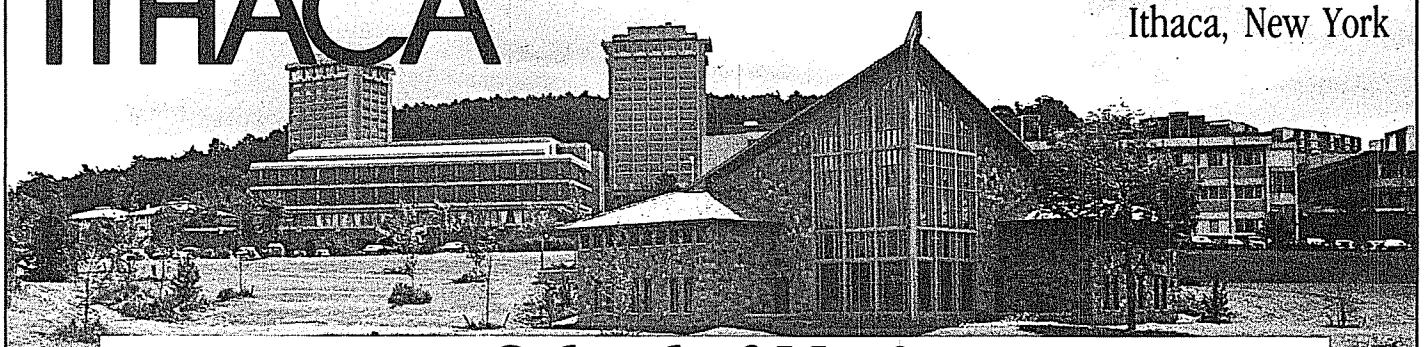

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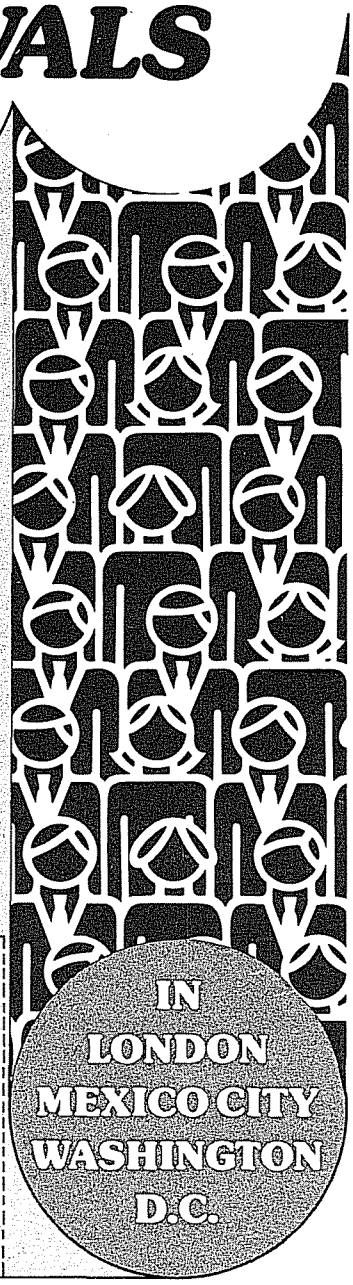

quoted above are influenced by individual taste in the same way that one might, after early and continued exposure to Stokowski's transcription of the *Toccata and Fugue in D Minor,* come to prefer this to a rendition on a baroque organ. As Rifkin rightly points out, one's preference for what may be a historically questionable performance medium should not mislead one into believing it to be historically authentic. Still, inasmuch as the question of historic validity seems at the moment (both Rifkin and Marshall have promised further words on the subject) to be a matter of interpretation of various documents, the taste of the conductor and even of the listener seem sure to influence their reactions to the performances. Rifkin's recording therefore seems at least as persuasive as his articles. With virtuoso vocal and instrumental soloists, impeccable accuracy of execution and clarity of articulation, and unusually brisk tempi, the recording elicits from this listener at least a reaction much closer to the viewpoint expressed in the Rifkin quotation above than to that of the Marshall quotation. There is of course some loss of dynamic impact, probably less than in a live performance. One wonders whether the loss would be less noticeable if the solo voices, beautiful and perfectly-controlled as they are, were capable of more variety of sound, and whether the addition of a really small group of ripienists (two or three on a part) would substantially destroy the clarity achieved here. Still, one must also wonder whether dynamic impact is really an essential ingredient in this music or whether the sense of its absence stems from the same kind of experience that would lead to a preference for Bach-Stokowski over the real thing.

Certainly Rifkin has produced a scholarly and well-documented thesis and has illustrated it more presuasively in a brilliantly-executed recording. No serious choral musician preparing performances of Bach's music can afford to ignore these articles and this recording with their implications.

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NEWS briefs . . .

Plans for the XVIth World Conference of the International Society for Music Education to be held July 8-14, 1984, at the School of Music, University of Oregon, Eugene, Oregon 97403, USA, are underway. Approximately 3,000 delegates are expected to attend from more than sixty different countries. The program will include 15 major speakers, more than 100 exhibitors and show case sessions, seventy workshops, special interest sessions and demonstrations, and more than thirty select youth performing groups.

Plenary Session speakers will include Professor Ton de Leeuw of the Netherlands speaking on the topic "Music, an Instrument of Dialogue Between Cultures"; Dr. William Anderson from Kent State University, "Music of the Americas, Its Influence on a Multi-Cultural Society"; Professor Nellie Zhaknazarova from the USSR, "Intercultural Music Education Within a Nation"; Professor Akira Kojima, Japan, "The Impact of Mass Media on Musical Taste and Practice"; Dr. David Elliott, Canada, Professor Karel Pech, Czechoslovakia, Dr. Paul Lehman, University of Michigan, speaking on "The Role of Music and the Musical Experience in Modern Society." Additional Plenary Session speakers will be announced later.

Calls for papers, demonstrations, and special interest sessions have been issued, and the program will be completed following the recommendations of the various national committees from throughout the world by the end of 1983.

Student performing groups apply to the local selection committee in each nation or, where no committee exists, directly to the Conference organizers in Eugene. Many of these national committees will not complete their selection process until November, however a number of nations have completed this process and have selected groups that will participate in the Eugene conference. Among these are: The Patchway Primary School Handbell Choir and the Nottinghamshire Symphony Orchestra (UK), Bisschoppelijk College Broekin Ensemble (The Netherlands), The Puellarum Pragnensis String Orchestra and Childrens' Radio Choir (Czechoslovakia), Radio Chorus (Bulgaria); CEDAR Orchestra (Zaire), Maroi Dance Group (Rotura), mixed chorus (Trinidad), Baden Wurttenburg Mixed Choir (Federal Republic of Germany), Huddersfield Polytechnic Brass Band (England), Cumann Naisiunta Choir (Ireland), Il Virtuoso Ritrovo (Italy), Kinder Choir Grossvolderberg (Austria), Royal Opera Group (Sweden), State Academy Choir, Eric Ericson (Sweden), with many other group appearances pending final confirmation.

For further information, contact Morrette Rider, Conference Chairman at the address above in Eugene, Oregon.

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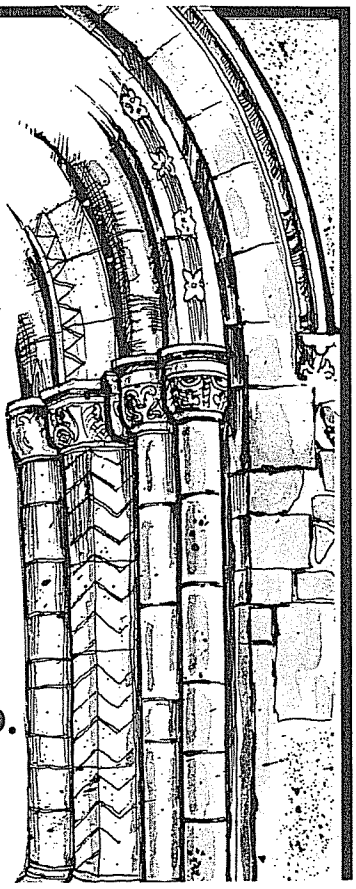

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For further information, contact Dr. Eph Ehly, UMKC Conservatory of Music, 4949 Cherry Street, Kansas City, MO 64110 or call (816) 363-4300.

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Marilyn Anderson

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This is a difficult number demanding a mature male chorus to achieve the alternation between the advanced accompaniment and a cappella choral sections without intonation problems. The harmonies are not easy, but this would be a real show piece for a well-trained chorus with a very good accompanist. Careful attention to dynamic levels is very important as are the changes of tempo. The text is suitable for Christmas.

Hoover Fisher

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Robert E. Snyder

From Heaven Above, arr. James Engel, SATB, organ with 3 trumpets, #11-2025, 70¢.

This festive choral setting of Luther's well-known chorale, *Vom Himmel hoch,* for choir, organ, trumpets, and congregation, will be particularly useful in churches where the chorale is well known. If not well known, this setting could be used to teach the congregation this strong Christmastide hymn. The melody, sung by the congregation on six of the ten stanzas, is always doubled by trumpets or the choir. A fitting conclusion for a Christmas Concert.

Dale Peterson

BELWIN-MILLS PUBLISHING CORP.

Let All the World This Day Rejoice, Rodger Strader, arr. Bob Krogstad, SATB with keyboard, #LOC 6049, 60¢.

This is a fanfare piece: the fanfare recurs as a ritornello among three verses of the same 12/8 rollicking melody that is free of any chromatic complication. It is quite easy to learn Strader's tune, and there is ample variety of treatment by Krogstad. Even though there is divisi, it does not require a large chorus to handle the fullness of texture; the fullest sound is in six parts. The title does not imply Christmas or Easter, but it merely emphasizes the importance of "this day" as a day to worship. The accompaniment appears to have been composed for a piano but is easily adaptable for organ. It is healthy, simple, and jubilant.

Hark! the Herald Angels Sing!, Felix Mendelssohn, arr. Winnie Swaim, SATB with piano and organ, #LOC 6051, 60¢.

Clearly meant for festival occasion, it contains only two verses of the famous carol, the first of which only touches on the melody at the third phrase. The opening is a sustained organ F major chord under bell-imitating chords in the piano followed by a trumpet-like fanfare from the chorus. The second verse is in canon at one measure and employs some augmentation. There is a coda from measure 65 to the end at 76 with a 7-part chord cadence of D flat major to F major. The piano and organ play identical parts during the second verse, with the piano returning to its bell-like chords at the coda. After the coda, turning the page one finds an accompaniment for a handbell choir of 35 notes. This is not explained as an optional accompaniment to replace the organ and piano. However it would seem that the piano and organ would be too much for the bells, but the bells might accompany the chorus either alone or with the organ.

Stephen H. Prussing

BOURNE CO.

Christmas Fanfare, Ross Hastings, two-part chorus, optional trumpets, and organ.

This is a short song suitable particularly to boys' voices. The whole work requires a good resonant tone with a most majestic ending. It has a good range for young voices but could be done equally well with adult voices.

Also included is the same arrangement for B flat trumpets, and this could be used as a fanfare without voices.

Jessie R. Murray

BRADLEY PUBLICATIONS

A Carol for Our Times, Richard Purvis, unison or two-part choir with organ and harpsichord, celeste, harp, or piano, BACO3MC, 55¢.

Based on a text that speaks of the peace that the Holy Child can bring into this world

of clamor and strife, this anthem is suitable for the Christmas and post-Christmas season. The vocal parts are easy. The men sing, then women, and then both together. The anthem is in ABA form. The organ accompaniment is of moderate difficulty for six measures in the "B" section where a chromatic ostinato passage occurs. The coloration that the second instrument would bring to the total texture makes this piece attractive for a worship or carol service.

Robert E. Snyder

BROADMAN PRESS

Hark! The Herald Angels Sing, Felix Mendelssohn, arr. Ted Nichols. SATB, brass and harp, or keyboard (instrument parts included).

This is a delightful arrangement of the well-known Mendelssohn tune, using unison, two-parts, and four-parts. The opening is unison and we find unison interspersed with harmony throughout the song. Verse two is a repetition of Verse 1 (musically). In Verse three, unaccompanied four-part choir and instrumental bars alternate for the first half, and then voices and instruments together build up to the final climax. A very satisfying arrangement.

The First Nowell, traditional English Carol, arr. Ted Nichols, SATB, brass and harp, or keyboard (instrument parts included).

This is a fairly straightforward arrangement of this well-known carol. It opens with tenor and bass in two-parts for Verse one and moves into four-parts for the refrain. Verse two is given to soprano and alto, mostly in unison; the refrain is omitted, and the same voices move on to Verse three — again the refrain is omitted; then Verse four is unison for the full choir. The refrain is here introduced by the basses. With the words "Born is the King" repeated in four-parts, the piece moves to a very quiet ending.

Jessie R. Murray

CARL FISCHER, INC.

Star Carol, Hal H. Hopson, two-part chorus, keyboard, #CM8 124, 45¢.

This selection is melodically and harmonically appealing. The flowing six-eight meter lends itself well to the joyfulness of the text. The beginning section is in unison while the second section indicates that there are at least three possibilities for performance—unison choir, unison section, or solo. When the part-singing is introduced, it simply is a combining of two sections of the unison melody previously sung. This technique of composition should appeal to directors of younger choirs just beginning part singing. An optional descant can be used for the final verse of this composition. The piano or organ part is not demanding. This selection will be challenging to choirs of younger children while giving something new for the Christmas season to its listeners.

Rose Mary Owens

CHESTER MUSIC/ ALEXANDER BROUDE

The Western Wind Mass, John Taverner, edited by Anthony G. Petti, SATB a cappella, $6.50.

This extended work of approximately 25 -28 minutes in length has only four sections — Gloria, Credo, Sanctus-Benedictus, and Agnus Dei. The Kyrie is not included because this part of the Mass was usually performed in plainsong.

Of the four publications of this Mass, Mr. Petti appears to have edited this publication very painstakingly.

The melody is set in the Dorian mode and is undisguised throughout, mainly without augmentation, though occasionally ornamented. The melody is derived from a love lyric "Westron Wynde When Wylle Thou Blow." There is much word painting in the melody: it varies with the mood of the text. There is much rhythmic vitality in the work.

Those good groups from high school through college should have no problem with ranges. Most certainly the Mass will be enjoyed by the performers as well as the listeners.

Billy N. Davis

CHORISTERS GUILD

In a Manger, Jody W. Lindh, two parts, keyboard, optional handbells or Orff instruments, #A-235, 55¢.

This Christmas selection will appeal to directors of children's choirs in both church and public school system. The captivating melody modulates sequentially. Arpeggio figures comprise the keyboard accompaniment. Verses one and two are sung in unison with instrumental parts: handbells or Orff instruments are added on the second verse. Verse three, where a nicely composed antiphonal effect is arranged, divides into two choral parts. Ranges of both parts are excellent for youthful voices, and the instrumental accompaniment is easy. Directors of choirs involving students from the fourth grade through the sixth grade will want to consider this selection in your Christmas programming.

Rose Mary Owens

CORONET PRESS

Jesus Is Born in Bethlehem, Kent A. Newbury, SSA with solo voice, CP-226, 65¢.

This Christmas spiritual is a good vehicle for the beginning girls chorus just beginning to sing in parts and learning to listen for blend and balance. The parts are comparatively very simple, following harmonies which move in a straight forward I-IV-V-I fashion. The rhythms are moderately syncopated and easily learned. In fact, the greater problem will likely be syncopating the rhythm only as shown in the score.

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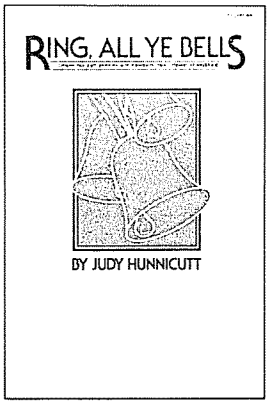

This Is the Day Which the Lord Has Made

Sam Batt Owens

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Ranges in this simple, straightforward piece are very reasonable, with an occasional demand for clear, clean high notes in the first soprano part.

The piece is also arranged for SATB chorus (CP 183).

Ronald J. Staheli

Here on a Christmas Morning, David Peninger, SAB, piano (optional resonator bells), #CP 126, 65¢.

This seasonal selection could be sung either by a junior high choir or good church youth ensemble. The harmonies are close and require careful preparation on the part of the singers. The composition begins with a solo voice supported by the choir singing on the neutral syllable of "loo." A rubato style is carefully notated throughout the piece and is essential to the overall success of the music. The use of resonator bells will greatly increase the impressiveness of this tasteful, appropriate Christmas number. Although the piano part is not difficult, it will require an extremely sensitive musician.

Rose Mary Owens

CURTIS MUSIC PRESS

There Shall a Star from Jacob Shine, English folk, arr. Joy F. Patterson, SATB a cappella, #8213, 65¢.

A tasteful, simple, straight-forward setting of an English Christmas carol. The text, taken from Numbers and Isaiah, is beautifully and knowledgeably written for the singer. The parts are carefully placed in optimum areas for the four voices. The alto line is ideally suited for the opening melodic statement in e minor. The soprano tessitura lies comfortably in the head voice area yet uses the full range of soprano capability in an interesting and challenging way. The tenor and bass parts are used in unison and part voicings intelligently. Suitable for any SATB combination from boys' and men's choir, junior high mixed choir, to the collegiate level.

George Bragg

DESERET MUSIC

Whence Is That Goodly Frangrance, French Carol, arr. Thomas L. Durham, SATB a cappella, #UT84057, 50¢.

This is a straight forward setting of a lovely French carol in verse form. The first and third verses are for SATB chorus, with the second verse written for baritone solo accompanied by the choir humming. It is not difficult and is easily accessible to high school, church, and older junior high, although the bass range may prohibit many junior high choirs from performing it.

Bill Burrows

E. C. SCHIRMER

The Seasons, Richard Felciano, mixed voices unaccompanied, #E.C.S. No. 3049, $1.40.

This is a set of four songs portraying each of the four seasons as the composer perceives them. The songs are not separate selections that will stand alone. Just as the seasons blend into each other, each song does the same. The piece is a contemporary expression using contemporary symbols along with standard notation to communicate the composer's wishes. It is college level literature and probably would be a rather extensive project. The cantata lasts about 14'15".

Lee A. Spann

GALAXY MUSIC CORP.

A Garland of Dowland, John Dowland, ed. by Thurston Dart and Nigel Fortune, SATB, optional lute or keyboard accompaniment, #1.5220, $1.25

Here is a relatively inexpensive way to introduce your students to the music of this period and to some of Dowland's best works. On page ten there is a copy of "My thoughts are winged with hopes" as it appears in the 1597 edition of *The First Booke of Songs or Ayres.*

This collection contains six ayres to be performed as a group or individually. The songs are short, with two to six stanzas, and the vocal ranges are good, so a young choir could feel successful in a short amount of rehearsal time. The collection includes:

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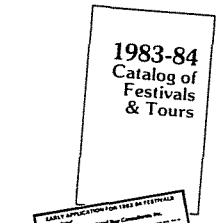

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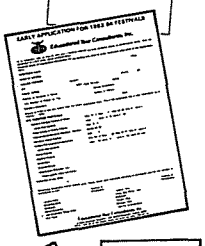

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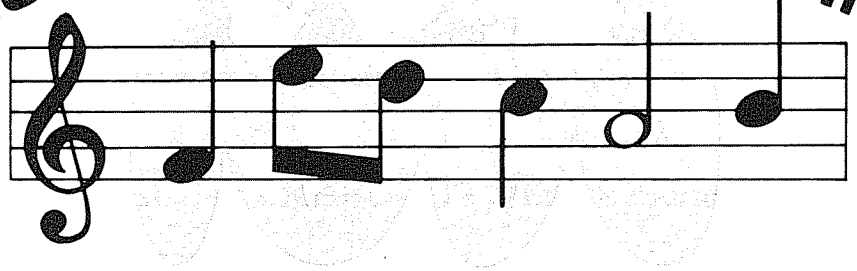

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3. Wilt thou, unkind, thus reave me
4. Say, love
5. Flow not so fast
6. Five knacks for ladies

Pat Stewart

GENTRY PUBLICATIONS

Doodlin', Larry Farrow, SATB, opt. accompaniment, G-483, 65¢.

This work is dedicated to a professional vocal ensemble. Although the text is not difficult (syllable "doo" throughout entire piece), the vocal lines and harmonies require mature singers. The optional accompaniment is for keyboard: the addition of a string bass to the vocal bass part will help.

James A. Bohart

GIA PUBLICATIONS

Praise, My Soul, the King of Heaven, Henry Purcell, arr. Hal H. Hopson, SATB, piano or organ, #G-2551, 60¢.

This anthem is based on the hymntune "Westminster Abbey" by Purcell. The first verse is for four parts, the second is for treble unison with a lively but not difficult keyboard accompaniment, the third is for unison voices with soprano descant, and the ending returns to four parts. It is well within the grasp of most church choirs and could be sung by either junior or senior high choirs.

Pleasant Are Thy Courts, Sam Batt Owens, SATB, organ, #G-2559, 60¢.

A flowing anthem that is not difficult, although the tessitura for the basses is fairly low. The melodic line lends itself well to the peaceful mood of the text taken from Psalm 84. A good number to set a pleasant tone for the service.

Bill Burrows

G. SCHIRMER

March of the Kings, French folk song, arr. Margaret Vance, SAT(B) with piano and finger cymbals, #12333, 70¢.

The steady rhythmic march of this simple but interesting setting of the familiar French Christmas tune plus the comfortable, varied vocal writing should prove appealing to young choirs. The range of the tenor/baritone line (c to d flat1)may be a problem for some changed voices because the grading of dynamics from *piano* to *forte* is essential to the effect required by the piece. It is not difficult and might also be effective for adult church choirs with limited male resources. Again, the tenor/baritone line grades the piece.

Dwight Gustafson

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HAL LEONARD

Just a Closer Walk with Thee, adapted and arranged by Ed Lojeski, SAB, #08330751, 75¢.

An old favorite that never loses its flavor, this particular arrangement is very well done, challenging, yet not so difficult but that untrained singers can enjoy it. The three-part arrangement allows smaller choirs without too many four-part singers (youth choirs) to sing an enjoyable anthem and feel confident in their performance.

By all means, try to have the string bass and percussion accompaniment. The added touch is zesty to the overall flavor!

The voice range is also well-done. Men who shy from singing parts will revel in this music as they find they really can sing parts and sing them well due to the voice range.

Perry E. Taylor

HAROLD FLAMMER

Three Songs of Isaiah, Richard Dirksen, published separately.

I. **Surely, It Is God,** SSAATTBB a cappella, A-6018, $1.75.

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the organist-choirmaster of Washington Cathedral for the 1982 Biennial Convention of the American Guild of Organists. The pieces combine demanding but singable choral writing with a sensitive compositional style that has a rhapsodic quality in its soaring lines and flowing rhythms. *Surely, It Is God* is vigorous and bold. *Seek the Lord,* probably the most accessible of the three, has an urgent legato diatonic momentum and a beautiful quiet ending. *Arise, Shine* is electric with excitement. All display a keen sense of tension and release, expressed in changing sonorities, in wide dynamic expectation, and in judicious use of dissonance within a tonal harmonic idiom. Ranges are wide, but the tessitura is reasonable in all parts. Split voicing occurs in only 22 of the 115 measures in *Surely, It Is God* and sparingly in *Seek the Lord.* All three settings are long (each piece lasts about five minutes) and demand singers with good voices and rhythmic accuracy and a conductor with a sense of long line and structure. For those willing to try any of these marvelous pieces, the rewards will be great.

Conan Castle

THE HERITAGE MUSIC PRESS

Little Tiny Child, Gene Grier and Lowell Emerson, SATB and piano with optional soprano solo, H246-2, 75¢.

This is a very sweet lullaby in a basic AB form. The melody is repeated in the verses with each verse having a different arrangement. The first verse is traditional, four parts, with an additional six measure section to tie the verses together. The second verse begins with an optional soprano solo with choir below in counterparts. The verse then shifts to the men in unison with treble above in nice harmony concluding with a repetition of the main idea. The parts and ranges are not difficult for a four-part choir. The accompaniment is well constructed with a nice effect being made by several treble sections. This piece will work well in both school and church Christmas programs.

All I Want to Do Is Dance, Dan Schwartz, SA(T)B and piano, optional bass and percussion, H240-2, 75¢.

This is an exciting, fast moving Latin rock song that should prove to be a challenge due to the involved rhythms and tempo. The piece is introduced by a repetitive figure using the title, with the same figure being used again in the middle section moved to a key change, and also used again in the conclusion. There is an abundance of syncopation with triplets against dotted quarter notes. The parts and ranges are not very difficult, rhythm being the point of interest. The piece should also lend itself well to simple dance movements which should add to the excitement. The optional instrumental parts, which if used, will make for a nice presentation, are provided.

Wallace A. Huey

HINSHAW MUSIC, INC.

Only a Baby Came, Natalie Sleeth, two-part choir with keyboard, #HMC-598, 70¢.

This piece, written in a minor key, has a haunting melody and Christmas text that can easily be learned by any choir and will be remembered by the audience. This two-part number can be done by any group from a young school choir to an experienced adult church choir. The three verses are in unison, with the suggestion that the women sing the first verse and the men sing the second verse to add some variety. The few measures of harmony in the middle and at the end of the song are more like a second melody line than a harmony line. This song will enhance any type of Christmas program and become an instant hit with your group.

Sharon A. Kraus

Christmas Bells, Ed Harris, mixed voices, SAB (optional four-part) with keyboard.

This is a lively, straightforward three-part song in 3/4 time. At times there is an optional division of voices in bass line which gives the four-part harmony. The joyous spirit of the song gradually builds up, and it finishes with the well known "We wish you a Merry Christmas" being brought out by the alto line with the soprano and bass on counter melodies. The range of vocal lines makes this very suitable to groups without any really high sopranos or low basses.

Jessie R. Murray

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HOPE PUBLISHING CO.

God, Who Stretched the Spangled Heavens, arranged by Douglas E. Wagner, SATB with keyboard, #A536, 60¢.

The melody for the updated text is set in the traditional "Holy Manna" from the *Southern Harmony*. While the arranger has suggested section solo passages intermingled with SATB sections, this could also provide good opportunity for solo voices to replace some of the section solos. Tessituras for all four parts are easily within the range of a high school choir. The text by Catherine Cameron speaks well to the world situation for both high school personnel as well as church choirs. While our technologies have brought us into undreamed of worlds, Ms. Cameron states, they have also forced us to face the fact that this could bring about our destruction or our finest hour. The melody and harmonies are easily singable, and there are no rhythmic patterns to hinder the singers quickly picking up and understanding the piece.

Bill Ross

JACKMAN MUSIC

Christmas Is a Time of Joy, arr. Laurence Lyon, SATB, piano, #JMC-7036, 75¢.

Here is an arrangement of several Christmas tunes along with some original writing. The tunes used are "Joy to the World," "Christmas Night," "Away in a Manger," and "O Come All Ye Faithful." The harmonies are refreshing and the piano accompaniment is tastefully written. If you are interested in a Christmas medley, this deserves a look.

Bill Burrows

JENSON PUBLICATIONS, INC.

The Runaway Snowman, Jill Galina-John Higgins, unison, #415-18032, $1.95 (singer's edition).

This one act musical is suitable for the elementary school choir. There are eight lively rock-style songs, well-written, and within acceptable ranges. Additionally, you are provided with production suggestions. You may purchase accompaniment tape package, stereo album, posters, T-shirt transfers, and program covers. If you are into seasonal rock musicals, write the publisher for more information and additional prices. Duration: extended work — 30 minutes.

Gerald J. Luongo

The Legend of the Bells, Joyce Eilers, two parts, keyboard, 402-12032, 65¢.

For the young choirs looking for a sentimental Christmas story song, this should fill the bill nicely. Joyce Eilers has adapted the famous story of why the chimes rang and come up with a pleasant selection the audience and youngsters will enjoy. Two parts with much unison. Nice for elementary grades.

John P. Ribble

KENDOR MUSIC, INC.

Masters in This Hall, arr. Frackenpohl, SA(C)B with piano, #4175, 70¢.

This familiar French carol is arranged by Mr. Frackenpohl for the junior high freshman chorus. I would prefer that the cambiata part be written one octave above the actual singing pitch like a standard tenor part. I believe young men must become familiar with this method. The arrangement is full of unisons and two- to three-part writing. He has included some vocal accompaniment on "la" to add rhythmic interest. The melody is passed around to different voices. The young singer should feel good about singing this arrangement.

Lee A. Spann

KJOS MUSIC CO.

From Heav'n Above, Martin Luther, arr. Dede Duson, TBB, opt. keyboard, string parts available, ED 5563, 60¢.

A good number for H.S. Men's Glee Club. The unison statement of the theme at beginning is quite effective in giving the stately feeling called for by the arranger. The rhymthic difficulties make this an excellent teaching piece. The harmonies are not very difficult, and except for unison sections the ranges of the baritone and bass parts are quite good for younger voices. The Christmas text helps fill a need for male chorus literature other than carols or spirituals. The accompaniment is listed as optional but is quite necessary. The string parts are available as #5563X.

Hoover Fisher

LAWSON GOULD, G. SCHIRMER

Magnificat, Richard Kent, SSA with woodwind quintet or keyboard, #52046, 75¢. Duration, 4'30".

A most sensible and interesting combination of forces. The texture is homophonic throughout except for one line for Soprano I. A soprano soloist is called for, however, the part could be sung by the section.

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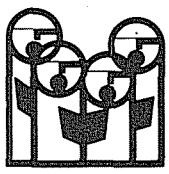
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Ranges are a bit wide with g^2, $g^{\#2}$, and a^2 required of the Soprano I. The harmony is interesting with diatonic movement predominating; the text is appropriate for the traditional Christmas program and this work with a duration of 4'30" should fit nicely.

Larry D. Wyatt

LORENZ INDUSTRIES

Gracious Lord, Come Meet Us Here, Lani Smith, SA(TB), #A662, 60¢.

This is a lovely new selection for Communion Service. The melody is very singable, and the accompaniment line is flowing and melodic. The minor mode interlude offers a refreshing break. This selection is within the grasp of any choir and can add a spirit of worship to the service.

Perry E. Taylor

NORTH AMERICAN LITURGY RESOURCES

This Endris Night, Harry V. Lojewski, three equal voices, keyboard, #LO-02, 65¢.

This charming Christmas number uses as its text a Medieval English verse, and the very lilting three-four meter lends itself to the gentleness required of that text. The selection begins in unison and alternates unison and two-part writing until the final three pages where three-part scoring begins. The harmonies for the two-part and three-part singing are simple; however, there are enough accidentals to keep both singers and audience listening carefully. The keyboard part is not difficult, and the ranges of the individual voice parts are not wide. Because this selection is scored for equal voices, it will be useable in several choral situations.

Rose Mary Owens

PLYMOUTH MUSIC CO., INC.

Sanctus, Brent Pierce, SATB, a cappella, #BO-116, 60¢.

Traditional text from the ordinary portion of the Mass receives twentieth-century harmonization. The first two scores consist of men and women in two-part canon. Each entrance in the four-part polyphonic treatment is logical in harmonic progression, but do not expect dominant-tonic cadences. A monastic-like quality is provided by a tenor melisma and a short homophonic portion in the middle. The use of syncopation and hemiola gives glorious impetus to the final "Hosanna." A good contest selection for the advanced high school choir. Many university directors will find *Sanctus* challenging. It is an exciting number!

Marjorie Malone

RICHMOND MUSIC PRESS

Deep Peace, David N. Davenport, SATB a cappella, #MI-200, 60¢.

Easily within the capabilities of most church choirs, this straightforward composition also has potential for a very musical performance. The quiet and calm setting enhances the original text and will enable a group to move quickly beyond the notes and on to the music.

Jo Ann D. Poston

SACRED MUSIC PRESS

Guide Me Ever, Great Redeemer, Dale Wood, SATB with keyboard, #S-300, 75¢.

This arrangement of the *Sacred Harp* hymn tune, "Beach Spring" is typical, warm Dale Wood harmony which never-the-less preserves the open, fundamental sound of the original tune. Accompaniment is adaptable for piano or organ. Short a cappella sections can be doubled by accompaniment. Easy, rewarding anthem.

Clay H. Dawson

SHAWNEE PRESS, INC.

Blue Christmas, Billy Haynes and Jay Johnson, arr. by Robert Sterling, SATB with piano and optional guitar, bass, drums, vibraphone and orchestra bells, A-1639, 65¢.

This is an appealing setting of a familiar secular tune for the Christmas season. It begins in unison and breaks into parts on the third phrase. The second stanza begins with the men singing melody and women singing a simple obligato. The rhythmic drive and mood of the song are enhanced by a key

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change for the last stanza and a nice rubato unaccompanied section near the end.

The accompaniment is gentle country-swing, and for those of us who don't teach much vocal jazz, here is a way to vary a Christmas presentation and at the same time vary our student's musical experience. Duration: 4 minutes.

Pat Stewart

SONSHINE PRODUCTIONS

Thou, the Tender Shepherd Art, John Innes, SATB and Keyboard, #SP-161, 60¢.

Although there are frequent meter changes throughout this piece, they occur naturally and will not pose a problem for church choirs. The texture is thin — only rarely is the harmony fuller than two parts — and the voice lines move basically in parallel sixths.

The accompaniment is just contrary enough to the voice parts to be interesting without being distracting and will work equally well on piano or organ.

Jo Ann D. Poston

STUDIO PR

Carols for Caroling (Set II), arr. Donald W. Crouch, TB or two parts, unaccompanied, #SV8222, 70¢.

"We Three Kings of Orient Are," "It Came upon a Midnight Clear," and "Deck the Halls" are the three carols in this collection. All of these carols are unaccompanied and harmonized with a simple counter-melody. Also, the first two carols have descants.

The obvious intent of the arranger to provide functional and uninvolved settings of traditional carols for the unexperienced or less-skilled choral group was accomplished in an inventive and entertaining manner.

John V. Sinclair

There's Another Christmas Coming Soon, Al Cobine, SATB, piano, optional bass, drums, and bells/vibes, #SV8219, 90¢.

Here's a bouncy tune to liven up a junior or senior high Christmas concert. There are three sections, the first and last being in a bright and spirited two while a contrasting middle section is in a slower four. The optional instruments would add to the enjoyment of both the audience and the singers.

Bill Burrows

TETRA MUSIC CORPORATION

The Boar's Head Carol, 16th-century English Carol, arranged by Judith Otten, SATB with optional TB soli, a cappella with optional handbells, #AB 988, 65¢.

This is a simple arrangement of the traditional carol mostly for solo and unison, with simple four-part harmony at the end of each of three verses. Two sets of words are given: one from the 1521 collection by Wynkyn de Worde and one from the 1470 Ritson manuscript, the earliest known sources. Ranges are easy for all voices except one phrase for tenor solo that includes five g's. The optional handbell part is very simple. It would be a very effective number for Medieval or Renaissance dinners and processionals with high school or adult voices.

Marilyn Anderson

THEODORE PRESSER CO.

To Us a Child Is Born, Heinrich Schütz-Walter Ehret, SSATBB a cappella, #312-41365, 75¢.

Excellent Christmas selection written in contrapuntal style with limited voice ranges. Cello and bass may double the bass lines, or all voice parts may be doubled, preferably by strings. The text is based on Isaiah 9:6-7. Duration 1'30". Any choir that can be divided can use this lovely number.

Jane Dilling Griffith

TRIUNE MUSIC

Follow the Star, Susan Elliott.

An interesting short Christmas play. The choir sits in the choir area while the solo characters take the stage and form the tableau. Two are needed to be the camels, three, wise men, one, a messenger from King Herod's court, and a person to carry the Star. Instructions for performance and staging are given. The music is simple and mainly unison with occasional rounds and one solo voice.

Jessie R. Murray

UNICORN MUSIC CO.

In Early Light, John David Earnest, SATB a cappella (piano reduction for rehearsal), #1.0501.2, 55¢.

Word rhythm setting utilizes changing quarter-note meters which flow easily from one to another. Many "close" harmonies in the "Singers Unlimited" style. This is a mood piece portraying "the serene and peaceful awakening of a new day." Moderate difficulty with much opportunity for musical interpretation.

Clay H. Dawson

WALTON MUSIC CORPORATION

Silent Night, Franz Gruber, arr. Paul Sjolund, SATB with organ or piano and optional oboe or flute, #W2345, 75¢.

This is a beautiful arrangement of the old carol that we know and love. Sjolund has included three verses in this arrangement and has approached each in a different manner. The first verse features the altos and second sopranos on the melody with the tenors singing an echo-type harmony. An alto semi-chorus or solo provides the melody on the second verse. The choir and keyboard provide a quarter-note chordal accompaniment for the melody line. The third verse is written in beautiful four-part nontraditional harmony with the solo taking the melody for the last phrase. The song ends with a very soft four-part chordal statement of "Silent Night."

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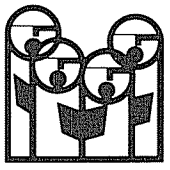

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The song is arranged in a slow flowing style with the loudest dynamic marking being mezzo piano. The keyboard accompaniment is not extremely difficult but is one that consists of an eighth-note pattern in the first and third verses which gives the song an interesting feeling of movement.

All four parts do divide at some point in the song but never for more than a few measures. The tessitura lies comfortably within the range of most high school and church choirs.

I feel that Paul Sjolund has done a very tasteful and creative arrangement of Franz Grubers "Silent Night" and highly recommend it for further review and performance.

Noel Sylvester

WATERLOO MUSIC CO.

Great Is Our Lord!, Eric Wild, SATB and piano, no price given.

If you are looking for a powerfully exciting praise anthem of celebration, here it is! Marked *maestoso*, the piece moves right from the beginning with full choir coming in with a forte "Great is our Lord!" in the key of C major. The text is taken from Romans 11:33-35. The descending bass and ascending soprano lines make the opening statement powerful. A nice contrast is made in the next section by having the men sing, answered by unison women, followed by unison choir. Section C is a recapitulation of the opening section. The final phrase of the piece is marked ff *allargando molto*, in which the text "Great is our Lord!" is repeated twice, giving one the feeling that we are indeed reaching out as the piece ascends to the final C major chord. The piece should be in the grasp of most choirs. A larger number of voices will be necessary to give the piece the power it deserves for a truly exciting experience.

James B. Council, Jr.

WORD MUSIC

A Candle in My Heart, Clayton Erb, SSATB, keyboard, CS-3064, 60¢.

This is a wonderful selection for the good church choir desiring to expand its Christmas repertoire. The music follows the format of using a soloist for each of the three verses with the full choir singing a refrain-like section. There is no specific designation for the solo singing, and the range and text would allow a great deal of latitude here. Warm, lush harmonies support the simple melodic lines of the solo. When the full choir enters, the same harmonies are present in the choral parts. There are divided female parts but only for a few measures. This music will appeal to performers and listeners in a very positive way.

Rose Mary Owens

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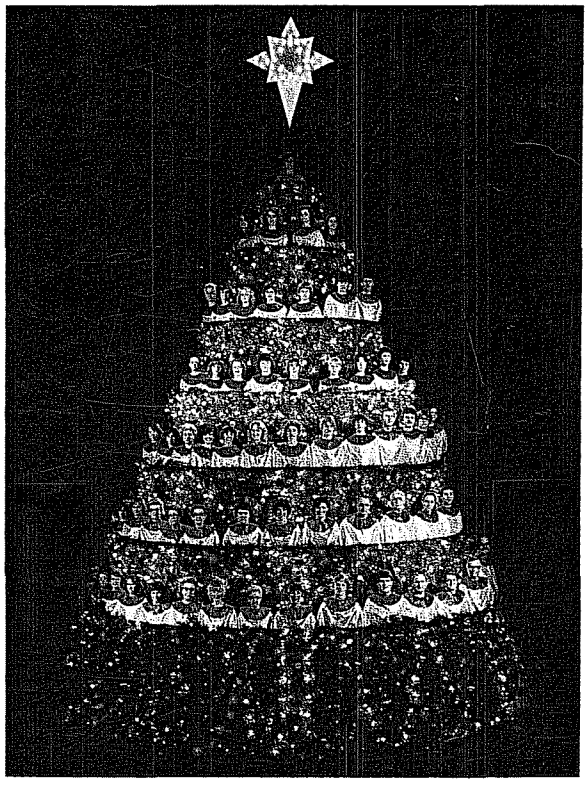
Hyatt Regency

Northwest Division
March 29-31
Portland, Oregon
Cosmopolitan Hotel

Southwestern Division
April 4-7
Dallas, Texas
Dunfey Hotel

Living Christmas Tree



FIRE RETARDANT

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For more information and samples contact:

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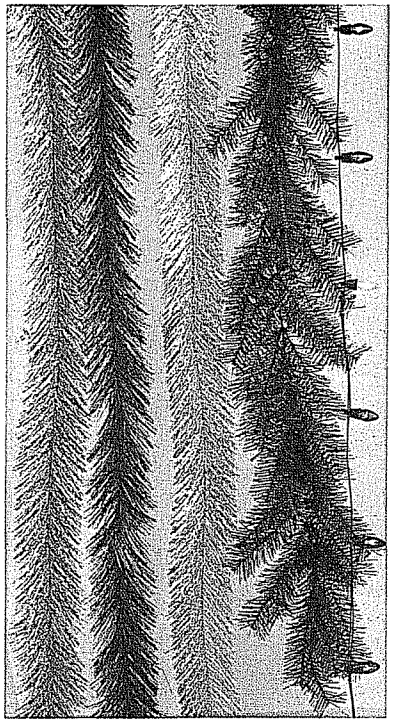

First Baptist Church Fordyce, Arkansas