Official Publication of the American Choral Directors Association

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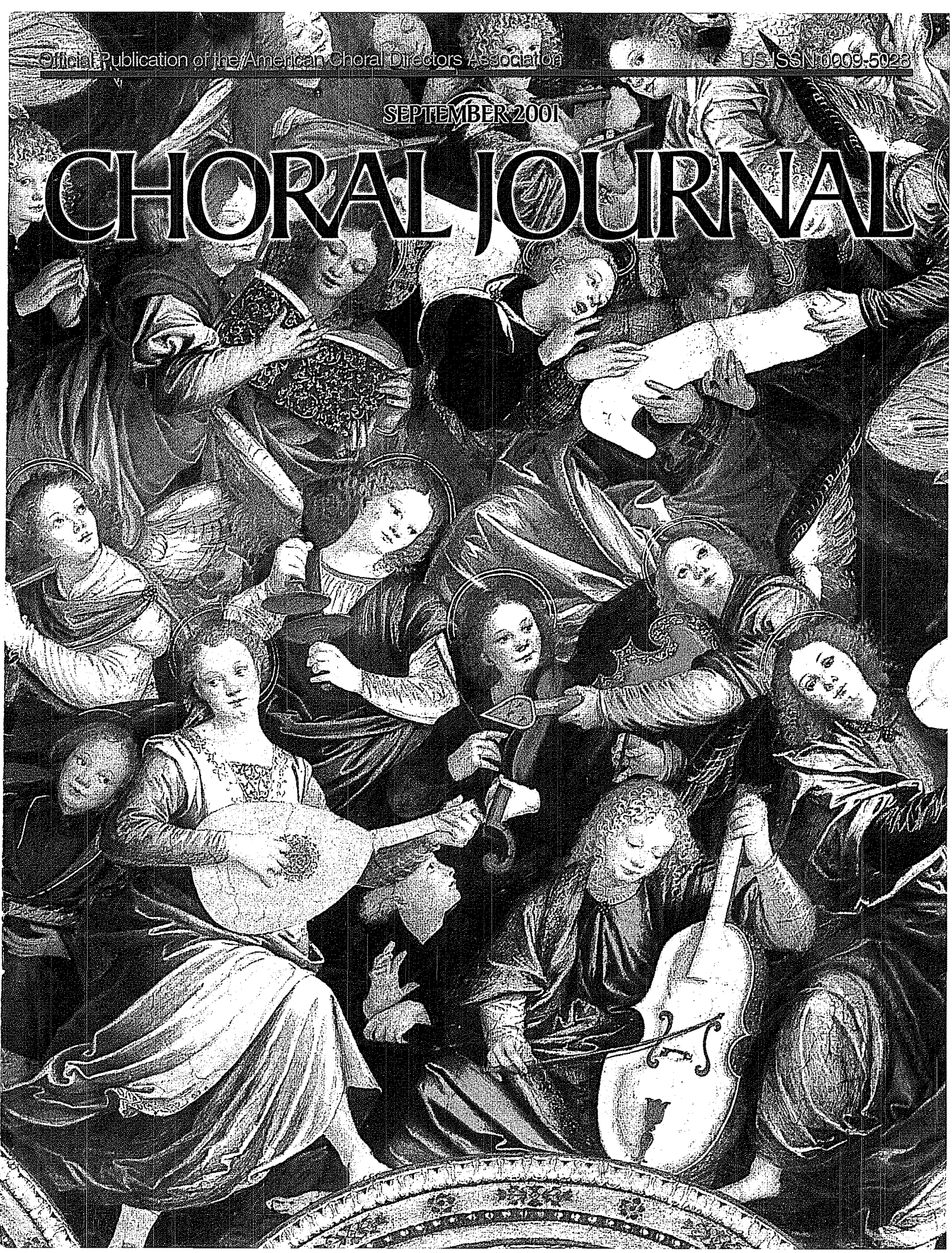

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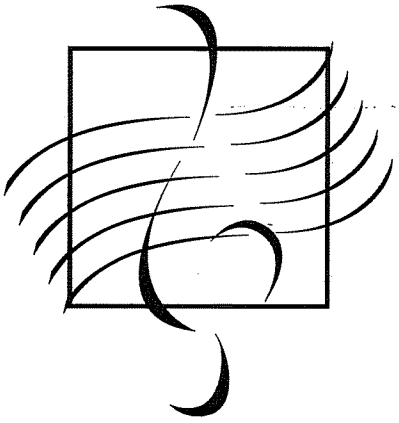

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Official Publication of the American Choral Directors Association
Volume Forty-Two Number Two

September 2001

CHORAL JOURNAL

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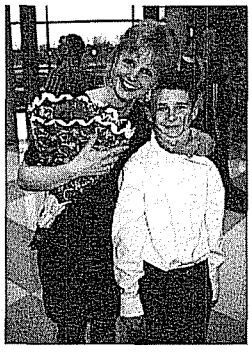

FROM THE EXECUTIVE DIRECTOR

New ACDA Building

FOR MANY YEARS it has been a dream of ACDA leadership to have facilities large enough to house the ACDA Archives, ACDA Library, the offices of the *Choral Journal,* and a new project, the International Museum of Choral Music. At the 2001 Leadership Conference, held early last month, the National Board voted to begin construction on the new ACDA facilities in Oklahoma City. Construction should begin in late 2001, with an anticipated completion date of mid-2003.

Of course, we are very excited about this project. Judging from the artist's rendering and blueprints, the architectural firm selected has designed a magnificent facility for the American Choral Directors Association. Spectacular landscaping will complete the showplace facility. Located in the heart of downtown Oklahoma City, the building site is diagonally across the street from the Civic Center Music Hall, Oklahoma City's premiere concert hall. The Music Hall is undergoing extensive renovation, which is scheduled to be completed later this month. Both the ACDA building and the Music Hall are just blocks from the Myriad Convention Center, a host of first-class hotels, and Bricktown, Oklahoma City's entertainment district and home to Oklahoma City's new baseball park, an indoor arena now under construction, and a variety of restaurants and shops.

When the building is completed, visitors will be able to browse through the ACDA Archives, taking in the rich history of our organization. Extensive displays of materials from our past and present, as well as a chronology and photographs of past and present leaders, will show how we've grown since our organization began in 1959.

New to ACDA will be the International Museum of Choral Music. We have wanted to establish such a museum for quite some time and are pleased to know that it will now become a reality. Visitors to the museum will be able to study the history of the choral art through multimedia and interactive displays. The museum will make the trip to Oklahoma City a great experience.

The new facilities in Oklahoma City are being built for all choral directors, present and future. It will be a great addition for this vast growing organization. It is always rewarding to see a dream come to fruition, and we are pleased to make this announcement to the members of the American Choral Directors Association.

Gene Brooks

STATEMENT OF MEMBERSHIP
The American Choral Directors Association is a nonprofit professional organization of choral directors from schools, colleges, and universities; community, church, and professional choral ensembles; and industry and institutional organizations. *Choral Journal* circulation: 18,000. Annual dues (includes subscription to the *Choral Journal*): Active $55, Industry $100, Institutional $75, Retired $25, and Student $20. One-year membership begins on date of dues acceptance. Library annual subscription rates: U.S. $25; Canada $35; Foreign Surface $38; Foreign Air $75. Single Copy $3; Back Issues $4.

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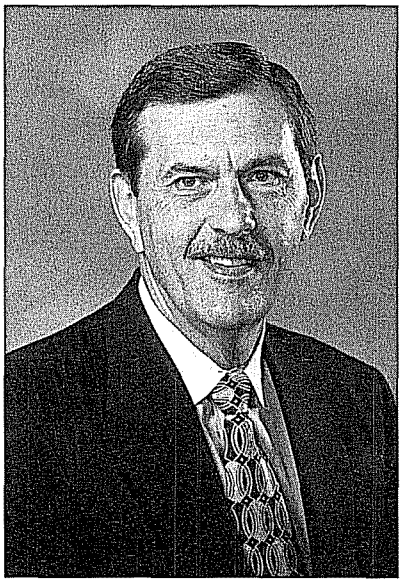
FROM THE PRESIDENT

ACDA Leadership Conference

THE 2001 ACDA Leadership Conference was held on August 3 and 4 at the Southern Nazarene University, Oklahoma City. Participating in the conference were the national officers, division officers, state presidents, and national R&S chairs. Two of the primary purposes of this conference were to familiarize the leadership of the organization with current operating procedures and promote a clearer understanding of ACDA's leadership structure. As I attended the various meetings and presentations at the Leadership Conference, I began to wonder if the general membership of ACDA was knowledgeable about the leadership structure of the organization at the national level. Assuming that few are informed, I would like to review this structure in my column this month.



The fundamental authority and responsibility for the activities and programs of the association rests with three bodies: the membership, the Executive Committee, and the Board of Directors. The active membership, or those with active membership status, exercises their authority and responsibility through the free expression and vote of each individual member. The Executive Committee exercises their responsibilities by virtue of the executive powers delegated to the officers. The Board of Directors carries out their duties by virtue of vested representative legislative powers. Although the responsibilities of the membership are easily understood, the responsibilities of the other two bodies need further clarification.

Executive Committee. As the administrative body of the Association, the Executive Committee is comprised of the following officers: president, vice-president, president-elect, treasurer, and chairperson of the Past Presidents Advisory Council. In addition, the president-elect designate and the executive director serve as ex officio, nonvoting members. The Executive Committee is delegated the authority to transact the general business of the association, to manage and control its funds, and appoint assistants to any of the officers of ACDA. This body is also responsible for the supervision of five constituted standing committees: Activities and Development, Editorial Board, Choral Repertoire and Standards (R&S), Membership, and National Convention. Besides these duties, the Executive Committee annually reviews the performance of association employees and determines all salaries.

Board of Directors. The ACDA Board of Directors is comprised of the Executive Committee, division presidents, and the national chairperson for the Committee on Choral R&S. Serving also as ex officio, nonvoting members are the president-elect designate, industry associate representative, *Choral Journal* editor, and executive director. This board serves as the legislative and policy-making body of the association. Included among its duties are taking actions upon recommendations from the Executive Committee or other bodies within the organization and reviewing the annual reports of the divisions, states, and R&S Committee, as well as the other standing committees.

Past Presidents Advisory Council. To complete the leadership structure at the national level, the organization and activities of the Past Presidents Advisory Council should be mentioned. This council consists of the past presidents of the association and is chaired by the immediate past vice-president. The duties of this group are to

(*President,* **continued on page 5.**)

FROM THE EDITOR

In This Issue

GLEN OLSEN EXAMINES the musical language, compositional technique, and craft of Johannes Brahms as expressed in his *Liebeslieder Walzer,* op. 52, and the relationship of that information to conducting gestures. More specifically, Olsen looks at metric conflict, counterpoint, and continuity in each of the waltzes. One goal of Olsen's narrative is to help the reader understand Brahms's use of motion in this work. Olsen admonishes that conductors must pay attention to what Brahms is doing and respond rhythmically with appropriate gestures to communicate what is happening in the music. Moreover, where Brahms employs mixed meter through the rhythmic patterns he creates, the conductor needs to show this. Hemiola should be conducted hypermetrically to highlight the rhythmic and metric conflicts in the music. He further asserts that cross rhythms, prevalent in this work, should reflect a beat pattern that reinforces the rhythmic subdivisions of the meter.

"Introduction to Vocal Pedagogy in the Classroom in the Elementary Music Classroom," by Debra G. Gordon, is an exploration of the definition of pedagogy: the "how to" of teaching, distinguishable from methodology, which is the "what to" of teaching. Moreover, vocal pedagogy is of critical importance because it affects the quality and kind of instruction for all students. When pedagogy is properly orchestrated over several years, the results can yield instruction that translates into habits, skills, competencies, and attitudes that are carried into the secondary classroom and adult life. Gordon avers that the consistency of quality instruction and pedagogy can create motivation for students to continue to be involved in choral learning experiences.

Harold Decker, choral director, teacher, scholar, and consummate musician, is well known to the choral community in this country and abroad. A past president of ACDA and holder of the "Robert Shaw Award," Decker has made a life-long commitment to the choral art and has been mentor to a stunning array of choral conductors who enjoy national and international reputations. Thomas Wine caught up with Harold in the fall of 1999 to interview this charming, warm professor emeritus of choral music. The reader will be treated to the vast and extended teaching and performing experience of Dr. Decker and his insightful musing about becoming a conductor and teacher, selecting choral literature, and a host of other issues that conspire to make a successful choral conductor.

Carroll Gonzo

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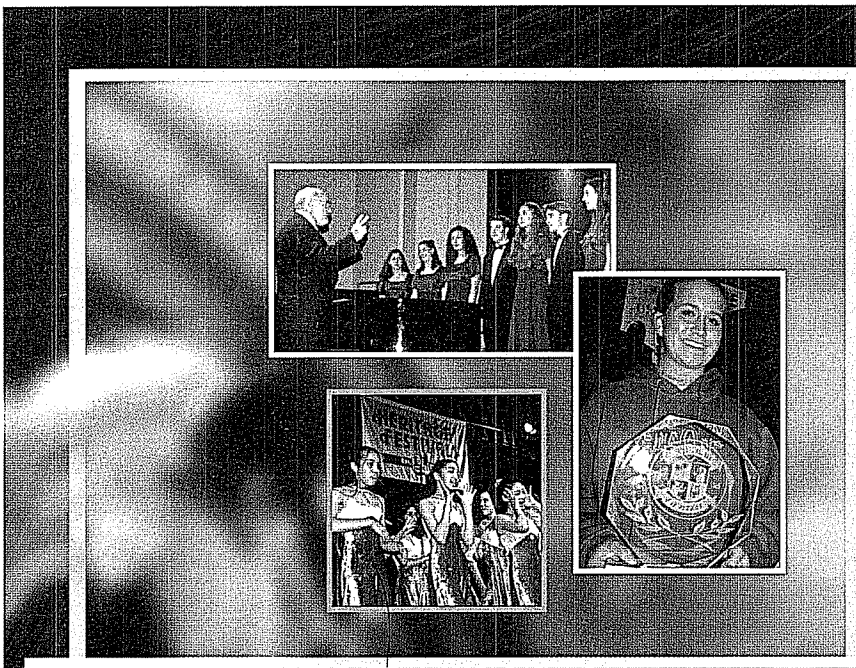
(*President,* continued from page 3.)

serve primarily in an advisory capacity to the Executive Committee and to the Board of Directors. More specifically, individuals or committees from the council perform the following services: a continuing review and improvement of the constitution and bylaws, preparation and preservation of historical and permanent records of the association, necrology and memorials, and nominating candidates for honors and awards.

I hope that this review enhances the membership's understanding of the national leadership structure. It is only through knowledge of how our organization is structured that we can make the right choices that will facilitate continued improvement in ACDA's activities and programs.

David Stutzenberger



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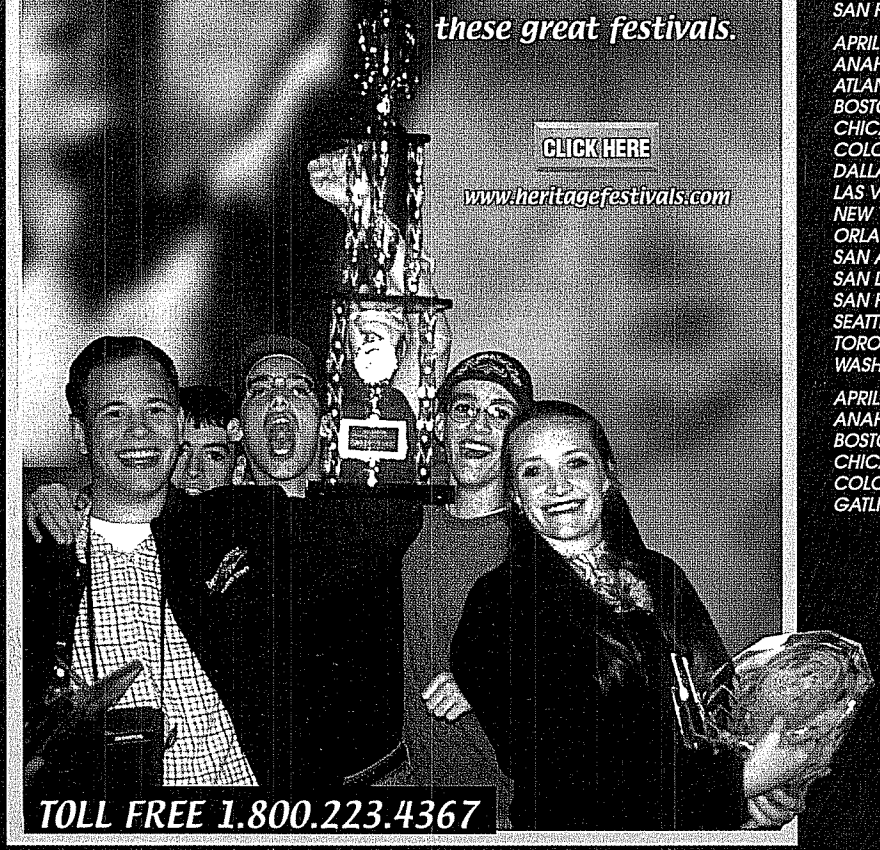

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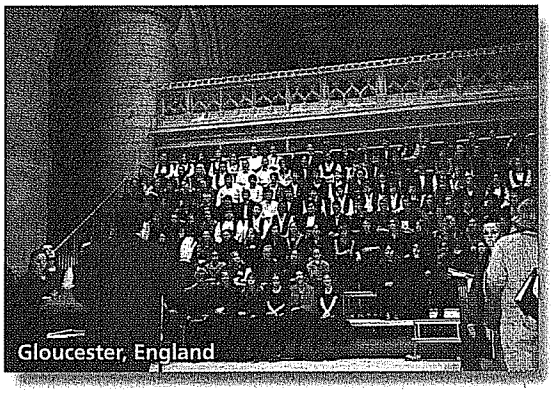
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The *Liebeslieder Walzer,* op. 52, of Johannes Brahms: Rhythmic and Metric Features, and Related Conducting Gestures

by Glen Olsen

The musical language of Johannes Brahms (1833–97) demonstrates extraordinary technique and craft. His expressive use of melody, imaginative use of harmony, and his understanding of contrapuntal techniques attest to this. One area in which Brahms shows remarkable achievement is in musical motion, both rhythmic and metric. From the beginning of a work, through its development of musical ideas, to its final conclusion, Brahms controls the rhythmic and metric flow of his compositions. Whether developing a rhythmic idea, altering the metrical understanding, questioning an established meter, or articulating formal division, Brahms controls the movement of his music through time with great skill.

The study of early music played an important part in the development of Brahms's rhythmic and metric language. The scores Brahms collected confirm the fact that he labored extensively to understand the compositional procedures used in the music of the past, especially regarding melodic structure and rhythm. Virginia Hancock, in her study of Brahms's collection of early music, found that Brahms, in numerous folk songs, noted the "rhythmic patterns . . . do not conform with either original or editorial bar-lines."[1] In these folk songs, he noticed that actual rhythms do not correspond with notated meters, even when writing in different time signatures for some of them. Additionally, Walter Frisch mentions that when coming upon unbarred melodies, "[Brahms] carefully pondered what meter or meters the text demanded . . . experimenting with barrings that yield various solutions in regular and mixed meters."[2] From his studies of early music, Brahms developed, in addition to harmonic and melodic compositional processes, rhythmic and metric devices that became a part of his musical lexicon; this rhythmic and metric language is evident in the *Liebeslieder Walzer.*

In a letter to his publisher friend Fritz Simrock, Brahms humorously writes: "I gladly risk being called an ass if our *Liebeslieder* don't give a few people pleasure."[3] During the summer of 1869, spent near the Schumann family in Baden-Baden, Brahms composed the *Liebeslieder Walzer,* publishing them the following fall as Op. 52. In the same letter to Simrock, Brahms admits, "on this occasion, for the first time, I grinned at the sight of a work in print—of mine," and in subsequent letters promoted this work to other friends.[4] Set to eighteen poems from Georg Friedrich Daumer's *Polydora* (a collection of Russian, Polish, and Hungarian folk poems), Brahms scored these waltzes for piano duet and vocal quartet. This voicing allowed the work performance possibilities on the concert stage and in the domestic parlor. Malcolm MacDonald, in his biography of Brahms, comments, "these works, in deliberately 'popular' style, were overwhelmingly responsible for spreading his reputation to the general music-buying public, and became the chief source of his personal wealth."[5] Composed in a common music-making style (*hausmusik,* or informal singing around the piano), these dances immediately gained popularity with the Viennese public.

Previous analyses of the *Liebeslieder Walzer* concentrate on the melodic, harmonic, and structural traits.[6] This article provides an examination of the rhythmic and metric features, and an analysis of the techniques Brahms uses to establish and

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control motion within his work, applying the appropriate conducting gesture for maximum communication of these features. The score opens with the marking *Im Ländler tempo* [in the tempo of a *Ländler*], and the performer instantly understands the requirements for a successful interpretation. Always looking for precision in the definition of musical motion, Brahms obliges the performer: *Im Ländler tempo* defines the pace for the music, and the metric and rhythmic structure of the composition. Although maintaining the triple meter throughout, to ensure the popularity of these waltzes Brahms determines to go further. In addition to the melodic and harmonic construction of each song, he works within the triple meter to alter the rhythmic and metric comprehension of his music. Whether developing a rhythmic idea, modifying the metric perception, or articulating formal division, Brahms uses the tools of musical motion to create a composition that goes beyond simple melodic and harmonic understanding.

. . . Brahms uses the tools of musical motion to create a composition that goes beyond simple melodic and harmonic understanding.

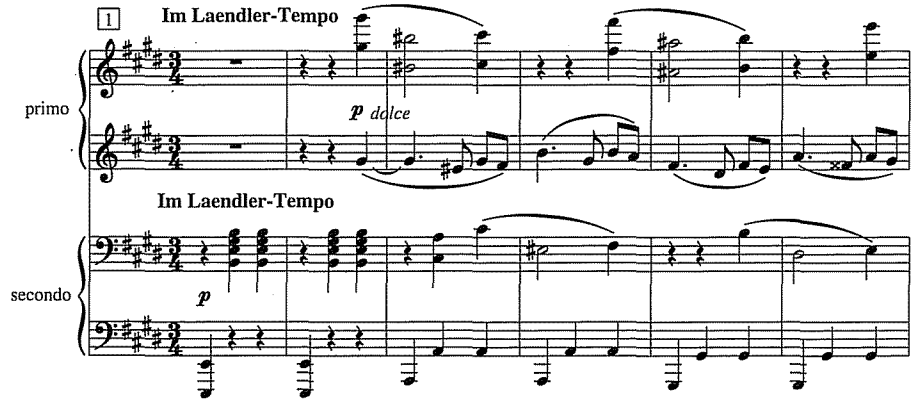

Figure 1. Brahms, *Liebeslieder Walzer,* Op. 52, Nr 1, mm. 1–6

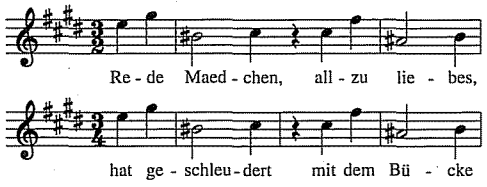

Figure 2. Brahms, *Liebeslieder Walzer,* Op. 52, Nr 1, first and third lines, first stanza (mm. 2–5 and 10–13)

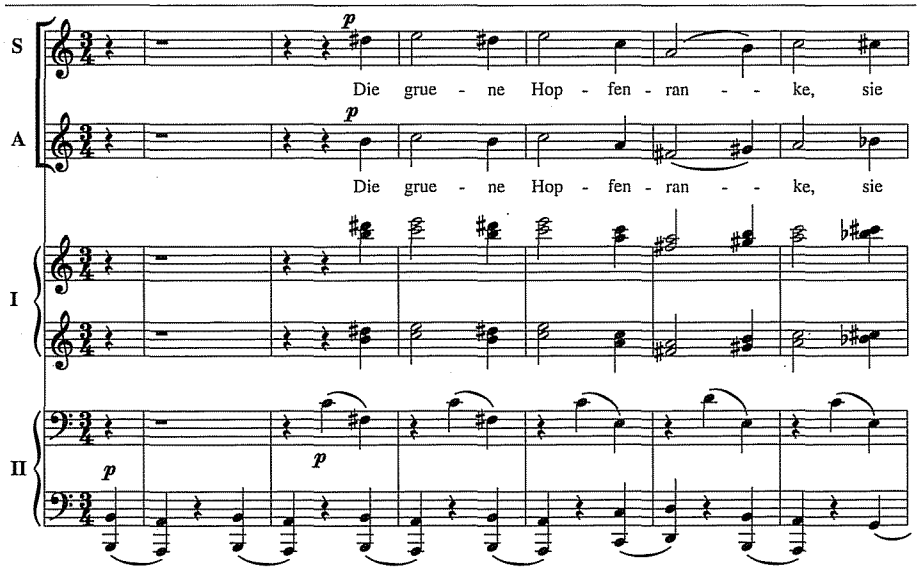

Figure 3. Brahms, *Liebeslieder Walzer,* Op. 52, Nr 5, mm. 1–6

Metric Conflict

The first song, *Rede Mädchen, allzu liebes* [Tell me, maiden, dearly loved one], opens with a popular device used in the waltz; the quarter-note rhythmic pattern of the *secondo* establishes the characteristic triple meter for a *Ländler.* The familiar "oom-pah-pah"—the root played on the downbeat, followed by the triad on the next two beats—introduces the first song. Conducting this waltz seems fairly simple—a three pattern in a moderate tempo, as Brahms counsels.[7] The harmonic rhythm, though, supports a hypermeasure of $\frac{6}{4}$ ($\frac{3}{4}$ + $\frac{3}{4}$, the bass reinforcing a triple subdivision of the beat) throughout most of this song. This hypermeasure and its rhythmic possibilities create a metric depiction of the conflict within the text of the poem: the impassioned man is unsure of the woman's response to his desire.

In this waltz, Brahms first employs syncopation to construct a more intricate metric scheme. After establishing the *Ländler* in the *secondo,* the *primo* enters in the second measure with a subtle syncopation in the left hand (Figure 1), weakening the downbeat of the third measure. Repetition of this would begin to challenge our metric understanding. Brahms does not do this; he has another purpose in mind.

The first stanza opens with a metrical dispute. As shown above, the harmonic and melodic rhythms support the triple meter of the waltz. Although Brahms frequently employs syncopation to dispute an established meter, he phrases groups of notes in a way that adds doubt to the metric definition. The *primo* enters with syncopation in the left hand, and at the same time the phrasing of its melody in the right hand is in a $\frac{4}{4}$ metric pattern. Strengthening this new meter through the syncopation (which weakens the bar line), Brahms introduces a duple-triple metric conflict into this song almost immedi-

ately. With the new $\frac{4}{4}$ meter introduced and sufficiently reinforced, Brahms eliminates the syncopation, sequences the $\frac{4}{4}$ melodic motive, alternating it between the right hand of the *primo* and *secondo* (Figure 1).

The compound meter of the $\frac{6}{4}$ hypermeasure redefines the rhythm as either a duple or triple subdivision of the beat, adding one more element to this "dispute." The use of cross rhythms and hemiola in this compound meter defines either a duple rhythmic subdivision in $\frac{3}{2}$ or a triple rhythmic subdivision in $\frac{6}{4}$. With the harmonic rhythm spacing two bars, Brahms creates this hypermeasure and challenges metrical comprehension in the melody. If we were to follow Brahms's practice of rebarring (from his study of early music), we would be successful in defining a $\frac{3}{2}$ metrical pattern within the first and third lines of this stanza (Figure 2). While the ear clearly hears the melody in a triple meter, a duple pattern, already sounding in the accompaniment and now suggested in the melody, allows Brahms to portray uncertainty of a response to the lover's feelings, metrically speaking.

For the conductor to communicate this conflict effectively, the opening of *Rede Mädchen, allzu liebes* should make use of hypermetric patterns. Hypermetric conducting hints at the duple-triple metric conflict and reinforces melodic phrasing. In fact, conducting the harmonic rhythm of the first two measures in $\frac{6}{4}$ (or in one to the bar—two measures of $\frac{3}{4}$) and then switching to a $\frac{3}{2}$ pattern for two hypermeasures (mm. 3–6) results in conducting mixed meters for the first stanza. Continuing in one ($\frac{3}{4}$) for two measures (mm. 7–8), the duple rhythmic subdivision of $\frac{3}{2}$ returns for three more hypermeasures (mm. 9–14). Once again, two measures of $\frac{3}{4}$ (mm. 15–16), with a more active harmonic rhythm, combine with one final hypermeasure of $\frac{3}{2}$ to close this stanza. The second and third stanzas settle down: the exploration becomes more precise and the girl's response more definite. The $\frac{3}{4}$ meter continues throughout (with possible $\frac{3}{2}$ insertions at mm. 25–26 and 41–42 between the second and third lines), and these stanzas should be conducted in one.

In contrast to a subtle hemiola in the first stanza of *Rede Mädchen,* Brahms employs a conventional hemiola throughout the second song, *Am Gesteine rauscht die Flut* [Over the rocks rushes the torrent]. Conducting the anacrusis in $\frac{3}{4}$, the conductor should continue in a subdivided $\frac{3}{2}$, inserting $\frac{3}{4}$ patterns at mm. 5, 8(9), and 20-21(22); this subdivision further heightens an agitation within the text.

Johannes Brahms became a master at counterpoint. His application of contrapuntal techniques to rhythmic and metric procedures is unique.

Metric Counterpoint

To add to metric conflicts already encountered, Brahms, beginning with the fifth song, uses another technique of musical motion to a greater degree. Metric displacement moves the meter off an established bar line or introduces a contradicting meter against the one already defined. Through rhythmic devices, pitch structures, or phrasing, the defined meter becomes ambiguous, shifting the metric accent to other beats within the measure and further weakening the bar line. The first song already employed a slight form of metrical displacement (the $\frac{4}{4}$ phrasing, reinforced by the syncopation in the second and third measures) by simply lengthening the phrase one beat. Now, in the fifth song, Brahms shifted the bar line to create contrapuntal forms within the domain of music motion.

Johannes Brahms became a master at counterpoint. His application of contrapuntal techniques to rhythmic and metric procedures is unique. In the fifth waltz, *Die grüne Hopfenranke* [The green hopvine], Brahms, through notated articulations and the use of displacement, creates a metric canon (Figure 3).

Using the $\frac{3}{4}$ meter, he begins on an anacrusis in the left hand of the *secondo* with a pair of slurred quarter notes followed by a quarter rest, continuing this pattern (with an interruption between the first and second sentences) for the first two stanzas. The articulation of the slur places the stress on the first of the two quarter notes, making the notated upbeat sound like a downbeat. The second voice enters on the second beat of the second measure (right hand of the *secondo*) with the same articulation. The third voice (soprano and alto duet, reinforced by the *primo*), enters immediately (one beat) after the second voice on a true anacrusis, for now the metrical accent is firmly established in bar 3 with the downbeat. This canon continues throughout the first two stanzas of the poem and may be diagrammed as in Figure 4.

Brodbeck shows that Brahms achieved a progression from one dance to the next in Op. 39 by making most of them "metrically continuous."

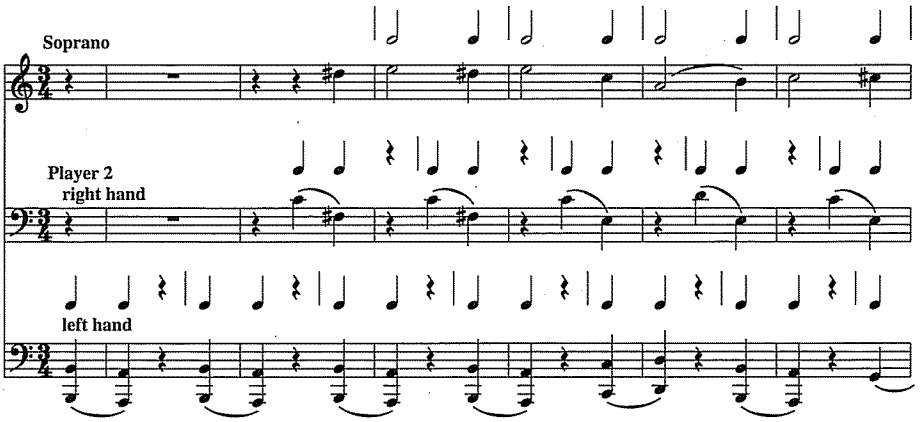

Figure 4. Diagram of the metrical canon (Brahms, Op. 52, Nr 5, mm. 1–6)

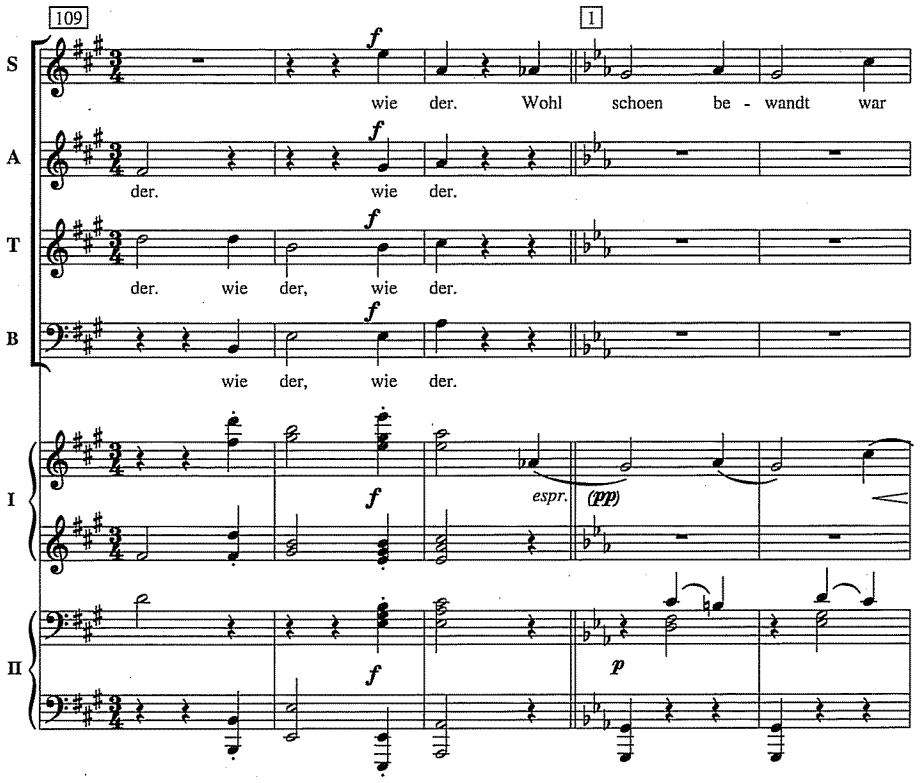

Figure 5. Brahms, *Liebeslieder Walzer,* Op. 52, Nr 6, mm. 109–111 and Nr 7, mm. 1–2

In conducting this canon, the conductor should simply maintain the pulse, with no metric pattern, in the right hand and cue each entrance of the canon with the left hand. This gesture has been suggested as a possible way of conducting the intricate counterpoint and complex rhythmic structure of Renaissance music. All Brahms has done is to portray the complex and intricate weaving of the "green tendrils of the vine" metrically. Once the meter is established with the entrance of the voices, the right hand may begin with a $\frac{3}{4}$ pattern or continue conducting the pulse.

Metric Continuity

An interesting situation occurs between the eleventh and twelfth waltzes of this cycle. The nonsense of *Nein, es nicht zu auszukommen* [No, there is no getting along with the crowd] is ended by the demand in *Schlosser auf* [Locksmith, come]. Some performances have eliminated the pause between these two songs. Connecting these waltzes should be done, since the two texts are linked together and a pause between numbers eleven and twelve would weaken the dramatic effect of the poetry at this point in the cycle.

The seventh waltz, *Wohl schön bewandt war es* [It was so wonderful before], creates a problem within this cycle; solving it requires the same performance as desired between *Nein, es nicht zu auszukommen* and *Schlosser auf.* A touching poem of love growing cold, the C-minor tonality of the seventh waltz, although fitting for the subject matter, seems awkward following the A-major tonality of the previous waltz, *Ein kleiner hübscher Vogel* [A little, charming bird]. If we perceive the previous song as having some form of closure to it, the awkward tonal shift may be diminished by an extended pause between numbers six and seven. This pause, though, is inadequate. Truly unique about *Wohl schön bewandt war es* is its rhythmic dimension: Brahms has one beat too many. The song begins with an anacrusis and ends with a complete measure, adding an extra beat to the music. This

anacrusis, with its accompanying phrasing, also produces a metric displacement in the *primo* and creates another canon with the *secondo* (reminiscent of number five).

David Brodbeck, in his dissertation on the Schubertian influence in Brahms, noticed something in an almost identical work composed five years earlier. Conceived as a continuous work from beginning to end, the Op. 39 waltzes for piano duet give some clues to solving this problem in the seventh song of the *Liebeslieder Walzer*. Brodbeck shows that Brahms achieved a progression from one dance to the next in Op. 39 by making most of them "metrically continuous."[8] The example he uses comes from the first and second dances:

> Because it begins with an anacrusis of three eighth notes, number one should end with a dotted-quarter note. Brahms ended the dance with a half note instead, thereby allowing a smooth transition to the following number, which begins with a quarter-note anacrusis. Clearly, the composer wanted no temporal or metrical disjunction between consecutive pieces.[9]

The conductor of this work must pay attention to what Brahms is doing rhythmically and respond with appropriate gestures to communicate what is happening in the music.

The same rhythmic characteristic occurs between the sixth and seventh songs of the *Liebeslieder Walzer.* Ending *Ein kleiner, hübscher Vogel* on a half note allows the anacrusis of *Wohl schön bewandt war es* to be included within the last measure of the previous song (Figure 5).

Metric continuity helps to explain the extra beat, but it does not add to our understanding of the striking tonal differences between these two movements. A major and C minor are distantly related keys; modulating from one to the next can be an extended process, yet Brahms does this within one beat (the extra beat) and through a non-harmonic tone (the sixth degree of the C-minor scale). Beginning with a note that does not belong to either tonic or dominant harmony, the seventh waltz uses a chromatic descent through a common tone to accomplish the modulation. The chromatic descent from the root of the final chord in the previous song (A), moves through A♭ to the dominant note (G) in C minor. An enharmonic spelling of the A♭ (6 in C minor) to G♯ (7 in A major) produces this common-tone modulation.

Brodbeck points out that in the second half of the song, "Brahms sidesteps

an implied cadence (mm. 16–17) in A major by changing the note G♯ to A♭."[10] Repeating the chromatic descent and writing out the enharmonic spelling (G♯/A♭) at a later point in the song reinforces, through repetition, the translation of the extra note into a common-tone modulation.

Conducting this metric continuity requires maintenance of the tempo right up to the last measure of *Ein kleiner, hübscher Vogel.* In this final measure the tempo should ritard for the two beats of the chord, making the anacrusis of *Wohl schön bewandt war es* the third beat of the measure and bringing the pulse, through the ritard, to the tempo of the seventh waltz.

The thirteenth waltz changes the agitation of the demands made in the twelfth waltz to a longing, yet simple, request: peace of heart. *Vögelein durchrauscht die Luft* [Little bird flutters through the air] compares a little bird's longing to the desire of the lover's heart. Just as the bird searches for a branch to find rest, so does the lover search for another heart. The *primo* musically flutters around in pairs of sixteenth notes; the *secondo* uses hemiola against this in the right hand (mm. 1–4), making us search for either a $\frac{3}{4}$ or a $\frac{3}{2}$ metrical pattern. Triple meter establishes itself by the fifth measure, only to have the hemiola return again in the *primo* (mm. 13), when the heart is searching for peace. By maintaining a diatonic structure, the melody does almost no searching; harmonically, Brahms preserves a tonal structure throughout, searching only once, through a rising chromatic bass line, for a tonal center (mm. 9–12). However, the search occurs within the rhythmic-metric devices Brahms employs.

Conclusion

It is hoped these few examples help clarify our understanding of Brahms's use of motion in the *Liebeslieder Walzer.* The conductor of this work must pay attention to what Brahms is doing rhythmically and respond with appropriate gestures to communicate what is happening in the music. Where Brahms employs mixed meters through the rhythmic patterns he creates, the conductor needs to show this. Hemiola should be conducted hypermetrically to highlight the rhythmic and metric conflicts in the music, and cross rhythms, prevalent within this work, should reflect a beat pattern that reinforces the rhythmic subdivisions of the meter. Beyond this, the type of conducting pattern will be determined primarily through the rhythmic interpretation of the passage.

Writing about the use of motion in Brahms's music, David Epstein states: "His music is structured with an uncanny sense for making what must happen inevitably happen, and what must move, move."[11] Conducting the rhythmic patterns, while taking into account the metric changes of the *Liebeslieder Walzer,* helps capture this essence of Brahms's music. The shape of the gesture controls the sound and effectively communicates or, better yet, paints an accurate picture of how the music of the *Liebeslieder Walzer* moves.

Notes

[1] Virginia Hancock, "The Growth of Brahms's Interest in Early Choral Music, and its Effect on His Own Choral Compositions," *Brahms: Biographical, Documentary and Analytical Studies,* ed. Robert Pascall (Cambridge: Cambridge University Press, 1983), 31. The various songs marked in this way include: 1) *Ulrich* from Kretschmer/Zuccalmaglio (Vol. II, No. 15), 2) *Mein G'müth ist mir verwirret* by Hassler (later made famous as *O Haupt voll Blut und Wunden*), 3) *Innsbruck, ich muss dich lassen* by Isaac (later known as *O Welt, ich muss dich lassen* in chorale form), and 4) Scandello's setting of *Schein uns, du liebe Sonne.*

[2] Walter Frisch, "The Shifting Bar Line: Metrical Displacement in Brahms," *Brahms Studies: Analytical and Historical Perspectives,* ed. George Bozarth (Oxford: Oxford University Press, 1990), 149.

[3] Styra Avins, *Johannes Brahms: Life and Letters* (Oxford: Oxford University Press, 1997), 396.

[4] Letters to Hermann Deiters (September, 1869) and to Brahms's father, Johann Jakob (February 1870), where Brahms asks if his former composition and piano teacher, Eduard Marxsen, had received copies of the waltzes (Avins, *Letters,* 402–403).

[5] Malcolm MacDonald, *Brahms* (New York: Schirmer Books, 1990), 191.

[6] For these analyses see Shirley Ann Neugebauer's dissertation, "The *Liebeslieder Waltzes,* Op. 52, of Johannes Brahms: A Conductor's Analysis"; David Brodbeck's dissertation, "Brahms as Editor and Composer: His Two Editions of *Ländler* by Schubert and His First Two Cycles of Waltzes, Opera 39 and 52" and essay, "Compatability, Coherence, and Closure in Brahms's Liebeslieder Waltzes" in *Explorations in Music, the Arts, and Ideas: Essays in Honor of Leonard B. Meyer;* and the third chapter in Lucien Stark's book, *Brahms's Vocal Duets and Quartets with Piano* (Bloomington, Indiana: Indiana University Press, 1998).

[7] Brahms to Ernst Rudorff (January 1870): "I do not need to mention the tempo is actually that of a Ländler: moderate. Particularly the livelier ones, moderate (C minor, A minor), please don't drag the more sentimental ones, hop-tendrils." (Avins, *Letters,* 402)

[8] David Brodbeck, "Brahms as Editor and Composer: His Two Editions of *Ländler* by Schubert and His First Two Cycles of Waltzes, Opera 39 and 52." Ph.D. dissertation (University of Pennsylvania, 1984), 113.

[9] Brodbeck, "Brahms as Editor and Composer," 114.

[10] David Brodbeck, "Compatability, Coherence, and Closure in Brahms's Liebeslieder Waltzes," *Explorations in Music, the Arts, and Ideas: Essays in Honor of Leonard B. Meyer,* ed. Eugene Norman and Ruth A. Solie (Stuyvesant: Pendragon Press, 1988), 429.

[11] David Epstein, "Brahms and the Mechanisms of Motion: the Composition of Performance," *Brahms Studies: Analytical and Historical Perspectives,* ed. George Bozarth (Oxford: Oxford University Press, 1990), 198.

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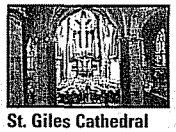
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Introductory Vocal Pedagogy in the Elementary Music Classroom

by Debra G. Gordon

Vocal pedagogy in the elementary classroom is a result of clear vision, precise implementation, and continuous refinement by the music educator. It requires concentrated efforts to attend to aural, visual, and physical learning by students in a sequential, age-appropriate fashion. It implies that a majority of clever strategies, myriad meaningful activities, and a methodical instructional approach are employed by the teacher to produce accurate and expressive singers.

The term pedagogy" can elicit a variety of interpretations. Although it is widely used, particularly in higher education settings, many undergraduates and newly graduated teachers seem to have difficulty providing an accurate definition. They may describe pedagogy as "the way my teacher taught." It is perhaps a safe assumption to say that most of us teach in the manner in which we have been taught and may define pedagogy in those terms. We may recognize it intuitively, but may not be able to verbalize its distinct meaning. Whereas the provision of an accurate definition of the term is not the most problematic issue facing preservice educators, the teaching modes we may utilize due to the pedagogical stance of our most influential teacher may well be.

D. Ralph Appelman's *The Science of Pedagogy* (1967)[1] captures the essence of the term well:

> Vocal pedagogy by necessity is both aesthetic and scientific . . . distilled from the pure sciences of mathematics, acoustics, linguistics, and anatomy . . . (p. 1).

Even dictionary definitions tend to offer rather nebulous descriptions of the term, but the references to aesthetic and scientific are important. They imply that emotion and feeling, as well as logic and method, are involved. In more simplistic terms, pedagogy is the "how to" of teaching, distinguishable from methodology, which is the "what to" of teaching. Unfortunately, the term pedagogy is most frequently used in connection with the preparation of adult singers. *Teaching Kids to Sing*, by Kenneth Phillips (1992),[2] provides salient information for the younger singer, a point where instruction is critical in forming lifetime habits.

Vocal pedagogy in the elementary music classroom is of critical import because it affects the quality and kind of instruction for all students. Second, the elementary program can provide several years of instruction, which translates into habits, skills, competencies, and attitudes that are carried into the secondary music classroom and into adult life. Thus, the cumulative effect is powerful. Third, the consistency of quality instruction and pedagogy can create motivation for students to continue to be involved in choral learning situations.

Pedagogical Components

To create a finished product the music educator must have a conceptual model of the way the product appears, sounds, and performs. The goal is of great importance because it serves as a target for which we aim. The ultimate goal for the choral educator is to produce singers who have knowledge and skill in producing a controlled voice, one that exhibits a light head-

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voice quality, is in tune, and demonstrates a relaxed throat and jaw. As we look at our raw materials, we notice that kindergartners generally arrive at school without these qualities. Achieving the goal is not an easy task and is one that will not be realized without the teacher's pedagogical skills. Producing vocal technique does not occur by chance.

A Pedagogical Approach

A sequential approach to building sound skills can begin with posture. From the first day that kindergarten students participate in music classes, basic singing posture can be modeled, discussed, and consistently rehearsed; this is the first habit that needs to be formed. Game-like tactics or clever wordplay directives can aid the teacher in establishing and consistently enhancing those skills throughout elementary years, examples of this being a play-like scenario in which the teacher has the class slouch, or following a puppet that is modeling this. The visual and aural presentation will quickly enable the young learner to produce physical replication. The teacher can use a more strained, breathy voice to make the point during the slouching and a beautiful, relaxed voice during the puppet's sitting-correctly posture to further establish the effects of the correct posture.

Exercises such as pretending to inflate a balloon, hissing like snakes, or panting like dogs are initial steps in training the brain and body to remember muscle movements.

The second step is breathing. Creating an awareness of breathing action and physical control is necessary in teaching children to use their breath correctly. They not only do not know intuitively how to produce breath correctly, but they are often unaware that they have control over their breathing. One way to create such awareness is to have the children lie on the floor, focus their attention on pushing the tummy towards the ceiling, and embellish the experience by encouraging them to see, feel, and hear what is occurring during this experience. Exercises such as pretending to inflate a balloon, hissing like snakes, or panting like dogs are initial steps in training the brain and body to remember muscle movements.

The more difficult aspect of pedagogy is to connect these activities to singing effectively and reinforce them within the context of the singing experience, a step which is frequently neglected. When the omission of this connection occurs, students fail to exert energy, which can be construed as needless and boring exer-

cises. Although the teacher understands the connection, concentrated effort must be made to help the students understand the rationale for performing the exercises, and relate them directly to the literature.

The production of actual sound must be approached and consistently refined throughout the elementary years. A logical progression from sound production to singing mirrors that of Carl Orff's teaching ideals (even though he is not typically celebrated as a vocal pedagogue). If children begin at a point where they experience a process (speaking), they can learn to control articulation, tempo, dynamics, and vocal quality within a familiar medium. Learning simple chants, creating sounds for stories, and reciting nursery rhymes with expression provide a basic foundation for the transfer to singing. A plethora of activities in which students can create experiments with sounds and speaking offers the children multiple experiences in learning to control sound. A variety of materials are available that provide valid and interesting activities such as these. Edith Fowke's *Sally Go Round the Sun* (1969)[3] and Maurice Sendak's *Where the Wild Things Are* (1963)[4] provide initial resources for speaking voices, chants, and inventive sound experiences.

. . . if children begin at a point where they experience a process (speaking), they can learn to control articulation, tempo, dynamics, and vocal quality within a familiar medium.

The first glance at the subject matter may cause the reader to question this choice, but the outcome far outweighs the initial thought. The chant "Nobody Likes Me," found in *Sally Go Round the Sun* (1969), is an excellent example of a simple exercise that can greatly enhance vocal awareness and technique:

> Nobody likes me; everybody hates me! Think I'll go eat worms.
> (spoken in a bratty, nasty tone of voice with expression)
> Big, fat, juicy ones
> (spoken with a low voice and great exaggeration on the words "big, fat, juicy ones" to make them sound fat)
> Eeny-weeny, squeemy ones
> (spoken with a high and squeemish voice),
> See how they wiggle and squirm.
> (spoken with vibrato-like qualities on "wiggle" and "squirm")
> Chop off their heads and squeeze out their juice
> (spoken onomatopoeia-like: "chop" should sound like the action is occurring, swiftly and with emphasis; "squeeze" should be

elongated and "stretched" as it is spoken)
And throw their tails away.
(simulate throwing a basketball through the air on the word "throw" to utilize the head voice)
Nobody knows how I survive on worms three times a day.
(again return to the bratty, nasty tone of the opening)

The subsequent step in sound progression is vocalises. Warm-up activities, such as having the students vocally follow the direction of a ball, pinwheel, or flashlight's beam on the wall, can be accomplished readily with a specific sound. Exercises such as these allow the children to focus specifically on vocal learning: the physical and aural sensations of one sound, the transition to the differences between high and low sounds, the rehearsal of various mouth positions, and the preparation for a particular passage or word in a song by practicing a difficult extraction in isolation. Again, focused efforts to connect the vocal activities to the literature are essential. Children do not understand the purpose or necessity of warm-ups unless a connection is made by the teacher. In the event of connection, the exercise becomes a teaching tool rather than an isolated exercise in futility. A teacher who spends time analyzing new literature can find a measure, phrase, or even a word that can be extracted for warm-ups. The problem area becomes the warm-up, offering multiple rehearsal opportunities before the problem is encountered within the context of the song.

The problem area becomes the warm-up, offering multiple rehearsal opportunities before the problem is encountered within the context of the song.

An example of an exercise directly related to the literature exists in Bach's *Duet from Cantata No. 15* (edited by Doreen Rao), in mm. 29–32: the repeated melodic pattern of F♯-G-F♯ occurs three consecutive times with different lyrics. The children's natural inclination would be to sing the pattern at the same dynamic level throughout the repetitions. By extracting this note pattern and creating a *crescendo* on the first and third patterns with a *diminuendo* on the second one, the model is in place. The mere addition of the lyrics becomes easy once the expected sound is achieved.

In teaching students how to make particular sounds, several approaches can be used to reinforce the aural and physical learning that occur during singing. The teacher can (a) model the desired sound three times, correctly, incorrectly, and then correctly. This approach allows the stu-

dents to hear the expected sound twice as often, and provides a more unacceptable version so the students begin to build reference points for future singing, (b) draw the students' attention to the position of the lips, teeth, and tongue in sound production to enhance physical learning and enable self-correction, and (c) deliver examples of singing that offer listening experiences that facilitate critiquing opportunities. Providing video and audio listening experiences can greatly enhance the sound quality, sharpen the students' listening skills, and provide goals for performance. Such strategies enhance vocal production and aural discrimination skills. A variety of videos and CDs exists, available from reputable choral music dealers. Two CDs are available for children's choir for setting examples of quality sound: *Rainbow Sounds,* by the Tapiola Choir, and *Homeland,* by the Nebraska Children's Chorus Bel Canto.

Recognizing the characteristics of children's voices is necessary, particularly in terms of their vocal ranges. There is some disagreement regarding the ranges and tessituras for elementary children, but observation of children will furnish specific information. Typically, one would expect the kindergartner to have a range of c^1–g^1 and *tessitura* of d^1–f^1. The range expands upward by a whole step at approximately each grade level, but the lower expansion may not occur until the fourth grade, when the normal range may be b–d^2. By the sixth grade the range is fairly wide, with the voice changes imminent for both boys and girls.

Recognizing the characteristics of children's voices is necessary, particularly in terms of their vocal ranges.

It is not only important to consider range and *tessitura,* but also to give careful consideration to the choice of literature, so vocal experiences are appropriate and productive. This can occur with a variety of literature genres and styles, and concerted effort to utilize such an assortment will further expand the vocal capabilities of the class because of the specific requirements of each kind of literature. Literature selections that reflect a diversity might include a list such as the following: *Follow the Drinkin' Gourd,* by Bray, one that has historical meaning and hidden messages; *O Music* by Mason, a beautiful three-part canon that can be performed unaccompanied; *Dodi Li,* by Chen, a vibrant song in Hebrew; *Oh Shenandoah* by Schram, a slower-paced, early American folk song; *Niska Banja,* by Page, a fast, challenging piece representative of a Serbian gypsy dance; *Duet from Cantata #15,* by Bach, a piece that utilizes melody and countermelody with string complement; and *I Love a Piano,* by

Berlin, a classic American composer's song.

The physical changes that occur in upper elementary students are noticeable in several ways: the speaking voice usually lowers in pitch; facial features change; growth spurts occur, sometimes resulting in seemingly out-of-proportion limbs; and physical movements may become temporarily awkward. The voice is characterized as breathy and low in volume for girls, frequently described as "wimpy" in quality; in contrast, boys may experience a temporary brilliant quality, extended range in the top and bottom notes, an occasional whistle range, and a somewhat sudden loss of the upper range. Therefore, the range and singing endurance limitations must be considered.

Choosing the age-appropriate literature profoundly contributes to the extent of vocal growth, if choosing is done wisely. Attention to range is a component, but so are the intentional uses of a variety of styles and genres to push the vocal envelope appropriately and carefully. Children learn vocal flexibility from such choices, and the variety serves to pique their interest. A wide palette of styles allows the teacher to focus on particular vocal challenges and conceptual learning within the context of each piece, not to mention contributing to the students' knowledge regarding the composer, composition, and historical and stylistic aspects.

If children are not exposed to quality performances by other children and adults, they do not have any sense of what can be accomplished.

Guidelines for choosing literature include the following: (a) select pieces that are singable, as opposed to those consistently beyond the designated range; (b) use music that is qualitatively acceptable for its music and lyrics; (c) choose literature that is conceptually valid and offers some challenges, rather than those that serve only as time-fillers or pacifiers; (d) select pieces that are important for children to learn, that contribute to meeting the goals of the program; (e) use music that is suitable for children in style and lyrics; and (f) select pieces that have a variety of performance options, i.e., unaccompanied and those with accompaniments that are independent, enhance the parts, and use a variety of instruments. Note the recent issue of *Music Educators Journal* (July 2000) for articles regarding literature selection.

Finally, strategies for improving and refining sound are important to expand the quality of vocal production consistently. Listening experiences allow children to hear the desired quality. If children are not exposed to quality performances by other children and adults, they do not have any sense of what can be accomplished. Listening experiences create motivation for singing and performing. Intentional efforts to teach children critiquing skills related to in-tune singing, rhythmic accuracy, clear diction, expressive singing, and communication of mood will enhance aural discrimination skills. A tool that can be used to facilitate the acquisition of those skills is taping rehearsals and performances; the tapes can offer opportunities for students to evaluate the performances, suggest changes, and become less dependent on the teacher for direction. The teacher, however, is indispensable in terms of communicating clear goals to the students and providing appropriate modeling, which is imperative for vocal growth and progress.

Conclusions

Effective and thorough lesson planning and teaching are essential, but must also be accompanied by precise assessment of learning and continuous refinement. These steps may seem like a hefty task, but the teacher committed and capable of assessing both himself or herself and the students can harness proven methods to improve the quality of pedagogy in the classroom.

Notes

[1] D. Ralph Appelman, *The Science of Vocal Pedagogy* (Bloomington: Indiana University Press, 1967).

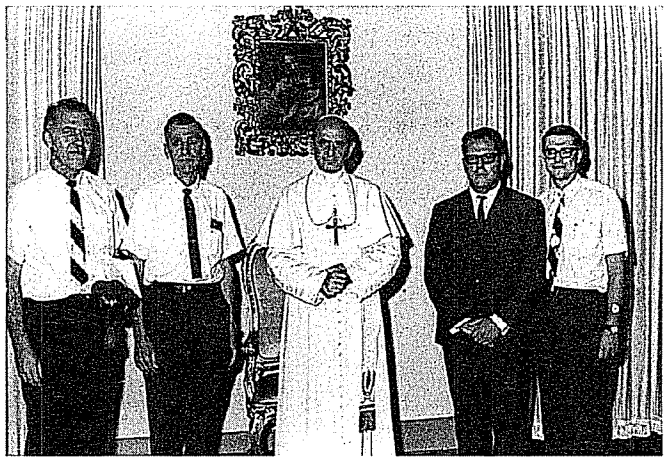
[2] Kenneth H. Phillips, *Teaching Kids to Sing* (New York: Schirmer Books, 1992).

[3] Edith Fowke, ed., *Sally Go Round the Sun* (Garden City: Doubleday and Company, 1969).

[4] Maurice Sendak, *Where the Wild Things Are* (New York: Harper and Row, 1963).

—CJ—

Reflections about the Choral Profession in the Twenty-First Century: An Interview with Harold Decker



by Thomas Wine

Harold Decker graduated from Morningside College in Sioux City, Iowa, in 1934 with a B.A. in vocal performance and a minor in organ. In 1958 his alma mater honored him with a Doctor of Music degree "for his contribution to music and music education." After teaching public school music in Hawarden, Iowa, for three years, Decker received his Master's Degree in Vocal Performance from Oberlin College Conservatory of Music in Ohio, where he was a student of Olaf Christiansen. His first college teaching began at Shurtleff College in Alton, Illinois. After one year there, he returned to Oberlin to fill in for Christiansen, who was on sabbatical leave. Decker returned to Shurtleff as head of the music department. In 1944 he left Shurtleff to become head of the choral and voice departments in the School of Music at Wichita University, now Wichita State University (WSU). After thirteen years in Wichita, he was asked to become Director of Choral Activities at the University of Illinois Urbana-Champaign. There, Decker initiated the first DMA degree program in choral music. He retired from Illinois in 1981 after twenty-five years of teaching. Since that time, he has served as a Visiting Professor at California State University, Fullerton, Florida State University, and the University of Iowa. He is now retired and resides in Wichita. In 1999 at the ACDA National Convention in Chicago, ACDA bestowed upon Decker the Robert Shaw Award for his contributions to the choral art. The following interview was conducted on September 8 and 29, 1999, in the office of the interviewer.

Thomas Wine is associate professor of music education at Wichita State University. He directs the Chancel Choir at the Church of the Magdalen and is president of KCDA.

T. W.: Tell us a little about your background and experiences that led to your choosing a career in choral music.

H. D.: I spent eight summers during my high school and college years at the Lake Okiboji music camp in Sioux City, Iowa. I moved pianos and set up for rehearsals, studied voice, and sang in the summer chorus. I even played clarinet in the little orchestra. They didn't ask me back too many times. I heard Horowitz on his first tour of America. His first concert was in Sioux City while I was doing the summer camp in high school.

After graduating from Morningside College, I taught for three years in a town of 3,300 in northwest Iowa. That was a real eye-opener for me, and I'm sure I learned more than the students did that first year. For one thing, I rued the fact that I'd had no course in "janitoring." It seemed that I was moving chairs and switching from band to choir most of the day. Those were some of the most enjoyable experiences of my life. For the first time in fifty years, the ensembles went to the state contest. You had to go to the district contest, and if you won that, you could go to state contest in Iowa City. I had the band as well as all the choirs and glee clubs. I took 200 students out of a high school of 500. We chartered a train and piled in to go across the state for the final test. We won what was called the class B tournament. When we came home, we got off the train and paraded down the street and they gave me a silver baton. It is amazing what you can do in a small town; I just fell in love with high school teaching.

I would advise any young person to experience teaching in a small community—providing you have a superintendent or principal who supports you. When you look for a job, don't look for the most money; look for the most potential. Particularly, be sure you can work with the person in charge.

My first college teaching job was at Shurtleff College, a Baptist school of about 500 students. I was lucky because I was free to use my imagination and grow. I was there for six years. During the second year, I went back to Oberlin and filled in for Olaf Christiansen. He asked me to come in while he was taking a sabbatical. So I had that great experience when I was about twenty-five years old.

Then I went to Wichita, where I stayed for thirteen years. There was just one large choir that Thurlow Lieurance conducted, and they had 500 copies of each of his numbers that he had written. I said to the choir, "Let's sing a Renaissance piece in Latin." They said, "We don't know any Latin." I then said, "Good! It's time to learn it."

I started the Wichita Choral Society. We did two major works a year. We had 200 in the choir after the third year. We always did the *Messiah* at Christmas and took up a collection afterward, and that was enough money to pay for the spring concert. I did everything from Brahms's *Requiem* to several contemporary works. I even had enough nerve to do Bach's *St. Matthew Passion*. That was my first experience with it.

You know, you find if you work with somebody, everything goes better than what you yourself are doing.

I also started doing operas. We did Mozart operas. They are the best for collegiate voices because they have to be freely sung without forcing and keep flexibility in the voice. Plus, the plots are so much fun! I loved being at WSU, because there was a wonderful faculty. Everyone was supporting everybody else. At the larger universities, you often find people who are trying to build their own "monument."

When I left WSU, I had the good fortune of working with Shaw's teacher, Julius Herford. That's when I went to the University of Illinois (U of I). I told them the only reason I would leave Wichita would be to fill the need of doctoral students who wanted to major in choral music. The only degree at that time was a Ph.D. in music education. We built the program in cooperation with the musicology department and it worked out wonderfully. You know, you find if you work with somebody, everything goes better than what you yourself are doing. Whatever success I had there, I attribute to the people I worked with.

T. W.: Who were some of your students at U of I?

H. D.: Some of my students were Joe Flummerfelt from Westminster, Jim Marvin from Harvard, John Alexander of the Pacific Chorale, Paul Brandvik at Bemidgi, André Thomas at Florida State, and Anton Armstrong at St. Olaf . . . and I think it was because of the library we had at U of I. It had everything. We did some very good things. I have not been at the University of Illinois since 1981, so by now a lot of my students are retiring.

T. W.: When did you decide music was going to be your direction for the rest of your life?

H. D.: I always wanted to be a singer. I took piano in grade school. My parents were not musical. My dad barely carried a tune. My mother died during the flu epidemic of 1918 when I was only five, but I can remember her singing solos in church. I remember sitting at the piano and her teaching me songs. I remember the words to *Just a Song at Twilight,* a popular song of that time. In sixth grade, I had a teacher who inspired us to do things. We did three-part music we learned by solfa. I still think in solfa because of her. All the boys in my class were active in music through high school. In fact, one of the boys, MacDonald Carey, sang on Broadway and went on to star in *Days of Our Lives.*

My dad was a doctor, an eye, ear, nose, and throat specialist. He knew I liked music, but he would often tell me, "Look at other things." I think that in the back of his mind he was thinking I could never make a good living doing music, but he never discouraged me. He and my step-

mother came to everything I ever did.

T. W.: How has the choral field changed in the fifty or more years you have been involved in it?

H. D.: I think we were more schooled in music of different periods. The majority of music we hear at the ACDA conventions (not all, but the majority) are things that just came off of the shelf. Some of it's good and some of it's not quite so good. It seems to me, if you don't sing Renaissance music somewhere, you don't get an understanding of vowels. Latin is a wonderful language for teaching pure vowels because it only has five vowels. English, with all its modified vowels and diphthongs has closer to twenty-six vowel sounds. If you can get your choir to get over the consonant and get directly to the vowel and then keep the integrity of that vowel until you get to the next one, you will have something that will sound like an ensemble instead of like forty singers.

I don't hear enough of all the style periods. There are excellent technical things, but sometimes I feel they don't get to the root of making music. They are so interested in exactness and togetherness and moving together.

Rhythm is the first thing you respond to as a child. As civilization grows, you learn to use your mind as well as your body. I think moving is important, particularly in rehearsals, to loosen up and keep the body from getting tense. Movement, without feeling for the phrase, is what Joe Flummerfelt called "mindless rhythm." Music has to have everything: rhythm, melody, and a mental concept. Too much music today is sort of mindless. I cringe when I think that some of the things I see on television are of the same name as a Brahms motet—it's all called music. They ought to have different names for stuff like that.

Today we are emphasizing multi-cultural and contemporary music, often to the exclusion of our great heritage of choral music passed down to us through history. We shortchange our singers if they do not come in contact with many of these masterpieces when we select our choral repertoire. Much emphasis today is placed on staging and "choralography," probably influenced by our fascination for being entertained. In doing this we neglect our responsibilities to stimulate student imagination and to develop their esthetic sensitivities.

If you can get your choir to get over the consonant and get directly to the vowel and then keep the integrity of that vowel until you get to the next one, you will have something that will sound like an ensemble instead of like forty singers.

T. W.: I've heard you talk about choir contests before. Can you share some of your views on that topic?

H. D.: I'm really against contests, per se. I think the idea of a festival is what it's all about. It isn't competitive. Choirs learn a lot by listening to other choirs and listening to music. In festivals, the emphasis is on improving the music making and appreciating other choirs.

We've got to get the total thing back in order. We need groups in college that are not just for music students. We had [at Illinois] several choirs made up of students from the language department. There was a German choir, a Spanish choir, and a French choir. It gave our doctoral students an ensemble to conduct and they also learned the language better. I was always amazed at the interest these fellows had. You know we had only a few women in the program back then—maybe four women and seventy men. That has changed. Women are doing superb work because they seem to be going deep into the literature. Ann Jones, who was Shaw's assistant, and Doreen Rao, who sang in my choirs for four years, are excellent models for today's conductors.

T. W.: What advice do you have for young people who are seeking careers in choral music?

H. D.: Be active in music. A keyboard background is essential. I don't care whether one studies in high school, college, or grade school; potential choral directors need to do all they can to improve their keyboard skills. You can cover so much more in a short time with that skill.

Then, I think a good theory, sight-singing, and ear training background is important. If I were going to construct a curriculum right now, I would have ear training every semester through the senior year. Do something to improve your ear all the time, or you will be doing it on the job. The better the ear, the better you are able to rehearse and teach. You don't need to have a great voice, but an understanding of vocal production can be mastered with study with a good teacher.

In elementary schools, I hear so many teachers using a tape accompaniment. The kids sound like bad "community singing." I have heard teachers like Marilyn Killian do wonders with children, but it is because she focused on the fundamentals of music. All elementary school children should have excellent musical training if we are going to have any good music. It won't happen overnight, but we need music educators who are dedicated to developing music in kids in the right way, so they appreciate all kinds of music and they know what a melody is, not just rhythm.

Lastly, keep learning! Listen to the finest choirs you can. Attend workshops and conventions and hear what others are doing. New ideas and new approaches to teaching will always be coming to you if you seek them out.

T. W.: If you had a final word of advice for choir directors, what would it be?

H. D.: You have to be willing to start some place and encourage singers. You can't blame them for what they don't know. I remember the orchestra conductor at Morningside College after my first year of teaching. I said to him, "Gosh, these kids just don't know anything about music." He said to me, "Listen, young man. Believe me, they will know what you can teach them." He put all of the weight on me. I have always felt that way ever since. If I can't get it across to them, it is my fault, not theirs. We have to get students to respect what they are doing and encourage them. They will like anything you like, if you really know it and have prepared well.

I had this experience teaching high school. My first year I gave my students the *Tenebrae Factae Sunt,* by Ingegneri, because I think it is such a wonderful piece. They said, "Can't we do something popular too?" I said okay and gave them an arrangement of *Autumn Leaves.* At the end of the year—I will never forget this—we had a day when I asked what they would like to sing and somebody said, "Let's sing *Tenebrea,*" and the rest of the group said, "Great!" They were so proud of themselves and it did so much for them. It made them realize what vocal choral music is: no accompaniment. Hearing the sound that they made when they had to blend and sing in tune with good vowels, and the beauty of the text—WOW! They learned something there that became basic for everything that followed. I know I'm talking a lot, but I just can't help but get enthused from the music and from the students. I learned then that students search for goals and appreciate them when they are reached.

—CJ—

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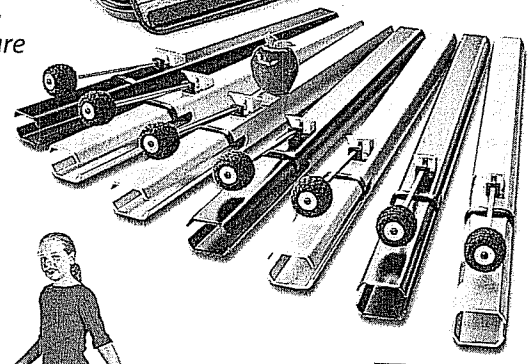

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Student Times

Lori Wiest, editor

You've Got the Job—Now What? Part 2

By Jessica Franchi

Editor's Note: This is the second installment of a two-part article presented at the ACDA Youth & Student Activities Roundtable in San Antonio. Jessica Franchi is the choral director at Penn Yan Academy in New York State, where she teaches music theory and music history, and conducts the choirs.

Creating Syllabi

It will be very helpful to you, your students, and the administration if you create a syllabus or course outline prior to the beginning of classes. This way, all information about the course is written down in black and white, which may spare you conflicts in the future.

Start by describing the course and discussing goals and purpose. You may wish to include specific learning objectives as well. State all materials the student will need for the course and indicate which ones will be provided to them by the school.

A statement of classroom rules and discipline procedures should be included. You will need to devise consequences for students who misbehave and implement them consistently. Some students take advantage of new teachers. Stick to your rules and consequences and make sure you are familiar with the school's general discipline procedures.

You might also include topics to be covered during the year. Indicate approximately when the students will study them, if you feel you can make that determination prior to the beginning of the school year.

Develop and include specific grading procedures and criteria. Decide how much you'd like tests, projects, and homework to be worth. Concert attendance and in-class participation should be taken into account. Determine your own percentages and let the students know how failing to fulfill the requirements will impact their grades.

Include any important dates you are sure of in the course outline, particularly concert and festival dates and special events. These data will enable students and parents to plan for an event in advance and minimize the number of excuses for missing a performance.

Decide on the concert attire for your ensembles. There may be a tradition of wearing robes or a certain uniform. The standard black and white looks nice, or you may prefer to have the students dress up. Attire may be partially determined by geographic or cultural factors.

Include advice to students about how they can be successful in your class and what their goals should be for the year.

Obtain both the students' and the parents' signatures after each has read the syllabus. This is evidence in writing that the course outline has been read and that students and parents understand the obligations and consequences for failing to adhere to the outline. This awareness can help in conference situations and in enforcing your policies.

Curriculum/Lesson Plans

Before school begins, inquire if a written curriculum is in place for the courses you will be teaching. If so, you'll need a copy; if not, you will have to draw from what you have been taught and what colleagues have done in the past. Don't be afraid to make changes to a course and

implement your own ideas, as long as they are within specified guidelines. Developing and sharing your knowledge and ideas is one of the exciting parts of teaching.

As you create your lessons, type and keep them in a binder with the materials needed for each. Write your specific objectives, procedures, and methods of evaluation. If you are using recordings, write down which CD/cassette you'll need and which track. Write in titles of videos and textbooks you use. Modifying your lessons each year is appropriate, but this way you'll have a solid base from which to start. It may also be a necessary duty, since some districts require teachers to turn in their lesson plans weekly.

For ensembles, you will need to assign music and folders. This is easiest to do before the first day of school. Number any music you have and put together folders with corresponding numbers. Have the students memorize their number when it is assigned to prevent confusion later. You can post their numbers and write them next to each student's name in your grade book.

You will be asked to use current state and national standards in your teaching. Become familiar with them if you are not already. Good teaching incorporates the standards so don't struggle to plan your lessons around them. Plan your lesson and note which standards are covered. Post a copy of the standards in your classroom as a reference.

Develop definite methods of assessment. Inevitably, you will be called upon to justify your grading system. The less subjective, the better. Any or all the following may be weighted according to its importance to you and the course in figuring a student's grade:

- participation in performances
- lesson attendance/evaluations
- quizzes and tests
- self-assessments
- playing/singing exams
- effort/participation in rehearsal
- behavior (may be a factor)

Include your grading policy in the course outline. Give a copy to the administrators and have an administrator proof any mailings you send to parents during the year.

Concerts

Concert dates for the school year were probably determined before you were hired, but you'll want to check to make sure they don't conflict with any other event on the calendar. If conflicts exist, you will need to work out a compromise. Talk to faculty members whose departments are involved and don't put students in the middle of controversial scheduling problems.

Find out in advance the space you will be using for concerts, so you can plan your set-up and rehearsal schedule. Consider where the piano will be located in relation to the singers and how you want to set-up chairs, stands, and risers. Make sure you have a podium, if you want one.

You may ask who has done the sound and lighting for the concerts in the past. Usually, faculty or students are involved. Check to make sure the microphones and

lights are working and that they are positioned where you'd like them. In terms of videotaping, copyright law states that only one archive copy of student performances may be made for use in self-evaluations or reference purposes. Decide ahead of time if you want the concert videotapes and if you have the means to do it.

Ask if there is someone in the department who puts together the concert program or if you do it yourself. It is extremely useful to have a graphic computer program to help you. The program typically includes a cover/graphic page, the pieces being performed and the composers and arrangers, a list of all the members of each ensemble, and perhaps a page for etiquette reminders, appropriate acknowledgements, and upcoming events. Have a draft ready at least a week in advance to allow for proofreading and copying. Keep extra copies of the program for reference and for your professional portfolio.

Prepare for and plan to speak to the audience at the concert. You will have to do this at least a little. If you are the type to get really nervous, practice ahead of time.

In terms of your students, if the concert counts as part of their grade, you need to figure out an orderly way of taking attendance. Give the students a definite time to be in the rehearsal room ready to go. Plan some time for warm-ups, tuning, settling down, and focusing. Decide before the night of the concert if students will wait in the rehearsal room until and after it is their turn to perform or if they will be permitted to sit in the audience. If you decide the former, someone needs to be with the students at all times. This is to protect both them and you.

You should also decide whether or not the students can leave the concert after performing their portion, or if they need to stay for the entire performance . Determine what excuses for missing a performance are acceptable and a procedure for making it up.

Additional Resources

Frank Abrahams and Paul Head, *Case Studies in Music Education* (Chicago: GIA Publications, 1998).

Guide for the Beginning Choral Director, ACDA, 1972.

Carol Ann Jones, "Shaking the Money Tree: Fundraising and Grants," *Teaching Music,* Feb. 2001: 25–31.

Steven K. Michelson, *Getting Started with High School Choir* (Reston, VA: MENC, 1994).

Teacher Success Kit: How to Succeed in Music Education, Computer diskette (Reston, VA: MENC, 1998).

The United States Copyright Law: A Guide for Music Educators, MENC, 1992.

ACDA Student E-Forum. Join the discussion at <http://choralnet.org/student/>.

Writing for "Student Times"

Don't miss your opportunity to write an article that could be published in the "Student Times." Contact Lori Wiest at <lwiest@mail.wsu.edu> for information.

—CJ—

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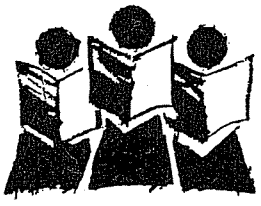

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REPERTOIRE & STANDARDS COMMITTEE REPORTS

Editor's Note: The following columns were written prior to each national chairperson's departure from office.

Male Choirs

Redefining Excellence in the Twenty-First Century

THE PASSING OF Robert Shaw is a reminder of the outstanding leaders in the American choral profession from the last half-century who taught us what excellence is and how to achieve it. Thanks to a generation of leaders, our access to choral excellence is greater than ever before. Through mentoring, choral workshops, symposiums, festivals, institutes, and undergraduate and graduate programs, more outstanding conductors are emerging, teaching in schools and conducting choirs in cities throughout the country. Through publishers, the Internet, recordings, video, ACDA, and other professional organizations, we have greater access to quality music and models of excellence.

How do we define quality music? It is a difficult task to define excellence. We have trouble agreeing how much vibrato is appropriate. What exactly is an in-tune third? Debates about equal temperament and just intonation continue. What is appropriate style? How can we redefine excellence in this environment? Who will be the next generation of exceptional conductors?

The definition of excellence ultimately lies within a community rather than with an individual. The profession must continue to listen, discuss, debate, argue, to challenge, and engage in dialog. The struggle for consensus will require us to be uncomfortable at times, to speak honestly, to risk being wrong. Although we may never reach one unified view, we will learn from each other as we attempt to define excellence. We owe it to ourselves, our students, and the profession as we move into the twenty-first century.

Clayton Parr
Immediate Past National Chair
R&S Committee on Male Choirs

Music & Worship

ACDA Reading Sessions: No Mystery Here!

National R&S Chair's Note: In an effort to improve the quality of the reading sessions across all twelve Repertoire & Standards areas, the R&S national chair implemented a new procedure in 1996 to review music for ACDA national conventions. Carl Stam's column below reviews this process, which includes the par-ticipation of the seven division R&S chairs coordinated by the National Committee chair. This column could serve as a model for reading sessions at the division level where division chairs work collaboratively with state chairs in the respective R&S areas. —Barbara Tagg

IT IS NO mystery! Our Music & Worship reading session selections is the result of a group project. The process of how the national R&S committee selects the reading session list for the national convention is described below. This process was used by the national R&S committee for San Diego (1997), Chicago (1999), and San Antonio (2001).

Step 1

Early in the summer the seven division R&S chairs were asked if they were interested in being involved in the selection process and if they were planning to attend the national convention. All seven Music & Worship chairs agreed to participate. One or more accompanists were invited to participate in the forthcoming reading session.

Step 2

Publishers were asked to send sample music to the review committee of eight (national chair and seven division chairs) by September 15. Late August and early September were marked by delivery of packets of music from numerous publishers that make the reading sessions possible.

Step 3

The seven division chairs reviewed approximately 1,000 compositions. The division chairs were asked to submit their top five titles for "less difficult" and top five titles for "more difficult" repertoire. Less difficult selections are those that could be performed by an average volunteer church choir and could be prepared in one and a half rehearsals. Committee members knew they would be asked to conduct one of the selected pieces at the national convention reading session.

Step 4

Once the national chair received the recommendations (seventy titles, plus ten from the national chair), the final fifteen titles were determined. This chair included each committee member's top-ranked choice. The remaining choices were subjected to the following criteria:

- Not too many Christmas pieces
- Not more than two or three selections from one publisher
- At least four or five easy selections
- At least several new editions of historic pieces
- A good balance between worship music of celebration and worship music of meditation
- At least several selections designed for congregational participation
- Selections with possible instrumental accompaniments

In addition, a list of twenty additional titles was included of "other highly recommended selections." This included selections from the committee's original lists.

Step 5

The list of fifteen titles and actual octavos (arranged in performance order representing variety and good pacing) was sent to the reading session chairperson, who handled arrangements with the printer. The National R&S Committee chair made arrangements for the accompanist to receive a complete set of music prior to the convention.

Step 6

Selections were carefully timed, so each piece would be read as completely as possible.

Conclusion

Other national R&S committees use a process similar to this. The ACDA membership is assured that eight leading choral professionals working in music for worship have worked to provide a music reading packet that reflects a variety of difficulties and is representative of their artistic tastes and liturgical priorities.

Carl Stam
Immediate Past National Chair
R&S Committee on Music & Worship

Senior High School Choirs

Collective Excellence Individually Interpreted

ONE OF THE greatest benefits of belonging to any professional association is the opportunity for the membership to attempt to define and continue to debate the standards of excellence for their profession. Recent writings suggest that a definition of excellence in choral music might reflect literature, teaching, and performance standards, or other areas of study. However, while the creation of a specific definition of excellence in choral music remains somewhat elusive, we should consider the idea that it is not the definition itself that is the prize at the end of the race, but the lessons learned as the membership engages in debate and discussion in the attempt to establish a collective vision. Recent editions of the *Choral Journal* have featured a number of R&S columns addressing excellence in teaching, performance, literature selection, programming, rehearsal technique, and other topics. The ideas presented by each author and the responses of the readership have set a tone for a defining of the profession that does not seek a single answer, but provides models and starting places for each choral director to examine in relation to their own teaching experience. No matter how we collectively define excellence, the reality is that each choral director must adapt a definition that reflects their personal beliefs, resources, singers, rehearsal situation, time allocations, performance venues, and other factors. Furthermore, although a collective vision

is critical, it is built upon lessons learned and lived as individuals. As each of us tries to define what excellence will mean within our own programs, we must balance the vision of the profession with our own experiences to create choral music with our singers that is, above all else, remembered as one of the most moving, personal, and unforgettable experiences for each individual. Regardless of what music is sung, where it is performed, and who is involved, it is the experience of making music that connects us to the unique realm of human experience that can be reached only through singing. If we consider that excellence may be measured by our ability to make such connections, all we have left to determine is the various routes that may be taken in the journey to the end goal. In this, our last column, we would like to wish you all the best in your pursuit.

Michele Kaschub
Janice Bradshaw

Immediate Past National Chairs
R&S Committee on Senior High School Choirs

Women's Choirs

AT THE AUGUST 2000 repertoire and standards leadership meeting the national R&S chairs were instructed to focus their columns for the *Choral Journal* on the topic "excellence." *Webster's Encyclopedic Unabridged Dictionary* defines excellence as "the fact or state of excelling; superiority; eminence." Webster's synonyms include preeminence, transcendence, distinction, merit, and virtue.

Remarks made in 1955 by Archibald T. Davison, one of the founding fathers of American choral music, were quoted in a 1980 address given by Howard Swan to ACDA's Western Division:

> The most serious demand (in America) is for teachers whose knowledge and experience of music is wide enough to guarantee a sound musical taste. Only when there is intelligent revolt against much educational material that now passes for music will there be hope for a productive music education in this country.

The title of Howard Swan's keynote address was "Steps to Choral Excellence: Choices, Compromises, and Decisions." I find his words as compelling today as I did then.

Sound musical taste and excellence have been recognized as major challenges for a long time. By definition, only a few pieces from the entire body of choral music are going to excel. How, then, do we determine whether or not a piece of music qualifies as one of the small fraction of the total work that could be defined as excellent?

I posted the question, "What makes a piece of choral music excellent?" on Choralist. The responses from conductors and music publishers were numerous. Below are a few of those responses.

Tom Porter says, "I believe a piece of choral music is excellent when the total experience of the music exceeds the sum

of its parts. It must have a worthy text that speaks beyond the obvious. It must have interesting musical components—melody, harmony, rhythm—that heighten the text. It is well-crafted. It becomes excellent when it elevates the performer and the audience to new experiences and emotions."

Karen Biscay suggests, "In addition to an engaging, edifying text that is well-written, the piece must evidence good choral writing: good, logical voice leading, reasonable range and *tessitura* for each part, harmonic structure and style appropriate for the text, and musical and textual accents compatible (especially with an English translation). Beyond that, one would hope, for new pieces, that the melodies, etc., are original and not so derivative that one is reminded of 'that Puccini ditty everyone knows,' or other such famous works."

Kirin Nielson offers these thoughts:

- Does the piece reward repeated hearings and work over several rehearsals (good), or is it facile and superficial, grasped totally in first hearing and not substantial enough to stand up to several encounters?
- Discard pieces with texts that are shallow, trite, or offensive. Depending on the circumstances, I choose music with inclusive language rather than with a "generic" male pronoun.
- Look for music that is well-constructed without being cliché in character or hackneyed (unless the cliché is intentional for humor, as in PDQ Bach). Include musical styles from other cultures. Avoid pieces that are primarily commercial.
- Look for a sensitive response by the composer to text and the prosody, form, and text treatment.

Nina Gilbert provides additional perspective:

- Don't choose music on the basis of sheer excellence. Choose it because it suits the performers and the occasion. Look at a lot of pieces (say, into the low thousands), so you know what is available and make your own decisions. The best piece of two thousand choices is likely to be better than the best of four choices, especially if those choices are offered for commercial rather than aesthetic reasons. Also, in the process of reading every choral piece that someone like Haydn or Brahms ever wrote, you will educate yourself.
- You can take a shortcut by reading repertoire lists of people you respect, but you can't accept any list wholesale, uncritically.
- The abstract question of "What makes a piece of music excellent?" is different from the practical question of "How do you find and select repertoire?" For that matter, I have found people who think

they agree on what, abstractly, makes a piece excellent (or good), but when they get to evaluating pieces, it turns out that the abstract words don't mean the same things to everyone involved.

Publishers shared their thoughts as well. Ron Jeffers of earthsongs states, "music that speaks directly from the heart to the heart, music that preserves the original marriage of language and music, music that is true to its origins, music that expands our horizons and makes life more meaningful."

Susan Brailove, formerly with Oxford University Press and now co-owner of Brichtmark Music says, "One could ask, does it weather the concentrated study by the conductor, the repetition in rehearsal—and come out at the end of the preparation period still having the other qualities—spontaneity, vitality, clarity, the ability to move?"

Barbara Harlow, owner of Santa Barbara Music Publishing, also looks first to text. "I read the text; if it is good I continue to playing the piece. If it excites me, takes me someplace, I look carefully at more practical matters: range, *tessitura,* voice leading, proper word accents, appropriateness to the targeted type of choir, educational value. Lastly, I look at the structure of the writing to see if each part has something important to do—I call that democracy in composing, arranging."

Here is Robert Schuneman's response. His company, ECS, was founded in 1921:

- So what do I (and our editorial committee) look for when my firm considers what it will publish? (Remember, we can publish only a hundredth of what we have available to publish; that's life, too). Here's a brief summary: We look for composers who have something to say, know how to say it clearly with assuredness and certainty, and who surprise us continually with something new and exciting in the musical experience of their work, even after repeated hearings.
- The long answer: We look for **imagination**—the ability of the composer to go beyond the usual, to exceed the familiar, to lend surprise, to create the unexpected and to take us into new, unvisited places.
- We look for **clarity** believing that even the most complex music can be understood and enjoyed through the aural experience, that if it has something to say, it can be heard, even by the novice who cannot name the technical terms used to describe it.
- We look for **technical ability** in the use of musical materials and musical structures, discipline in manipulating their use, and the ability to notate the musical intentions of the composer adequately. (One of the common defects we find today is that composers frequently do not have the skill to convey in notation what they want to communicate musically to their audience. In

fact, it is frequent that they do quite the opposite. It's worse in our computer world where composers think they don't need to learn compositional skill and notation at all because the computer will do it for them.)

- We look for **certainty** that shows in assuredness of presentation, both notational and musical in performance. Experienced musicians and amateurs alike know when this is the case: every note sounds like it belongs, as though it could be no other, and that not one note could be changed for any reason without disturbing the whole and making it sound like a lesser piece of music. When each member of our committee delivers a review of an MS that extends to more than two paragraphs, one that contains voluminous things that "might be changed" for various reasons, it is invariably a sign of a weak piece. This is not arrogance on their part. The best pieces usually come through with two or three short, excited, and complimentary comments along with the words, "Please accept it!"

Mary Lycan, of Treble Clef Music Press, offers seven criteria:

- Here are the things I look for, the first things listed first. (I am not sure whether they are the most important things, but they are the filters I find convenient to apply first.) I look for them because they are delightful and rare.
- **Text.** The text has to be so good that I can read it aloud, all by itself, without feeling stupid. I seem to be accepting pieces with texts by Christina Rossetti, and by female medieval mystics, these days. This means both technical excellence and arresting imagery (no generalized "we are the children of tomorrow" drivel), and avoiding mind-sets I find unproductive: for women's chorus works, this means I do not publish what Janet Galvan calls the "I'm soft, I'm sweet, he left me, and I feel so bad" subtext.
- **Good parts for all singers.** I have rejected pieces because the first alto sat on the d'-g' tetrachord ninety percent of the time: musically boring, vocally damaging. Please write vocally grateful parts, including some rests. If the piece is an arrangement of a folk song, spiritual, or carol, I hope the sopranos won't have the melody all the time. How about some counterpoint?
- **Musical integrity.** If the piece is an arrangement, I look for the non-melodic voices to be more than a mere harmonization. They should flow naturally from the melody, almost as if they could have been improvised by singers who know the melody well. In addition, one or two (at most)

contrasting devices, especially in an accompaniment, are welcome. I have rejected a sweet-sounding arrangement of a lovely pentatonic carol tune because the arrangement obscured, rather than highlighted, the pentatonic nature of the tune, which was its great beauty.

- **Rhythmic interest.** Very few composers seem to understand rhythms; one of mine says rhythm isn't taught much in conservatories. I love hemiola, syncopation, augmentation, diminution, increasing rhythmic activity before cadences (as the fifteenth-century composers really understood it), odd time signatures, simultaneous different time signatures, strettos, the works. I love beautiful clouds of sound oozing by, too, but not just that.
- **Simple does not have to mean stupid.** I hunger for simple pieces in which every note (and rest) is there for a purpose.
- **Craft/Teachability.** Is the music so well crafted, in any idiom, that a conductor will be able to enjoy taking it apart, showing the bits to the singers, and putting it back together again? This is a powerful incentive for good score study and good use of rehearsal time.
- **That extra "Wow!" factor.** This is totally intuitive. I call it the "How badly do I want to conduct this piece, right now?" scale. This is often the deciding factor.

What this all comes down to is caring about the experience of the singers. They may not know anything about hemiolas or subtext, but they know when they are bored or put off. They know when they have been transformed. I want them to go on a journey with each piece and be different when they come home.

Perhaps the most important decision to be made by choral conductors today is this: What materials, what kinds of repertoire should be sung by their choirs? Whether we classify program materials as a cause for or a result of other procedures or activities, the choice defines for all to see and hear our goals for our choirs. Shall music-making be for the purpose of entertainment, for public relations, as the means to win administrators' support, or as one way to explore the unique and powerful realities in aesthetic education? Curricula, choral organizations, rehearsal procedures, ideological beliefs, and school and church music calendars will be shaped by these choices. Make no mistake: either we opt for music that has popular appeal, or we decide that music that has been considered great because of compositional genius and the test of time is the rightful heritage of our students.

Students will judge us as musicians by our selection of repertoire and the procedure by which it is rehearsed. They will talk among themselves concerning our response to music, which consists only of a beat, to sounds that depend almost entirely upon movement for their expression, or the use of a text that is either sickeningly repetitive or frankly vulgar in its composition.

Each of us can look back to musical experiences that lifted us out of ourselves, stirred our souls, touched our hearts, and gave us, if only for moment, a sense of pure beauty. Experiences like those can be life-changing. For us they were. Now it is up to us who know the transforming power of quality repertoire to try to provide these experiences to those we lead. We must challenge the forces of mediocrity on behalf of standards of excellence.

Quality is out there. The search for it can be time-consuming. But we must find and then provide that quality repertoire for our choirs. The publishers deserve our support, even as our singers deserve our best efforts on their behalf.

As I retire from my position as national R&S chair, that is the challenge I leave with you: Eliminate the forces of mediocrity. Lead your singers to excellence with excellence.

Monica Hubbard
Immediate Past National Chair
R&S Committee on Women's Choirs

Notes

[1] Charles Fowler, ed., *Conscience of a Profession: Howard Swan, Choral Director and Teacher* (Chapel Hill, NC: Hinshaw Music, 1987), 161.

[2] Tom Porter, e-mail to author, February 16, 2001.

[3] Karen Biscay, e-mail to author, February 16, 2001.

[4] Kirin Neilsen, e-mail to author, February 23, 2001.

[5] Nina Gilbert, e-mail to author, February 18, 2001.

[6] Ron Jeffers, e-mail to author, February 16, 2001

[7] Susan Brailove, e-mail to author, February 16, 2001.

[8] Barbara Harlow, e-mail to author, February 16, 2001.

[9] Robert Schuneman, e-mail to author, February 26, 2001.

[10] Mary Lycan, e-mail to author, February 16, 2001.

[11] Fowler, 160.

—CJ—

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RESEARCH REPORT

Lawrence Schenbeck, editor

Editor's Note: Every once in a while, musical research generates worldwide headlines. The events described below should interest just about anyone who performs or investigates eighteenth-century music. Three accounts, by Mary J. Greer, Patricia Kennedy Grimsted, and Christoph Wolff, have been employed to give some sense of the way things unfolded and the various players involved. Greer provides an overview, Grimsted offers additional details and a slightly different perspective, and Wolff brings us up to date. I edited their accounts to avoid repetition and then added a few endnotes. For more information, especially on the rich subject of World War II-era trophy art, see Grimsted's working paper and book, cited below.

Lost Archive of C. P. E. Bach Discovered in Kyiv

ONE OF THE great mysteries in Bach studies for the last fifty years has been the whereabouts, even the continued existence, of the musical estate of C. P. E. Bach (1714–88). Housed for over a century at the Sing-Akademie in Berlin, the collection was known to comprise 500 scores composed by various members of the extended Bach family, along with C. P. E. Bach's own compositions (including twenty Passions and fifty keyboard concertos), unpublished letters from Goethe to former Akademie director Carl Friedrich Rungenhagen, and unpublished works by other important composers of the time. Since 1943, when the archive was removed from the city for safe keeping, it has been inaccessible to scholars and performers.

A combination of circumstances—the persistence of noted Bach scholar Christoph Wolff, who never lost sight of the goal of ascertaining what had happened to the archive, a change in political climate brought about by the breakup of the former Soviet Union, a global campaign to return thousands of cultural artifacts stolen or seized during World War II, and sheer luck—permitted the rediscovery of the collection in June 1999. A brief description and history of the collection follows, then an account of how Christoph Wolff, Dean of the Graduate School and professor of music at Harvard; Barbara Mahrenholz Wolff, a Harvard music librarian; and Patricia Kennedy Grimsted, an associate with Harvard's Ukranian Research Institute, succeeded in tracking down the collection after it had disappeared from sight over fifty years ago.

The Sing-Akademie in Berlin, founded in 1791, was primarily devoted to musical performance; Mendelssohn's legendary performance of Bach's *St. Matthew Passion* in 1829 took place at the Akademie. The society also became an important repository of eighteenth-century German music, largely as a result of its acquisition of C. P. E. Bach's estate during Zelter's[1] tenure. However, the collection, which eventually numbered over 5,100 items, was not catalogued well and was largely inaccessible to scholars, even before the war.

In 1943, in the midst of heavy Allied bombing of Berlin, German authorities arranged to have thousands of cultural treasures shipped out of the city. They were stored in remote hiding places, such as salt mines, monasteries, and castles such as the one in Silesia, where the Sing-Akademie collection was taken. What happened to the collection following the Nazis' defeat is still being reconstructed. The headquarters of the Sing-Akademie, located in what later became East Berlin, were destroyed by Allied bombs. Subsequently, the Soviet army captured many

of the repositories where the Nazis had hidden their artifacts. They took some home as war booty and burned others for fuel during the bitterly cold winter of 1945.

Apparently, no one gave much thought to the Sing-Akademie collection until the 1960s. While writing his dissertation on the *stile antico* in the music of J. S. Bach, Christoph Wolff hoped to reconstruct Bach's music library, for which one of the primary sources was the estate catalogue of C. P. E. Bach, published in 1790. At the time, however, scholarly exchanges between the East and West were virtually impossible and Wolff was informed that, in all likelihood, the Sing-Akademie archives had been destroyed. Over a decade later he was unable to confirm a rumor then in circulation that part of the archives had been deposited in Ukraine.

Finally, earlier this year, Patricia Grimsted told Wolff that, in the process of researching her forthcoming book on Ukrainian trophy art,[2] she had come across a document—translated from a 1957 Soviet Ministry of Culture report and published in a book by a German library committee—indicating that the Sing-Akademie archives were in Kyiv (Kiev). When questioned about the document, Ukranian officials initially responded that it was probably a forgery. However, the trail had grown warm.

By chance, Hennadii Boriak, a Ukranian official who was sympathetic to American efforts to locate the missing archives, encountered a retired Kyiv librarian who was able to supply a crucial piece of information. The librarian told Boriak she had seen a report that indicated the transfer, in 1973, of a large collection of foreign music from a Kyiv conservatory to the more spacious Ukranian Central State Archive-Museum of Literature and Art. Although the report contained no further details about the collection, through his contacts at the state archives, Boriak was able to all but confirm that the collection was, in fact, the C. P. E. Bach archives. It remained for someone of Wolff's stature to examine the collection and determine if it was the genuine item.

Christoph and Barbara Wolff and Patricia Grimsted arrived in Kyiv in June, only to face two more days of frustrating delays. They were informed that the archives were closed for renovation and because the manuscripts had not been processed, they could not be examined. The director of the archives, a former KGB agent, was on the verge of retiring and could not accommodate them. Finally, Wolff and company were granted special permission to visit the upstairs stacks. A single gray cardboard box was pulled at random from a shelf where it had been since 1973. Wolff opened the lid, revealing several bound volumes of old musical scores. Seeing a red stamp of "Sing-Akademie zu Berlin" on one of the manuscripts, Grimsted turned to Christoph Wolff and said, "OK, Christoph, this is it." Barbara Wolff pinched her husband while he was staring at the name written on one of the manuscripts: "Rungenhagen," former director of the Sing-Akademie. There was little doubt in Wolff's mind that he was staring at the "lost" musical estate of C. P. E.

Bach. His team celebrated that evening with a round of Ukranian vodka in a riverboat restaurant.

The rediscovery of the musical estate of C. P. E. Bach is of incalculable value to scholars and will almost certainly shed new light on J. S. Bach's development as a composer. Wolff recalls that he felt overwhelmed by the finding and characterized its importance in the following way in the September 30th issue of *The Boston Globe:*

> A collection of mainstream music of this significance has not surfaced in quite some time. I was not prepared for seeing the whole thing there, intact. It was truly an enormous surprise. . . . As far as I can tell, there's nothing else out there like this in terms of a closed collection. There are individual items missing from libraries, even groups of manuscripts. But at least in the field of music, a collection of this size does not exist.

Christoph Wolff, as well as Hans-Joachim Schulze, Ulrich Leisinger, and Peter Wollny of the Bach-Archiv in Leipzig, have recently returned from a week in Kyiv, where they had an opportunity to examine the collection at greater length. Wolff reports that they were treated extremely well and, collectively, even more overwhelmed by the richness and uniqueness of the material and its significance for Bach studies. In addition to the immensely important W. F. Bach and C. P. E. Bach material, the archive contains previously unknown autographs by J. S. Bach, the *Alt-Bachisches Archiv* ("Old Bach Archive")[3] and Fasch's early copy of the four-part chorales. . . .

Wolff, Schulze, Leisinger, and Wollny will present a colloquium on the Sing-Akademie material at the Leipzig Bach Conference, which will take place January 27–29, 2000. Christoph Wolff will also report on the archive at the meeting of the American Bach Society April 7-9, in Washington, D.C.[4]

—Mary J. Greer

(From the Fall 1999 *Newsletter* of the American Bach Society; available online at <http://www.geo.hunter.cuny.edu/~amyjeu/webprojects/bach/newsletter.html>, accessed May 29, 2001.)

Excerpts from Patricia Grimsted's Account

The initial discovery in Kyiv resulted from the collaboration of the present author with Hennadii Boriak, deputy director of the Hrushevs'kyi Institute of Ukrainian Archeography and Source Study of the National Academy of Sciences of Ukraine.

The Sing-Akademie was always a major repository for original German music scores, related archival materials, and important music publications. The musical estate of Carl Philipp Emanuel Bach, which has come to be known as the "Old Bach Archive," forms the central part of the archive, coming under Zelter's control soon after C. P. E. Bach's death. These works include the major portion of his compositions in autograph or authorized

copies. Many of his vocal and instrumental works have never been published. In addition to the C. P. E. Bach materials, there are scores of his father's ancestors (many in autograph copies in J. S. Bach's hand) and brothers, and over 500 scores of various members of the Bach family.

The Sing-Akademie collection also contains a major part of the music legacy of Georg Philipp Telemann (over 220 cantatas), Carl Heinrich and Johann Gottlieb Graun (more than 150 vocal and over 420 instrumental scores), Johann Adolf Hasse (c. 130 vocal and 80 instrumental scores), Franz and Georg Benda (c. 120 compositions), as well as many other important musicians of the period. Additionally, there are scores by King Frederich II of Prussia, along with compositions of better known musicians, such as Franz Josef Haydn[5] and Georg Friedrich Händel. Approximately 80 percent of the collection consists of original manuscripts, the rest, predominantly limited-edition lithographs or authorized performing copies.

Wolff made a second trip to Kyiv in early October 1999, together with colleagues from the Bach Archive in Leipzig, to prepare a preliminary musicological analysis of the holdings. While there, he offered a symposium at the Academy of Music (attended by only five specialists) and discussed plans for the proposed microfilming and cataloguing project. The project will be closely coordinated with the Sing-Akademie of Berlin (as the original owner), which still exists as a private performing organization and whose directors have already written to the Kyiv archive in appreciation for the preservation of the archive and supporting the project being planned by Professor Wolff. There is hope that these priceless musical sources will be returned to their original home eventually.

Even though the existence of the collection in Kyiv has long been hidden from public eye, it still has symbolic value as a trophy of a war that devastated the country and destroyed millions of its library books and the buildings that housed them, to say nothing of archives and art. Major German collections of music are still held hostage in Poland awaiting some significant cultural recompense for the wartime losses and damage caused by the Nazi invasion sixty years ago. One significant music collection was returned from Leningrad to Hamburg in 1990, just before the collapse of the USSR. But other trophy music known to be held in Russia has yet to be revealed.

(From Patricia Grimsted, "Bach Scores in Kyiv: The Long-Lost Music Archive of the Berlin Sing-Akademie Surfaces in Ukraine," Harvard Ukrainian Research Institute, Working Papers 6; available online at <http://www.huri.harvard.edu/workpaper/grimsted/SingAka.html>, accessed May 28, 2001.)

Recent Developments

On January 19, 2001, Ukrainian President Leonid Kuchma and German Federal Chancellor Gerhard Schroeder signed an agreement returning the collection of the Berlin Sing-Akademie with its significant Bach family holdings to its original home. In a symbolic gesture, Kuchma handed over to Schroeder an important manuscript with organ works by J. S. Bach. The inter-government agreement specifies that the return was to take place within three months. The repatriation of the Sing-Akademie collection would represent the first major restitution of trophy materials from World War II. After its arrival in Germany, the materials will be placed in the Berlin Staatsbibliothek on permanent loan from the Sing-Akademie.

In the meantime, a major portion of the collection has been microfilmed in Kyiv, but the filming project, involving nearly one million pages of music, will likely now be completed in Berlin. Cataloguing has begun in a joint undertaking involving the RISM offices in Frankfurt and at Harvard, the Leipzig Bach Archive, and the Packard Humanities Institute in Cambridge. The complete catalogue of the extensive Bach family materials (*Die Bach-Quellen der Sing-Akademie zu Berlin*) will be published as part of the *Bach-Repertorium* series. When the cataloguing is completed, the collection will be accessible to scholars on microfilm (at the Bach Archive, the Berlin Staatsbibliothek, the Academy of Sciences in Kyiv, and the Isham Memorial Library at Harvard) and

in the original in Berlin.

The first modern performances of a significant repertory piece from the newly discovered archive, C. P. E. Bach's *Dank-Hymne der Freundschaft,* were given in March by The Handel & Haydn Society of Boston, under Christopher Hogwood. Hogwood chairs the Editorial Board of *C. P. E. Bach: The Collected Works,* published under the auspices of The Packard Humanities Institute, and the materials for these performances were prepared in conjunction with the edition in-progress.

—Christoph Wolff

(From the Spring 2001 Newsletter of the American Bach Society; available online at <http://php.indiana.edu/~dmelamed/abs/NewsletterS01.html>, accessed May 29, 2001. See also Bundesregierung Press Release No. 30/01, dated January 19, 2001; available online at <http://eng.bundesregierung.de/dokumente/Pressemitteilung/ix_29374.htm>, accessed May 28, 2001. This German government press release stresses the significance of the Ukrainian action as part of "a path based on European legal traditions" similar to that followed by Georgia, Armenia, and Azerbaijan in agreeing to return cultural objects removed as a result of war.)

Notes

[1] Carl Friedrich Zelter (1758–1832) directed the Sing-Akademie from 1800 until his death, making it one of the leading choral organizations in central Europe; he especially promoted the music of J. S. Bach.

[2] Patricia Kennedy Grimsted and Charles Kecskemeti, *Trophies of War and Empire: The Archival Heritage of Ukraine, World War II, and the International Politics of Restitution* (Cambridge: Harvard Ukrainian Studies, 2001).

[3] Regarding the "Old Bach Archive," see the remarks by Patricia Grimsted following Greer's article.

[4] This group also conducted a study session at the American Musicological Society national meeting in Toronto, November 2000.

[5] Given the possible contents of the Kyiv collection, a recent assertion in these pages that "Zelter's arrangements of Haydn's songs no longer exist" may soon have to be revised. See Steven Grives, "Choral Performance Practice in the Eighteenth-Century Part Song: An Alternative Arrangement of Haydn's Abendlied zu Gott," *Choral Journal* 41/10 (May 2001):32.

—CJ—

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BOOK REVIEWS

Stephen Town, editor

Bluestine, Eric
The Ways Children Learn Music
Chicago: Illinois: GIA Publications, Inc., 2000. 206 pp. $14.95 ISBN: 1-57999-108-4 (Softcover) [To order, please contact: GIA Publications, Inc. at 1-800-GIA-1358 or 708-496-3800 (telephone); 708-496-3828 (fax); or, www.giamusic.com]

IN THE PREFACE of *The Ways Children Learn Music,* Eric Bluestine states that his goal is to ". . . introduce the principles of music learning theory, in a clear and . . . engaging manner" (p. xii). Bluestine based his book on the work of music educational theorist Edwin Gordon, who constructed a music learning theory (p. xi). Bluestine's audience is not limited to music educators, but is geared to all involved in the educational environment of the child. He wants everyone to understand that music is "worthy of study for its own sake" (p. xii).

The author presents the material in four parts:

1. the musical and pedagogical principles that give rise to Music Learning Theory
2. Music Learning Theory itself
3. Learning methods
4. Classroom teaching (materials, teaching techniques, and musical examples) (p. 9)

In part 1, Bluestine explains the philosophical basis for Gordon's Music Learning Theory. In part 2, he answers questions regarding the differences between informal guidance and formal instruction in music, states what is supposed to happen during each level of Gordon's skill-learning sequence, and demonstrates how to design a curriculum based on Music Learning Theory (p. 9). In this revised edition, Bluestine has included more of what he does in the classroom and has given more information about connecting pattern instruction to students' understanding of large musical works (p. xi).

Bluestine attempts to refute the critics of the Music Learning Theory approach in chapter 3 and state the benefits of audiation of rhythmic and tonal patterns. His arguments in chapter 11 for and against choice of tonal and rhythm systems will surely pique everyone's interest. The proof is in viewing the process of Gordon's Music Learning Theory and being able to assess the child's ability to perform, listen, and create.

Joan Whittemore
Webster Groves, Missouri

Brophy, Timothy S.
Assessing the Developing Child Musician
Chicago: Illinois: GIA Publications, Inc., 2000. 477 pp. $44.95 ISBN: 1-57999-090-8 (Softcover)

IN SEVEN SUCCINCT, clearly indexed, organized, and well-written chapters, Timothy Brophy sets forth the reasons for and the process of assessing the progress of children in general music including vocal and instrumental performance and composition. The author divides and conquers the formidable beast according to the following areas.

Chapter 1: Foundation for Assessment in General Music

Chapter 2: Developing and Managing Assessment Tasks: General Consideration

Chapter 3: Assessing the Performing Child Musician

Chapter 4: Assessing the Creating Child Musician

Chapter 5: Assessing the Critically Thinking/Responding Child Musician

Chapter 6: Portfolios and Profiles: Tying It All Together

Chapter 7: Implementing a Total Assessment Program

BOOK PUBLISHERS THIS ISSUE

G.I.A. Publications
7404 South Mason Avenue
Chicago, IL 60638

Oxford University Press
200 Madison Avenue
New York, NY 10016

The text offers multiple contributions to music educators. A process of assessment clearly delineated is immensely helpful to beginning teachers to assist them in goal setting and offer them a way to celebrate the accomplishments of their students in that marvelous experience of their first year as a music specialist. Veteran teachers, too, will find Brophy's approach valuable in allowing them to re-evaluate their process of teaching and assessment and to try a new approach or enhance what they already do. Instructors of Music Education methods courses and cooperating teachers in student teaching can use the processes to assist students learning how to teach with a manageable means of implementing assessment of their teaching and the students' accomplishments. Administrators and supervisors will find *Assessing the Developing Child Musician* invaluable in determining the health of the music program and progress of their students.

Brophy questions the reason for assessment, discusses the issue in prose format, then summarizes the points in bulleted format.

Why Assess at All?
To obtain evidence of musical growth and progress
To guide instruction and choice of teaching strategies
To help validate the music program with parents and students
To provide evidence of accountability for student learning

Throughout the text, the author reinforces the learning through a series of questions at the conclusion of chapters.

Classroom activities, sample assessment forms, grade level goals, and examples of work from children's portfolios over several years' time supplement the text and enable the music educator to make practical use of the assessment process. One very helpful suggestion is the amount of time given to assessment depending on the grade level, time allotted for music in the curriculum, and the specific skill assessed. Flexibility is the key issue, again making the process palatable. A key suggestion for the portfolio is that it should not consist solely of the child's best work, or it risks losing sight of the progress in the child's growth. *Assessing the Developing Child Musician* is a resource any music educator will want to have within reach for continued growth in learning.

Joan M. Whittemore
Webster Groves, Missouri

Smallman, Basil
Schütz
New York: Oxford University Press, 2000. 218 pp. $35 ISBN: 0-19-816674-5 (Hardcover)

HEINRICH SCHÜTZ IS a composer who needs no introduction to choral musicians. Most of his long life (1585–1672) was devoted to the composition of vocal music, the majority of it sacred. A number of his compositions, notably the *Weihnachtshistorie* and the *Musikalische Exequien,* as well as some of the *Psalmen Davids* and the *Symphoniae Sacrae,* are standard choral repertoire today. Unfortunately, with the exception of Carl Pfatteicher's translation of Hans Joachim Moser's massive study of the life and work of the composer (originally published in 1936), most Schütz scholarship to date has been in German. Therefore Basil Smallman's compact yet highly informative volume is a welcome addition to Oxford's *Master Musicians* series, for it provides an up-to-date resource in English.

Over the course of his lifetime, Schütz produced music that is remarkable in its variety, ranging from the Venetian opulence of the *Psalmen Davids* and the Italianate elegance and drama of the *Symphoniae Sacrae* to the "exquisitely fashioned miniatures" (p. 87) of the *Kleine geistliche Konzerte* and the mature austerity of the Passion settings. Smallman combines analysis with biography by placing his examination of each work or collection in its chronological context, thereby providing valuable insight into the political, religious, and personal circumstances surrounding the composition of each one. In addition, he locates Schütz's music artistically, drawing on visual and musical works for comparison.

For example, Schütz's setting of "Die mit Tränen saen" from the *Geistliche Chor-Music* (1648) is compared to Schein's setting of the same text in his *Israelsbrünnlein* (1623), on the likely supposition that the later collection was inspired by the earlier (p. 128). In the same chapter Smallman says of the large-scale biblical scene settings of the *Symphoniae Sacrae III* that Schütz's

> . . . object may well have been to effect a deeper penetration than usual beneath the literal surface of the various accounts, and in the process to create, through projection of colour and perspective, a musical parallel to the religious canvases of the Italian Renaissance artists, whose work he must surely have admired during his two extended visits to Venice (p. 137).

Specifically, he compares No. 18, "Saul, Saul, was verfolgst du mich?" with

> the arresting portrayal (Rome, 1601) of the same scene by Caravaggio, a painter renowned for his skill in capturing moments of violent action through vivid contrasts of light and shade and a masterly use of perspective. In the artist's version the apostle's horse, with its white mane gleaming and right foreleg menacingly raised, dominates the scene, while Saul, flung from its back, lies prostrate on the ground, with both arms raised, apparently in anguished supplication. His physical distress is obvious, but his mental state remains, almost inevitably by the nature of the medium, hardly at all disclosed. By contrast, in Schütz's setting, it is precisely this missing element—the imaginative penetration of the subject's thoughts and feelings—that, through the relentlessly unfolding character of the music, is so memorably restored (p. 139).

Fascinating insights such as this one illuminate the analyses that lie at the heart of Smallman's book. Although necessarily not comprehensive, his descriptions of the pieces are provocative, piquing genuine interest in the music itself; the ideal way to read them would be with complete score in hand so that the author's analysis can serve, as it should, as an impetus to further study.

A major concern of seventeenth-century composers was the relationship of music to words on all levels: literal, rhythmic, and affective. Smallman's analyses in particular lovingly explore Schütz's extraordinarily careful attention to text and meaning, revealing a composer of deep sensitivity and exceptional creativity. For example, in discussing the Passion settings, Smallman says:

> Within the limits imposed by the nature of the genre, Schütz achieves a wide range of text interpretation. . . . Striking portrayals in the *St. Matthew Passion* include, the greed and duplicity of Judas (an alto), captured by a repeated phrase, ascending in sequence, for his words "Was wollt ihr mir geben?" (What will ye give me, and I will deliver him unto you?); the conflicting evidence of the false witnesses (two tenors) graphically symbolized by the use of canon at the second; the hectoring style of Caiaphas (a bass) when denouncing Christ's "blasphemy," evident in a pattern of frenzied upward- and downward-leaping fifths; and the fatal indecisiveness of Pilate (a tenor), shown by a serpentine phrase, for the words "I am guiltless of the blood of this just person, see ye to it," which stretches up to e' flat on "Blut" [blood] and down by a gradual descent to f (a minor seventh lower) on the last syllable of "Gerechten' [just person] . . . (pp. 159, 161).

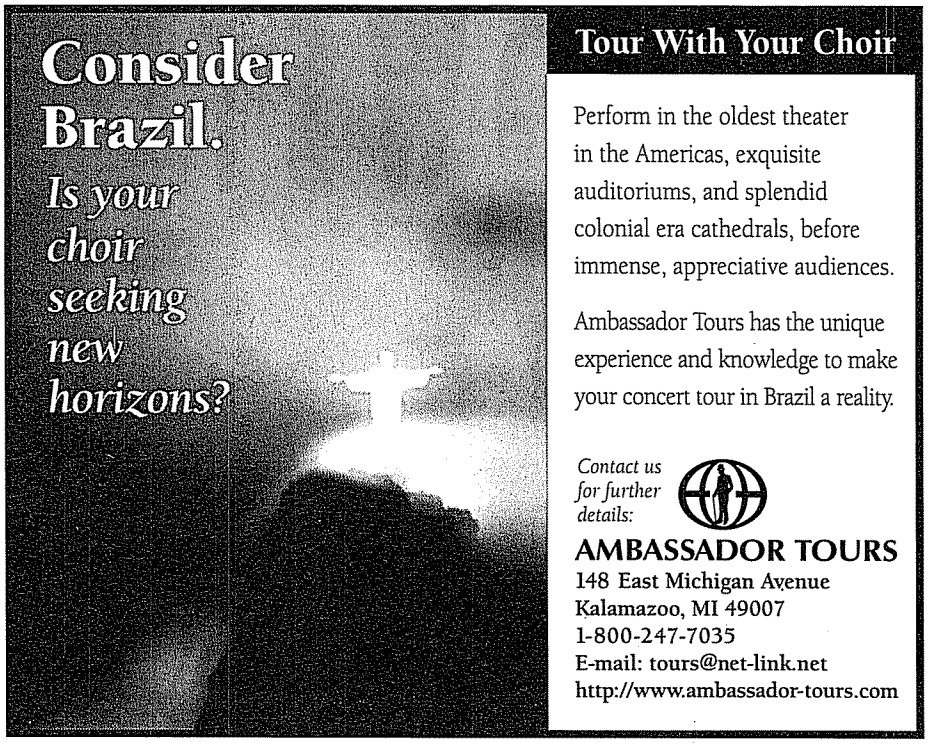
In his preface Smallman expresses his obvious delight in Schütz's felicitous text-setting: ". . . some readers may find (as I have repeatedly) that a study of Schütz's texts and music can provide a wholly enjoyable way of gaining an increased knowledge of the language involved—at least in its biblical manifestations" (p. ix).

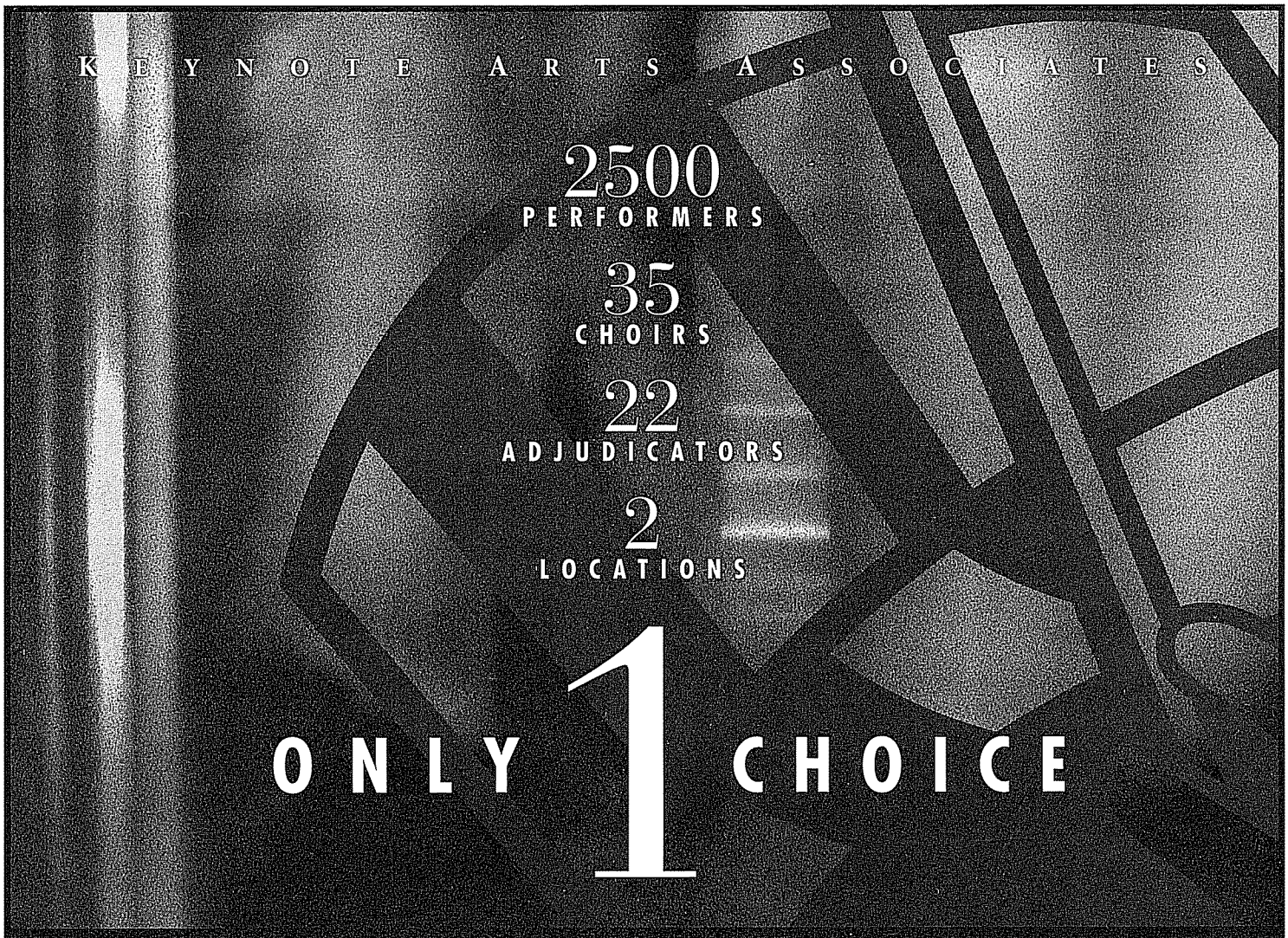
As an added bonus for conductors, occasional nuggets of performance practice advice are scattered through the book. For example, in the *Symphoniae Sacrae II,* "[t]he precise scoring in individual works is left deliberately unclear by the composer. On the title page the obbligato instruments are described as 'two violins or other similar instruments'. . ." (p. 115). According to Smallman, a model for choosing instruments can be found in the setting of the German Magnificat which is the fourth piece in the collection and the only one with specified instrumentation. "After an opening section with two violins, the scoring specified involves, in succession, several pairs of instruments (violas or trombones, cornetts or trumpets, descant recorders, violins), which help in some degree to characterize the changing ideas and emotions of the text" (p. 116). For maximum expressive effect, Smallman suggests applying this principle to the other works in the collection, "whenever suitable players are available" (p. 117).

Smallman's book summarizes the most recent Schütz research and is meticulously documented. It is also, like other volumes in the series, well supplied with appendices, including a calendar of the composer's life collated with information about contemporary musicians and events, a list of works, a personalia, and a select bibliography. In addition there are sixteen pages of black and white pictures and an ample number of musical examples. For the choral musician interested in the life and music of Heinrich Schütz, this volume should become an indispensable handbook.

Nancy P. Fleming
Conway, Arkansas

—CJ—





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CHORAL REVIEWS

Richard Nance, editor

Unison/Two-part treble

Christmas Joy
Lloyd Larson
Unison/2-part
Choristers Guild (Lorenz, agent), CGA841, $1.20

Christmas Joy combines a new melody and text that speaks of "songs of joy and songs of hope," with the "Gloria" refrain from the familiar carol, *Angels We Have Heard on High.* The melodic and rhythmic treatment of the new melody is straightforward and written in a range from f^1 to d^2, the best *tessitura* for the child voice. The new melody is first presented in unison, followed by the "Gloria" refrain. The composer then treats the melody canonically, first in the original key, followed by a repeat of the canon one whole step higher. The Gloria refrain follows, with singers in unison and then in canon.

This piece would be an excellent choice for a children's choir in a church setting. It would sing easily and would assist in teaching beginning part-singing.

Carolee R. Curtright
Lincoln, Nebraska

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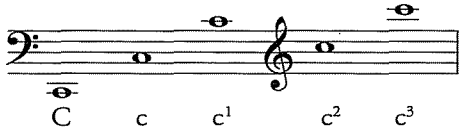


Three Christmas Songs
Bob Chilcott
Upper voices, keyboard or orchestra
Oxford, published separately
1. *The Time of Snow,* W135, $1.50
2. *This Joy,* W136, $1.50
3. *Gifts,* W137, $1.50

Here are three octavos, written for children's chorus, with primarily unison voice lines and text by the composer. The first carol, *The Time of Snow,* features a minor melody on a contemplative text. While the voices sing only in mid-range, the challenge will come in learning to perform the long, *legato* phrases with an occasional accidental departing from the feel of natural minor.

Number two, *This Joy,* is a spirited piece punctuated with many accents. The opening fourteen measures of unison are repeated as a two-part round with a new text. A short "B" section in unison is followed by a three-part round. The brief coda contains three-part homophonic writing. In this selection, the accompaniment is almost always staccato, while the voice parts are more legato; the accompaniment becomes fuller and lower as the vocal writing becomes more complex. The result is a joyful, contemporary setting of the story of Jesus' birth.

Number three, *Gifts,* has three short verses separated by instrumental interludes that repeat the vocal melody. It is marked "quiet and still," as a contrast to the previous selection. The changing meters give the effect of a free-flowing melody on a meaningful text.

The accompaniments of all three works enhance the voice parts rather than doubling them. Even more effective might be the orchestral accompaniment, which may be rented. The unusual instrumentation is for harp, two percussion, and strings. The third octavo requires no upper strings. These octavos are lovely additions to the Christmas repertoire for treble voices whether sung separately or as a group.

Doris Sjolund
Medford, Oregon

SSA/SSAA

Tyrley, Tyrlow
Mark G. Sirett
SSA, Piano and Recorder (or C instrument)
Hinshaw, HMC-1754, $1.50

An "Olde English" Christmas text (c. 1450) is enhanced by the lilt of an alternating duple/triple meter. This piece is in strophic form, verse-refrain, with the first verse in unison and the chorus ("Tyrley, Tyrlow") splitting for an echo effect. The second verse is in three-part harmony with the addition of the C instrument. This verse has varied and intense dynamic shadings that lead into a most dramatic and harmonically advanced third verse. The fourth verse is prayerful and "airy." The last line of the verse, "Then may we sing in Paradise," leads to a full-textured chorus response. The piece is published in the Jean Ashworth Bartle choral series and was written for the Toronto Children's Chorus. A middle school treble choir may find the harmonic writing combined with the alternating meter somewhat challenging, but the accompaniment provides harmonic support and rhythmic drive without doubling the voices. If a sacred text is permissible, this would be a beautiful addition to a holiday concert.

Suzanne M. Pence
Austin, Texas

Watts' Cradle Song
Ruth Watson Henderson
SSAA, Piano
Hinshaw, HMC-1755, $1.25

Watts' Cradle Song is another lovely addition to the treble literature found in the Jean Ashworth Bartle Choral Series. The Christmas text by Isaac Watts is set to a lilting melody in $\frac{6}{8}$ meter. The generally homophonic treatment of the voices could get monotonous; however, the accompaniment varies enough to keep all seven verses interesting and the line moving forward. Each verse of the eight-measure strophic text is treated differently. The writing is either unison or two-part, with an occasional split into three. This split is taken at different times by either soprano II or alto II, thus the listing as SSAA. The final verse is in a joyous $\frac{7}{8}$ meter, ending with a repeated dialogue between parts on "sing his praise" that builds in intensity to a *fortissimo* $a^{\flat}$ chord. Ranges are not extreme. Alto is $b^{\flat}$-d^2, and soprano is d^1-g^2. Youth choirs and church choirs would enjoy adding this piece to a Christmas program.

Suzanne M. Pence
Austin, Texas

SAB/Two-part mixed

Advent Prayer
James E. Clemens
two-part or SATB
Concordia, 98-3493, $150

Composer James Clemens has suggested that his composition, *Advent Prayer,* be employed during the five Sundays of Advent culminating with Christmas Eve. This functional piece encourages congregational participation and includes a reproducible congregational page accompanied by suggested scripture readings. The five verses of *Advent Prayer* alternate between unison and two-part male or female voices with an eight-measure SATB section, but the flexible nature of the piece allows directorial discretion for voicing. The D-minor tonality provides a reflective, reverent mood, and the composer's use of B♮s as well as B♭s provides an intriguing tonal ambivalence, as he mixes dorian mode with natural minor. Accompaniment is provided by keyboard, and the melodic range spans a ninth with D as the highest pitch in any voice part.

Dale Rieth
Port St. Lucie, Florida

Lullaby
Patrick Liebergen (arr.)
Two Part SA/TB
Carl Fischer, CM 8551 $1.40

Patrick Liebergen, Director of Choral Activities at the University of Wisconsin-Stout, is well known for his many compositions. His arrangements are pieces I always look at, as I have learned to respect his writing. *Lullaby* is no exception. Liebergen has arranged two familiar Polish carols in easy two-part writing with a pleasing keyboard accompaniment and optional flute. The first carol opens with

women's and men's voices alternating phrases of the melody and eventually singing the final phrase in unison. Male voices introduce the second melody, *Infant Holy,* followed by men and women in two-part harmony. The final verse of the second melody is sung by women's voices, with men singing the first melody as a partner song. Ranges for both voices are easily sung. Women's voices sing from c^1 to e^2 and men's voices from f to e^1.

This arrangement would provide a successful experience for a middle school choir with changing voices or a small church choir. The piano accompaniment and flute add interest to the voice treatment.

Carolee R. Curtright
Lincoln, Nebraska

Rise Up and Shine
Austin C. Lovelace (arr.)
SAB, keyboard
Abingdon, 02448X, $1.25

Austin Lovelace has arranged the early American hymn tune "Wedlock" for this Epiphany or general anthem, using a text by Carl P. Daw, Jr. It is a simple tune in F minor, mostly in quarter notes, in the style of Southern Harmony. Lovelace has kept the harmony spare, writing usually for two parts (women/men), and using a two-part canon on the third verse. The occasional alto part is not difficult, making this piece an excellent choice for a beginning small church or youth choir, since the range of the baritone line rarely goes below c, and alternate parts are offered for those measures. For a more advanced choir, it is a fine answer for Epiphany, for which rehearsal time can be a problem. The accompaniment uses the open fourths and fifths appropriate to this style, but also incorporates dissonance, which complements the energy of the Southern Harmony style.

Elizabeth Sproul
Camillus, New York

What Can We Bring?
Ronald A. Nelson (arr.)
SAB, keyboard
Hinshaw, HMC17O6, $1.25

Ronald Nelson's setting of a traditional Catalonian carol focuses on the gifts of the Magi over three stanzas. Nelson creates a nice choral dialogue as the women ask, "What can we bring . . ." three times and the men reply, singing of gold, frankincense, and myrrh. The final stanza asks what we, in the present day, will bring to the manger. The gentle $\frac{6}{8}$ flow of the piece suggests a pastorale; on an organ one could perhaps play some of this on an oboe. There are no melodic or harmonic surprises here, no modulations, and no difficult musical hurdles of any kind. A smaller church choir would appreciate the good three-voice writing.

Jonathan B. Hall
New York, New York

SATB

Alma Redemptoris Mater
Johannes Ockeghem
SATB
Notre Dame Choir Editions (C. F. **Peters**, agent), 26, $3.95

This edition of Ockeghem's *Alma Redemptoris Mater,* a motet in two parts, gives an accomplished choir the opportunity to sing the music of one of the great masters of the generation before Josquin. Ockeghem (c. 1410–97) was one of the outstanding Franco-Flemish polyphonists whose output bridges the early and high Renaissance. Josquin particularly felt his influence. This motet is one of the handful he is known to have composed, in addition to ten extant masses, a Requiem, and several chansons. It is one of thirty pieces in the *Notre Dame Choir Editions* series, most of which are by Renaissance composers. The catalog is conveniently listed on back of the score. The editor, Ralph W. Buxton, seems to strike an admirable balance between scholarly and practical considerations. The layout is neat, logical, and adequately spacious. Original clefs, tempus/prolation (mensuration) indications, and incipit notes in original notation are given. Generous editorial notes found at the end of the score include the principal sources used for this edition and the modern scholarly edition in which this Marian antiphon can be found (information of the kind that is too often missing from performing editions of old music.), as well as a translation, biographical infor-

mation, and an explanation of editorial method.

As might be expected, musical ideas build upon the text. Choirs that have sung the music of late Renaissance masters might be challenged by the fact that, even though the texture of this work is consistently polyphonic, there is very little imitation or obvious thematic relationship between voices. The lines spin along in the fashion that was characteristic of much of Ockeghem's writing (the alto line paraphrases the original plainsong melody). Buxton has transposed the entire piece down one whole step. Though the soprano *tessitura* stays relatively high ($b^{\flat 1}$ to f^2), none of the parts present *tessitura* problems for the advanced high school or good college choir.

Buxton has omitted dynamic, tempo, or other interpretative suggestions, but does recommend a tactus of about one beat per second. At this tempo, this piece should take about five and a half minutes to perform. Choirs that have sung music of Ockeghem, Obrecht, Josquin, Isaac, and other composers of this time will find this setting and edition of *Alma Redemptoris Mater* a welcomed new addition to their libraries; capable choirs that are new to choral music of the pre-Palestrina period will find it an apt introduction to this deserving literature.

James B. Kinchen, Jr.
Kenosha, Wisconsin

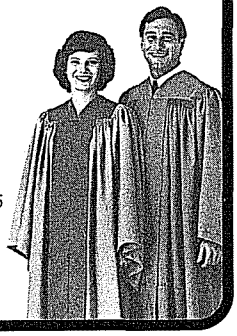
Beneath the Stars
John Pickard
SATB, organ
Selah, 405-247, $1.95

This gentle Christmas choral composition is within the reach of most church choirs, and will not be vocally taxing. Much of the writing is two-part (women/men) or unison. Linear in character, the part writing is accessible and the voice leading is logical. The text, also by Pickard, movingly connects the Babe of that night long ago, born in a stable, and the willingness of believers today to make room for Him in heart and mind. The moderately easy accompaniment is harmonically fresh and interesting, and affects an excellent marriage with the graceful and memorable bipartite melody that pervades throughout. It is, however, a true organ part—complete with a separate staff for the pedal. Highly recommended.

James B. Kinchen, Jr.
Kenosha, Wisconsin

Come and Worship
Ruth Elaine Schram (arr.)
SATB
Warner Brothers/Belwin Mills,
BSC9937, $1.30

For the church choir of average size and ability, Ruth Elaine Schram's *Come and Worship* is a sure bet for the season of Christmas. Schram has incorporated *Angels from the Realms of Glory* and *It Came Upon a Midnight Clear* with the traditional hymn of the work's title. Although the harmonies incorporate seventh chords (a departure from the triadic harmonies in the hymnal versions), the vocal ranges are comfortable and the voice leading essentially stepwise. The majestic mood of the piece is amplified by the optional brass accompaniment (2 trumpets, 2 trombones), which in combination with the keyboard part can add vitality and color to the performance. An eight-measure excerpt features the male parts and a sixteen-measure solo, designated for so-



prano or tenor (although very much of medium range). Otherwise, the piece plays out in predictable chordal homophony. The publisher also offers an accompaniment CD.

Dale Rieth
Port St. Lucie, Florida

Come Jesus, Come Morning Star
Linda Cable Shute
SATB, organ
Augsburg, 11-11055, $1.40

Just in time for Advent, *Come Jesus, Come Morning Star* has rich harmonies that will draw the attention of any congregation. The text, by Carl P. Daw, Jr., is beautiful and serious:

> Come Jesus, come Morning Star:
> come with rays of joy and peace.
> Word of hope, whom fears would bar,
> from our darkness bring release.
> Word of love, though scorned, reviled,
> give our human life new worth.

Written in ABA form, the last section contains a beautiful descant that can be sung by a high voice or played by an instrument to add new color. Though the piece never deviates from F major, the effective vocal writing and majestic organ part (which supports the voices) make this work interesting and moving.

Ted F. Totorica, Jr.
Boise, Idaho

Dormi, Jesu
John Rutter
SATB (divisi), organ
Hinshaw, HMC1718, $1.25

John Rutter has given this Latin text lullaby an *andante tranquillo* setting in $\frac{3}{8}$ that alternates between minor and major throughout. The verses are set simply, with unison or homophonic harmonies, and refrains are set in divisi, with lilting movement in the inner voices. The third verse—an English paraphrase by Samuel Coleridge of the first verse—is SATB unaccompanied. The final refrain presents the most challenge to a choir, because of alternate, very close, harmonies. The organ joins the choir briefly just before the end, but is tacet for the final three measures, which resolve from dissonance to a lovely, *pianissimo* A major chord.

The two-verse Latin text of this lullaby comes from an unknown source. No translation is provided in this edition for the second verse (though the publisher provided the Coleridge translation of the second verse when contacted).

Elizabeth Sproul
Camillus, New York

The Dwelling
Hubert Bird
SATB, unaccompanied
Schaffner, 950810, $1.25

Church choirs of moderate to advanced ability will enjoy Hubert Bird's *The Dwelling.* The text, written by Thomas Washbourne (1606–87), explores the notion that the lowly and humble will be given entrance into God's home. Barely 1'30" in length, this anthem may func-

tion best liturgically as a commentary or meditation.

Though Bird's setting of this text is predominantly homophonic, the soprano line is measurably more florid and necessitates a degree of flexibility. Both bass and tenor lines lie within modest ranges (c to f^1) and may be sung comfortably by baritones. The composite vocal range (c to g^2) is reasonable, but the moderate challenges of this work lie in issues of tuning and intonation. Bird's writing recalls a late Romantic harmonic style where suspensions and quickly shifting harmonies are plentiful and harmonic stasis coincides primarily with phrase endings. Choirs experienced in performing early twentieth-century anthems will identify with many aspects of *The Dwelling's* choral voicing and harmonic-melodic vocabulary. A piano reduction is provided for rehearsal purposes.

Paul A. Laprade
Slippery Rock, Pennsylvania

Gloria In Excelsis Deo
Paul Halley
SATB, organ
Pelagos, PEL2001, $2.25

Gloria In Excelsis Deo is a short, exuberant choral fanfare that derives its energy from a recurring dotted-quarter note, eighth-note, quarter-note motive. The two-part (ST/AB) open-fifth writing that introduces and closes the work surrounds a middle section of *fauxbourdon* (parallel first inversion), voiced first for male voices and answered by women's voices. Throughout the composition, Halley's sense of drama and motion never falters; his occasional $\frac{2}{4}$ interpolations into the overall $\frac{3}{4}$ meter simply serve to urge the piece towards its exclamatory conclusion. *Gloria In Excelsis Deo* is not difficult to perform (note that there are high g's in soprano and tenor); at one minute's duration, it would serve as an enthusiastic and impressive opening in worship and concert settings.

Michael Braz
Statesboro, Georgia

He Is Born!
John A. Rickets (arr.)
Combined SATB, SAB or unison choirs with two-octave handbells, C treble instrument and percussion
Choristers Guild (Lorenz, agent), CGA837, $1.30

Il est né Ie divin enfant, in this versatile arrangement by John A. Rickets, would be most useful as a combined anthem for several church choirs during the Christmas season. The performance notes on the inside front cover give several performance options, including its original use as a processional for multiple choirs.

This arrangement is in strophic form and begins with a refrain, chorus, and refrain set for C instrument, hand drum and SAB chorus. The vocal setting is a mixture of monophonic and homophonic texture with a countermelody provided by a C instrument. The vocal ranges are well within those considered acceptable for a middle school or junior high choir. The dynamics in this section begin at *mezzo piano* and build to *forte*; they are enhanced by the gradual addition of vocal parts starting with the sopranos and increasing until all voice parts are singing when the refrain returns.

The bells and hand drum play a four-measure interlude and subsequently accompany the treble choir as they sing a unison refrain and a two-part setting of the second verse. The C instrument doubles the alto part during the second verse. The SATB choir, unison choir, C instrument, and hand drum join for the refrain that follows. The SATB chorus sings the third verse, which consists of tonic pedal-tones sung by the basses, an inverted dominant pedal-tone sung by the sopranos, and the altos (harmony) and tenors (melody) singing in parallel sixths until the final phrase of the verse breaks into standard four-part harmony. The instruments are tacet for this verse, which ends with a ritard and *fermata.* The piece then resumes with a two-measure interlude sung by the basses and tenors of the SATB choir, followed by tutti forces, which sing and play the refrain followed by a short coda that gradually fades to the end. This final section contains new part writing in all choral parts except the soprano, which carries the melody. These parts provide a refreshing change.

The French text is provided for the refrain intermittently throughout the arrangement, but never without the English text, which is gender-neutral. The instrumental parts throughout are simple and could easily be memorized. This is a

delightfully charming arrangement, and it can be highly recommended.

Joseph Janisch
Charleston, West Virginia

Is a Murmuring Dove Nearby
David Ashley White
SATB, Organ
Selah, 405-251, $1.50

David Ashley White's setting of words by Richard Leach is an appropriate vehicle for this reflective text, rich in symbolism but by no means arcane. Dove, donkey, shadow, and morning light, portrayed in the manger scene, all foreshadow events to come: the Spirit's affirming descent at Jesus' baptism, the triumphal Palm Sunday ride before adoring crowds, the darkness that would shroud the cross on the day of his crucifixion, and the eternal day He brings to all believers. The composer intended the accompaniment for organ, but it can be easily adapted, if necessary, for piano. A beautiful, simple melody, barely more than an octave in compass, serves all four verses of text: unison first, followed by a four-part harmonization. Sopranos and altos sing a melodic variation in the first half of verse three, before the men return to the original melodic line. The final verse is in unison, with a descant that provides counterpoint to the end of the song. This little piece is accessible and quite nicely done. You are encouraged to consider *Is a Murmuring Dove Nearby* for your choir.

James B. Kinchen, Jr.
Kenosha, Wisconsin

Poor Little Jesus
Nicholas White (arr.)
SATB unaccompanied
Augsburg, 11-10955, $1.30

This is a wonderful, blues-influenced arrangement of an African American spiritual that sets each of the three verses with slightly different harmonizations. Calling for soprano and baritone soloists, each verse is colored by chords that are often extended triadic structures with altered components. The result is the creation of a distinctive harmonic color that is a large part of the appeal of this arrangement. While ranges are not extreme and the rhythms are simple, this work would benefit from a vocally mature group that had excellent intonation. If you are looking for a nontraditional piece for your Christmas or Advent program, this piece is highly recommended.

Ray Sprague
Davidson, North Carolina

Rockin' Jerusalem
André J. Thomas
SATB
Mark Foster (Shawnee, agent), MF2002, $1.40

André Thomas is well known for his spiritual compositions and arrangements. *Rockin' Jerusalem* was composed for the University Singers of Florida State University, where Thomas is in charge of choral studies. The beginning is reminiscent of Hairston's *Elijah Rock,* as the men open with a syncopated rhythmic pattern, announcing that the singers hear "rockin' in the land and ringin' dem bells." As this repeats, the women join in a three-part chordal style that counters the rhythms of the men. The piece builds in intensity as the composer employs three additional sections of new material. The final ten measures begin with a layering of voice parts from low to high and conclude with the men repeating a portion of the opening statement. This would be a fun piece for advanced high school, college, church, and community choirs.

Kevin Kellim
Topeka, Kansas

Rose Carol
Harrison Oxley (arr.)
SATB or unison, keyboard
Roberton (Presser, agent), 85334, $1.95

Michael Praetorius's familiar carol, commonly known as *Lo, how a rose e'er blooming,* is the foundation of Oxley's delicate seasonal anthem. Since numerous hymnals include a congregational version of the tune, and anthem settings appear in many publishers' catalogs, any new setting of the venerable chorale tune must have unique selling points. Oxley's arrangement satisfies that requirement and gratifies the ear as it unfolds over a four- to five-minute span.

One of Johannes Brahms's organ preludes forms the basis of the highly inflected introduction, filled with chromatic movement that suggests yearning and searching. This introduction acts as a *ritornello,* reappearing between verses and at the conclusion of the anthem. Whereas

the organ's sonority makes it the preferred keyboard instrument, the instrumental part could indeed be played on the piano, and Oxley wisely gives alternative notes for instances when no organ pedal-board is available. In addition, the score indicates that an accompaniment scored for string orchestra is available.

Praetorius's revered harmonies are maintained in a unison first verse and the four-part second verse. Oxley uses his own more florid harmonization in the final verse, where he also pens a descant calling for treble voices. In performance, the descant could be omitted or performed by a few select sopranos. The English text is Oxley's own translation of the German original.

This octavo sets forth no great challenges, save for a high *tessitura* in the melody, which may challenge a younger choir. Singing d^1 and e^1 is a challenge for many high school baritones, so the unison first verse may be a chore.

Jeffrey Carter
Muncie, Indiana

Salvation Is Created
Pavel Chesnokov
SATTBB, optional organ
E. C. Schirmer (ECS, agent), 5636, $1.25

Salvation Is Created is Chesnokov's setting of Psalm 74:12, one of a cycle of ten *Communion Hymns,* op. 25. Although originally written to be sung at the Divine Liturgy for Fridays, it is also frequently performed at Sunday liturgies following the Communion hymn for that day. Based on the first edition published in Moscow, Anthony Antolini's fine new edition reveals a wealth of scholarship and a zeal for authenticity. Incorporating an informative historical preface and a pronunciation guide for the Slavonic transliteration, Antolini additionally provides an English text that seeks to correspond to the Slavonic vowels and consonants whenever possible.

The work is exceptionally well edited; Antolini introduces his editorial method in the preface, including a discussion of bar lines and time signatures in a work of this nature. The keyboard reduction is not Chesnokov's (Russian Orthodox practice prohibits instrumental accompanying of church singing) but serves as a useful rehearsal score (or an unobtrusive accompaniment, if absolutely necessary). Since, in performance, the foundation of this work is the male choir, be aware of the range extremes (tenor one up to a^1, bass two in the region of E down to $B\flat$). It is a pleasure to recommend this edition, which does great justice to a staple of the choral repertoire.

Michael Braz
Statesboro, Georgia

Soul, Adorn Yourself with Gladness
Evy Lucio Cordova
Bradley Ellingboe (arr.)
SATB, piano
Augsburg, 11-10949, $1.60

This familiar text attributed to Johann Franck has been translated into Spanish (*Vengo a ti, Jesús amado*) with English and Spanish texts given in the octavo. The music is not as bright in texture as settings of the text in some hymnbooks, but this is a lovely arrangement marked

"*andante*—with solemn joy." Bradley Ellingboe sets two verses with the soprano part carrying the typical Spanish melody set in A minor (the first time as a solo) with an underlying flowing accompaniment in the bottom three parts, sung on "loo." This accompaniment features some nice dissonance and effective syncopations, lending flavor to the Spanish tune. A refrain follows each verse, set in a homophonic style in the brighter key of A major. Following the second refrain is a brief coda carried by the vocal accompaniment of the verse. There are no real extremes of range in the voices, although the recurring, typical Spanish melody in the soprano part ranges down to "b" in one phrase each time it appears.

Liturgically, the anthem would be suitable for the Advent/Christmas season or for general use. Any church choir or high school choir with the voicing capabilities would not find this anthem difficult. The piece would be good for training in unaccompanied singing.

Elwood H. Brown
Corpus Christi, Texas

The Timeless Gift
Thomas E. Gieschen and Kevin Hildebrand
SATB, keyboard
Concordia, 98-3570, $1.00

The Timeless Gift is a simple, charming piece for the Christmas season. The keyboard part is well suited for piano or organ. Children's voices would be effective on the first verse; young voices could also certainly handle the upper parts of the second verse and the final descant. The music is tonal and traditional; the accompaniment has a pleasant quality reminiscent of chimes (handbells might be given the upper notes of the accompaniment to good effect).

A childlike simplicity is the chief hallmark of this little anthem, whose three verses look to Christmas past, future and present in succession. This would be a pleasing lighter number in a service of Lessons and Carols or in a family-oriented Christmas Eve service.

Jonathan B. Hall
New York, New York

What Child Is This?
Dale Warland (arr.)
SATB, harp or piano, flute
Hal Leonard, 08595510, $1.40

Much in the style of other Warland carol arrangements, here we have a happy cohabitation of choir, harp (ideally) or piano, and flute (separate part appears on the last page). The magic here comes not so much from the choral work, which is overall the melody in different voices, and conventional harmonizations, but rather the instrumental web around, under, and through.

This is a one-rehearsal arrangement that will find a happy home in worship service, concert, or even around the family piano, as long as someone has a flute! Guaranteed to please.

Richard Coffey
New Britain, Connecticut

The Word Became Flesh
David W. Music
SATB, keyboard, two optional C instruments
GIA, G-4488, $1.20

In *The Word Became Flesh,* instead of sweet angels, we hear of "Joseph's anxious face"; and then the child who "takes every heart by storm"; finally, "listen to the Man!"

David Music's setting could not be simpler, can be learned in one rehearsal byr most choirs. This carol will warm the heart of anyone who sings or hears it.

Richard Coffey
New Britain, Connecticut

Vocal Jazz/Show Choir

Jamaican Noel
Kirby Shaw
SSA and piano
Hal Leonard, 08742434, $1.40

This up-tempo and well-crafted piece by Kirby Shaw would be suitable in a variety of settings: older elementary-age choirs in schools and churches, auditioned children's choirs, and church or community women's ensembles. Your singers will have fun learning it.

Utilizing a call-and-response pattern and a great deal of repetition, the piece doesn't have a lot of melodic material to learn. It is also straightforward harmonically, using little more than tonic, subdominant, and dominant chords. However, the way these limited materials are creatively combined and manipulated makes the *Jamaican Noel* stand out as a memorable work. There is something to be said for the saying "less is more."

Multiple repetitions of the phrase "tiny little baby born in Bethlehem" in three-part parallel harmony comprise the refrain, and a short solo/duet line is interspersed between its appearances. Syncopations abound, however, and the secret is to perform them so naturally and flawlessly that they never draw attention to themselves as a rhythmic figure—singers and audience should experience their energy only on a subconscious level. Vocal ranges in the refrain are comfortable. Lower altos will be especially appreciative of their part, as most of it lies between G and B. Higher altos could easily help out the second sopranos, and the first soprano range remains in the middle part of the prime octave with one brief excursion to e^2. A number of different singers can be used for the solo/duet sections, some better handled by sopranos rather than altos.

The Caribbean feel is extended to the piano accompaniment, which is most supportive of the voices, chordal, and in need of a percussive touch. *Jamaican Carol* is also available for SATB and three-part mixed voices.

Jed David Watson
Clovis, New Mexico

—CJ—

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A Request for *Choral Journal* Articles

The *Choral Journal* editorial staff is interested in receiving articles of interest to the choral profession. Examples of topics include but are not limited to the following:

- Choral Compositions
- Choral Composers
- Choral Conductors
- Choral Style and Performance Practice
- Sight Reading and the Choral Rehearsal
- Historical Periods of Choral Music
- Pedagogy and Choral Conducting
- Repertoire and Standards
- Vocal Pedagogy and Choral Singing
- Choral Rehearsal Techniques
- Spin-off Articles of Doctoral Research
- Interviews of Renowned Choral Conductors and Composers
- Trends and Issues in Choral Music
- Article Versions of Convention Interest Sessions
- Interactive articles—articles with accompanying recorded examples that can be accessed and heard on the internet

Guidelines for submitting a manuscript can be found in any issue of the *Choral Journal.* Authors wishing more detailed instructions for preparing an article for publication should contact the *Choral Journal* editor and request a copy of the *Choral Journal* Stylebook or visit <http://acdaonline.org/cj/stylebook/>.

2002 ACDA Division Conventions

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Eastern Division
Pittsburgh, Pennsylvania
February 14–16

Western Division
Honolulu, Hawaii
February 21–23

Southern Division
Charlotte, North Carolina
February 28–March 2

Central Division
Chicago, Illinois
March 6–9

Northwestern Division
Tacoma, Washington
March 6–9

North Central Division
Des Moines, Iowa
March 13–16

Southwestern Division
Houston, Texas
March 13–16

Start planning now!
It's not too early.
Mark your calendar.

❧ ❧ ❧

Call for Posters

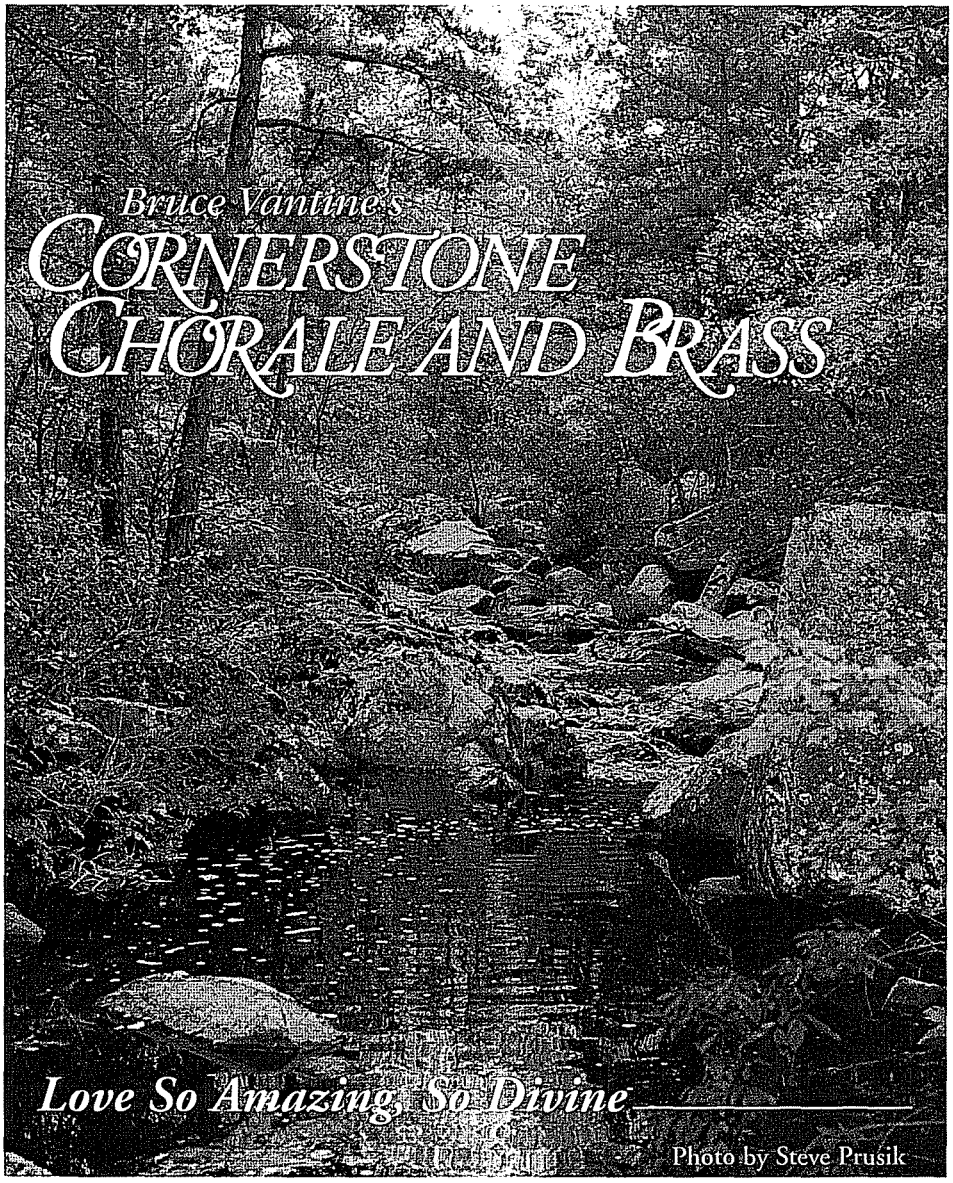
The Southern Division Repertoire and Standards Committee for College and University Choirs is calling for research submissions to be considered for a Research Poster Session at the ACDA Southern Division convention in Charlotte, North Carolina, February 28 to March 2, 2002. The session will be titled "Current Issues and Methods Pertaining to Choral Music Education."

All analytical, descriptive, experimental, historical, and philosophical reports concerning choral music education will be accepted for review. Proposals for posters of innovative choral music education methods will also be accepted and are encouraged.

Completed papers and proposals must be received by September 24, 2001. To maintain anonymity in the reviewing process, please indicate author's name, address, and institutional affiliation only on the cover letter, which should included both the author's name and the title of the paper or proposal. If an e-mail address is available, please include it in the cover letter. A blind review will be completed and authors notified by October 15, 2001.

Deadline for submission is September 24, 2001.

Please mail papers/proposals to: Kevin Fenton
School of Music
Florida State University
Tallahassee, Florida 32306-2098



A unique production offering words of inspiration in a rich musical setting

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The Cornerstone Chorale & Brass is a top-notch ensemble with a high level of musicianship. Vantine's 22 singers are superb, worthy of any studio. The choir demonstrates a fine blend of vocal quality with dead-center pitch and a rhythmic precision that most vocal ensembles would kill for. The brass quintet is crisp, carefully balanced both within itself and with the chorus. The evening provided a message of great importance.

Ken Smith, Music Critic
The New York Concert Review

St. Francis Auditorium - Santa Fe, NM:

Cornerstone is drawn nationally from the creme de la creme. *What a pleasure to hear such a wonderful sound produced with such freedom and yet with such control along with interesting, very rich, in-depth music making. Don't miss them!*

Norma Lynn, Music Critic
Arts Alive! and Well

2001 Tour Itinerary

October

9 - Ladue, MO
10 - Sioux City, IA
11 - Omaha, NE
12 - Des Moines, IA
14 - Maplewood, MN
15 - Fergus Falls, MN
16 - Moorhead, MN *(morn.)*
16 - Bismarck, ND
18 - Billings, MT
19 - Bozeman, MT
20 - Missoula, MT
21 - Spokane, WA
22 - Parkland, WA
23 - Kirkland, WA
25 - Vancouver, WA
26 - Salem, OR
27 - Redding, CA
28 - Lafayette, CA *(aft.)*
28 - Sacramento, CA
30 - Reno, NV

November

2 - Salt Lake City, UT
3 - Laramie, WY
4 - Golden, CO *(aft.)*
4 - Colorado Springs, CO
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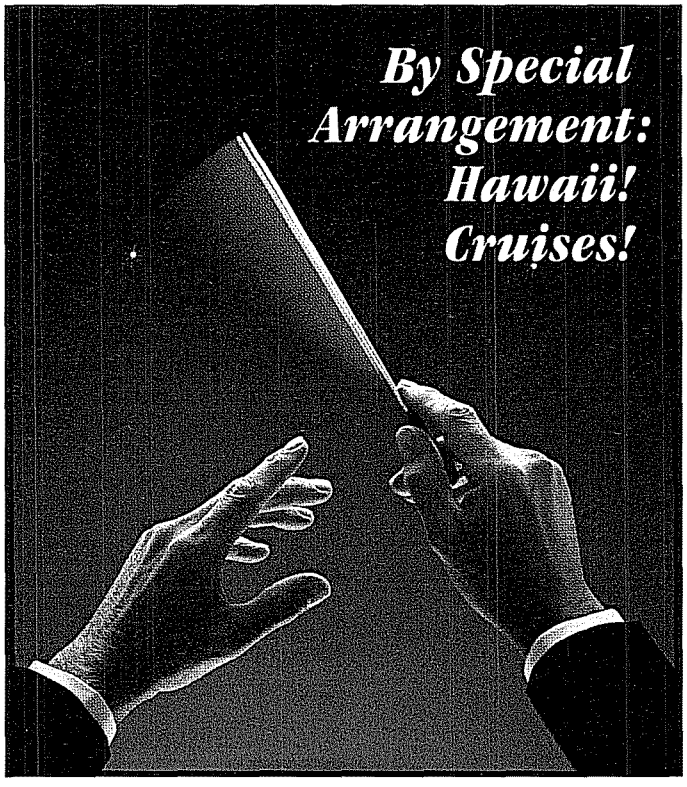

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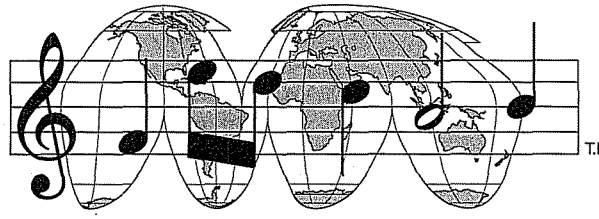

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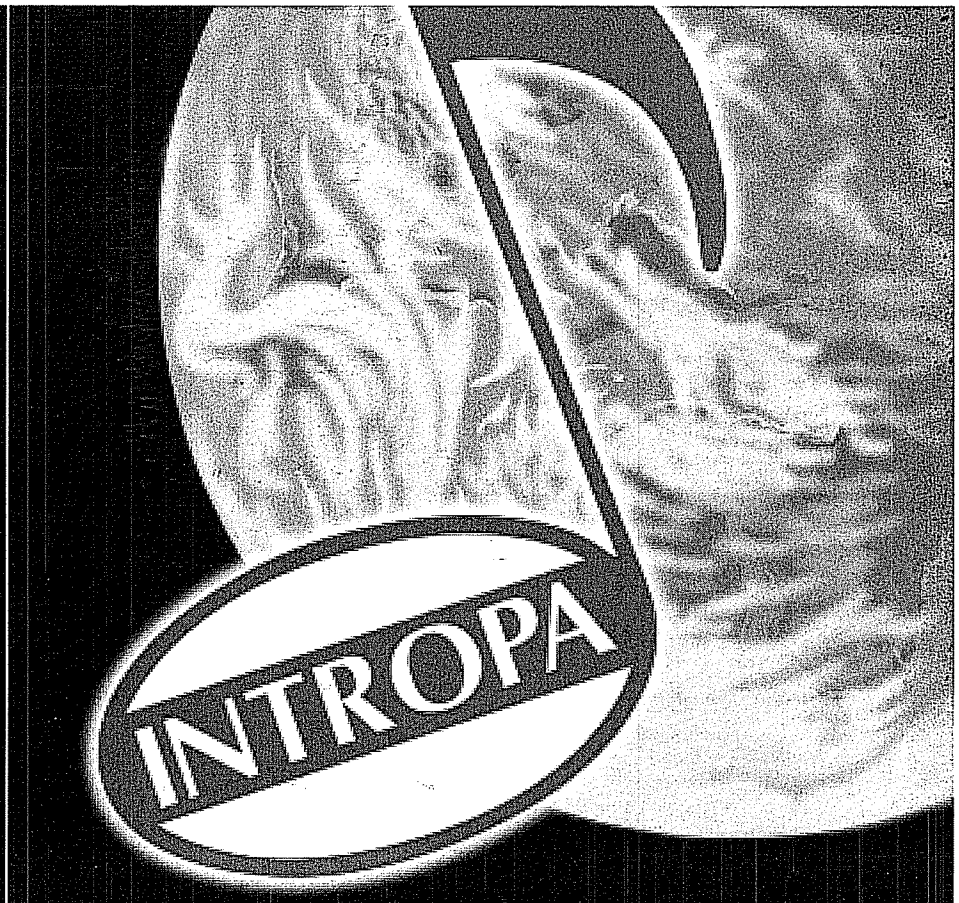

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