

ANTIPHON



THE OFFICIAL PUBLICATION OF THE ARIZONA CHAPTER
of the AMERICAN CHORAL DIRECTORS ASSOCIATION

Spring 2016 Volume 20, Issue 3

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Tucson Girls Chorus, Tucson

Youth and Student Activities: Kenny Miller
Phoenix College, Phoenix
Phoenix Chorale, Phoenix

(Visit our [webpage](#) for email addresses for all AzACDA leaders.)

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FROM THE EDITOR



*Thomas Lerew
Editor, Antiphon*

*Arizona Repertory
Singers*

*Christ Church United
Methodist, Tucson*

Dear Friends of Choral Music,

In the spring issue of *Antiphon*, we preview the offerings of the 2016 Summer Conference to be held July 18-20 and reflect on the success of AzACDA at the Western Division Conference in Pasadena this past February. Feature article highlights include Luke Lusted's informative explanation of hiring professional instrumentalists to accompany your choirs, Jason Thompson's provoking discussion of diversity in our concert repertoire, a look back on the 2016 Songfest Women's Festival with Danya Tiller, an enlightening exposition on performance guidelines of pre-Romantic music from Brent Rogers, and a Conductor Perspectives conversation with Dr. Bruce Chamberlain.

The Spring 2016 edition of *Antiphon* marks my last issue as editor. I wish to thank AzACDA Past President Greg Hebert for the opportunity to serve and President Elizabeth Schauer for her continued trust and guidance of this publication. Together, we have built on the work of several previous caretakers of this publication in continuing to develop a platform that relays the exciting choral activities of Arizona while simultaneously serving as a thoughtful resource for singers and conductors alike.

As *Antiphon* moves into the hands of its next editor, we again invite you to share photos, videos, and sound clips with the rest of your fellow AzACDA members by sending them to antiphon@azacda.org. Thank you for your loyal support of *Antiphon*, AzACDA, and the choral music arts of our great state.

We'll see you in Mesa in July! ☰

Sincerely,

Thomas Lerew



AZACDA

From the President:



Elizabeth Schauer
President, AzACDA

University of Arizona
St. Mark's United
Methodist Church,
Tucson

Greetings AzACDA Friends!

"An object in motion will stay in motion." This is part of Newton's First Law of Motion, and what great truth it holds! We know that getting ourselves, our singers, and our programs started requires a great deal of initial energy to generate this momentum. More importantly, asking ourselves the right questions keeps us moving in the right direction once we are hurtling along. In AzACDA, we have been asking ourselves not what is, but what can be, and have been hard at work realizing the possibilities we envision. When you have ideas for our organization or see things we could be doing better, I urge you to share those with us. We have made many changes and improvements in the last year in response to your input, and AzACDA is better and stronger for it. I hope you are as proud of and pleased with the things you have helped make possible as I am:

In January, we learned that Arizona retained 93% of our members in 2014, and 90.3% of our members in 2015. The national retention rates were 83.9% (2014) and 82.2% (2015) and the Western Division retention rates were the highest of the seven divisions with 92.7% (2014) and 86.9% (2015). Congratulations to Membership Chair Sharon Hansen for her exceptional work!

In February, Arizona was well represented at the Western Division Conference on the concert schedule, in interest and roundtable sessions, on the planning committee, in the honor choirs, and in attendance—it was wonderful to see so many friends and colleagues in beautiful Pasadena. Congratulations and thanks to everyone who was involved!

In February, we had major technology upgrades including, most notably, a new, polished, well organized website, and a new online registration system for our summer conference, both of which better accommodate our specific needs. Many thanks to David Topping for his expertise and hours of work to make these things happen, to Joyce Bertilson for assuring they work from a financial perspective, and to all of you for your input on how to improve these services.

In March, we hosted the State High School Choral Festival: 17 of the 31 eligible choirs participated in this event. Singers and directors benefited from hearing other choirs and from working with Bruce Rogers, Greg Hebert, Ryan Holder, and Craig Peterson, who served as the adjudicators and clinicians. Congratulations to Joseph Johnston for chairing this successful event!

In April, we will celebrate and say good-bye to a board member who has served with incredible vision and dedication. Thomas Lerew has been a creative, professional, innovative, and gracious leader as Antiphon editor over the last two years. His work has elevated the publication—the content is substantial and substantive, the information is relevant to all areas of our membership,

"In AzACDA, we have been asking ourselves not what is, but what can be, and have been hard at work realizing the possibilities we envision."

connecting our choral community, and the design and layout are professional and artful, reflecting our values and aspirations. You may not know that Tom also has been the driving force behind our email and Facebook presence. His publicity

and communication work has been responsible in large part for the unprecedented increase in attendance we have experienced the last two years at our summer conferences. It has been a pleasure and an honor to serve with him. Tom—please accept our profound and heartfelt gratitude, and our best wishes for the next stop on your choral journey.

On May 6, our annual Junior High/Middle School Choral Festival will take place at Church of the Beatitudes in Phoenix. There are 27 choirs registered to participate in this wonderful and exciting event. Jason Thompson, Sammy Brauer, Herbert Washington, and Joseph Johnston will serve as the adjudicators and clinicians. Congratulations and thanks to Melanie Openshaw for chairing this event!

In June, our state president-elect Ryan Holder and treasurer Joyce Bertilson will attend the ACDA National Leadership Conference in Minneapolis to connect with other state and divisional leaders, to share the important work we are doing in Arizona, to tour the 2017 national conference facilities, and to learn about important changes and new initiatives in our organization. Thank you for representing us at this important gathering.

In July, we will join together as a community for our AzACDA Summer Conference to learn, to sing, to share, to visit, to recognize this year's AzACDA Choral Director of the Year, and to be inspired. I look forward to seeing you there! ☰

Best wishes,



Elizabeth Schauer

From the Membership Chair:



Sharon A. Hansen
Membership Chair,
AzACDA

*Emeritus, University of
Wisconsin - Milwaukee*

Dear AzACDA Members,

AzACDA is on a mission to locate our state's retired choral educators. At this summer's AzACDA Conference, there will be a special reception for all Arizona retired choral educators to which we would like to invite these valued choral musicians.

The list below shows names of people we are attempting to find. The persons listed have no contact information for these people—we have tried searching on Facebook, in ACDA National records, through friends and neighbors, and on our AzACDA Mail Chimp site—to no avail.

Bill Belt
Chalma Frost
George Gardner
Diane Gourley
Ben Sorenson
Kay Walker
Lloyd Wrenn

We are hoping that one of our readers will know of a retiree, whether on this list or not. If so, please send contact information privately at membership@azacda.org.

We are grateful for any and all help you can provide in locating these retired Arizona choral educators. ☰

Sincerely yours,

Sharon A. Hansen

AzACDA Summer Conference 2016



Mesa Community College Performing Arts Center
1520 S. Longmore
Mesa AZ 85202

Registration Hours:

Monday, July 18

8:15 a.m.–1:15 p.m.

2:15–2:30 p.m.

3:30–3:45 p.m.

Tuesday, July 19

8:15–9:00 a.m.

10:15–10:30 a.m.

12:45–1:15 p.m.

Wednesday, July 20

8:30–9:00 a.m.

Monday, July 18

8:15 Registration opens

9:00 Welcoming remarks and mixer
All-conference Sing: Star in the East arr. Brad Holmes
Elizabeth Schauer, AzACDA President

9:15-10:30 **Plenary Session: Brad Holmes**
Heigh Ho! Heigh Ho! Mining for Aesthetic Jewels in the Everyday Rehearsal

10:30-10:45 Break – visit the exhibits

10:45-11:45 **Reading Sessions**

Music in Worship
Show Choir

Doug Benton
Jordan Keith

Let's Talk Shop

Rehearsal Techniques for Young Singers

Aimee Stewart

Getting Started: Resources for Students and New Teachers

Joyce Bertilson, Laurel Farmer, and Sherie Kent

11:45-1:15 Lunch on your own

1:15-2:15 **Interest Sessions**

More Tech Tools for the Choral Conductor

Troy Meeker and Nick Halonen

The Aging Voice

Sharon Hansen

Engage, Educate, and Energize: Programming for Success in Jr. High Choirs

Melanie Openshaw

2:15-2:30 Break—visit the exhibits

- 2:30-3:30 **Plenary Session: Brad Holmes**
What Was That Conductor Thinking?
- 3:30-3:45 Break—visit the exhibits
- 3:45-4:45 **Reading Sessions**
Intermediate and Advanced Mixed Choirs Joseph Johnston
Beginning Treble Albert Lee
- Let's Talk Shop**
Copyright and Licensing: What's New? Doug Benton
- 4:45-5:30 Exhibitor Reception/snacks
- 5:30-6:30 **Invitational Concert**
Sanctuary AzACDA Choral Director of the Year, presenter TBA
Cincinnati Children's Chorus
- 6:30 Student Member Meet and Greet—Free pizza!
Retired Member Meet and Greet/Reception



Tuesday, July 19

- 8:15 Registration opens
- 8:15 Morning Meditation Brent Gibbs
- 9:00-10:15 **Reading Sessions**
Cantaremos Festival (a 5th-9th grade honor choir experience) Aimee Stewart
Vocal Jazz Richard Hintze
- Interest Session**
Vocal Pedagogy for the Choral Conductor Christine Keitges
- 10:15-10:30 Break—visit the exhibits
- 10:30-11:45 All-conference Sing: The Water is Wide arr. Craig Hella Johnson
Ryan Holder, AzACDA President-elect
- Plenary Session: Mary Goetze**
Bringing Music from Diverse Cultures to Life
- 11:45-1:15 Lunch on your own
- 1:15-2:30 Diamondbacks Announcement
Tom Demeter, Arizona Diamondbacks
- Plenary Session: Brad Holmes**
Which Choir is this Anyway? A Practical Approach to Variety in Sound
- 2:30-2:45 Break—visit the exhibits
- 2:45-3:45 **Interest Sessions**
Introduction to Diction and International Phonetic Alphabet Elizabeth Schauer
Vocal Color in Women's Choirs Ryan Holder
Conducting Master Class Bruce Chamberlain
- Let's Talk Shop**
General Music Resources for the Chorally Trained
Chelsea Acree
- 3:45-4:00 Break—visit the exhibits
- 4:00-5:00 **Reading Sessions**
Beginning Mixed Choirs Melanie Openshaw
Intermediate and Advanced Treble Choirs (3 and 4 part) Marcela Molina
- Let's Talk Shop**
Contemporary A Cappella Groups: Benefits and Resources Benjamin Lebovitz
Programming Major Works with Your Choirs Greg Hebert

- 5:00-5:45 Visit the exhibits
- 6:15 Dinner and Entertainment at Manuel's Mexican Restaurant and Cantina
(2350 E. Southern Ave., Tempe, 85282)
AzACDA will provide light refreshments—dinner and drinks available to purchase

Wednesday, July 20

- 8:30 Registration opens
- 9:00-10:15 All-conference Sing: Deep Peace by Greg Knauf
Greg Hebert, AzACDA Past President
Plenary Session: Mary Goetze
Singing THEIR Way: The Vocal Challenges of Singing in Diverse Musical Styles
- 10:15-10:30 Break—visit the exhibits
- 10:30-11:30 **Reading Sessions**
All Levels Tried and True Ryan Holder and Elizabeth Schauer
Male Choirs Michael Frongillo
- Interest Session**
Incorporating a Rhythm Section into Your Vocal Jazz Program
Jim DeBusk
- 11:30-11:45 Break—visit the exhibits
- 11:45-12:45 **Plenary Session: Mary Goetze**
Involving Singers in Artistic and Creative Processes
- 12:45 Conference end
All-conference Sing: Loch Lomond arr. Jonathan Quick
Elizabeth Schauer, AzACDA President
- 2:30 AzACDA at Musical Instrument Museum—Free admission!
4725 E Mayo Blvd, Phoenix, AZ 85050



2016 Summer Conference Hotel Information

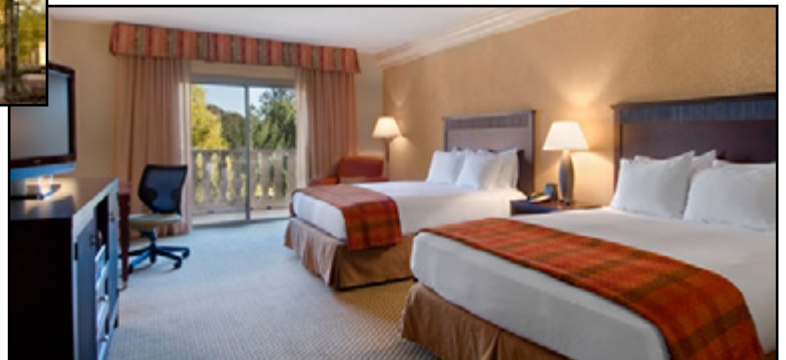
Accommodation arrangements for attendees (and guests) for the 2016 AzACDA Summer Conference have been made with the Hilton Phoenix/Mesa, just a few blocks East of the Mesa Community College Performing Arts Center (less than 5 minutes by car, 15 minutes walking).

The rate of \$99 (plus tax) for either a king or two doubles covers single through quad occupancy, and includes complimentary buffet breakfast per room guest (valued at \$14.00 each), parking, and WiFi. <http://www.azacda.org/summer-conference-hotel/>



Hilton Phoenix/Mesa
1011 West Holmes Avenue
Mesa, Arizona 85210-4923
Phone: 480-833-5555

Our group name is "American Choral Directors Association" and the group code is ACD.
The group rate will be honored up to 3 days before and after the event, subject to availability. ☰



Graduate Choral Conducting Program at the University of Arizona



Arizona Choir & UA Symphonic Choir rehearsal, Musikverein, Vienna

Varna International Productions – Photo: Carl R. Englander

Join our success story!

- Daniel Black – 2013 finalist; Scott Glysson – 2013 semi-finalist
Richard Hintze – 2013 semi-finalist; Phil Moody – 2011 WINNER
Brad Miller – 2009 finalist; Jon Peterson – 2007 finalist
Lee Nelson – 2005 WINNER; Joni Jensen – 2005 semi-finalist
Eric Holtan – 2003 finalist; David Gardner – 2001 finalist
ACDA National Conducting Competition Graduate Division
- **The Arizona Choir**
AMEA Showcase Concert 2016; Dvořák Hall, Prague & Musikverein, Vienna 2014
Concert tour to Mexico 2008; ACDA Convention concert appearance 2004, 2006
Liszt Academy Concert Tour with Budapest Chamber Orchestra 2003
- **The Symphonic Choir**
Dvořák Hall, Prague & Musikverein, Vienna 2014
ACDA Conference appearance 2010, 2014
AMEA Convention appearance 2006, 2011
- **Christopher Jackson – co-winner**
The Julius Herford Prize 2007

Resident Graduate Choral Conducting Majors 2015 - 2016:

Donathan Chang
Jason Dungee
Gavin Ely
Anne Grimes
Benjamin Hansen
Richard Hintze
Jooyeon Hwang
Jonathan Kim
Eunji Lee
Thomas Lerew
Douglas Leightenheimer
Yujia Luo
Omaris Maldonado-Torres
William Mattison
Caleb Nihira
Schong Oh
Thomas Peterson
Terry Pitt-Brooke
Jessica Pierpont
Erin Plisco
Hyoungil Seo
Travis Sletta
James Stirling
Stanton Usher



Bruce Chamberlain, DMus

Director of Choral Activities
Associate Director of the Fred Fox School of Music
520-621-1655, bbc@email.arizona.edu

Elizabeth Schauer, DMA

Associate Director of Choral Activities
520-626-8936, erschau@email.arizona.edu



Songfest Women's Festival

Written by Danya Tiller



Danya Tiller
Phoenix Girl's Chorus,
Phoenix, AZ

Songfest is a statewide women's choral festival that began in the spring of 2013. The philosophy behind this event is to bring together women of all ages, from all walks of life, and from all the many stages of vocal ability and development. I have long been passionate about intergenerational sharing, and the lessons and wisdom that people of all ages can learn from one another. What is fascinating about this particular journey in the development of this festival is the delight of the younger singers in seeing and hearing not only women's choirs from colleges and universities they might attend one day, but also youth from other choirs and older women and seniors singing music with the same passion that they feel. This creates a wider pool of artistry to draw from, adding to their own experiences at school or in extracurricular choirs. It is also gratifying to see the college-age and senior aged women enjoying the energy and talent of the younger girls participating in the festival and relishing their roles as experienced choral musicians. The air is tinged with joy and excitement from the first moment of the guest choir workshops through the final notes of the massed choir performance.

The festival was somewhat modeled after the long-running Boys II Men Festival here in Phoenix, but with a slightly different end goal. Next year, the festival will expand to a full day, which will include workshops with clinicians, vocal technique classes with the Women of the Phoenix Chorale, and activities to facilitate sharing well-loved songs and ideas between singers and conductors in an even more interactive and personal way than we have in the past. Currently, the festival includes four anchor choirs that committed to and performed at the first *Songfest*



four years ago: the Phoenix Girls Chorus, who arrange and run the festival logistics and ticket sales, The McConnell Singers from Phoenix College, under the direction of Kenneth Miller, the Northern Arizona University Women's Chorale, under the direction of Ryan Holder, and the Women of the Phoenix Chorale, under the direction of Charles Bruffy.

Music chosen and sung by all of the choirs during the final massed performances has ranged from medieval chant to brand new unpublished choral works by living composers and from many global styles and genres. Each year, applications are accepted from guest choirs, and two are chosen to participate in the festival. The guest choirs pay a small participation fee, which provides a choral workshop with one of the conductors, tickets for seats for all the performers at the final concert, a 10 to 15-minute choral performance at the concert, and a rehearsal and massed performance with all of the choirs at the end of the performance. Past guest choirs include Valley Women's Ensemble, Arizona School for the Arts treble choirs and Arizona State University Women's Chorus. When the festival expands next year, there will be more than one concert and a full day of scheduled activities so that more guest choirs and new anchor choirs can be added and accommodated. The festival invites applicants from school, community, church, university, and professional choirs from all over the state, in the age range of 7th grade and up. To date our oldest singer has been a sprightly, vibrant 84 years old, and our youngest singer 11 years old!

The 2016 *Songfest* Women's Choir Festival annual concert was performed on April 9 at 7:30 p.m., and featured the four anchor choirs and guest choirs from Chandler Preparatory Academy and the Tucson Girls Chorus, making this a truly statewide event. If you are interested in next year's festival and dates for your women's choir, please contact Danya Tiller at tillerdanya@yahoo.com. The festival is hoping to draw new choirs and audience members from all over the state as well as returning friends. *Songfest* audiences have loved the vast variety of music and infinite textures, colors, and expression that women's voices can create together, and your women's choir will love it as well. 🎵



From Concept to Concert: Considerations for Hiring Professional Instrumentalists

Part I: Initial Steps



Luke A. Lusted
AzACDA Repertoire &
Standards Chair for
Community Choirs
Camelback Bible
Church, Paradise Valley

Written by Luke A. Lusted

The first time I booked an orchestra, I was completely overwhelmed by the task. Conducting the actual players in rehearsal and performance was not the problem; it was all the steps between selecting the piece of music to perform and arriving to the first rehearsal with the orchestra that was completely foreign to me. After years of booking instrumentalists, working with orchestral contractors, and learning from a variety of players, I believe the key to creating successful choral-orchestral music experiences lies in a thorough understanding of the step-by-step process of hiring professional instrumentalist before it even begins. Whether hiring one instrumentalist or an entire orchestra, the instrumental hiring part of planning can often be the most daunting. The purpose of this two-part article is to detail this step-by-step process, and to show you that, with proper planning, it is possible to hire instrumentalists, no matter the extent or context in which you are working.

Selecting Instrumentalists

Number of Players

A number of considerations play into the question of how many instrumentalists to hire for the work you are performing. First, look at the score to get a general understanding of how many parts for which the composer calls. Sometimes, it will be obvious just how few or how many are required. Deciding how many players are needed when the orchestration is extensive is the greatest challenge. Second, look up the divisi within each section to understand how many parts require several players. The following outlines typical instrumental sections and how to evaluate each:

Strings—The string count is the number of violin I's and II's, violas, celli, and double bass, generally listed with violin I's first in a numerical fashion (i.e. 4, 4, 3, 2, 2), which represent the number of strings per section. In this example, there are 4 violin I's and II's each, three viola, two celli, and two double basses. The number of strings can vary based on a few different factors. First, are the strings an independent group or are they part of a larger section? For example, a choral-orchestral work that has a large brass section will require a larger string count than a work where strings are the only section. If the string section is independent, how many voices are in the choir? The size of your ensemble will impact the string count needed to balance each section as well.

Woodwinds and Brass—First, look at the divisi in the full score to determine how many players you will need. The majority of the time, you only need one brass player for each individual part. If you are unfamiliar with instrumental doublings within these sections, asking a contractor or colleagues will greatly reduce the cost of unnecessary players (see below under **Doubling Fees**).

Percussion—The percussion section is often the most difficult to assess due to a percussionist's ability to play multiple instruments throughout the same work. If the work calls for a single instrument, you can contact that player directly; however, if there are multiple percussion parts, consult a contractor, percussionist, or the principal player of your ensemble to assess how many players you will need.

Continuo—If you are doing a work that calls for continuo, there are several instrumental groupings to consider in a variety of combinations. This is true even between works by the same composer and within a single composition. Although there are no easy or straightforward answers, a basic standard continuo group needs two components: 1.) a chordal instrument (organ, harpsichord, lute, etc.) and 2.) a melodic instrument for the bass line (cello, double bass, bassoon). Consult with colleagues and research what instruments are needed for specific works and composers.

Experience of Player

In determining the skill level of the instrumentalist needed, consider these three points:

1. How difficult is the work and what is the required skill level of the instrumentalist needed?
2. What is the preferred quality of musicianship for which you are looking?
3. What is your overall budget for the concert?

Answers to these basic questions can steer you in a very specific direction. When booking different sections together such as strings, woodwinds, and brass, it is *always* more advantageous to pay more for highly skilled string players than the other sections as the string section can often “make or break” the performance.

Contacting and Booking Instrumentalists

Initial Contact

Contacting instrumentalist can be done in a variety of ways. After considering the information presented in this article, you may feel comfortable reaching out to a specific player or players with whom you have worked in the past. If you are unsure of where to start, here are a few basic guidelines for contacting and booking instrumentalists:

1. **Contact colleagues and other conductors** – The majority of instrumentalists or contractors I hire have been from professional recommendations. Colleagues can speak to the skill level and professionalism of individual players and organizations as well as the general fees charged by each. This is the best starting point when searching for a player.
2. **Contact the instrumentalist(s) or contractor directly** – If you personally know an instrumentalist or receive a recommendation from a colleague, contacting the player directly is a great option. If you haven’t worked with many instrumentalists or if the ensemble is larger than a few players, contacting a contractor is the best method. A contractor is a person who books a player or players on your behalf, based on the criteria you have established. They contact players, draft contracts, negotiate fees on their players’ behalf, and act as the liaison between you and the players.

“ When booking different sections together such as strings, woodwinds, and brass, it is always more advantageous to pay more for highly skilled string players than the other sections as the string section can often “make or break” the performance.”

3. **Contact a local symphony or community orchestra** – Contacting a local symphony orchestra will generally give you a higher caliber player. More often than not, they will supply you with individual players or contractors within the orchestra. Keep in mind that a contractor will generally book players from within their organization. Those players, many of which are unionized, work together on a regular basis as opposed to being an ad hoc group of players the contractor patches together. Community orchestras might have some well-skilled players, but in totality, many won’t have the same organizational or skill levels as professional orchestras. This is still a good and cost effective option when hiring multiple players from within the same organization.
4. **Contact a band or orchestra program at a local high school, college, or university** – This option is ideal if you are looking for a skilled player, but cannot afford an instrumentalist from a symphony orchestra. Additionally, this provides students the opportunity to gain experience and allows you to collaborate with local educational programs.

When making initial contact, always provide accurate dates, times, locations, and planned compensation for all rehearsals and concerts. Make sure that these criteria are established and not subject to change. If these things change, you will often lose players due to schedules conflicts, incur additional fees and/or break contracts, or even worse, upset potential professional relationships and future collaborations.

Costs Associated with Booking Instrumentalists

The costs associated with booking instrumentalists depend largely on the performing forces that the repertoire requires. Costs are sometimes negotiable based on several factors such as the skill level of player, the amount of rehearsal and performance time for which you are asking, and the relationship between the conductor/organization and player. The following list will outline and define the typical fees associated with booking instrumentalists:

1. **Contractor Fee** – If you decide to use an orchestral contractor, this fee goes to the person contracting and the services they provide. Generally, the contractor fee depends on the size of the ensemble you are booking. Although this is an added expenditure to your budget, the amount of time and expertise a contractor can provide is indispensable. The typical services you can expect from a contractor include booking and contracting all players, marking bowings for strings, the occasional distribution of scores, suggesting the number of instrumentalist per part, and answering questions you might have. In addition to a contractor's duties, the contractor generally plays with the ensemble. The majority with whom I have worked have been violinists or violists.
2. **Player Fees** – This fee is per player and based upon the skill level and time commitment of that player. A non-union community player will be less expensive than a union player from a major symphony orchestra. Player fees are based per call (each time they show up).
3. **Doubling Fees** – Doubling fees are typically required if one player is playing multiple instruments in the woodwind section or brass sections, although brass doubling fees are less standard. There are certain instruments to which this does not apply. Always check with the contractor or individual player for their standard fees and procedures.
4. **Courier or Cartage Fee** – This fee is paid to the player bringing their instrument and usually applies to the harp and most pitched and auxiliary percussion instruments. Always check with the contractor or individual player for their standard procedures.
5. **Rental Fees** – If your instrumentalist does not personally own their instrument, which is often the case for some percussion, you might have to pay a rental fee for that player to borrow the desired instrument, either to the company from whom they are renting or directly to the player. Always check with the contractor or individual player for their standard procedures.

Conclusion

Although the initial steps of booking instrumentalists can seem overwhelming, having a basic understanding of the process and nomenclature can greatly impact your decisions and lead to a positive experience when making initial contact with an instrumentalist or contractor. The second part of this article, *Rehearsal and Concert Procedures*, will be publishing in the Fall 2016 Antiphon and include distributing and marking instrumental parts, how to construct a rehearsal when working with instrumentalists, and the final steps leading up to the concert. ☰



Keep informed about AzACDA news and events by signing up for our [email list](#).

DOUG BENTON

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Diversity

within Western Classical Music?



Jason D. Thompson
AzACDA Repertoire &
Standards Chair for
Ethnic and Multicultural
Perspectives

Arizona State
University, Tempe

Written by Jason D. Thompson

This article is about diversity, particularly what qualifies as “diversity” in choral music repertoire. Studying and performing diverse repertoire is essential for assuring comprehensive choral music programs. Additionally, the benefits of programming a variety of repertoire expand beyond mere student learning to include audiences who will potentially glean from performances of music across multiple contexts. Take, as an example, how common it is for students and audiences alike to hear a Negro spiritual, a Brazilian folksong, and an 18th century madrigal on the same concert.

Undoubtedly, this approach to studying and performing a variety of repertoire has become a hallmark among choral directors who work hard to assure both depth and breadth in programming. Choral directors are often responsible for teaching a wide variety of styles and musical cultures beyond their own cultural heritages and teaching experiences.

Despite this responsibility, some directors’ training and teaching experiences may not have adequately prepared them to teach the groove akin to American gospel song, the rhythmic complexities found in Celtic mouth music performance styles, or the specific “unlearned” timbres and diphthongs common in shape-note singing. The profession has attempted to address this problem through articles, conference presentations, and workshops that help build choral directors’ knowledge of and skills for teaching a diversity of styles and genres. Take, for instance, how Julia Shaw’s 2012 *Music Educators Journal* article helped the profession to think about the influence student cultures may have on selecting repertoire from culturally responsive perspectives, running rehearsals that respond to student cultures, and building curriculums of culturally responsive musical experiences. She asserted, “because singing provides an accessible avenue for both validating students’ own cultural backgrounds and teaching about diverse cultures, choral music education has the potential to be at the forefront of making music education as a whole more culturally responsive” (p. 76).

But, just how do our practices of studying and performing choral music frame and conceptualize a specific type of diversity? A quick and informal review of the octavos listed

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on many concert programs, conference workshop titles about diversity, and university methods course topics about diversity listed on weekly course calendars often frames and conceptualizes “diversity” as a type of “other” to the Western canon, as if “classical” music (a small “c” used to reference a genre rather than the historical time period of the Classical music era) is monolithic and diversity only exists on the other side of the world. If this is indeed the case, this type of “othering” approach to multicultural and ethnic perspectives fails to account for the diversity of composers who work within the Western classical music genre.

Undoubtedly, the work of multicultural and ethnic perspectives (and those individuals committed to this cause) are vital to assuring that diverse musical offerings are highlighted,

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and their potential to expand and deepen the musical experience of singers remains at the forefront of our collective consciousness. Certainly, my own musical experiences as a choral director and performing ensemble member have been enriched by the variety of music I have studied and performed. I suspect that many choral directors have had similar enriching and positive experiences with diverse repertoire. At the same time, however, I argue that diversity must be sought even in the paradigm of Western classical music that so many directors privilege as their primary content to both study and perform in their programs. The common approach to thinking about diversity as the “other” to the Western canon may cause closure and exclusion in our concept of “diversity” within the type of music we privilege to study and perform. Symbolically, framing multicultural and ethnic perspectives solely as the counter to Western classical music employs a practice of fixing boundaries for types of repertoire in ways that excludes everything that does not belong. As cultural theorist Stuart Hall suggests, it is not the differences themselves that matter, but the meanings we assign to them. Take, for instance, how often we reduce the contributions of African Americans in choral music to spirituals and gospel music only. The same could be true in other forms of diversity. If we agree that multicultural and ethnic perspectives should include both diversity of repertoire across contexts and even the diversity that exists within Western classical music, then greater efforts must assure that repertoire selection accounts for the multiple diversities of people who compose Western classical music.

“I invite readers to email me other examples of diversity that exists within Western classical music that are worth meaningful study within choral programs.”

To this end, the following list compiled by composer [Marques L. A. Garrett](#), a choral composer, is provided as an example to help choral directors conceptualize the diversity that exists within the Western Classical music genre. African American composers take central focus in this list; however, a similar list of composers within Western classical music could be generated to reflect other types of diversities such as gender and ethnic cultures. These examples are intended to be informative and are by no means an exhaustive list. I invite readers to email me other examples of diversity that exists within Western classical music that are worth meaningful study within choral programs. The potential such a list may ultimately have on directors’ programming and the musical experiences of singers in a choral setting is encouraging and essential.

Unaccompanied

- Ave Maria – R. Nathaniel Dett
- He Stood to Bless – Edward Margetson
- Hehelehlooyuh – David Furman
- Nocturne – Adolphus Hailstork
- Psalm 57 – Betty Jackson King
- Striving After God – Undine Smith Moore


Accompanied

- The Chariot Jubilee – R. Nathaniel Dett
- A Choral Triptych – Ulysses Kay
- The City on the Hill – Marvin V. Curtis
- Hosanna to the Son of David – H. Leslie Adams
- Out in the Fields – William L. Dawson
- Sanctus – Carlos Simon

Large-Scale Works

- Ballad of the Brown King – Margaret Bonds
- The Cry of Jeremiah – Rosephanye Powell
(4-movement cantata for chorus and orchestra)
- I Will Lift Up Mine Eyes – Adolphus Hailstork
(3-movement cantata for tenor, chorus, and chamber orchestra)
- Mass – Ulysses Kay
- An Old Black Woman, Homeless and Indistinct – Joseph Jennings

References

- Hall, Stuart. Representation: Cultural Representations and Signifying Practices. London: Sage in association with the Open University, 1997.
- Shaw, Julia. 2012. The skin that we sing: Culturally responsive choral music education. *Music Educators Journal* 98, no. 4: 75-81. 

Style in Pre-Romantic Music (Part I)



Brent Rogers, DMA
Director of Choral
Activities
Dickinson State
University
Dickinson, North
Dakota

Written by Brent Rogers, DMA

Once heard it said that in many ways we are still essentially acting out the ideals of the Romantic era. In particular, we tend to view music primarily as a vehicle for personal expression, and we are obsessed with individuality in composition and performance. Although many modern musicians find pre-Romantic music interesting, it is something of a foreign language for us. As a result, there is a tendency among some to interpret pre-Romantic music through a Romantic lens, resulting in performances that are at best uninspiring, and at worst unintelligible. To create truly vivid performances of these earlier masterpieces, one must take the music on its own terms, remaining ever cautious of the tendency to Romanticize.

Since it is impossible to do justice to all pre-Romantic music in a single article, only the music of the Medieval period and sacred music from the Renaissance will be addressed here. A companion article will be published next fall discussing secular music from the Renaissance, and the music of the Baroque. Please bear in mind that this is a practically-oriented article, and as such, significant generalizations have been made for the sake of simplicity. Many of the issues addressed here are actually quite thorny, and a musicologist might balk at one or two of the points made.

The Medieval Period (up to about 1420)

Of all the historical repertoire, this is the least familiar to us, and as a result we have a tendency to shy away from it. But there is much from this period that is very accessible to choirs at a variety of skill levels, and it can provide a very interesting addition to any program. There are essentially three genres from this period that a choir director might encounter: chant, organum, and motets/formes fixes. Since it is most common for motets and pieces in the formes fixes to be performed one-on-a-part, I will only address chant and organum here.

1. Chant

In approaching the performance of chant, one must always remember that its purpose is to enhance the delivery of sacred texts, and that textual concerns must therefore be paramount. Although few in your audience will understand the text, performing chant in a way that recognizes the demands of the text will breathe life into it, making the performance more compelling.

Although the rhythmic character of chant in the Medieval period is uncertain, it has become common practice to give equal duration to each pitch unless the pitch is dotted, in which case it is approximately twice as long as the other pitches. A chant melody is typically divided into groups of two or three notes based on

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the natural syllabic stress of the text (i.e., accented syllables should generally fall on the first note of one of these groups). Your conducting should reflect these groupings.

I have seen this done in two ways: 1.) The conductor conducts in circular gestures, with the bottom of each circle serving as the ictus and corresponding with the beginning of a grouping of notes in the chant. 2.) The conductor assembles these groups of two or three into larger super-groups of two, three, or four, and uses the traditional conducting pattern corresponding to the number of groups in the super-group. This approach is essentially akin to conducting asymmetric meters (5/8, 7/8, etc.), with the super-

groups corresponding to the measure, and the smaller groups corresponding to the individual beats within the measure.

2. Organum

Organum is basically the same as chant in terms of style: it's all about the text, and the performance should serve to enhance its intelligibility. Indeed, organum was primarily thought of as an embellishment of some pre-existing chant. The approach to performance is much the same, although a somewhat richer tone is often used in order to permit the open fifths and octaves to "ring."

In later organum (after about 1150) the rhythmic notation becomes more precise, beginning with the rhythmic modes and ultimately moving to Franconian notation, which permitted much greater rhythmic variety. When dealing with this repertoire, each piece presents its own challenges, and it is therefore difficult to generalize regarding stylistic approach. Should you want to approach one of these pieces, you can do so in a manner very similar to the way one would approach a piece from the Renaissance, but recognizing that the rules of counterpoint and the treatment of dissonance were very different.

Sacred Music of the Renaissance

This repertoire is, again, largely text driven, and syllabic stress should be carefully observed. In addition, one now has suspensions to deal with. These should always be treated with a gentle pressure-release gesture, leaning into the dissonance somewhat, and backing away on the resolution. One must take care not to overdo this gesture, as this would result in an overly Romantic feel. The goal is to highlight the counterpoint between the two voices, not to dramatize.

In my experience, performances of Renaissance music are most frequently marred by misunderstandings of its rhythmic character. Always remember that modern transcriptions of Renaissance music that group the music into measures are not accurate representations of the composer's concept of rhythm. There is no meter in this music, and as a result, the temptation to stress the downbeat of each measure of a modern transcription must be studiously resisted.

Renaissance theorists generally agree that the breve was to be considered the pulse or tactus of a piece, and most modern editions transcribe the breve as a half note. Although it may be useful for your choir to learn the piece with the quarter note receiving the beat, the ultimate goal should be for them to conceive of the piece with the beat

"In my experience, performances of Renaissance music are most frequently marred by misunderstandings of its rhythmic character."

at the half note, and you should conduct the half note as early as possible in the rehearsal process. Treatises by Renaissance theorists

indicate that the tactus should proceed at approximately the rate of a person's heartbeat, generally somewhere between 60 and 72 beats per minute. (Some leeway on either side of this range is permissible.) You may discover in the rehearsal process that this tempo seems either far too fast or far too slow, and this is often an indication that the edition you are using has transcribed the original Renaissance note values differently than most. Try working with either the quarter note or the whole note at 60–72 beats per minute and see if the piece works better.

One of the issues in Renaissance music that most frequently confuses modern musicians is the issue of meter change, or what Renaissance musicians would have referred to as a change in mensuration. At a mensuration change, the tempo relationship generally observes one of two proportions: tripla or sesquialtera. In tripla proportion, the breve proceeds three times as quickly after the mensuration change as it did before. In sesquialtera, three breves occupy the amount of time previously occupied by two breves. In other words, the breve proceeds one and a half times faster (e.g. if the tempo was 60 before the mensuration change, it is now 90). The details of how to determine which is most appropriate theoretically are somewhat complicated; suffice it to say, I have found that the best approach is to try both proportions and see which makes the most sense.

EDITOR'S NOTE: Part II of this article will appear in the Fall 2016 issue of Antiphon and will continue this discussion of Style in Pre-Romantic music into the Baroque era. ☰

Retention Through the Arts in Our Community Colleges



Adam Stich
AzACDA Repertoire &
Standards Chair for Two
Year College Choirs

Scottsdale Community
College, Scottsdale

Written by Adam Stich

Walk around any community college campus, attend almost any conference aimed at professors or administrators, talk to any community stakeholders, or visit the financial aid office, and there is one word that you can almost always expect to hear: retention. Retention is the buzz-word-de-jour—and for good reason. Students who are retained (or persist, as some institutions refer to it), are more likely to finish their degrees, and thus are able to find work in their chosen fields/pay back student loans/etc.

About a year ago I set out, along with my colleague Paul Brewer from Mesa Community College, to quantify something that many conductors, arts ambassadors, and professors already know: students who are involved in the arts are more likely to persist and subsequently complete. This study attempts to defend this statement with some empirical and experiential evidence. This is not a dissertation, nor is it designed to be irrefutable. However, the author feels that it is certainly worth considering, especially in an age when community colleges across the country are switching to a STEM field focus, and specific job training has begun to replace expansive liberal arts education.

The results here were gathered from choral students, members of jazz bands, concert bands, orchestras, dance companies, and theatre students. I created a survey which asked some basic questions, which was administered to about 75 community college students from two different institutions (Mesa Community College and Scottsdale Community College). The results are conclusive: students who are involved in the arts are more engaged! This is not news, but the important take-away for our modern academic landscape is being able to transfer this engagement into persistence.

Students who are more engaged on their campuses tend to persist from semester to semester, and ultimately complete their objectives (degree, transfer, etc.). This engagement has long been seen by administrators as a benefit to athletic teams, student clubs, service learning projects, and student government. This research can be used to show administrators and advisors how participation in artistic endeavors (especially in a group setting) can have the same effect on our students.

Paul Brewer and I have both served as academic advisors to both music majors and non-majors at our institutions, and believed this information so important that it was shared

“Students who are more engaged on their campuses tend to persist from semester to semester, and ultimately complete their objectives (degree, transfer, etc.).”

at a conference for all of the Maricopa County Community College system at the annual Student Success Conference. I have also created a form for use in our advising center to help start a conversation between

students and advisors about what sorts of artistic activities they might get involved in (and subsequently become more engaged).

Below is the list of questions asked on the survey, along with the results. The surveys were anonymous. 54% of the students who responded were music majors and 46% of the students were planning to major in a different field, but were engaged in artistic programs on campus.

1. Participation in this ensemble increases my desire to attend this college.

Result: 83% positive (“agree” or “strongly agree”)

This question speaks to the fact that students can choose any community college they would like to attend, and many switch schools a few times. Being a part of an ensemble is not only helping students stay motivated in a specific activity, it is keeping them on campus.

2. I have made personal connections in this ensemble.

Result: 91% positive

Many courses give little or no opportunity to grow a community atmosphere, but the arts is a perfect space for collaboration and teamwork.

3. The connections I have made extend outside of the rehearsal/class environment.

Result: 78% positive

We have all had students who began dating as a result of singing in choir, or perhaps found a roommate, helped each other get a job, sent condolence cards when someone was in a car wreck, brought in birthday cards for everyone to sign, spent spring break together, or a thousand other examples of the deep connections that can develop. These connections help people engage on campus and increase retention.

4. I am committed to the success of this ensemble.

Result: 100% positive

Personal connections are important. However, as conductors we do not want to run just a social club. This question clarifies that personal connections are occurring while working toward a common shared goal. All of the respondents, both majors and non-majors, were committed to success.

5. By participating in this ensemble I feel a part of something bigger than myself.

Result: 93% positive

Self awareness and doing things for the greater good are characteristics of good citizenship—something that colleges have been working to increase over the years via service learning projects, volunteer opportunities and other activities. Our students understand these things and are experiencing being a part of a greater whole.

6. This ensemble motivates me to come to class each day.

Result: 94% positive

If students are motivated to come to our class, we get them on campus. Once they are already on campus, they might be more willing to stick around for classes that they otherwise would not have had the desire to go to. Anecdotal: I remember in high school some mornings I would dread getting out of bed, but singing in the choir was the motivation I needed to get to school.

7. Being part of this ensemble has had a positive effect on my collegiate experience.

Result: 99%

This says it all.

This probably comes as no surprise to the reader. As choral directors, you have certainly experienced the kind of commitment, greater good, social interactions, and motivation that this survey sought to expose. However, when we presented this at the MCCC Student Success Conference there were many who were surprised, including administrators and advisors. This is critical. We must advocate and spread the word of how much good artistic programs do for our students and for the college environment.

In an effort to get students more involved, I created a [one-page form](#) that we could use in our advisement center, a questionnaire. We know that when students are involved they are more successful, they persist, and they complete. The questionnaire had many different topics, sending them to different places: "Do you like to camp?" (if answer is yes, then direct them towards the outdoor clubs); "Are you an athlete?" (if answer is yes, direct them to the athletics office to learn about try-outs); "Did you play in Band in High School?" (send them to the band director); "Are you a singer?" (contact the choral director); and the list goes on.

There is no one-size-fits-all approach to reaching, engaging, and retaining students. Student clubs, athletics, and service organizations all serve that role. But so does singing in a choir, being in a play, or dancing in the dance company. As musicians ourselves, we know this, but not every advisor or administrator does. Our goal: getting the word out that participation in artistic activities is a viable and excellent method of retaining students. ☰

Conductor Perspectives



An Interview

with Bruce Chamberlain

Director of Choral Activities, The University of Arizona
Associate Director, UA Fred Fox School of Music
Chorus Master, Tucson Symphony Orchestra
Chancel Choir Director, Trinity Presbyterian Church of Tucson



Written by Thomas Lerew
AzACDA Antiphon Editor
antiphon@azacda.org

LEREW: Thank you for agreeing to share your perspective with us, Dr. Chamberlain. Please tell us a little bit about your background including what inspired you to go into choral music, your training, and the career path that finally led you to The University of Arizona.

CHAMBERLAIN: Sure! At age 8, my mother determined that I should take piano lessons because that's what parents did for their children in the 1950s. So, I took piano lessons and it stuck. It was very appealing to me. At about age 10 or 11, I realized that music was "it" and I set out to be a professional pianist. 1958 was the year van Cliburn won the Tchaikovsky competition and that was huge international news! I knew I was going to be the next van Cliburn. But, when I was a senior in high school, my high school choir director, who was a member of the Philadelphia Orchestra Chorus, took me by the hand and I participated with the Mendelssohn Club of Philadelphia and the Philadelphia Orchestra. My eyes and ears were opened in a whole new way! The choral-orchestral bug really bit me at that young age. I went off to Indiana University as a pianist, though I realized that this choral thing was really pretty serious. Lo and behold, Julius Herford is on the faculty at Indiana and I was just a hog in mud! I stayed and did a master's degree with Julius. I then left after the master's degree and got some teaching experience in the University of Missouri system before going back to finish my doctorate by 1979. My first teaching position, with the doctorate in hand, was at Trinity University in San Antonio—a small liberal arts denominationally based institution of 3,000 students. I was there for six years. I stayed long enough to get tenure, but realized pretty early on that there was a hard ceiling on the kind of repertoire we could do. There was no orchestra there, limited resources, and so on. So that's why I made the decision to go to Murray State; I got the choirs and the orchestra there. It was a state institution preparing students to become music educators. I was the Director of Choral Activities and the Director of Orchestras and I quite simply learned the orchestra on Murray State's time. Following Murray, I went to

the University of Northern Iowa in Cedar Falls, which was a real bona fide school of music. The director of the school there desperately wanted to do more serious choral-orchestral repertoire but he left and I started looking around again. I knew from an early age that I ultimately wanted to be at a level-one research institution working with graduate students. Arizona presented itself and the rest is history.



Dr. Chamberlain conducts Brahms's Schicksalslied in Carnegie Hall.

LEREW: You are known for your in-depth familiarity with the repertoire and understanding of composers' compositional styles. How have you acquired this knowledge? Are there any specific steps you would recommend to conductors in approaching score study from a similar wide-angle perspective?

CHAMBERLAIN: Unfortunately, it just takes time. It's something that you acquire over a career. But, to be honest, when I open a score, Julius Herford is still sitting on my shoulder. No one drilled it in more that you have to know everything when you step on the podium so that you can be rehearsing in the language and in the syntax of that composer. That was the process and the goal of Julius' teaching, and I am forever grateful for having had my eyes opened to comprehending the composer's intent in such a way.

LEREW: Do you have any recommendations for a systematic way of learning composers' styles?

CHAMBERLAIN: My best recommendation to young conductors is to go to two places: go to the library, and go to the practice room. Read and keep investigating. If you want to know why a composer does what he or she does, follow the trail of bucks. Follow the money trail behind every piece. You have to put yourself and the piece into historical context. That will inform a lot of things, and will actually open other doors to find other answers. There is no substitute for knowing how the piece goes and how the piece works. The conductor has to not only know, but also understand, the syntactical language of the text and of the music.

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LEREW: Anyone that has been around you in an instructional setting or in a lecture at the annual AzACDA summer conference has heard you insist that the conductor must be the "composer's advocate." Explain what you mean by that.

CHAMBERLAIN: When a composer finishes a piece it's their baby. Then, they hand it off to us "baton jockeys" who are tasked with breathing life into it. That's a huge part of what drives me to spend time with my scores every single day. I want to be sure that I am representing the composer every time I step onto the podium. Julius Herford used to say, "Do not make conducting decisions based on your own technical inadequacy." Well, okay! Then you, as the "composer's advocate," you have to figure out what is it that Bach wants out of the St. Matthew Passion and then not stop working until you feel in sync with Bach's thought process.

LEREW: You have extensive experience conducting both orchestra alone and orchestra combined with choir. What is the number one thing that choral conductors do that drive orchestral musicians crazy?

CHAMBERLAIN: They stop too often. They provide information that is not useful in the moment and are not clear in the direction as to how to improve upon what just happened. The less you say, the more pointed it can be, and the more the instrumentalists can play, the better the musical product and the happier everyone will be.

LEREW: For which composer of choral-orchestral large works do you have the greatest admiration? What inspires such affection and of their output, which works do you believe lovers of choral music should be most aware?

CHAMBERLAIN: If you were to ask me who was my favorite composer (I'm not trying to be a smart aleck here), the answer would be "who I'm working on at the moment." But, if you were to ask "name some pieces that I would not want to have been on this planet and not known," I'd list off *Ein Deutes Requiem* and *Schicksalslied*. I think those are absolutely central to the understanding of what makes choral-orchestral repertoire so spectacular. I would not want to have lived on this planet and not known both of the Bach Passions and his *B Minor Mass*. They are essential to the understanding of who we are, what we are, and what great art is about. A composer for whom I absolutely adore but who frustrates the "daylights" out of me is Mozart. Finish the piece for Pete's sake! We have these two sensational pieces that he left incomplete and it's up to others to generate something to make them work. That is so frustrating to me! It's no secret that I absolutely adore Stravinsky's music and I don't want to spend another day without having been around *Symphony of Psalms* and *Les Noces*.

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Dr. Chamberlain conducts the Arizona Choir in the UA Fred Fox School of Music's Crowder Hall.

LEREW: What led you to pursue Stravinsky and his *Symphony of Psalms* as your doctoral dissertation topic?

CHAMBERLAIN: Great question! Stravinsky died in 1971 while I was an undergraduate at Indiana. The school made the decision to perform every piece Stravinsky wrote in the following school year (1971-1972). So, as an undergraduate, I experienced all those ballets. I sang *Les Noces* and I heard and saw *Firebird* danced. I heard *Requiem Canticles* and I performed in *Symphony of Psalms*. To be 21 years old and to be immersed in that for a whole year was completely life changing.

LEREW: Yet, what drew your attention to that particular piece of his entire output?

CHAMBERLAIN: Well, it is so unified. There is not an extraneous note or an unnecessary gesture in that piece. Just the opening three measures—the opening three sound events—tell you everything you need to know. There's that e minor chord where the third is quadrupled so you know that the outcome of that movement is going to be G major. The next two, V7 of E flat and V7 of C, make up the tonal conflict that runs the second movement and gets worked out in the third movement. It's brilliant!

LEREW: Assuming that you program your music several months in advance, describe your timeline and process for preparing a choral-orchestral masterwork score for performance including prior to the first rehearsal with the choir, throughout the choral rehearsal process leading up to the choral-orchestral rehearsals, and the final performance?

CHAMBERLAIN: Well, let's use the Dvořák *Stabat Mater* we did two years ago as a test case. I knew a year out that we were going to take that piece to Vienna and Prague. So, I got my score a full year in advance and spent probably the first month or so digesting the text by observing how Dvořák chose to divvy it up. I compared his setting with a couple of other well-known *Stabat Maters* such as Verdi's, Poulenc's, and Haydn's, so I could see what others had done with that text. Then, I started digging into Dvořák by asking questions like, "Why *Stabat Mater*?"

"I certainly am a firm believer in the fact that choral music is something that one can do and one must do throughout one's entire life. There's not a single phase in life when you can no longer do it. It is truly a cradle to the grave activity."

"Why at this point in his life?" "What did it do for him and why would he choose to create such a huge edifice on this particular text?" That's where it starts. From there, I studied the piece movement by movement through structural analysis. That allowed me to get Dvořák's concepts into my large muscle groups and to develop a complete tonal understanding of the piece so that when I stood in front of the choir and the orchestra I was never thinking, "How am I going to conduct this?" Instead, my thought process could be "does this match what's in my ear?" and "what do I have to do to get what I just heard to sound like what I am trying to represent for Dvořák." So, the process starts a year in advance. It's that massive an undertaking!

LEREW: What's your sequence for putting the choir together?

CHAMBERLAIN: Well, once you know how the whole piece works, you can then devise a rehearsal plan that is designed to be the most efficient. You must always make the best use of the choir's time in helping them come to an understanding of the piece in the most profound way, but yet in the most economic way. The clock is your biggest enemy. I certainly prefer to be prepared enough to breathe easy in the last week of rehearsals rather than stressed over whether or not we're going to get there. I would much rather have that last week to let the music steep.

LEREW: With all the various professional activities you have going on at once between your work as a conductor, educator, school of music administrator, church musician, and traveling guest conductor, what advice do you have for choral musicians striving for better balance between the professional and the personal sides of daily living?

CHAMBERLAIN: Of all the people you could ask, I'm probably the worst. My whole being is music. I cannot imagine a day without it. But, you know, a good martini at five in the afternoon neck-deep in the Jacuzzi goes a long way.

LEREW: Over the course of your career, what have been the most significant changes you have observed about collegiate music education? What do you see as the future of how degree programs will shape the musical arts in America?

CHAMBERLAIN: Well there's a certain amount of crystal ball in that. I don't know how gifted I am at that. But, I can say that conducting and teaching at the collegiate level has changed significantly in the 38 years I've been doing it.

I would say that one major outcome of the last three decades in the United States is it's much more challenging to get students to commit to the choral art form and go into the fine arts as a degree path. Having said that, however, I certainly am a firm believer in the fact that choral music is something that one can do and one must do throughout one's entire life. There's not a single phase in life when you can no longer do it. It is truly a cradle to the grave activity. That's very rewarding for me because, in any given week, I will deal with an 18-year old and an 88-year old. To see the light bulb go on and the thrill happen at both that tender young innocent age, and that elderly "I've been here for nine decades" age, is really a thrill!

LEREW: What do you hope you have instilled in your conducting students over your 40+ years of collegiate teaching?

CHAMBERLAIN: I certainly hope I have instilled in my students a love and enthusiasm for music and for making music at a very high level. I also hope that when my students sit down to do their first *St. Matthew Passion*, I'll hopefully be sitting on their shoulder pricking their conscience so that they say, "Oh my gosh! If I don't go this extra mile, Doc will kill me!"

LEREW: Finally, as we ask everyone, what advice do you have for young choral conductors just starting their careers?

CHAMBERLAIN: Be patient. Don't allow yourself to become burnt out. Enjoy the process. Be sure that your choir loves the music because they've had the opportunity to live with you in that music.

Thank you for chatting with Antiphon, Dr. Chamberlain. To learn more about Bruce, visit http://music.arizona.edu/faculty_staff/profile?netid=bbc. ☰

The following article first appeared in the November 2008 Choral Journal (vol. 49, no.5) in the column On the Voice – Sharon A. Hansen, editor.

Getting the Most from the Vocal Instrument in a Choral Setting

Ingo R. Titze, Ph.D.

Dr. Ingo Titze is Executive Director of the National Center for Voice and Speech, located in the Denver Center for the Performing Arts, and Distinguished Professor of Voice Science and Speech in the Department of Communication Sciences and Disorders at The University of Iowa. As one of the world's leading voice scientists, he has published over 500 articles on voice. He is the author of *Principles of Voice Production*, used worldwide as an introductory text and translated into multiple languages, and is a regular contributor to the *NATS Journal of Singing*. Dr. Titze is the father of Vocology (a word of his invention), the science and practice of voice habilitation, and is co-author of *Vocology*, a book designed for clinicians and vocal pedagogues.

Introduction

The human voice has been compared to a man-made musical instrument in recent descriptions (for a popular science version, see, Titze, 2008). The most interesting comparisons relate to overall instrument size. The larynx, with its associated airways above and below it, compares to a piccolo in the orchestral instrument family. Yet in range of pitch and loudness, it can compete well with all of the wind and stringed instruments. It can even compete with a grand piano that has strings about 100 times longer than the vocal cords and a resonance structure (the sound board) larger than the entire human body. This is particularly amazing in light of the fact that most of a singer's body is not involved (acoustically) in the sound making process. The entire vocal instrument is only about 30 cm long from the bronchial bifurcation to the lips.

The question that is being asked repeatedly is, how can biologically engineered sound instruments, including those of birds and many mammals, be so effective in sound production when nature is so stingy with its architecture? The answer is two-fold, (1) nature has come up with very specialized materials for tissues that are set into vibration, and (2) a very sophisticated neural control system (brain to larynx) is available to deal with these unusual materials, programmed over an extensive period of motor and sensory learning (many years).

Because the human sound instrument is so different from man-made instruments, much frustration arises among composers, conductors, and singing teachers in trying to make this instrument conform to the rigors of tuning, ease and consistency of response, and longevity over several decades of playing. When the voice is at its best, it gets more acclaim than any other instrument. When it is at its worst, it is not worthy to keep company with orchestral instruments.

In this essay, my attempt will be to highlight some of the physiological and acoustical peculiarities of the vocal instrument in a choral or ensemble setting. The topics I will address are vocal warm-up, vocal fatigue, pubertal and life-span changes, problems with four-part (SATB) arrangements, use of vibrato and vocal ring in a choir, and problems with dynamics, tessitura, and voice registration (especially among tenors).

Vocal Warm-up

There is no dispute about the benefit of a warm-up when motor skills are involved. Muscles and connective tissues respond differently (and a bit more reliably) after the first time they have been cycled through a movement. Beginning with light exercises over a limited range of motion and progressing toward heavier loads and greater range of motion seems to be the generally accepted protocol in exercise science.

For many choral singers in schools and churches, vocal warm-up is conducted platoon-style. Men and women join together to sing scales or arpeggios, one octave apart, guided by the director who sits at the piano to play the pitches for the drill. Occasionally, instructions like “sing from your diaphragm” or “drop your jaw” are superimposed. As the exercises progress to higher pitches (usually in half-steps), the lower voices drop out and higher voices continue until most individuals have reached their limits.

What this type of platoon warm-up disregards is the individual nature of human psychology and physiology. Vocal warm-up involves a dialogue with one’s body. First, the singer finds out where the voice is (in its freedom and flexibility) on a given day and at a particular time of the day. The rate and length of warm-up differs greatly, depending on how much talking or singing has already been done, how

“The question that is being asked repeatedly is, how can biologically engineered sound instruments, including those of birds and many mammals, be so effective in sound production when nature is so stingy with its architecture?”

much sleep has occurred, and what the history of voicing has been over several previous days. Illness and fatigue play a major role. Sometimes a register balanced voice that can execute smooth crescendos over a one to two octave range is achieved in five minutes; other times it takes continual warm-up, over repeated short sessions, for the better part of a day.

Choral singers, like solo singers, need to understand their instrument well enough to gauge its condition. Instrumentalists in a band or symphony orchestra know how to condition their reeds, lips, valves, and slides before they begin to play together. The sound of an orchestra warming up is a concert of individuality. I have never heard a symphony orchestra warming up by playing scales and arpeggios together platoon-style. Unity begins when the concert master stands up and requests the A₄ from the lead oboist; then everybody listens to their neighbors and tunes in.

The sports world shows the same example. At a track meet, athletes are stretching, flexing, and running short sprints, totally oblivious to what is going on around them. Even players of team sports (basketball, soccer, football) do little platoon warm-up. The process of getting your body parts primed for team performance can be taught and practiced out of the context of coordinated group action.

Vocology, the science and practice of voice habilitation, has addressed individual vocal warm-up for all voice use, speech or singing. Scientific evidence is accumulating that the so-called *semi-occluded vocal tract exercises* provide the equivalent of stretching and flexing muscles and tendons in the limbs prior to running and jumping. These exercises include phonation through thin straws (Titze, 2000; 2001; 2002), lip trills (Titze, 1996; Nix, 1999), humming (Westerman-Gregg, 1998), use of the / o / vowel (Stemple, 2000), and various other mouth configurations to take the load off the tissues used for vocal fold vibration. A warm-up routine might be as follows:

1. Two to three minutes of pitch glides with a drinking or stirring straw, covering about two octaves to stretch the vocal folds; use of full respiratory support (abdominal and ribcage) is advised and no air leakage through the nose or around the straw should be allowed. Your vocal buzz and all the air must go through the straw.
2. “Sing” part or all of a song through the straw; produce only a buzz, no vowels; use full support on the high notes; make sure the tongue, jaw, neck, and shoulders stay loose by moving them gently as you phonate through the straw.
3. Practice *messa di voce* through the straw; it is a crescendo followed by a decrescendo.
4. If you have a book of vocalizes, such as Concone’s *Thirty Daily Exercises* (Schirmer Publications), do a few of these through the straw; the first one in Concone’s booklet is the *messa di voce*.
5. Progress toward similar exercises with lip trills, tongue trills, nasal consonants / ni /, / n /, and [N], and small mouth opening vowels like / o / and / u /.
6. Reflect on your speaking voice several times during the warm-up by talking a few sentences or counting; note how much higher your voice is “placed” by these exercises.
7. Now progress toward singing with the mouth open and stretching your articulators (jaw, tongue, lips, etc.)

Repeated vocal fold collision and large vibrational amplitudes tend to traumatize vocal fold tissues. Minimizing these vibrational and collision stresses while stretching muscles and ligament for better control of pitch and loudness involves keeping the mouth nearly closed during much of the vocal warm-up. It’s a bit like playing the muted trumpet to condition the lips, or moving the legs without pounding the pavement. Connective tissue needs to be protected while muscles are primed. A forthcoming book titled *Vocology* (Titze and Verdolini, in press) will detail more of the steps of vocal warm-up based on physiological principles. Singers at every level should have the tools to individualize their warm-ups.

Once the individual vocal warm-up is complete, group choir warm-up is mostly about listening and tuning to each other—achieving a choral blend as quickly as possible, articulating in synchrony, using vowels that are compatible with those of your neighbors, and exercising crescendos and decrescendos—these are all much more effective after the individual warm-up has been completed.

Vocal Fatigue

Vocal fatigue is defined as a diminished vocal ability (or the perception of such by the performer) when effort remains the same. Conversely, it is the increase in effort required to maintain the same vocal ability. Choral singers complain of vocal fatigue when rehearsals are exceedingly long or performances are spaced too closely (e.g., on tours). Scientifically, fatigue has been subdivided into mental fatigue, muscle fatigue, and material fatigue related to an overexposure to vocal fold vibration (McCabe and Titze, 2002; Solomon, 2008). Recovery from these levels of fatigue varies considerably. Mental fatigue can last for a long time (days, weeks, perhaps months) if it is related to boredom or dissatisfaction, but can be overcome in minutes with a new level of excitement. Muscle fatigue (laryngeal, respiratory, and articulatory muscles) has a relatively predictable recovery time – several minutes to a few hours. We do not develop muscle aches from singing and speaking comparable to those we get from lifting, running, or jumping. The laryngeal muscles are rarely maximally contracted in speech and song; they mainly lose their coordination and a bit of their speed. Finally, material fatigue (in the form of tissue damage due to excessive vibration and collision) is of greatest concern. As in any exposure problem, a maximum dose of vibration can be

defined on the basis of duration, frequency, and amplitude of vibration. Dosimeters are now available that can measure the dose accumulated by a singer and relate it to preliminary standards of safety (Carroll, et al., 2006).

For example, if the vocal folds were to vibrate continuously for 20 minutes (without interruption), the industrial limit for hand vibration exposure in tool use would already be exceeded. Holding a power tool, such as an electric drill or concrete breaker, continuously for more than 20 minutes (adjusting for differences in frequency and amplitude), would challenge the safety limit. But we don't know how much the overall duration can be extended due to frequent voicing breaks (pauses) we encounter in speaking and singing. Indications are that 20 minutes could stretch into several hours. We do know that school teachers who accumulate 2 – 3 hours of vocal fold vibration in a day often experience vocal fatigue.

For singers, overexposure can be avoided by frequent marking (singing with less intensity or no voicing at all). But this in itself is a technique to be learned. Alternate voicing and de-voicing of otherwise loud and sustained notes, or rapidly changing vocal dynamics, is a skill perfected only by a few. Furthermore, choral conductors can become frustrated by individual voices turning on and off at will, unless the choir marks in unison.

Every singer must learn to gauge their own personal exposure to vibration and their recovery from it. I recommend that singers keep a record book of estimated phonation times (in minutes or hours) over vocally busy days and vocally less busy days. Included in this record should be an accounting of all intermittent rest (no voice) periods, to determine how long it takes for their voice to recover under multiple rehearsal/performance situations. It's a bit like learning safety for exposure to sun rays to avoid burning. Time of day, time of year, altitude above sea level, inclination to the sun rays, and the amount of sun screen protection, all enter into the formula. Individual wisdom and experience prevails. No health provider can give a protocol better than the one obtained by personal long-term introspection.

Voice Parts and Classification

Four-part choir singing contains an inherent voice classification problem. Most male adult singers are baritones and most female adult singers are mezzo-sopranos. Voice classification according to physiologic principles follows a normal bell curve, a unimodal distribution that would assign about two-thirds of all voices to the intermediate categories. Sopranos, altos, tenors and basses are outliers, yet they are the only classes under the standard SATB arrangements. This means that about two-thirds of all choir singers will sing parts that are not ideally suited for them. There will be bari-tenors and bari-basses, and there will be mezzo-soprano sopranos and mezzo-soprano altos.

Biology would say that more vocal ensemble music should be written in six-part harmony, but somehow division by six (or three) is not as natural for composers writing in traditional musical conventions. Octaves and half-octaves are the preferred intervals. Vocal anatomy, however does not present itself in octaves. On average, male vocal folds are about 60 percent longer than female vocal folds. All else being equal, there is a 1.6:1 ratio in pitch between females and males on the basis of vocal fold length. Males have an average speaking fundamental frequency of 125 Hz, while females have an average speaking fundamental frequency of 200 Hz. To complicate matters, there is a different (1.2:1) ratio between female and male formants (resonances of the vocal tract) due to a difference in neck length.

Consider the voice range profile of a self-classified bari-tenor (the author) who has been both a soloist and a choir singer for many years. Table 1 shows the range of vocal intensity (in decibels, or dB) that the singer can produce over slightly more than a two-octave range (G₂ to A₄). In the mid portion of the range (C₃ to C₄), about 20 – 25 dB of intensity range can be achieved from softest to loudest productions. But because the C₄ to A₄ pitch range is also available to the singer (although with less dynamic range), frequent choir classification was as a tenor. The problem is that soft and loud notes in this range are distinguished by a lesser dynamic range (10 dB or less) above E₄. If a conductor wants the full dynamic range of *pp* to *ff* from this voice, it may be a struggle for the singer in this upper tenor range. Medium to loud notes are sung with high lung pressure and soft notes often require a registration shift to falsetto. The whole process may be rather fatiguing over several hours of practice. But re-seating him in the bass section is not an advantage either. G₂ is the lowest note, on which no dynamic range is achievable.

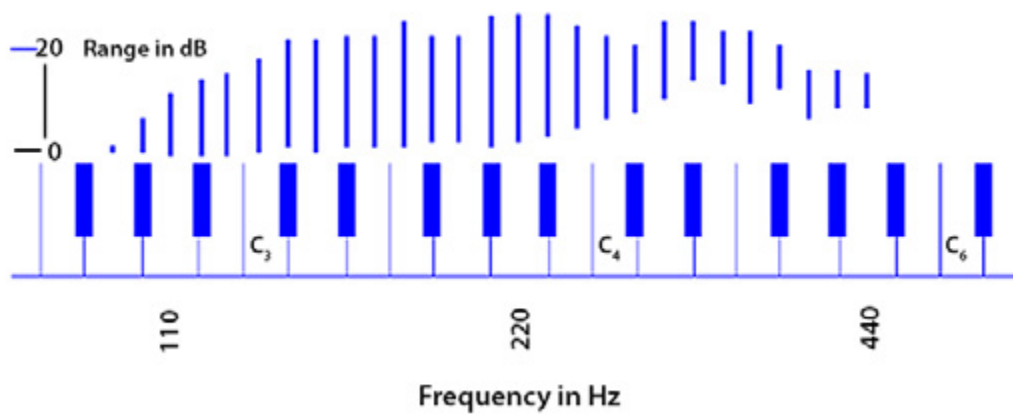


Table 1.

In brief, choral singing does not allow the singer the freedom to adjust the tessitura of the song to the tessitura of the voice. Soloists sometimes (but not always) have the advantage of changing the key signature to “put the song into their voice.” As a result, fatigue may set in sooner in choral singing than in solo singing, even though the overall sound level produced may be less.

Dynamic Range in Small and Large Choirs

The dynamic range of a choir depends on the size of the choir and dynamic range of each individual in the choir. This is illustrated in Table 2. To look at the effects separately, we consider a hypothetical ensemble that has only one loudness per individual, namely *pp*. We compare it to a soloist who can increase his or her loudness progressively (shown by fattening the stick figures from top to bottom). A progressive doubling of choral members from one (not a choir) to 32 is shown for comparison. Six levels of dynamics (*pp*, *p*, *mp*, *mf*, *f*, and *ff*) are indicated for the soloist in the third column from top to bottom. Finally, an increase in sound intensity level (in dB) is shown for the choral ensemble when all (identical) singers are singing *pp* only. Thus, 55dB corresponds to one voice (soloist or choir member) singing *pp*, while 70 dB corresponds to a 32-voice choir singing *pp* or a soloist singing *ff*. (A dB, the abbreviation for decibel, is a measure of the ratio between two sound intensities. 55 dB would be a quiet vocal sound compared to the softest sound our ears can detect in an absolutely quiet room). Each doubling of choir members adds 3 dB of sound intensity, which is known from fundamental acoustics because any doubling of sound power adds 3 dB. Thus, a choir of 32 members (five times doubling one member) can have a dynamic range of only $5 \times 3 = 15$ dB if individual voices can only be added or subtracted (without changing their individual intensities). A choir of 375 voices, like the Mormon Tabernacle Choir, could have a dynamic range of only about 26 dB if each voice could only have one loudness level. First, the whole choir would sing, then half the choir, then a fourth, and so on until only a quartet sings. This is, of course, not the way a choir changes its dynamics.

Choral Ensemble	Soloist	Dynamic	SIL (db)
1 stick figure	1 thin stick figure	<i>pp</i>	55
2 stick figures	1 medium-thick stick figure	<i>p</i>	58
4 stick figures	1 thick stick figure	<i>mp</i>	61
8 stick figures	1 very thick stick figure	<i>mf</i>	64
16 stick figures	1 extremely thick stick figure	<i>f</i>	67
32 stick figures	1 very, very thick stick figure	<i>ff</i>	70

Table 2.

The amazing biological phenomenon is that a single voice can have a greater dynamic range than a this hypothetical 375-voice choir whose members can sing only one loudness level. I have measured dynamic ranges of 45 dB in first-class professional soloists, at least at some pitches. This would be equivalent to a chorus of 32,768 members singing this soloist's softest note (*pp*). Table 1 showed that a 25 dB intensity range can be achieved (at least in midrange) by a singer that is not world-class. Then in Table 2, we see that only a 15 dB dynamic range is needed by a soloist to keep up with a 32-voice choir if every choir member were to sing only *pp*.

The take-home message is that large dynamic ranges in choral ensembles are created by training individual voices that are gifted enough to have a large dynamic range. The Robert Shaw chorales were not large in number (usually up to about 36), but well endowed and trained as individuals. It would appear to be economically more feasible to train choir voices than to recruit many weak voices. But there is also a downside to amalgamating soloists. The blending of the voices then becomes the greater challenge. This leads into the next topic.

Vibrato and Vocal Ring in an Ensemble

Vocal vibrato has at least two purposes in singing. It helps stabilize the pitch (although the opposite is often argued) and it livens up the timbre of the instrument. Pitch is stabilized by vibrato because every voice is affected by muscle tremors that originate in the brain and cannot be totally suppressed. It is impossible to sing a perfectly straight tone. There will always be small pitch fluctuations, and they are mostly irregular. Vibrato is simply a means of making the fluctuations more regular, allowing the pitch to go above and below the desired mean pitch in a more systematic fashion. Little attention is drawn to the vibrato in a solo voice as long as the vibrato rate and the vibrato extent are bounded. Acceptable rates are 4.5 to 6.5 Hz for today's audiences and acceptable extents are \pm one quarter tone (above or below the desired pitch). It is more difficult for a singer to vary the rate than the extent. Fortunately, the rate doesn't matter if the extent is minimized in straight-tone singing.

Vocal timbre is affected by vibrato because harmonics are swept in and out of formants (resonances of the vocal tract) in the vibrato cycle. Certain harmonics are stronger one moment in time and weaker in another. For a soloist, this gives a special liveliness to the tone. However, if the vibrato extent is too large, confusion arises in both timbre and pitch because the harmonics overlap each other's territory on a single note.

Another vocal enhancement that is beneficial for soloists, but questionable for a choral ensemble, is vocal ring, also known as the singer's formant cluster. With a narrowing of the laryngeal collar, also called the laryngeal vestibule or the epilarynx tube, a singer can bunch together the third and fourth formants (and occasionally the fifth) of the vocal tract to resonate a group of harmonics in the 2500 – 3500 Hz frequency range. A prevailing ring is heard in the voice that can penetrate through many competing sounds, even a full orchestra. Operatic solo singers (particularly males) use vocal ring to project their voices over vocal and orchestral ensembles when they would otherwise be drowned out. But because the central frequency of the ring is specific to an individual and does not change much with pitch, multiple strong ringing frequencies in an ensemble can compete and create a dissonance in the overall sound. Opera choruses, composed often of solo singers with ample ring, may therefore not exhibit the timbral unity that one hears in choruses composed of non-opera singers. Mariachi singers, often in groups of four to eight males, have cultivated the ensemble effect of ringing voices.

Blending voices is a non-trivial undertaking. It involves loudness, pitch, timbre, vowel, and vibrato. By standing close to partners and listening carefully to each other, a few people at a time, the mere desire to blend will often drive the vocal systems to do so. Biology helps out in the sense that entrainment (or synchronization) between vibrating systems is often a natural occurrence. Some singers claim that vibrato between two people can be synchronized, and certainly vowels can be blended to create a unity vowel. But, again the ear drives the blend more than the overt manipulation of the larynx or the articulators. Practicing straight tone without the presence of a partner, for example, may in the long term show diminishing returns. Hearing harmonics from two individuals line up, and appreciating that ensemble effect, will likely produce the straight tone spontaneously.

Dealing with Lifespan Changes in the Instrument

One of the main differences between man-made musical instruments and nature's biological instruments is the constancy of acoustic output over several decades. Well crafted violins, pianos, and wind instruments can be stable for centuries, let alone decades. In contrast, the human instrument changes dramatically over lifetime (80 years or so). Most choral directors in schools are aware of the sudden changes at puberty, particularly in males. The larynx is a sexual organ, highly influenced by hormone production. In the 14 – 16 year age range, a growth spurt occurs in the length of the male vocal folds, and the bottom portions of the vocal folds come together more effectively with a bulking-up of the thyroarytenoid muscle. The combined effect is a lower pitch and a register change (from boy falsetto to adult modal register). Care must be taken not to try to artificially "stabilize" the voice in this period of change. Such stabilization can lead to unnecessary muscular control that may later need to be reversed.

The larynx matures and reaches its peak performance ability much later than arms and legs. One hypothesis for this delayed maturity is that the laryngeal framework, initially composed entirely of cartilage, ossifies with age and becomes bony. The larynx is then able to support higher tension in the vocal folds, the framework having become more mechanically stiff. Thus, vocal athletes reach their primes around age 45 rather than 25. With advanced age, however, the joints within the larynx begin to stiffen, which then restricts range of motion and therewith the pitch range.

Table 3 shows how pitch (or, more correctly, fundamental frequency F_0) changes over a life-span in males and females. The most important observation is that F_0 in females declines monotonically with age. In males, on the other hand, there is a reversal toward higher F_0 with advanced age. The lowest F_0 in males occurs around age 40 – 50. Near age 90, gender is not differentiated much by F_0 . Grandma and grandpa often sound the same (over the phone) when judged only by pitch. Thus, vocal instruments begin uni-sexual and end uni-sexual. It is therefore incorrect to assume that all voices are more comfortable in lower voice categories at later age. Some sopranos may indeed change to mezzo-sopranos with advanced age, and some altos may be more comfortable singing male parts. But baritones may actually change to tenors and basses to baritones, especially if they continue to exercise their laryngeal muscles well so that tissues retain their elasticities.

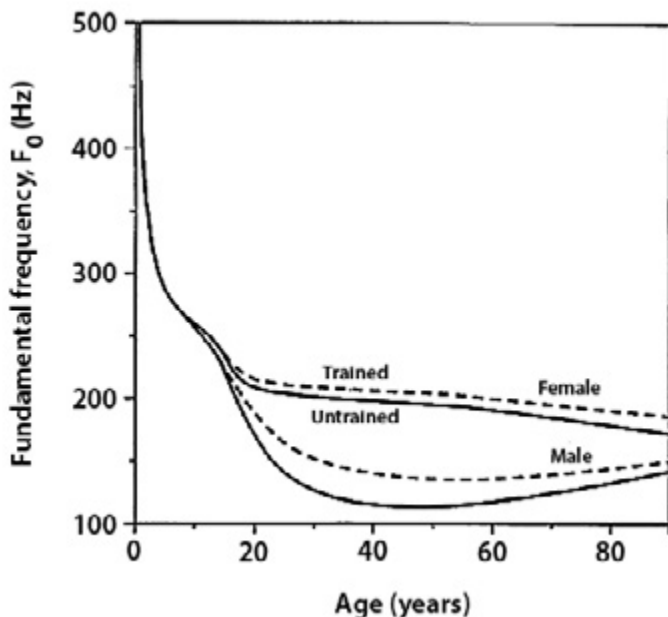


Table 3. Fundamental frequency change over a life span. (after Brown et al., 1991).

Conclusion

This has been a very brief overview of some of the acoustic and physiologic characteristics of the human vocal instrument as related to choral singing. It is clear that requirements for a vocal ensemble are not always the same as those for a solo voice. The most important message is that biology does not construct sound sources along the same lines as man-made musical instruments. Composers, singing teachers, and choral conductors are wise

in making allowances for these differences, focusing on the beauty and strength that comes with the biological variations. This may also lead to a more forgiving attitude about some of the unpredictabilities and imprecisions that come with an instrument made primarily for survival rather than aesthetic sound production.

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CHORAL REVIEWS

Choral Reviews for Community Choirs



Written by Luke Lusted
AzACDA Repertoire & Standards Chair for
Community Choirs

Camelback Bible Church, Phoenix, AZ

Long Time Ago from Old American Songs

Music by Aaron Copland

Transcribed for Chorus by Irving Fine

Text by George Pope Morris

SATB and Piano

Boosey & Hawkes M051480807

With an equally lyrical melody in both the choir and the piano accompaniment, the ballad *Long Time Ago* evokes a reflective mood. The recurring melodic material utilizes subtle differences in the part writing that encourages the listener to focus on the three verses of text set. The structure of the piece is symmetrical and the overall phrases engender long, legato lines concluded with strong cadential points, allowing the musical structure to enhance the poetical structure. The texture is almost entirely homophonic with vocal parts fairly limited in tessitura and range. This piece is part of the larger set, *Old American Songs*, which is transcribed for chorus and piano by David Brunner, Irving Fine, Glenn Koponen, Gregory Rose, and R. Wilding-White and includes a variety of pieces, all different in style, and ideal for a program set. The pieces from the *Old American Songs* include: *The Boatman's Dance*, *The Dodger*, *Long Time Ago*, *Simple Gifts*, *I Bought Me a Cat*, *The Little Horses*, *Zion's Walls*, *The Golden Willow Tree*, *At the River*, and *Ching-A-Ring Chaw*.

Tantum Ergo in D

Music by Anton Bruckner

Text by St. Thomas Aquinas

SSATB and Organ

Carus Verlag 2.065

One of Bruckner's lesser known compositions, *Tantum Ergo in D*, is part of a larger collection published by Carus. The piece is strophic with a concluding "Amen"

section and represents many ideals of the Cecilian movement from the latter part of the 19th century. Given the strophic setting, text stress may present problems, as some strophs occasionally use differing musical and poetic stress. The chromatic writing is contained to the harmonic language as well as the larger phrase structures that use an entirely chromatic line in the bass part when moving from tonic to dominant. Not only does this collection include Bruckner's choral staples such as *Ave Maria* (1861) and *Os Justi*, but also relatively unknown and easier pieces such as *Tantum Ergo in C* and *Pange lingua in C* as well as more difficult works including *Inveni David* and *Afferentur*.

Stabat Mater in g, op. 138

Music by Josef Rheinberger

SATB and Organ; Strings ad libitum

Carus Verlag 50.138

The number of performing forces required and the overall level of difficulty makes Rheinberger's second setting of the Latin text, *Stabat Mater*, much more accessible than both his earlier setting as well as many other composers' settings of this sacred text. The *Stabat Mater* may be performed with choir and organ alone, or strings ad libitum. Both the organ and string parts are mostly *colla parte* and support the harmonic structure and rhythms of the piece. The texture is almost entirely homophonic with a vibrant concluding fugue. Divided into four movements, the fourth movement refers thematically to the first and third movements, and the concluding fugue to the beginning of the second movement, giving this work in its entirety a cruciform structure. Rheinberger's setting of the text emphasizes the rhyme scheme of the prose where the poetic stress and musical stress are simultaneities; a feat achieved by using compound duple meter (6/4) and simple triple meter (3/4). Rheinberger's musical variety supports both the delicateness and the angst suggested by the text. The harmonic language is chromatic but functional, and represents not only the distress Rheinberger was undergoing in his own personal life, but the emotional context of the text.



Choral Reviews for Male Choirs



Written by Michael Frongillo
AzACDA Repertoire & Standards Chair for
Male Choirs
Apollo High School, Glendale, AZ

Rain Music

Music by Laura Farnell

Words by Joseph S. Cotter, JR.

TB and Piano with Optional Hand Drum and Rain Stick
Hal Leonard Corporation #10092504

Rain Music is an energetic and powerful piece for bass and tenor that works well for developing men's choirs. The piece begins with an interesting, minimalist piano introduction that progresses in intensity as optional rain stick and hand drum enter. The tenors begin the main theme of the piece with text taken from African American poet Joseph S. Cotter Jr., followed by an echo from the basses. *Rain Music* creates a mesmerizing image of the earth and rain coming together in an explosion of new life. The music is masculine, forward moving, and is in an appropriate range for male high school vocalists, with an optional divisi in the tenor that can be used for a fuller effect at the climax of phrases or omitted to compensate for limited range in the young male voice. This piece of music is very popular among young male singers and is a great opportunity to showcase the men in a choral program.

Down Among The Dead Men

Old English Air

Arranged by R. Vaughn Williams

TTBB unaccompanied

E.C. Schirmer Music Company

Ralph Vaughn Williams' striking arrangement of *Down Among the Dead Men* is an excellent piece for a larger, more advanced men's choir with a full, rich sound, that holds interest with its varied dynamics, musical texture, and articulations. Each verse begins in homophony and has a macabre and passionate text that lends itself to highly expressive singing and should be sung robustly and with resolution. The music intensifies and builds towards a refrain that opens into a more complex polyphonic texture. The harmonic and melodic content repeats in each verse, allowing the opportunity for

the director to program and experiment with different articulations and dynamic expressions based on the text to bring this beautiful and powerful piece of music to life.

Shady Grove

Appalachian Folk Song

Arranged by Jerry Estes

TB and Piano

Shawnee Press #10499843

Shady Grove is a lively piece of music for two part men that centers around the love of a woman and the memories the couple shared. Estes brings energy and fun to this folk song with a rhythmic piano accompaniment and a hint of bluegrass that will entice young, developing male vocalists. The catchy opening melody fits well in the young male voice and is complimented with bright harmony as the tenor part is layered on top. *Shady Grove* is an excellent opportunity for the director to develop their ensemble's diction with the colorful text, as well as teaching a variety of voice techniques between legato and rhythmic passages. This tune will have both your students and audience engaged from the first down beat.

Choral Reviews for Vocal Jazz



Written by Richard Hintze
AzACDA Repertoire & Standards Chair for
Vocal Jazz

AwenRising, Tucson

Christ Presbyterian Church, Tucson

Ev'ry Night When the Sun Goes In

Traditional, arr. Kent A. Newbury

SATB and Piano

Lorenz MI-74

Kent A. Newbury's jazz arrangement of the folk song *Ev'ry Night When the Sun Goes In* was published as part of his 1972 folk song series and is still in print today. The smooth, easy swing rhythm of this arrangement displays a delightfully authentic sound for contemporary vocal jazz choirs, while providing an excellent example of a folk song in a jazz setting. This piece showcases one of Newbury's signature style elements: parallel movement. The piano has parallel fourths and parallel fifths in the

introductory passages, while the choir sings in unison. A jazz combo (piano, jazz kit, and bass) is critical to making this work come alive. The 90-year-old Newbury still composes daily at his Scottsdale home.

The Pink Panther

Music by Henry Mancini, arr. Jay Althouse
SATB with keyboard, Alfred 28473
SAB with keyboard, Alfred 28474
SSA with keyboard, Alfred 28475
TTBB with keyboard, Alfred 38197
2-part with keyboard, Alfred 28476
SoundPax, Alfred 28478—includes parts for tenor saxophone, guitar, bass, vibraphone, and drumset

Jay Althouse's arrangement of Henry Mancini's *The Pink Panther* provides a solid introduction (or useful refresher) to singing with scat syllables. Beginning jazz choirs can learn relaxed scat singing, and intermediate to advanced choirs can enjoy the opportunities to further hone their skills. The novelty effect of this piece makes it a great transition to jazz in your concert program, or even a nice performance closer. The

harmonies are difficult, but the voice leading aids the singers in navigating such challenges. Utilizing saxophone and vibraphone in your jazz combo accompaniment gives the piece an authentic jazz sound.

Pass Me The Jazz

Music by Anders Edenroth
SATBB, unaccompanied
Walton WRG1019

The Real Group's amazing bass, Anders Edenroth, offers this unaccompanied and sprightly title, *Pass Me The Jazz*, for the advanced high school or college jazz group. Not for the faint of heart, this piece requires intense tuning precision throughout and is an engaging challenge for more advanced groups. The melodic material of the opening section is passed back and forth between all five voices. The second part moves the four upper parts quickly through difficult close harmonies. Edenroth's notorious walking bass style is evident throughout. Programming options include using soloists for the passing melody section and incorporating a stand-up bass in covering the walking bass line. 🎵

WHAT'S HAPPENING in Arizona Choral Music

AzACDA April D-Backs Night



Dr. Kenny Miller conducts the national anthem during the AzACDA D-backs Night, April 8, 2016 vs. the Chicago Cubs.



AzACDA at WACDA Pasadena!

Congratulations to all of the Arizonans who were part of the success of the Western Division conference in Pasadena last week! Arizona was wonderfully represented with outstanding performances by Shrine of the Ages Choir, Orpheus Male Chorus, and Solis Camerata; informative and well-received interest sessions presented by Richard Hintze, Caleb Nihira, and Elizabeth Schauer; roundtable sessions offered by Herbert Washington, Greg Amerind and Richard Hintze; the Junior High School Honor Choir coordinated by Laurel Farmer; 197 Arizona students who participated in the three honor choirs and the teachers who sponsored them; and by Sharon Hansen, Kenny Miller, and Elizabeth Schauer who provided invaluable help with registration and in a variety of other capacities. Thank you for your many contributions that made this conference such a success, and for helping to represent Arizona in such an excellent way in the Western Division! ☰



1. Dr. Elizabeth Schauer presented an interest session titled "From the Judge's Chair."
2. Caleb Nihira presented an interest session titled "Mathematics and Minimalism in the Choral Music of David Lang."
3. Dr. Richard Hintze presented an interest session titled, "Choosing Your Path Wisely -- Timely Tips for New Music Educators."



4. Solis Camerata of Phoenix
5. Orpheus Male Chorus of Phoenix
6. Northern Arizona University's Shrine of the Ages



In Memoriam: Millard H. (Mel) Kinney



Millard H. (Mel) Kinney, Emeritus Professor of Music at Northern Arizona University (NAU), died Wednesday, March 9, 2016 in Sun City West, Arizona. In his 28 years of teaching at NAU, he developed first-rate choirs of all types including the Shrine of the Ages Choir, Madrigal Singers, University Singers, Oratorio Society, and the vocal jazz ensemble, "Splinters." In addition to his work as the Director of Choral Activities, Mel taught piano, voice, conducting, arranging, and music education courses. His groups frequently toured internationally throughout North America, Europe, and Asia.

The crowning choral music work of Mel's career was the "Shrine of the Ages Concert Choir." When he became the conductor, the choir was still part of the NBC broadcast of the Easter sunrise at Arizona's Grand Canyon that had begun in 1939. After the radio broadcast ended, the ensemble built a reputation throughout the United States as a superb collegiate choir—a strong reputation

that continues today. Mel developed several annual choral events that still occur in Flagstaff. He founded the NAU Jazz and Madrigal Festivals in 1977 with just seven invited choirs. That tradition continues today with approximately 140 high school choral ensembles performing in six different Flagstaff venues every February. Mel also began the renowned "NAU Christmas Dinner" 41 years ago, an event that continues to be wildly popular in the Flagstaff community. Mel founded the Oratorio Chorus, which became what is known as the Master Chorale of Flagstaff.

Mel received several awards during his time at NAU. In 1980, he received the NAU Faculty and Students' Recognition of Service Award. The American Choral Directors Association honored him in 1985 for his contributions to the choral music field. After Mel's retirement, NAU Shrine alumni created the "Mel Kinney Scholarship" in 1990. In 2005, Mel was inducted into the Arizona Music Educators Association Hall of Fame. In 2014, NAU commissioned a new choral piece in Mel's honor and to commemorate the 40th anniversary of the NAU Christmas Dinner tradition. The concert was a reunion celebration attended by many of Mel's former students. Mel conducted the premiere, which was his last public performance at the university.

Following his retirement from NAU in 1985, Mel's influence continued in the area of church choral music. He served as the Minister of Music at the Church of the Beatitudes in Phoenix, Arizona for ten years and later served as the Director of Music at the Sun Lakes United Methodist Church in Sun Lakes, Arizona. Mel led the choral music ministries of both churches to explosive growth and extraordinary heights.

Bart Evans, AzACDA Past President, summed up Mel's life work saying, "Mel knew how to love every person for who they were and made friends in every aspect of his life. His "family" was huge. Countless people from all walks of life who have been impacted by his love and energy are saddened to lose a truly great man."

Memorial contributions may be made to the Mel Kinney Scholarship Fund (#1137), NAU Foundation, PO Box 4094, Flagstaff, AZ 86011-4094, or online at naualumni.com/givetonau.

Portions of this memoriam were taken directly from NAU News (news.nau.edu). ☰

2016 AzACDA Senior High School Festival



1. Desert Vista High School A Cappella with Megan Foote, conductor
2. Mountain View High School Chamber Singers with Jason Neumann, conductor
3. Campo Verde High School Concert Choir with Matthew Flora, conductor

Robert does books

