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A Year's Choral Study for the Small High School

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Western Kentucky University

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Strawn,
Martha
1947
A YEAR'S CHORAL STUDY
FOR THE SMALL HIGH SCHOOL

BY

MARSHA STRAIN

A THESIS
SUBMITTED IN PARTIAL FULFILLMENT
OF THE REQUIREMENTS FOR THE DEGREE OF
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WESTERN KENTUCKY STATE TEACHERS COLLEGE

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CONTENTS

<table>
<thead>
<tr>
<th>Acknowledgements</th>
<th>vii</th>
</tr>
</thead>
<tbody>
<tr>
<td>PAGE</td>
<td></td>
</tr>
<tr>
<td>CHAPTER</td>
<td></td>
</tr>
<tr>
<td>I  INTRODUCTION AND EXPLANATION OF PROBLEM</td>
<td>1</td>
</tr>
<tr>
<td>Introduction - Statement of the Problem - Explanation and Scope of Problem - Technique of treatment - Sources of Data - Principles of Teaching Music - Objectives of the First Year Chorus - Summary</td>
<td></td>
</tr>
<tr>
<td>II MEMBERSHIP</td>
<td>12</td>
</tr>
<tr>
<td>Selection and Classification of Voices - School Credit for Chorus Work - Keeping the Group Interested - Summary</td>
<td></td>
</tr>
<tr>
<td>III MATERIALS AND EQUIPMENT</td>
<td>44</td>
</tr>
<tr>
<td>The Ideal Choral Room - The Auditorium - Corrections for Common Acoustical Difficulties - Equipment - Summary</td>
<td></td>
</tr>
<tr>
<td>IV THE SELECTION OF CHORAL LITERATURE</td>
<td>63</td>
</tr>
<tr>
<td>V SLATING THE CHORUS AND THE BALANCE OF PARTS</td>
<td>67</td>
</tr>
<tr>
<td>Suggested Arrangements for Different Occasions - Intonation - Interdependence of Parts - Balance within Sections - Summary</td>
<td></td>
</tr>
<tr>
<td>VI REHEARSAL AND VOCAL TECHNIQUE</td>
<td>100</td>
</tr>
<tr>
<td>The Rehearsal Hour - Warming Up - Rehearsal Techniques - Discipline - The Accompanist - Breathing - Tone Production - Diction - Interpretation - Memorization - Time for Maturation - Summary</td>
<td></td>
</tr>
</tbody>
</table>
## CONTENTS

<table>
<thead>
<tr>
<th>CHAPTER</th>
<th>PAGES</th>
</tr>
</thead>
<tbody>
<tr>
<td>VII</td>
<td>165</td>
</tr>
<tr>
<td>VIII</td>
<td>183</td>
</tr>
</tbody>
</table>

### VII ORGANIZATION

Student Officers - Grading - Honors and Awards - Business and Finance - Knowing the Market and Sources of Supply - Purchase Procedure - Correspondence - Records - Summary

### VIII PUBLIC APPEARANCES

Values of Public Appearances - Dangers to Avoid in Public Appearances - The Performance - Sample Programs - Contests and Festivals - Broadcasting - Summary

BIBLIOGRAPHY 212
<table>
<thead>
<tr>
<th>FIGURE</th>
<th>FIGURE DESCRIPTION</th>
<th>PAGE</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Plan of a Model Choral Room, No. 1</td>
<td>48</td>
</tr>
<tr>
<td>2</td>
<td>Plan of a Model Choral Room, No. 2</td>
<td>48</td>
</tr>
<tr>
<td>3</td>
<td>Plan of a Model Choral Room, No. 3</td>
<td>49</td>
</tr>
<tr>
<td>4</td>
<td>Plan of a Model Choral Room, No. 4</td>
<td>49</td>
</tr>
<tr>
<td>5</td>
<td>Diagram of Distribution of Voices, No. 1</td>
<td>58</td>
</tr>
<tr>
<td>6</td>
<td>Diagram of Distribution of Voices, No. 2</td>
<td>58</td>
</tr>
<tr>
<td>7</td>
<td>Diagram of Distribution of Voices, No. 3</td>
<td>58</td>
</tr>
<tr>
<td>8</td>
<td>Mixed Chorus Arrangement, No. 1</td>
<td>59</td>
</tr>
<tr>
<td>9</td>
<td>Balance of Mixed Chorus</td>
<td>59</td>
</tr>
<tr>
<td>10</td>
<td>Mixed Chorus Arrangement, No. 2</td>
<td>61</td>
</tr>
<tr>
<td>11</td>
<td>Mixed Chorus Arrangement, No. 3</td>
<td>61</td>
</tr>
<tr>
<td>12</td>
<td>Mixed Chorus Arrangement, No. 4</td>
<td>62</td>
</tr>
<tr>
<td>13</td>
<td>Mixed Chorus Arrangement, No. 5</td>
<td>63</td>
</tr>
<tr>
<td>14</td>
<td>Mixed Chorus Arrangement, No. 6</td>
<td>63</td>
</tr>
<tr>
<td>15</td>
<td>Mixed Chorus Arrangement, No. 7</td>
<td>63</td>
</tr>
<tr>
<td>16</td>
<td>Double Choir Arrangement, No. 1</td>
<td>65</td>
</tr>
<tr>
<td>17</td>
<td>Solo Choir Arrangement</td>
<td>66</td>
</tr>
<tr>
<td>18</td>
<td>Double Choir Arrangement, No. 2</td>
<td>66</td>
</tr>
<tr>
<td>19</td>
<td>Double Choir Arrangement, No. 3</td>
<td>67</td>
</tr>
<tr>
<td>20</td>
<td>Double Choir Arrangement, No. 4</td>
<td>67</td>
</tr>
<tr>
<td>21</td>
<td>Divided Mixed Chorus Arrangement</td>
<td>68</td>
</tr>
</tbody>
</table>
22  The Vocal Cords During Respiration and Phonation  131
23  The Vowel Triangle  131
24  The Position of the Head Organs and Cavities under Average Singing Conditions  132
25  Approximate Vocal Points for the Vowels  152
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CHAPTER I
INTRODUCTION AND EXPLANATION OF PROBLEM

The past decade has witnessed a decided revival of interest in both high school and community choral music. This fact is evidenced by the increasing attention given to music contests and festivals, by the spirit of rivalry between vocal groups of different schools, by the large number who now participate in church choirs, community choruses, and smaller ensembles, and by the unsurpassed demand for capable music teachers.

For many years the general chorus was the only musical activity carried on in the average high school. This practice was based on the theory that the chorus was the most natural means of continuing the music as taught in the grades. Gradually, many other phases of music education have been introduced into the curriculum, but song still remains the basic music activity. As a matter of practical necessity, it is the core of school music work.

No course or no organization should utilize school time unless its existence can be justified as being of value educationally. It is the writer's conviction that the high school chorus, under competent management, can make an excellent contribution toward establishing the desirable habits, attitudes, skills, knowledges, and appreciations which are inherent in true learning. Some of the educational values of such an organization when administered by a skillful instructor and under reasonably favorable conditions are given by outstanding authorities as follows:
1. "It exerts a definite beneficial effect upon the physical, mental, and spiritual life of the individual.

2. "It provides an excellent type of intellectual training.

3. "It has very high value as a socializing force.

4. "It should prove to be one of the most important agencies for bringing about a worthy use of leisure."

5. "When we learn music as we should, we gain respect for, and an understanding of, fine workmanship, because we ourselves have learned how desirable and how difficult it is.

6. "...we learn to desire self-expression.

7. "...we are brought closely and vitally into contact with a wide range of culture, with art, with literature, with biography and science."

8. "Music is the art directly representative of democracy. If the best music is brought to the people, there need be no fear about their ability to appreciate it."

9. "One who has studied music and mastered it to the extent of knowing how to sing well has acquired a degree of self-control."

10. "The chorus satisfies the spiritual urge in adolescents as no other form of music education can do."

To this list could be added many other merits of choral work, such as the improvement of inter-scholastic relationships, the provision of a recreational and emotional outlet, the

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1Karl W. Genreens, An Introduction to School Music Teaching (Boston, C. C. Birchard & Co., 1927), pp. 6-11.


development of poise and self-confidence among the students who participate, and the contribution of the club to the community. It is in such ways as these that the chorus, when properly directed, can exemplify education at its best. In summarizing the values of choral music, Griggs states:

"It is at once the most personal and most social of the fine arts; it searches down the heart of the individual being and calls out emotions far too deep for words to embody....It is a social art. Music sweeps, fuses, and unites."\(^6\)

It is important to insist that these values cannot be obtained accidentally. An activity of this nature demands a strong, capable leader, one who is well-trained musically and who understands the basic principles of choral work. The teaching of singing should never be approached in a haphazard, unsystematic manner.

The progressive movement among high schools for more and better vocal, as well as instrumental, music is encouraging. Music educators have long been waiting for the opportunity to help establish music in its rightful place in the school curriculum. However, this cannot be achieved without skillful, competent teachers. Durham\(^7\) estimates that 90 per cent of the success of a glee club rests upon the director—his musicianship, his personality, his diplomacy. There are many high school teachers who have a fairly good basic knowledge of music theory and who have marked leadership ability. Many of these teachers would be reluctant to take the


\(^7\)Arthur L. Durham, "Building the Successful Choral Society," Etude, IXIII, No. 7 (July, 1945), 408.
responsibility for directing the chorus, though, if they have had no training in the various phases of choral work. In making this study, the writer has considered especially the inexperienced conductor and his problems.

**Statement of the Problem.**—This investigation is an attempt:

1. To present the outstanding problems and difficulties which are likely to arise in the process of organizing a mixed chorus in the average small four-year high school, and in directing the chorus during its first year.

2. To analyze these difficulties and to suggest techniques of treating them, based on the experience and recommendations of authorities in the field of choral conducting, and also based on the writer's personal contacts with the field of choral music as a student and as a director.

**Explanation and Scope of Problem.**—The four-year high school includes grades nine through twelve. The four-year set-up was used in preference to the three-year plan in order that the problems of the immature voices of the ninth graders, particularly the difficulties encountered in the changing boy's voice, may be treated in this study. Furthermore, the typical high school in Kentucky, as in most of America, now operates on the four-year plan. The small high school refers to a school whose enrollment does not exceed three hundred. In the situation assumed for this investigation, there has formerly been little or no music—vocal, instrumental, appreciation, or theory—offered in the school curriculum.
No attempt has been made to set forth the elements of music theory or the principles of conducting which are an essential part of the director's training. Such factors do not come within the scope of a thesis of this nature. It is presumed that the teacher has the necessary technical background. The problems dealt with here are concerned principally with the organization and training of the chorus.

Technique of Treatment.--The treatment employed in this study is expository and discursive in character. Very little data of a statistical nature have been used. Care has been taken to avoid an attitude of absolute finality in problems that may be controversial to a marked degree. The writer has attempted to present as many approaches and possible solutions as are available to the problems cited. In most cases, no one solution would be applicable to all situations. If one solution or technique is unquestionably superior to the others, however, this fact is indicated. It is believed that this broader and more general treatment of the various choral problems will make this compilation of information more practicable and of greater value to the typical high school director.

This thesis is arranged around seven outstanding problems involved in high school choral organization and training. A chapter is devoted to each problem, as follows: Chapter II - Membership, Chapter III - Materials and Equipment, Chapter IV - The Selection of Choral Literature, Chapter V - Seating the Chorus and the Balance of Parts, Chapter VI - Rehearsal and Vocal Technique, Chapter VII - Organization, and Chapter VIII - Public Appearances.
Sources of Data.--The data for this thesis have been obtained from music education textbooks, articles in various periodicals, yearbooks of the Music Educators National Conference, Music Supervisors National Conference, and other educational societies; national music committee reports, courses of study, informational leaflets published by the Music Education Research Council, and booklets issued by National School Band, Orchestra and Vocal Association, and the Music Education Exhibitors Association. Notes from class lectures of music teachers at the Western Kentucky State Teachers College, the East Carolina Teachers College (Greenville, North Carolina), and the University of North Carolina (Chapel Hill, North Carolina), have been of definite value. Also notes taken at the 1946 session of the Christiansen Choral School (Chambersburg, Pennsylvania), which the writer attended, are an outstanding source of information.

Fundamental Principles of Teaching Music

Every successful enterprise must be based on sound principles. It is essential at the outset of any undertaking to study and to understand the fundamental principles relating to that undertaking. These basic truths will guide, direct, aid, and clarify.

No attempt has been made in this study to compile a list of all of the principles which apply to music teaching. However, a few of the outstanding ones which have been advanced by music educators and which the writer considers to be of definite value to the choral conductor, are included. The first five are
1. "Experience should precede formal instruction.
2. "Where it is lacking, the teacher should supply the experience necessary as a basis for instruction.
3. "The teacher should organize this experience so that, while a particular effect is observed and studied, its relation to the total effect shall not be lost.
4. "The motive or impulse in artistic education lies in the desire of the individual to express himself.
5. "The purpose of education through art is to quicken perception, clarify feeling, and stimulate initiative for the beautiful." 

The three principles following are set forth by Mursell:

6. "Educational procedures exist for one purpose only, --to bring subject matter to life.
7. "All subject matter is worth having and worth mastering only in so far as it enables boys and girls to live stronger, more satisfying, more worthy lives; only in so far as it releases human and spiritual quality.
8. "Music exists to serve human values, and to glorify human life. The successful musician is he who serves these values best." 

The last five principles listed in this study are stated by Pitts:

9. "Learning is an on-going, never-ending series of operations, concerned with reconstructing the self; therefore, a process that is continuous from germination to death.
10. "In the interactive process of living and growing, the entire organism is affected. A child does not learn with a mind which, by some magic, is separable from the rest of himself. If he learns at all, or to put it another way, if he learns for all time, he learns all over: body, heart, soul, and mind.
11. "Learning takes place most effectively when conditions and results are meaningful and satisfying to the learners.

---

12. "Interests, properly interpreted, are considered important means of improving growth and enhancing the lives of children both in and out of school.
13. "There is evidence that all people can and do employ creative expression in varying degrees."10

Objectives of the First Year Chorus

Fundamental in the organization and growth of the chorus is a definite idea, on the part of the conductor and the students, as well as the school administrators, as to what the club expects to accomplish. Without goals, or pre-determined objectives, the chorus is likely to drift aimlessly through the year, achieving much less than its real ability would warrant.

The objectives of music education, if they are valid, will coincide with the objectives of education in general. Each phase of the curriculum must contribute to the ultimate goals of education, if the school is to perform the functions expected of it. Burton explains educational objectives thus:

"The basis of educational objectives lies in human needs and values. Education represents the attempt on the part of the adult society to shape the development of the coming generation with its own ideals of life and to improve those ideals."11

The following list of objectives for the high school chorus has been compiled from lists published in various music education textbooks, yearbooks, committee reports, and state-adopted courses of study. It is not the writer's contention that all of these

objectives could be attained in a year, or in ten years. They are merely guides, goals toward which to work, rather than arbitrary standards which must be achieved. If the chorus progresses normally, each objective, though it may never be completely realized, will be achieved to a greater extent each year.

Objectives for the beginning high school chorus should include the following:

1. "To arouse and develop interest in music."12
2. "To retain and increase pleasure in group singing.
3. "To foster the desire to sing better individually.
4. "To lead to greater observance of some of the elements of good singing—pleasing tone quality, free tone production, accurate intonation, distinct enunciation, appropriate expression, musicianly phrasing and breathing.
5. "To assist in developing healthful and attractive posture, poise, and self-control, including stage deportment.
6. "To build, in the minds of the singers, standards for the evaluation of singing, individually and in groups.
7. "To increase the appreciation of music through intelligent, intensive study of good choral material.
8. "To inspire greater attention to the reading of music, by demonstrating how much more effectively the activities of the club can be carried on when notation difficulties quickly disappear.
9. "To motivate through preparation for public performance, the perfecting of details, including memorizing.
10. "To strengthen the conception of social responsibility by contributing to school events often and to community events occasionally."13
11. "To articulate closely for the pupils, individually and collectively, the music interests and activities of the school with those of the homes and their community.

12. "To recognize and encourage the special individual music capabilities, as a feature of an avocational as well as a vocational stage of development." 14

13. "High school music should have for one of its most important objectives the preparation of the students for a worthy use of leisure time after they have finished school... and while they are yet in school." 15

14. "To utilize music as a wholesome emotional outlet." 16

Summary

A chorus is like a machine, consisting of many parts. Each element has its functions. The total result is determined by how well each of these elements lives up to its responsibilities.

The quality of all ensemble playing or singing is dependent upon three factors: (1) the quality and condition of the instruments, (2) the power and skill of the singers or players to manipulate their instruments, and (3) the conductor. 17 In singing one should remember that the instruments are the singers themselves. A large majority of the students in the first year chorus must be taught how to use their "instruments" after they enter the club. Therefore, in choral work, a great deal is dependent upon the teaching-learning


process. The teacher holds the key to a vast store of resources through which the students may be brought to discover the great satisfaction in choral participation, and to experience a deeper appreciation and love for good music.

If the chorus is to contribute toward the great mission of all education, it must be established on sound principles and developed on effective techniques. Almost the entire responsibility for the attainment of the best results in choral work lies in the director. This study is made for the director whose knowledge of high school choral problems is insufficient to meet this responsibility and opportunity.
CHAPTER II

MEMBERSHIP

To organize and build a successful chorus in a small high school which has formerly had little or no vocal music in the curriculum may be a difficult task indeed. Such a project necessitates not only "selling" the organization to the school, but also gradually lifting up the musical ideals and standards of the entire community. The number of available students will probably be limited because of the size of the high school. Therefore, the director needs to have the personal magnetism and the musicianship that will appeal to students and inspire enthusiasm for singing.

The first important step is to enlist the cooperation and support of the superintendent, principal, or others who comprise the administrative staff of the school. Their aid will be invaluable in building up an organization of this kind. In fact, the chorus is almost certainly doomed to failure or mediocrity if the superintendent opposes it, or even if he is indifferent about its progress. It is he who has the final authority in such matters as schedule, financial aid, credit, and public performances. As the successful musical organization is obviously an asset to any high school, not only by increasing school spirit and increasing the effectiveness of the educational program, but by advertising the school through public performance, it is likely that most high administrators will lend their support and influence in organizing the mixed chorus.
It is also desirable to solicit the support of the faculty at the very beginning of the year. Another point of significance is for the director to stress the fact that the chorus is not just another club to take up school time, or to offer competition with the existing organizations, but an excellent means of correlating all of the work in the high school and helping the other organizations. The teachers may be of great service in arousing interest among the students and building up the number who want to participate.

The director should not hesitate to advertise the chorus to the community. The parents, especially, should be informed. Even before school begins, it would be wise for the director to ask the local newspapers to carry an article, or a series of articles, about the plan for the organization of a high school choral club and some of the objectives the director has in mind for the first year's work.

Some choral organizations have prominent citizens of the community as associate members. The membership may or may not involve a small fee. This plan serves as a season ticket to all musical and social events of the chorus to the members and also gives them some standing as patrons of worth-while things. However, associate members do not actually participate in the choral work. Clara Barrett, in defending this plan of sponsorship, said, "A list of associate members that includes the leading lights of the community adds distinctly to the prestige of the chorus, and the dues are a source of revenue, usually badly needed." 1

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1 "A Choir Member Speaks," *Etude*, LIX, No. 6 (June, 1941), 383.
Local church choir directors may be a great help to the high school director. They will probably be able to offer a list of students that would make good members. Also, they may be willing to encourage these and other young people of their particular churches to join the chorus. Choral participation and training of the students in school will, in turn, undoubtedly improve the quality and capacity of choir work in the churches.

Important as it is to publicize the chorus to the faculty and to the community in general, it is absolutely essential that the director put on a campaign that will appeal to the students themselves. It is not enough to see that they know that the course is being offered. The conductor must somehow make the organization attractive to them, to give them an insight into the vast possibilities of choral work, the joy of singing, the fun of working and singing together, the thrill of experiencing some degree of artistic choral perfection.

The director must use initiative and common sense in deciding how this may best be accomplished in his particular situation. Posters, writeups in the school newspaper, announcements in assembly and homerooms—these are devices which will at least call attention to the chorus.

A positive attitude must be instilled in the minds of the students, particularly the boys, toward vocal music before anything can be accomplished. The general school assembly is the best place to contact the entire student body. At the first of the year, when the whole school is restless and unsettled, and before the other departments are sufficiently organized to want
to sponsor assembly programs, the music teacher will find an excellent opportunity for "selling" music to the school through the chapel program. Singing is an enjoyable experience; assembly singing programs can be so conducted that the students will become interested and will ask for more programs of this type. Songs should be selected with care. Variety in the moods and styles of the compositions will make the program more interesting. Winslow suggests using numbers that appeal to the boys—particularly, such as sea chanteys, cowboy and mountain songs, songs with themes about outdoor life, action, strong rhythmic swing, and other material which depicts virility. In considering the values of assembly singing, Dykema and Gehrke say:

"Chapel singing, when directed by an inspiring leader, and when genuinely artistic music is used, is stimulating to both esthetic and the social senses as is almost no other experience; and under reasonably ideal conditions, it may induce a mood of exaltation resulting in a spiritual release that is highly desirable in these days of over-emphasis on the intellectual and the material."  

Other types of musical chapel programs are also effective in creating interest in singing. If there is a Public Address system in the school, records or radio broadcasts may be used to advantage. A program given by an outstanding visiting choral group or soloist is, in the opinion of the writer, one of the strongest incentives. Perhaps a good church choir or


A glee club from some nearby town would consent to come. Also ensembles, particularly boys quartets and girls trios, are unusually appealing to high school students.

It is the director's responsibility to try to cultivate among the students the feeling that it is an honor to belong to the chorus.

A great deal can be accomplished if the director can enlist a good number of boys. Many boys enter high school with hostile attitudes toward vocal music. If they are once induced to try to sing, they are almost certain to find the close harmony in the range of changed voices fascinating. Krone suggests that if a few boys who are prominent in athletics can be recruited, others will follow suit quickly.

"If you cannot get the older boys or athletes into the chorus or glee club your first semester, you might try recruiting them for stage assistants at concerts—moving the piano and platforms, pulling the curtains, working the lights. At least you have them at the concert, and that may be the first step to getting them into the group."

The organization of a boys' quartet or double quartet in the school has been known to help greatly in influencing other boys to become interested in singing. If the boys are enthusiastic in their work in the chorus, there will probably be no difficulty in enlisting the girls. Usually when music is popular with the boys it is popular with the entire school.

In attempting to secure adequate enrollment for the chorus, it is highly desirable that the director contact the students

4Ibid., p. 3.
individually. In the small high school this may be possible. Several devices have been found useful in providing opportunity for personal contacts with each student. The new choral leader in some high schools offers to test every voice in the school as a special guidance service to the students. He stresses the fact that many students are not aware that they have good voices. Rarely do students refuse to cooperate, even those who do not wish to sing. When they come to tell the director they are not interested, it is often possible to persuade them to try. This presents an opportunity to point out the desirable qualities of the student's voice and the value of choral experience. In one county system of fourteen small high schools where this procedure was followed, eighty-five per cent of the entire high school student body were members of elective choral groups. 5

Another technique which has been found valuable is having the director listen to voices in an assembly sing when the entire high school participates. The director, in order to listen to the students as individuals while they sing in the group, goes through the rows as the song is sung. He designates the promising voices, and some of the regular teachers take down the names. The leader thus secures the names of students for later personal conference and an individual test. 6 The writer feels, however, that this device is not to be highly recommended because it destroys


6Ibid., p. 1.
the informality and spontaneous enjoyment of group singing in
the assembly.

The suggestions that have been included thus far in this
chapter cannot be used in all situations. The director may have
to devise his own methods of stimulating interest in the chorus.
The means of accomplishing this are not particularly significant.
It is of great importance, however, in establishing a chorus,
that the students realize to some degree their own vocal poten-
tialities and that they cultivate a real desire to sing.

Selection and Classification of Voices

At the beginning of the year, the conductor must decide
whether membership in the chorus shall be voluntary or selective.
If it is to be on a voluntary basis, the problem of individual
or group tryouts is automatically eliminated, leaving only the
matter of voice classification. It is the opinion of the writer
that some system of selection should be followed, if it is at
all possible. The psychological effect of having satisfactorily
met a requirement tends to make the organization appear more
worth-while and more desirable to the student. Certainly it
helps create the feeling that being a member is, at least to
some degree, an accomplishment and an honor. The competition
element also helps promote interest.

I. Understanding the high school voice.—A basic understand-
ing of vocal development on the high school level is fundamental
and is a prerequisite to proper analyses of the voices.

A. Girls' Voices.—It is quite unusual to find a really
mature soprano or alto in the high school age group. In the
choice of materials the conductor will, of course, consider this factor of vocal immaturity as well as other weaknesses peculiar to the group. Occasionally, it is true, a voice matures at an early age. However, in the beginning group a scarcity of mature voices and of voices with extremely high or low ranges is to be expected. According to Krone, 7 most high school sopranos are light, lyric voices, and most altos are mezzo sopranos, assigned to that part because they can read music. The director must decide whether each voice is essentially soprano or alto. There are many borderline voices that make this distinction difficult. Dykema and Cundiff 8 insist that practically all high school girls should sing with such light tones that at least within the medium register from middle C to e, fourth space of the treble staff, unison singing will be of much the same quality throughout. Of all the girls, second sopranos generally have the least colorful voices; this is partly due to their limited range.

By all means, extremely high loud singing should be discouraged. Immature, untrained voices may be seriously injured by forcing tones and trying to imitate mature dramatic and coloratura sopranos and contraltos. The chorus leader should try to avoid any situation which would encourage this sort of thing. As a rule, the girls' section of the club will prove to be loyal, interested, eager to sing, and willing to work.

B. Boys' Voices.--Boys present a great many more difficulties in the high school chorus than do girls because of the natural lowering of their voices. The cause of the change in the boy's voice is the rapid growth of the larynx, which almost doubles in size. The time of the change varies from three months to three years during the age of puberty. Naturally, it is difficult for the young boy to adjust himself to this transformation, thus resulting in the peculiar breaking and skipping of the voice. Wright explains briefly the change which may be expected in the boy's voice, and the approximate grade in which these changes occur, thus:

"About the fifth grade an increase in resonance and brilliance in the voice occurs, which is retained until approximately the seventh grade. For most boys the change begins about the seventh year; their voices begin to get heavier and they find more difficulty in singing the high tones. By the time they are ready for the eighth grade, C, third space treble staff, is as high as most of them care to sing. In the eighth grade there is still more lowering of the voices of some of the boys until G, second line is their highest tone. All of this time the lowest tone has remained constant—about G, third space below the treble staff. Now they have a compass of about an octave, and some boys have even less. By the last of the eighth year, bass voices begin to appear, and toward the end of the year, approximately one-fourth to over one-third of the boys in the class will have changed voices. I am speaking of the average age class, of course."

In the four-year high school, there will undoubtedly be a number of boys, particularly ninth graders, whose voices are still in the process of change. Some music educators advocate that they refrain from singing during this period, until their

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voices have definitely settled. On the other hand, a great many authorities recommend this only for extreme cases. It is the writer's conviction that, under wise and skillful supervision, singing in the chorus is decidedly a beneficial experience, rather than a harmful one, for ninth and tenth grade boys. Intelligent use of mezzo-voce, the "half voice" which restrains the volume of tone, removes, at least to some degree, the danger of forcing and the resultant strain. Hollis Dann¹⁰ found the mezzo-voce invaluable in high school choral work in that it removes the danger of forcing the upper tones of the voice, while at the same time it increases the possibilities for the chorus repertoire, making practicable the use of music with wider compass and more strenuous passages.

Frequent testing and observation are very essential during this period of change. Often it will be necessary to assign boys to different parts as their voices begin to assume a more or less permanent quality and range. If singing causes hoarseness or in any way seems harmful to the voice, it is wise to let the voice rest until this difficulty passes, unless there is some obvious fault in the vocal production which can easily be corrected.

More than likely there will be a scarcity of first tenors; in this case the second tenor with a well-developed mezzo-voce can safely sing the higher part. Boy tenors are quite frequently used on the first tenor part. This is legitimate and may be very effective if forcing and strain are avoided. The Music

Education Research Council says:

"In order of excellence, the suggested substitutes for tenor would be rated as follows: best, use of alto tenors; next best, use of boy tenors; least desirable, use of baritone voices or girl altos."

It is quite probable that a majority of boys will be second tenors and baritones. Usually low basses are rare in high school. There is a temptation to assign baritones to the second bass part. This is a dangerous practice, however, often resulting in bad vocal habits and the impairment of voices.

II. Ranges.—The following are the practical ranges that may be expected in high school voices, as set forth by Krone:

![Musical notation]

The list of ranges by Dykema and Gehrken is given as a guide in placing the voices in their proper classifications. In the writer's opinion, these ranges somewhat exceed the capacity of average untrained high school singers. It is believed that the authors extended the ranges as follows to include the unusual

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11 Information Leaflet No. 108, op. cit., p. 2.
12 Hollis Dann, op. cit., p. 267.
Dykema and Cundiff present still another set of approximate ranges for high school voices. Some of these concur exactly with the preceding lists.

Several authorities have been quoted here on the matter of high school voice ranges in order to point out that there can be no pre-arranged standard that will always prove to be exact. While there is a striking similarity between the various lists, it is evident that there is no complete agreement among specialists as to exactly what the ranges should be. It is imperative for the director to realize that any group of ranges is intended to be approximate rather than arbitrary. It has been the writer's

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14Op. cit., p. 120.
experience in observing high school voices that the practical range of the average untrained singer does not extend over an octave and a fifth.

III. Characteristics of Different Voice Types.--An important indication of good choral work is that the leader knows the qualities of all the voices. This is emphasized by Barrett in an article entitled "A Choir Member Speaks." Before satisfactory assignment of parts can take place, a knowledge of the particular quality and characteristics which distinguish the various voice types is necessary. The quality of a voice is at least as reliable an indication of its proper classification as is range, although range is a significant factor. It is not unusual to find, for example, a high school girl having soprano range and alto quality. In general, it may be said that the tenor and soprano tone is lighter in character, less sombre, and frequently more flexible than alto or bass. The latter types are usually darker, fuller, and more capable of developing greater volume than the higher voices.

A. First Sopranos.--A light, thin, lyric, resonant quality is characteristic of the first soprano voice. The immature soprano, having the characteristics of the first soprano, but lacking resonance, should be assigned to this part also. This light type of voice is desirable because it usually blends well with the rest of the chorus, and this type is not prone to "stand out" above the rest.

16 Or. cit., p. 383.
B. **Second Sopranos.**—This section may be composed of (1) the light soprano voice which has a good middle range, and (2) the voice with a deep, mezzo quality and a high range. The quality of the latter voice blends with the high, light first sopranos, and gives a roundness and maturity to the soprano section as a whole. The lighter type of second soprano is good "fill-in" material; it can usually be depended on for accuracy of pitch and a good stable tone without the danger of its penetrating above the other voices.

C. **First Altos.**—The alto voice may be distinguished from the soprano because it possesses a darker, huskier, and usually more dramatic quality and shows a limitation in the higher range. The first alto and second soprano ranges quite often coincide. While it is not necessary for the first altos to have developed an extremely low range, with practice they should be capable of singing a resonant A natural or B flat below middle C without forcing.

D. **Second Altos.**—The deep, round, resonant, mature tone which marks the contralto, or second alto, is rarely found in the high school. It is the easiest voice quality to recognize, however. The contralto usually has a well-developed natural low range. Because of the volume and resonance of this voice, only a few will be needed in the section to balance the chorus.

E. **First Tenors.**—The high, lyric quality of the first tenor corresponds with the quality of the first soprano. Real first tenors are very hard to find, not only in high schools, but everywhere else. However, one or two can balance a choir of considerable size.
F. Second Tenors.--This voice is quite similar to the first tenor except for a limited range of higher tones and a little deeper quality. A number of second tenors may be used to reinforce the first tenor parts on lower passages.

G. Other First Tenor Substitutes: (1) Counter-Tenors.--Once in a great while a counter-tenor may be found. That is, a voice that sounds like an ordinary lyric tenor in the middle range, but can continue on up easily and with light quality past the limits of the first tenor.\(^\text{17}\)

(2) Alto-Tenors.--This term has been adopted to refer to the boy's voice as it starts in the mutation period, as the voice has alto quality but some of the low tones that are in the usual range of the tenor. If the boy has not used his voice severely, as in frequent yelling and shouting, and if he has gradually stopped using the top notes of his voice as the lower ones appeared, he may go right through this stage without any abrupt change in his voice. It may gradually and easily get lower.\(^\text{18}\)

H. First Basses.--Most high school boys' voices tend to land in the baritone, or first bass, area after they change. Hence, a great majority of the boys in the chorus are usually baritone or low tenors. This voice (baritone) is easily recognized because of its firm middle range, and its quality, which is deeper than the tenor, but not as deep and resonant as second bass.

I. Second Basses.--Corresponding with the quality of the contralto, the second bass is easily recognized by its extreme low range and dark, rich, sonorous quality. Olaf C. Christiansen


\(^{18}\)Ibid.
classified the second bass voices into two types—the reedy voice with thin, white quality, and the mellow voice with 'cello quality.19 Among the older high school boys, there will probably be a number whose voices may be classified as real second basses.

With the beginning chorus, it is not likely that the music which will be practicable will necessitate as complete a differentiation of voices as is presented here. At first, possibly SAB, SATB, or even unison music will be used exclusively. However, it is of supreme importance that the conductor be aware of the various classifications of the voices within his group. A better and more effective balance of the different voices can be made if the director knows the quality, characteristics, and approximate range of each singer. While the beginnings of the chorus may be humble, it is the leader who must sense its potentialities. The first year chorus is laying a basic foundation upon which the Music Department must build. From this foundation may some day evolve a boys glee club, a girls glee club, an a cappella choir, and various ensemble groups. The director needs to have vision, foresight, and unquestionably, musicianship, in order to establish an organization worthy of such a goal.

IV. Tryouts.—If the selective basis for membership is to be employed, there must be some sort of audition, whether it be actually called a try-out, voice test, conference, or something else. The main objective is to give the teacher a chance to hear the applicant, to note the features of the voice, and to decide whether

19Lecture, Christiansen Choral School, July, 1946.
or not it has promising ensemble characteristics. The immediate
problem of selecting the desirable individual members, is, of
course, paramount. However, the blend and ensemble effect of the
group, the balance of parts, and the resulting combination of the
various voice qualities are aspects which should not be disre-
garded. A formal tryout may not be necessary in every instance.
If the director can discover the quality, timbre, approximate
range, and particular weaknesses of every voice by some other
means, then the individual tryout is indeed superfluous.

The tryout, or audition, should be as simple and informal
as possible. Care should be taken to try to put the student at
ease before he sings. This is an excellent occasion for the
director to become better acquainted with the individual members.
Choosing and classifying voices is a delicate task; utmost tact
and discretion, as well as kindness, must be exercised.

V. Factors in the Choice of Singers.--The teacher must have
in mind definite elements upon which to base his decision. There
are some rudiments that are accepted universally by choral lead-
ners as indicative of good prospective members. The significance
of the voice quality and range has been discussed earlier in this
chapter. It is generally agreed that these are two outstanding
phases in selecting and classifying voices. Krone 20 considers
three factors to be supremely important: (1) Personal qualities
(physical, mental, and social); (2) musical qualities (good ear,
sense of rhythm, and a feeling for good phrasing); and (3) vocal

qualities (quality, range, pitch, and absence of tremolo).

Wilson says that the applicants should be sincere in their purpose and should give evidence of an ability to:

1. "Sing an easy song rhythmically and expressively, with a pleasing quality of voice.
2. "Vocalize over an extended range of approximately an octave and a fifth.
3. "Carry a voice part independently.
4. "Read music of moderate difficulty, employing diatonic progressions."

F. Melius Christiansen believes that a great many factors must be considered if the audition is to live up to its purposes adequately, as evidenced by the quotation below:

"To insure a smooth-working choir that will produce beautiful singing, the choice of voices must receive expert attention. When pupils are tried out for the best choir in your high school, they should be tested on the following points:

1. True to pitch in upper and lower octaves.
2. Vibrato
3. Breathiness
4. Attack without glottis stroke
5. Flexibility and smoothness of tone
6. Color: fluty, reedy, or mixed (light, dark, or medium)
7. Size of tone and blending quality
8. Even tone color throughout the scale
9. Breath control
10. Concentration and strength of personality
11. Memory and reading ability
12. Compass and best tones in the voice
13. The use of the language in singing
14. Rhythmic feeling."

The State of Washington Course of Study has set up the following requirements for glee club membership:

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a. "Pleasing voice quality
b. "A live interest in music as revealed in class or community music.
c. "A fair degree of ability in reading music
d. "Harmonic consciousness strong enough to allow the student to carry an inner part of a hymn tune." 23

The preceding requirements were set up for a school which boasts of an excellent, long-established music department. Naturally, chorus membership in such a situation should demand a great deal more of applicants than would be possible for the beginning chorus.

Hintz says that three items should be considered in the selection of voices, namely, musicianship, vocal range, and classification and balance of tone. 24

It is the writer's suggestion that the director of the first year chorus omit from the test sight-reading, or any phase of the examination which requires some previously acquired musical skill. In view of the fact that, in the situation assumed for this study, there has been little or no music taught in the high school, a requirement of this sort in the try-out would not be justified.

Different Techniques for Conducting Tryouts. -- Various ways of conducting the voice test are advocated by different conductors. The technique itself is important only in that it is a means of attaining the previously-stated objective.

The individual test is recommended by a great many authorities as being the superior type. Wright says, "It must be done individually because of the varying characteristics of each

23 Cit., p. 32.

Krone points out another value of the private audition:

"Even if your material is limited or for any other reason you know you will take everyone who applies if he can carry a tune at all, it is psychologically a good practice to have an individual conference with each applicant so that he may feel that he has been 'chosen.' It is a fundamental trait of human nature that everyone wants to belong to a selected group, whether that group be a club, a lodge, a church, or a choir." 26

Albert Stoessel, distinguished American conductor, is also in favor of the individual tryout. An account of his particular way of conducting this type is given below:

"In examining candidates for admission to the choruses which I am privileged to direct, I use a system which, I believe, is calculated to reveal the innate musical qualities of the aspirant rather than his acquired skills.... First, of course, I test the voice quality by asking the candidate to sing a few arpeggios. When I am satisfied as to timbre and range, I test for musical ability.... his responsiveness to tone and rhythm. First I strike a number of unrelated notes on the piano (within the candidate's singing range, of course), and ask him to sing them. The accuracy with which he reproduces the pitch and the promptness with which he responds indicate his ear-quotient. Next I play a few chords and ask him to sing the upper voice of one, the middle voice of another, and so on. This indicates not only ear-ability, but musical ability in recognizing and following voices. .... Finally I test his feeling for rhythm and his ability to maintain one rhythm against another. If the candidate makes a satisfactory showing.... he is, in my opinion, eligible for choral work." 27

The cooperative group tryout is highly recommended by a number of directors. Its most obvious advantages over the private

test are the conservation of time and effort, and the educational value to the entire group. Cooperative testing fosters personal responsibility for all the members as well as for the teacher, and helps establish a friendly, workable atmosphere. The procedure of the group tryout may well determine the spirit of all the rehearsals to follow.

The voice testing procedure recommended in the Washington State Course of Study, based on the group plan, is as follows:

"Call upon a bass, an alto tenor, a soprano in succession. Comment upon the depth of quality and low pitch of the first voice. The richness and medium pitch of the second, the lightness and high pitch of the third. Suggest that one will probably be bass, another alto tenor, and the other soprano; invite these same students to sing a few tones within the probable range. Now a singing voice classification may be given. Meanwhile interest and curiosity have been aroused. In order to arrive at a tentative classification of the group, invite each student to classify his own voice, using the three voices already tested as a basis for judgment. Seat the students in groups according to their tentative classifications, then begin individual testing... Make definite classification, appealing to class members for their decisions and holding class interest by commenting and commending."

If this type of procedure is followed, provision should be made for the teacher to have the final word in the classifications and selections. The limiting of the types of voices to bass, alto-tenor, and soprano would indicate that this plan is more appropriate for elementary school or junior high school children than for senior high school.

A procedure very similar to the preceding one was demonstrated by Helen Hall and a group of her students at the Music

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Supervisors National Conference in 1931. An account of that demonstration appears in the Music Supervisors National Conference Yearbook for that year. A brief resume follows: Several students were selected as models for the various voice types. Each one was requested to listen carefully and to classify personally each voice, as each student was tested separately. During the test, comments were made upon posture, smoothness and roundness of tone, and range. After being classified, the boys were accordingly assigned to the proper parts. 29

Use of Scientific Tests and Measurements.-- It is now possible to use scientific means in the discovery, analysis, and rating of musical talents. These tests are so constructed that each factor in music is isolated and tested alone. Two important classifications of musical talent tests are aptitude and achievement. Some choral directors have used the former as a part of the tryout. This is recommended especially if there is any doubt as to the musical capacities of any of the students. The aptitude test is a psychological means of evaluating objectively innate capacity such as pitch, intensity, time, rhythm discrimination, tonal memory, melodic and harmonic sensitivity. Seashore and Kwalwasser are outstanding men who have contributed to this branch of music education. Others who have done research in the field are Shone, Mosher, and Hillbrand. If the conductor is not familiar with the musical background of the singers, this device might prove very beneficial. Valuable as this aid may be in evaluating the

29 Hintz, op. cit., p. 290.
innate musicianship of a group, the writer would by no means infer that it could take the place of the actual voice test.

The voice test is a means of selecting and classifying members for the chorus. Also, however, it is a means by which the conductor can come to know the voices in his organization. If he is conscientious, he will continue to study these voices all during the year.

School Credit for Chorus Work

Several decades ago, before musical organizations grew to be accepted as a part of the regular school program of studies, credit for students who participated was out of the question. As the organization grew, however, they demanded much more time and work. Also college entrance requirements have gradually become more flexible, both in the type of activities which are granted credit and in the number of credits in music which are accepted for graduation and for college credit.30

The Research Council of the Music Supervisors National Conference, in cooperation with the National Bureau for the Advancement of Music, prepared a significant publication entitled, "A Survey of College Entrance Credits and College Courses in Music."31 It is evident from this survey that colleges recognize the educational value of music study as carried on in high schools and

30 Wilson, op. cit., p. 300.

that they are willing to include it in the subjects presented for entrance to college, and that they are more and more frequently making provision for courses which will enable students to continue in college the music study begun in the high school. In this tabulation of 594 college institutions, it was found that seventy-six per cent accept music for credit, while twenty-four per cent do not. The trend is apparently toward a greater number of schools accepting high school music credit. The amount of credit accepted varies from half of one credit to seven credits or units, the two predominating numbers being one and two. In a majority of institutions, a student may present at least two of his entrance credits in music. While only a small percentage of high school students expect to continue their education after graduation, it is nevertheless a significant fact that many colleges and universities recognize the merit of high school music courses and accept credits for them.

It is the opinion of the writer that some credit should definitely be given for choral work, if best results are to be expected. When the chorus is treated as a regularly scheduled class, attendance, for example, is no longer a voluntary matter, since all absences must be excused. Thus one important problem would be eliminated. Credit, even though it be only one-half or one-fourth of a unit, is an incentive for the students to do a higher type of work. It will perhaps also make them feel that there are certain objectives to be accomplished. It is evident that building up an adequate membership for the first year chorus will be much easier if credit is offered.
The specific amount of credit that will be granted for this course will have to be determined at the beginning of school, or earlier if possible. There is no one practice which is accepted universally; many school systems have worked out arrangements which have been satisfactory for their local situations. However, the granting of credit in high school is predominantly on the basis set up in the 1924 standards of the North Central Association, namely:

"A unit course of study in a secondary school is defined as a course covering an academic year that shall include in the aggregate not less than the equivalent of 120 sixty-minute hours of classroom work—two hours of shop or laboratory work being equivalent to one hour of prepared classroom work. A class in theory or music history or appreciation which meets for the minimum of 26 weeks 5 times a week in a recitation period 40 minutes in length and which has regularly assigned work for outside preparation equivalent to that required in the other academic subjects, is entitled to a unit of credit."

On this basis, glee clubs and other organizations which do not require systematic outside work receive laboratory credit. For instance, a club meeting two 50-minute periods a week would receive a quarter credit for the year.

In advocating credits for high school chorus, Gehrken said, "The very fact that credit is offered will stimulate both pupils and teachers to do finer work. I am ready to recommend that credit be given for all chorus work done within school hours." If the music instructor and the school administrators can devise some

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2Hib., p. 98.
33Karl Wilson Gehrken, School Music Teaching (Boston, C. C. Birchard Co., 1927), p. 56.
means of granting credit for the chorus which will be practicable in their situation, it will be a decided aid in building up membership.

Keeping the Group Interested

After the voices have been selected and classified and an adequate membership for the chorus has been established, it is a temptation for the director to feel that the job is complete. It is essential, however, for him to use every device possible to maintain the interest and enthusiasm that has been built up at the initial stages of the organization.

The first rehearsal is particularly important and should be planned well in advance. If possible, an accompanist, even if it is only a student, should be secured. The room should be clean and attractive. The best available materials, especially the music, should be ready for use. In short, the conductor should have everything prepared before the period begins so that he need not take rehearsal time to see about trivial details.

The first concern is that the students enjoy the session, that they experience a satisfaction in singing together. In the selection of song material for the first few rehearsals, it would be wise to remember that interest in music is stimulated by familiarity. Many directors begin with songs the students already know, or songs with which they are at least slightly familiar. The music that the students will find appealing and within their capacity will not present serious vocal or sightreading difficulties at any rate.
Gehrkens suggests having the chorus learn a unison song, like "Out of the Deep," and a simple part song, like "Stars of the Summer Night," teaching the parts by rote, at the first rehearsal. Some of the members may be good readers, but a majority of them will not have had an opportunity to acquire this skill.

Landau insists that interest may be secured by giving the beginning group a certain amount of semi-popular music to sing, that is, music which is hardly great, but which will never harm the formation of good taste. As examples of this type, he lists "Sylvia," "Turkey in the Straw," "Water Boy," "Deep River," "I Dream of Jeanie," "Grieg's Barn Song," and any of the American folk airs that carry the feel and spirit of the people. While the conductor should strive to select music which will serve as a challenge to the group, it should not so far exceed their abilities that it becomes a dull, routine drill.

It is possible for the director to conduct the class in such a manner that every rehearsal is a delightful experience. Myra Maynard, Music Supervisor of Kellerton, Iowa, finds that, while accuracy is important, the director should not become so absorbed with details that interest in the composition is lost. Love for music cannot be arbitrarily forced on the students. Much can be


accomplished toward developing appreciation for music, however, if music is presented to them in a varied and clever way. Short solo parts, novelty numbers, and recordings of the group make for variety and have been found to have a high motivating value in many choral groups. The teacher must be enthusiastic about choral singing, and must always be on the lookout for ways of improving the atmosphere of the rehearsal, if he is to inspire the desirable attitudes in his students.

Bulletin boards may be used to good advantage in making the members more keenly aware of current tendencies in music. Pictures and writeups of various outstanding choral groups, particularly those of high school level, may help bring about a deeper appreciation for their own organization. The Washington State Course of Study recommends the bulletin board as one of the most effective means of making a direct contact between the child's classroom experience and his recreational life.

Another device which may be used to create interest is to select a name for the club. Krone has suggested that such names as Aeolian Club, Treble Clef Club, Apollo Club, Orpheus Club, and The Troubadors have been used by various glee clubs and choruses.

The fellowship feature of the chorus is very important, especially in the early days of the club's existence. In stressing the significance of this phase, Arthur L. Durham says, "In the interest of holding the members, which, of course, is of prime

38 Ibid., p. 3.
importance, it has been my experience that there must be a
delicate balance between music and club fellowship."39 Social
activities, such as parties and informal get-together affairs,
should be encouraged. After the work is under way, occasional,
if not frequent, public appearances may be sufficient to main-
tain interest and inspire pride in achievement.

One extremely important duty of the conductor is to see
that the chorus receives proper publicity, not only while it is
being organized, but all during the year. There are numerous
ways of advertising musical groups. The best, perhaps, is hav-
ing the chorus perform in public often—the frequency, of course,
depending upon the ability and progress of the group. Parents,
naturally, are interested in the advancement of their children,
and it will not be difficult to obtain their support if they are
kept informed about the chorus activities. The local newspapers
will usually be glad to feature a write-up, and even carry a group
picture before important programs. If possible, the names of the
members should be included in such write-ups. The singers are al-
most certain to be in great demand, if the community is made aware
of the fact that the high school chorus is a success. It is highly
desirable to have small ensemble groups and soloists that can repre-
sent the chorus, if the entire club does not have sufficient re-
pertoire to take care of all invitations to sing for local churches,
Parent-Teacher Association, and civic organizations. It is a good
policy to encourage the group to feel that rendering this important

39 Durham, "Building the Successful Choral Society," Etude,
LXIII, No. 7 (July, 1945), 377.
service to their community is an honor. In performing for community affairs, the chorus is automatically adding to its prestige while it obtains valuable experience.

Important as vocal drill and the learning of music are in chorus work, the spirit of the organization should never be sacrificed in order to obtain these objectives. Landau emphasizes the importance of this point, thus:

"Professional quality can never be maintained without tremendous enthusiastic drive, the joy of discovering new music, and the genuine pleasure to be derived from singing....The same enthusiasm, joy, and pleasure must be instilled in any choral group before performances approaching professional quality can be undertaken."\(^{40}\)

Summary

Building up and maintaining adequate membership for the beginning chorus demands a great deal of initiative and continual effort. The success of the organization depends to a large extent on the director, especially in the beginning stages. He must believe wholeheartedly in the worth of the project, and the possibilities for attaining at least a measure of success. Tact, discretion, and diplomacy are essential in the selection and classification of voices.

The chorus may be voluntary or selective, depending upon the size of the school, the material available, and the general attitude of the students toward this type of organization. By all means, it is desirable to have the chorus composed of the best

\(^{40}\text{Op. cit., p. 714.}\)
voices in the school. If tryouts are used, the conductor must decide which particular technique will be most appropriate and effective for his situation. The procedure used by a number of outstanding music educators have been described in this chapter. No one process, however, could be recommended as being totally superior to all others in every instance.

It cannot be emphasized too strongly that a strict attitude of impartiality must be observed in all dealings with students. Patton finds this to be one of the best guarantors of success.

Included in this chapter are suggestions that may be helpful in selling the new organization to the students, the school officials, and the community. Membership in the chorus should be considered a privilege rather than a burden. While the feeling of superiority should be discouraged, students who participate should be made to feel that they have a special ability which should be shared with others. Having this talent should carry with it the responsibility of upholding the reputation of the chorus.

Public performances, valuable as they are as a motivating factor and as a service to the local area, should not be considered the main objective of the organization. To give every member the opportunity to express in music the beauty that lies in his own soul; to give him a chance to experience the joy of singing with a choral group; to create in him a love for good music and a greater capacity to appreciate it; to cultivate harmony among the

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members—these are the important elements in building a beginning chorus and in maintaining an enthusiastic and hardworking membership.
CHAPTER III
MATERIALS AND EQUIPMENT

The progress of many high school music departments is seriously hampered by inadequate rooms, equipment, and materials. Even superior teaching—if it is possible under these conditions—cannot entirely compensate for these elements which are so vital in carrying on a successful program. Equipment is just as essential to choral instruction as typewriters to a commercial department or as basketballs to the school basketball team. The lack of the physical plant of the school in keeping up with the development of school music is noted by Dykema and Gehrken:

"With the development of music instruction from a very incidental supplementary activity to an independent subject of great extent and variety, it is not strange that plants which were constructed with no special thought for the needs of music, should have made many readjustments necessary."¹

The need for improving physical conditions in high school music classrooms is practically a universal problem. A committee from the Research Council of the Music Supervisors National Conference made an extensive study of music rooms and equipment in 1934. In this report there is the following list of the most common faults found with music rooms in high school buildings:

1. "Ordinary classrooms assigned to music service without consideration of the special requirements for successful music teaching.
2. "Ordinary classrooms remodelled for use as music rooms without regard for convenience, interference with other classes, acoustics, or health.

¹Dykema and Gehrken, op. cit., p. 415.
3. "Expensively constructed music rooms that cannot be used because of something that was overlooked when the building was constructed. Examples are: (a) inadequate insulation, permitting transmission of sound to other classrooms, (b) common air duct, connecting music room with other classrooms, transmitting sounds throughout the building, (c) resilient walls and ceilings, resulting in lengthy reverberations.

4. "Widely separated locations for music class-rooms, music library, instrument storage rooms, and auditorium stage.

5. "Auditorium designed with due regard for beauty but entirely lacking in serviceability from the standpoint of acoustics.

6. "Gymnasiums planned also to serve as music rooms, in which no acoustical treatment is given."  

In this chapter the ideal choral room and its equipment will be discussed. Also suggestions will be presented as to what can be done to make adequate provision for the choral room in buildings constructed with no thought of music.

The Ideal Choral Room

Some schools are fortunate enough to have a choral rehearsal room which was built for that specific purpose. All too often, though, even these rooms are designed by architects who know little or nothing of the functional uses and acoustical properties that such rooms should have. The aural as well as the visual aspects of the room are of greatest importance in choral work, both to the teacher and the students. Maddy\(^2\) insists that entirely satisfactory music rooms, auditoriums, and gymnasiums can be built


\(^{3}\)Ibid., p. 168.
at little or no more cost than unsatisfactory ones if the requirements are known at the time plans are being considered, and if architects are told of these requirements.

According to Krone⁴ (see Fig. 1), the ideal choral room is built like a small auditorium, with the seats on risers accommodating about two or three hundred students. The "stage" is up a few steps from the floor. These steps serve as permanent risers and are similar to the portable risers on which the chorus stands in the auditorium. The floor space between the stage and the seats is wide enough to provide for the easy passage of the students. The back of the stage is blackboard space, which may be covered by drapery for special occasions. The ceiling is arched and high. There is enough sound absorbent material on the ceiling to prevent echoes, but not enough to prevent the resonance which is necessary for good blend and intonation. The aisles are so located that there are not more than four seats between aisles at the widest part of the room. This gives the director a chance during the rehearsal to get close enough to every student to hear him individually.

The ideal choral room as described by Noble Cain⁵ is one which is almost square with a high ceiling. (Low ceilings have a tendency to become a reflecting medium similar to the reflecting side of a long room.) The room should, if possible, have a ceiling with arches or slopes upward toward a dome or peak. If they are not too spacious, such rooms have, as a rule, excellent

acoustics. It is only when they are too large that they become an absorbing medium and constitute a hindrance rather than a help.

The location of the choral room in the school building should be one of the first considerations in planning the ideal situation. Among music educators, it is a point of general agreement that it should be located near the auditorium. This is especially convenient since the music teacher and his various groups often play a large part in assembly activities. Also the music library and storage rooms should adjoin the choral room. Wilson suggests that, for acoustical reasons, the room should be located so that it is separated from other classrooms by corridors, courts, storage rooms, stairways, or by rooms where there is a minimum of rehearsing or practicing. It is important that the music department not disturb or inconvenience the rest of the school any more than is absolutely necessary. Dykema and Gehrken even recommend the placing of the major portions of the musical activities in a separate building. This could be accomplished by renting or purchasing a building near the high school, a building consisting mainly of a large room which could be used as a rehearsal hall, and which could easily be remodeled. The expense and inconvenience involved in this plan make its practical value seem questionable, however.

The shape and size of the room should be the next item for consideration. Some authorities prefer the fan-shaped room of the amphitheatre type, one with semicircular side and rear walls. 8

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8 Wilson, op. cit., p. 336.
8 Krone, op. cit., p. 35.
Model Choral Room No. 1
Figure 1

A portion of the music unit in the New Assembly Building, Sacramento, California, Senior High School
Model Choral Room No. 2
Figure 2

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9Krone, op. cit., p. 59.
10Wilson, op. cit., p. 325.
Floor plan of the vocal music room in the John Marshall High School, Rochester, New York
Model Choral Room No. 3
Figure 3

The School Music Building, Salisbury, North Carolina
Model Choral Room No. 4
Figure 4

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11 Dykema and Gehrken, op. cit., p. 418.
12 Wilson, op. cit., p. 327.
Maddy specifies that the chorus room should be wider than it is long; it should be double the size of the average classroom, allowing at least six square feet of air space per pupil. These are the same recommendations which Lykema and Gehrken advance. The Fifth Yearbook of the Department of Superintendence also recommends a room which is rectangular in shape, if the seating is across the long side. Smallman and Wilcox suggest that, in an oblong room, the chorus should stand at one end and sing the length of the room. This plan makes it much easier for each singer to hear all the other voices in the chorus. However, there seems to be a predominance of opinion in favor of the former type of room.

The importance of proper lighting for the choral room must not be underestimated. The light should come from the back and sides of the singers, never from in front of them. At night the lights should be directly over them. If the light is too bright, a glare results, causing fatigue among the students. It has been the experience of the writer that lighting which is too bright is one of the factors which contribute to poor intonation. Insufficient light is depressing. It may also do a great deal of harm by causing eye-strain. While it is not always practicable to obtain indirect lighting, this softer and better diffused

15 The Junior High School Curriculum, p. 325.
illumination is highly desirable for all music rooms. Smallman and Wilcox\(^17\) find that the right amount of indirect lighting helps establish the proper mood for an enjoyable rehearsal.

In a chapter entitled "The Practice of Choral Music," Cain emphasizes the importance of good ventilation.

"In the process of singing, there is much bodily activity. Since it takes place within doors and with the bodies of the singers confined to one set of seats or places until the rehearsal is over, it follows that all body poisons thrown off in breathing or through the pores of the body are not dissipated as they would be in the open air where there is freedom of action and ventilation. Absorption of these poisons is apt to be the result. The air becomes poisoned and fatigue of the singers thereby becomes a probability."\(^18\)

Singing in a room which does not have good ventilation tends to cause flating, poor tone quality, and dullness of spirit. Fresh air, on the other hand, makes breathing easier, is conductive to sustaining the pitch, dissipates physical exhaustion, improves the spirit, and is good for the health. In order to prevent drafts and to insure an even temperature (68\(^°\)), controlled rather than direct ventilation through the opening of windows is much to be preferred.\(^19\)

The ideal choral room is attractive, neat, and clean. The conductor should realize that surroundings affect the mental attitude of the chorus during the rehearsal. Such details as good pictures, flowers, and an interesting bulletin board can do a great deal toward inspiring the members of the chorus to take

\(^{17}\) Ibid., p. 1.

\(^{18}\) Cain, op. cit., p. 33.

\(^{19}\) Lykema and Gehrken, op. cit., p. 430.
pride in their organization. All the members should feel a responsibility for the appearance of the choral room so that the atmosphere of the room will stimulate proper responsiveness to the spirit of song.

In planning the choral rehearsal room, much thought should be given to acoustics, the scientific study of sound. If possible, a professional acoustician should be consulted.

In order to avoid interfering with other classes while the chorus is rehearsing, the room should be sound-proof. Wilson has compiled a list of cautions to be considered in sound-proofing rooms:

1. "Music rooms should be located so that they are separated from other classrooms by corridors, courts, storage rooms, stairways, or by rooms where there is a minimum of rehearsing or practising.
2. "Materials used in ceilings, walls, and floors should not serve as conductors of sound.
3. "Absorbing materials may be used on the ceilings, walls, and floors.
4. "Sound-proof doors should be provided.
5. "Ventilating ducts to the music unit should be separate from those to other rooms to prevent transmission of sound from the music rooms through these ducts."

Dykema and Gehrkens offer these additional suggestions in the soundproofing and acoustical treatment of the choral room:

"It is extremely difficult and expensive to confine the sounds of a music room to the music room. The most accepted methods are to line the walls, ceiling and floor with sound-absorbing materials; leave air spaces between the walls, ceilings and floors (this is of little avail unless all supports and connecting members are of materials which are non-conductors of sound), and by filling in space between walls, ceilings and floors with sound-absorbing materials. Use materials in the walls, ceilings and floors which

20Wilson, op. cit., p. 326.
do not serve as conductors of sound. Wooden studdings and joists should be avoided. Provide air space between the layers of wall, floor and ceiling materials.

...Provide each doorway with two doors, one opening each way, with door frame sawed to prevent sound transmission through the frame.\textsuperscript{21}

The choral room which is good acoustically has enough resonance to give brilliance to the tones of the singers, but not enough to cause a confusing echo.

Reverberation, or the re-echo of sound, is one of the most serious of all problems in acoustics. The reflection of sound pulsations by walls, ceiling and floor is less harmful to song than to speech because the rate in singing the enunciation of phonetic elements is less rapid. However, if the reverberation is sufficient, it may be seriously detrimental to a rehearsal or performance. If a given note is prolonged by reverberation until it minglest with other notes following it in the score, the resulting harmonic coloring that reaches the listener's ear will be quite different from that intended by the composer. This difficulty may be prevented, to a great extent, if a competent authority on the subject of sound is consulted while the room is being designed. He will know the best ways of preventing the walls, ceilings, and floors from reflecting too much sound, and will be able to prevent the reflection to a degree that the effect will not interfere with hearing. Walls that are rough reflect much less sound than walls that are smooth.\textsuperscript{22}

\textsuperscript{21}Or. cit., p. 400.

especially true if the roughness extends to the point of breaking the surface of the walls up into pockets or recesses of considerable size.

On the other hand, some rehearsal rooms do not have enough resonance. This is usually caused by the use of special preparations for walls and ceilings designed to deaden or absorb the sound. The result is the so-called "dead room," such as is found in the average radio station. In such a case the acoustics of the room would be improved if some of this absorbing material were removed.

The Auditorium

The choral conductor will be concerned with the acoustics of the auditorium in the school if the chorus is to give any public performances there.

Redfield, in *Music a Science and an Art*, considers most auditoriums acoustical failures, and the remaining ones failures also when their present efficiency is compared with the efficiency which they might attain if we had complete knowledge of the behavior of sound.

"It is not at all unusual for an auditorium that is acoustically bad to have a reverberatory period as great as five or six seconds, or even ten seconds when it is empty; i. e., a given sound will continue for that period of time after it is produced before it becomes entirely inaudible. It is thus apparent that, under very poor acoustic conditions, the first "F" sound of "Fourscore and seven years ago our fathers brought forth on this continent--," might not have entirely died away until the hearer would have received the beginning of the "t" smear forming the close of the clause, and that the "F" sound would be commingled with all the phonetic elements of the clause between it and the "t" sound."25

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23 Cain, *op. cit.*, p. 35.
25 *Id.*, p. 259.
Overcoming these difficulties is sometimes a very complex and expensive matter. The smaller an auditorium is, the better its walls absorb sound, since the reverberatory period of an auditorium increases with the size of the auditorium and decreases as the power of its walls to absorb sound increases (Sabine's law). Therefore, it is necessary for walls in a large auditorium to absorb sound instead of reflecting it. According to the best information obtainable at present, walls of hard plaster may reflect as much as 98 per cent of a sound and walls covered with hair felt an inch thick may reflect as little as 40 per cent of a sound. Naturally, it would be impracticable to cover walls with hair felt, but the same purpose may be served by using tapestries or curtains. The use of beams and groins in the ceilings and walls will help in making an auditorium acoustically effective. As much as possible, the plane, smooth surface of the walls and ceilings should be broken.26

Corrections for Common Acoustical Difficulties

The choral conductor may find that he is confronted with many problems in the acoustics of the rehearsal room, problems over which he has no control. He will not, in all probability, have had a voice in the planning of the room. Moreover, the immediate remodeling or rebuilding may be impossible. While he may not be permitted to alter the location, size, or shape of the room, it would be well for him to be aware of certain acoustical situations which may be improved with a minimum of effort and

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26 Ibid., pp. 259-262.
expense.

If the shape of the room is not ideal, it is wise to experiment with the arrangement of the chorus. A different position of the singers in the room might improve the situation.

In the matter of lighting, the conductor should arrange the singers so that the light comes in at their left and back. Never have the chorus facing a window. If it is necessary to use electric lights, they should shine on the music and on the conductor's hands and face. A simple rearrangement of the group may eliminate this difficulty.

The importance of ventilation has already been discussed in this chapter. The main concern here is the danger of drafts, particularly in small rooms. This may necessitate opening windows at their tops, or placing screens in front of them.

Reverberation. - The treatment of reverberation is, according to Culver, the most important single factor in the acoustics of rooms which are to be used for public address and the rendition of music.

"There are certain common materials for this purpose (reducing reverberation) such as hair felt, plaster, cork board, and various fibers. The greatly increased interest in architectural acoustics has led to the development of many various patented sound-absorbing materials."

Ideal reverberation time, or the time interval between the sounding and the dying out of a note, is from one to two seconds.


depending on the size of the room. 29

The "Whispering Gallery" Effect.--Occasionally in a large building there exists a spot where you can hear ordinary conversations of persons fifty feet away. This "whispering gallery" effect is explained by the fact that the walls of the room are so shaped that sound coming from one spot is reflected and focused on another place some distance away. Examples are Statuary Hall in the Capitol Building at Washington, the Mormon Tabernacle in Salt Lake City, and St. Paul's Cathedral in London. This situation may be prevented by the proper design of walls and ceilings. 30

"Dead Spots".--When sound is reflected unevenly throughout a room or auditorium, there will be places in which a speaker can be heard easily, and "dead spots" in which he can scarcely be heard at all. Also, when music is played or sung in a closed room, the sound may be reflected in a pattern that is different for different tones. In this case, a person in one seat may hear the high notes rather distinctly, while someone in another seat will hear low notes to good advantage. In attempting to remedy these faults, experiments should be conducted by a competent authority on acoustics to discover what architectural feature is responsible for this situation. It may be necessary to alter or remodel the room or auditorium in order to correct a difficulty of this nature. "Dead spots" also may result when too much

30 Ibid., p. 19.
31 Ibid., p. 20.
absorbing material is used on the wall, or if the total absorbing power of the necessary equipment is too great. This absence of resonance may be reduced by painting, varnishing, or otherwise treating some of the surfaces.32

Reinforcement of sound.—“It sometimes happens that there are certain areas in an auditorium in which the sound intensity level is too low to produce satisfactory auditory results. Such places are usually on the main floor underneath the balcony and at the rear of the balcony. Modern electro-acoustical facilities make it possible to correct such conditions, providing careful consideration is given to all factors involved... The aim is to establish uniform intensity over the entire seating area. This end may be accomplished by making use of a sound pick-up device (microphone), an amplifying system giving the power output, and one or more suitable loud speakers.”33

While there is yet a great deal to be discovered in the science of acoustics, a number of extraordinary inventions and discoveries in the field of sound have been made in the past few years. Outstanding scientists and psychologists who have contributed to this development are Lewis, Travis, Johnson, Tiffin, Heger, Fairbanks, and Cowan.34

Equipment

Piano.—Of all the equipment necessary in the vocal department, the piano is probably the most vital item. It should be tuned twice a year to A 440. Out-of-tune pianos may do a great deal of harm by causing out-of-tune and off-pitch singing.

32 Stewart and Lindsay, op. cit., p. 302.
34 Carl E. Seashore, Pioneering in Psychology (Iowa City, University of Iowa Press, 1943), p. 118.
In time it could even develop among some of the singers a faulty ear. This, of course, will make good intonation for the chorus extremely difficult. Pianos that are continually low in pitch not only affect a brilliant musical performance, but over a period of time may affect the normal range of voices.\(^5\) Upright pianos may be used in small music rooms although a small grand is preferable. Special roller frames facilitate moving the piano without damage, and heavy cloth covers are recommended for the protection of the instrument when it is not in use.\(^3\)\(^6\)

**Risers.**—If possible the choral room should be so constructed that semicircular steps are built in with the floor. These steps should be 6 inches to 8 inches high with 30 inch treads, each one to accommodate one row of chairs, all facing the director's stand at the front center of the room.\(^3\)\(^7\) If raised seats have not been constructed in with the room, collapsible risers should be a part of the permanent equipment of the chorus. These are available in folding equipment from manufacturers or they may easily be built in movable form so that they can be transferred to other locations.\(^3\)\(^8\) Risers enable the students to see the conductor more easily and to hear the voices of the other singers better. Often a chorus will sound entirely different when risers are used, as resonance is increased and tone quality is improved. The tone of one row is not blanketed by the row in front of it.

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\(^3\)\(^5\) Wilson, *op. cit.*, p. 328.

\(^3\)\(^6\) Dykema and Gehrken, *op. cit.*, p. 422.

\(^3\)\(^7\) Maday, *op. cit.*, p. 171.

\(^3\)\(^8\) Lykema and Gehrken, *op. cit.*, p. 432.
The result is a more musical performance.

Chairs.—Seats should be of the kind that encourage good posture. The correct sitting position for singing is an easy but erect posture, leaning forward slightly to permit unrestricted action of the lower rib muscles in deep breathing. Therefore, a straight-back chair is preferable to the folding or opera-type chair. Seats with tablet or desk arm and receptable for extra books and music are desirable. This provides a place to put the music they are not using when the singers are standing.

Robes.—Whether or not the chorus owns vestments, robes, or some type of uniform will depend upon the desire of the group, the financial status of the organization, and the attitude of the school administrators. More than likely, the first year chorus will not be able to purchase them. However, it is a fine goal to work toward as the group progresses, and may prove an incentive for the students to help build up the chorus.

"A choir actually seems to sing better when dressed in robes... The visual unity seems to give tonal unity. Since the choir is so often called upon to sing for the public, it is much more impressive when robes. The type of robe or uniform will depend somewhat upon the repertoire of the choir, but robes or uniforms are definitely a part of the equipment for such singing activities."

Music.—Absolutely necessary for choral work, if it may be classified as "equipment," is music. The Fifth Yearbook of the Department of Superintendence considers three collections of song material to be the minimum for any high school vocal department.

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39 Wilson, op. cit., p. 326.
40 Ibid., p. 329.
In a first year chorus, the collection of music will probably of necessity be very limited. More than likely, the school administrators will be reluctant to invest a great deal of money in music or equipment for a new organization, at least until it offers some evidence of progress and success. Nevertheless, the director should insist upon a minimum amount of music appropriate to the ability of the chorus, and varied enough in content to appeal to the interests of the students, in order to get started. After the chorus is organized, it can devise ways of raising its own money to buy music and other supplies if necessary.

The Music Library.--Much time and confusion will be saved at rehearsals if the music has been filed correctly and may be distributed in an organized manner. A music library may be a room designed for the sole purpose of storing and filing music, or it may consist of shelves, cabinets, and/or steel filing cases, depending upon the size and financial status of the chorus, and the amount of music it already possesses. At any rate, some efficient and systematic method should be used in caring for the music in order to guard against needless destruction and loss. If the music library is a separate room, it should be located near the choral room. Wilson suggests having leaders of each section of the chorus assigned to get the music for the section and to be responsible for keeping it in good repair. Many directors find that an effective plan is the use of folios or envelopes, one

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for each member of the chorus containing everything the choir is to sing during the rehearsal. This eliminates passing out and collecting music between each number. Each member is responsible for his own folio, for marking any places in the music which the director suggests, and for keeping his music in good condition. A simple card index should be kept containing information about every set of music, such as, the title, composer, and/or arranger, voice arrangement, publisher, and number of copies.

Other equipment.--Other items which are desirable for the choral room are a staff-lined blackboard, a desk and music stand for the conductor, bulletin board, phonograph, records, and a self-recording machine.

Summary

In this chapter the writer has described the materials and equipment which are necessary and desirable for high school choral work. Some suggestions have also been given for improvement or elimination of certain physical difficulties which are likely to be found in the average high school set-up. In very few schools will the ideal situation be found, although many of them have a number of the outstanding and desirable features set forth in this chapter. It is the obligation of the director to do all in his power to lift the standards of the music department in the school by trying to secure adequate materials and supplies. Limited equipment is a definite handicap. However, no amount of equipment can take the place of good teaching; and sound methods, enthusiasm, and the musicianship of the conductor can go a long way toward making up for a handicap of this sort.
CHAPTER IV

THE SELECTION OF CHORAL LITERATURE

The selection of literature for the chorus is perhaps the greatest single factor in determining the success of the organization. It is of great importance that the conductor make his selections only after much thoughtful consideration. In the study of music, the music itself should be the greatest educator. The conductor, if he is a sincere and conscientious musician, will realize the opportunities he has, through discrimination and good judgment in his choral selections, to uplift the ideals and standards of music appreciation, not only for his chorus, but for the entire school and community. One of the outstanding objectives of the vocal department is to lead the students to a positive love for good music, not merely a passive awareness of it.

What Is Good Music?

After that objective has been established, the problem of deciding what music is of merit naturally follows. No-one can arbitrarily determine aesthetic excellence, it is true. However, the inexperienced choral conductor will in all probability feel a definite need for expert advice and suggestions that will guide him in music selection. It is the aim of the writer to present the opinions of some of the outstanding music educators on this phase of choral work, in order that the reader may become aware of some of the possible approaches to the problem.

Many critics consider "good music" as that which is technically excellent. They are mainly concerned with absolute qualities
inherent in the music, as demonstrated in the following analyses.

"Here are some of the characteristics of good music—strong material, a sense of climax, unity, variety, progression from point to point, all those things which we can describe as music's logic. And if a composition has got those qualities we generally feel them first and find them after. A masterpiece is always concise." 1

"The four most important requisites of successful musical composition are: firstly, ample comprehension and command of the relations and associations of tone; secondly, an active and fertile imagination; thirdly, a strong and well-balanced intellect; and fourthly, the life-breathing attribute of emotional passion." 2

A number of music educators place major emphasis on the aesthetic quality of music, as evidenced in the references listed below.

"Any artistic creation must first of all arrest our attention and appeal to us through its quality of beauty." 3

"Good music (music good for people) embodies a quality of idealism that every kind of person recognizes in some degree to be an answer to his own questing spirit." 4

"Every fine musical composition...embodies and conveys a distinctive mood or way of feeling, and does so clearly and convincingly. What makes certain music a joy forever to us as individuals, and also to succeeding generations, is the vitality, sincerity, and significance of its human feeling, and the clarity with which that feeling is expressed." 5

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4 Pitts, op. cit., p. 88.

Max T. Krone, outstanding teacher and writer in the field of choral music considers music "good" if it is, among other things, appropriate--appropriate to the students, their abilities, their backgrounds and interests, and appropriate to all the other aspects of the situation.⁶

"...there are no absolute standards of 'good' and 'poor' music, these are relative terms that had better be modified to 'poor for whom?' or 'good for whom?' Each chorale, a Palestrina motet, or a Cherubinic Hymn from the Russian liturgy may be good music for one group and very poor music for another, in terms of the significance of the music as an aesthetic or emotional experience in the lives of the singers."⁷

Mursell also emphasizes the significance of the many different kinds of good music. He points out that there is an excellence of jazz, another excellence of folk music, another excellence of light opera, etc., and that we should be sensitive to all of them. There are two questions that always should be asked in determining the merit of any type of composition. They are: (1) does the composer set out to tell something worth telling in the medium of tone? (2) does he manage to get his message across?⁸

Among educators there is a widespread belief that a high correlation exists between the study of all of the arts. Especially do authorities find many basic similarities in the criteria for the selection of literature in the fields of music and English. This is particularly obvious when the following list of principles for selecting high school literature in the English department is

⁶Ibid., p. 97.
⁷Ibid., p. 97.
⁸Hursell, op. cit., p. 105.
compared with those presented earlier in this chapter which had reference to choral literature.

"The first principle that should guide us in the selection of literature is interest. On the basis of interest we shall give a large place to fiction, drama, and narrative poetry. The second principle in selection is importance in world literature. The third principle is the contribution of a classic to the student's use of language. The fourth principle is adaptation to the advancement of the student. The fifth principle is variety." 9

In a report published by the National Council of Teachers of English, the Curriculum Commission advises that whatever literature is harmful to the child or youth, such experiences as the immature cannot sustain with ease, should be excluded. 10 This principle might very well apply to the selection of choral music which is too difficult, too mature, or too insignificant musically to be of positive value to the child.

Krone suggests that the conductor test every choral selection he makes to see if it possesses musical and textural qualities that will stand up; if it is vital melodically, harmonically, contrapuntally, and rhythmically; if the text is one that has merit and is of interest to the students; if it possesses lasting beauty rather than passing appeal; if its difficulty for the group is in keeping with the values inherent in it; if it is suitable to the stage of development of the students; if it is suitable to the audience who will hear it; if the song can be learned and sung

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without undue strain on the voices; if it serves a particular purpose within a program or within your repertory. 11

In the choice of good music, Wilson considers the text, as well as the music itself, to be of supreme importance.

"The music and texts should be of superior type, well adapted to fit the character and capacity of the chorus. Choose music that is worthy musically and poetically; music whose tone and words are welded into an artistic whole." 12

Wilson also cautions the conductor against the singing of music that is too easy and trivial to offer a challenge to the students. It is a great mistake to under-estimate the ability of the chorus. 13

Dykema and Gehrkens have made some suggestions for the inexperienced conductor in the treatment of this problem:

"A. Use both sacred and secular of all schools of composition, employing good artistic taste at all times.

"B. Young people enjoy good music but they soon tire of the obvious.

"C. There are quantities of good music simple enough for beginning choirs, but it must be sought by careful research." 14

In attempting to set up some concise guides to aid the teacher in selecting music for high school choral groups, the list following was compiled by the Choral Techniques class at the Western Kentucky State Teachers College, fall quarter, 1946:

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11 Krone, _op. cit._, p. 96.
12 _op. cit._, p. 132.
13 _ibid._
14 Dykema and Gehrkens, _op. cit._, p. 122.
Consider in Selecting Choral Music:

1. Ability of students
2. Environment, interest
3. Audience appeal
4. Text
5. Melodic, harmonic, rhythmic, contrapuntal aspects
6. Purpose—variety, program, season, and repertoire
7. Range of voices (tessitura)
8. Beauty
9. Arrangement
10. Composer
11. Educational value
12. Ability of conductor
13. Publisher
14. Price of music
15. Size of chorus
16. Carry-over value

Choral Forms Listed and Defined

Every choral conductor should have a knowledge of the forms which have been utilized in the outstanding vocal compositions. The list presented here, while not all-inclusive, defines the shorter forms which the high school director is most likely to find appropriate.

The Air (or ayre)—a forerunner of the art song, it is a composition for solo voice with or without an accompaniment. It is not so polyphonic and involved as the madrigal. 15

Anthem—originally a hymn set to a simple, devotional melody. Today it refers to any short sacred choral composition. Its words are usually taken from the Bible. 16

Aria—an elaborate melody for solo voice from an opera or oratorio. It usually has an instrumental accompaniment. An example is the tenor aria from Elijah by Mendelssohn, "If with All

16 Ibid., p. 108.
Your Hearts."17

Art Song—a song in which each verse of the poem has an appropriate musical setting; the music reflects and interprets the meaning of the poem throughout.18

Ballad—a short and simple song, usually in a narrative or descriptive form. Prior to the sixteenth century it denoted a dancing song.19

Canon—a musical composition in which two or more parts imitate each other quite strictly. The repetition of the melodic theme, phrases and motives are exact, but the pitch at which succeeding voices enter may vary.20

Carol—a joyful song of praise and devotion as sung at Christmas and Easter.21

Cavatina—(It.) a song, aria or melody of a simple form, usually without a second strain or a "Da Capo."22

Chanson—the French term for song, hence the counterpart of the German lied.23

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18 Ibid., p. 391.
19 Giddings, op. cit., p. 325.
20 Ibid., p. 112.
23 Ibid., p. 120.
Chant—monophonic, unaccompanied singing in free rhythm; it is in the character of plainsong. 24

Chorale—a metrical hymn set to a simple, devotional melody. It was introduced into the church service by Martin Luther. 25

Loxology—a hymn or song of praise usually sung at the close of a prayer or service. 26

Elegy—(G.-Elegie) a musical composition of a sad or mournful character. 27

Finale—the last piece of an opera or operetta. They are usually of greater length and elaboration since a great deal of the dramatic action is likely to take place near the end of an act. 28

Folk song—a song that has originated among the peoples and has been used extensively by them. Folk songs are usually based on legendary or historical events or on incidents of everyday life. 29

Frottola—a type of late fifteenth and early sixteenth century north-Italian poetry and music. 30

Glee—a short secular composition which flourished in England between 1700 and 1825. It is usually unaccompanied

24 Apel, op. cit., p. 135.
25 Krome, op. cit., p. 108.
26 Smith, op. cit., p. 19.
27 Apel, op. cit., p. 239.
28 Ibid., p. 265.
29 Giddings, op. cit., p. 322.
30 Apel, op. cit., p. 284.
and of a less intricate construction than the madrigal. 31

Gregorian chant—a style of the plain chant as revised and established by Pope Gregory I in the sixth century. 32

Hymn—a religious or sacred song usually sung by a congregation in praise or adoration of God. 33

Lied—the German art song, as "Erlkönig" by Schubert. 34

Lullaby—a cradle song. 35

Madrigal—the vocal setting of a short lyric poem of a contrapuntal nature, usually sung unaccompanied. It is the secular counterpart of the sixteenth century motet. 36

Part-song—a short choral work for two or more voices in which the parts harmonize the melody. There is little or no contrapuntal movement. 37

Recitative—a declamation or recitation in music. It is designed to imitate and to emphasize the natural inflections of speech. The text is usually of a narrative nature. 38

Round—the common name for a circle canon. In this type of

32 Smith, op. cit., p. 27.
33 Ibid., p. 29.
34 Apel, op. cit., p. 405.
35 Smith, op. cit., p. 34.
36 Krone, op. cit., p. 106.
37 Ibid., p. 109.
38 Apel, op. cit., p. 629.
canon each singer returns from the conclusion of the melody to its beginning, as indicated in the following scheme:

I  a b c  a b c 
II  a b : c a b :  
III  a  b c a  39

Spiritual--a religious song with strongly marked rhythm, usually the graphic narrative method of the folk ballad. It is peculiar to the negroes of the southern United States. 40

Villanella--a sixteenth century type of vocal music originating in Naples. It is similar to the madrigal, although its text and musical style are considered to be inferior to that of the madrigal. 41

The Larger Forms.--For the newly-organized high school chorus to attempt the larger and more difficult forms, particularly the first year, would be, in most cases, disastrous. The wise conductor will insist upon using music which his chorus is capable of learning and performing reasonably well. The music should challenge the musical abilities of the group, but not to the degree that it brings about discouragement and failure.

From the standpoint of appreciation, it would be an excellent thing to acquaint the chorus with some of the outstanding operas, oratorios, etc., through records, radio programs, and community concerts. The director can, through this type of

38 Apel, op. cit., p. 629.
39 Ibid., p. 683.
40 Ibid., p. 482.
41 Apel, op. cit., p. 793.
activity, do a great deal to lift the standards and tastes of the students musically, and to point out their own weaknesses by comparison with professional choruses and soloists.

The opera, which is a drama set to music for voices and orchestra, with scenery and action, makes a great demand upon young voices. Many large and well-established high school choruses do present operas annually, but even for the very talented and highly trained groups, it is a tremendous undertaking for young singers.

Spaeth, in Common Sense of Music, said, "As compared with the opera, oratorio is a very quiet and self-contained proceeding." The oratorio is composed of solos and concerted pieces for voices and built around a theme taken from the Bible or sacred history. It is possible to use arias and choruses from oratorios, especially Handel's Messiah and Mendelssohn's Elijah, for high school students, but the beginning group will probably find them extremely difficult. This is also true of other sacred choral forms, such as the mass, requiem, passion, and motet.

The cantata, a short oratorio, represents the influence of opera on sacred music. As a rule, the cantata is sacred in text; however, a few have been written with secular words. It is

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42 Smith, op. cit., p. 40.
44 Smith, op. cit., p. 40.
possible that the high school conductor can use some of the simpler cantatas even for a beginning chorus. The following are listed by Mr. Claude Rose, member of the Music Department faculty at Western, as possibilities for high school choral work: Before the Falling of the Stars (Christmas) by Dale, Gallia by Gounod, Hear My People by Mendelssohn, Child Jesus (Christmas) by Clokey, The Crucifixion by Evans, Hail, Holy Babe (Christmas) by Bormschen, The Prince of Peace by Camp, The Far Horizon (Chinese) by Cadman, Land of Our Hearts by Chadwick, Spring Cometh by Kountz, Hiawatha's Wedding Feast by Coleridge-Taylor.

The operetta, a "little opera," is generally light in character. It is in the operetta that the high school conductor is most likely to find the larger vocal form that more adequately falls within the capacity of the beginning chorus. As suggested in Chapter II, the use of the operetta is one of the most effective means of creating interest in the chorus, not only within the school, but throughout the community. However, because it does involve a great deal of time, labor, and expense, the conductor should give the matter serious thought before making a definite decision.

Dykema and Gehrken, in High School Music, defend the operetta because (1) everybody likes to see and be in a play, (2) it has favorable social and integrating effects, (3) it revives musical interest when it is at low ebb and builds morale, (4) it gives

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46 Smith, op. cit., p. 40.
prestige to the music department, (5) it has legitimate educational values if selected properly, (6) there is a chance for correlation, coordination, and integration with other departments in the school, and (7) the operetta is capable of welding into unity the various interests of the entire school in a fashion that almost no other enterprise seems able to accomplish. 47

These additional arguments for giving an operetta were suggested by the Choral Techniques class at Western in the fall quarter, 1946: (1) it gives variety to the music program, (2) it has value in character training, (3) provides community entertainment, (4) it is a financial aid to the music department or to the school.

On the other hand, Dykema and Gehrken enumerate arguments against presenting the operetta:

"1. Because in any kind of a musical play music has to share honors with the plot or story, with acting and dancing, with costuming and stage setting, and other matters; it is therefore harder to put on a performance that is musically impeccable because the interest of the performers and audience is so divided and scattered.

"2. Because most operettas are trashy in both libretto and music and of little or no value as music education.

"3. Because it takes so much extra time and involves so much additional work on the part of the instructor and participants." 48

The Choral Techniques class referred to previously also listed several objections to the operetta in addition to the ones mentioned by Dykema and Gehrken. They are (1) it is undemocratic (does not include all students), (2) it is expensive, (3) it increases the teacher and pupil load so much that it might become

47 Dykema and Gehrken, op. cit., p. 333.
48 Ibid., p. 333.
a burden, and (4) there may be a discipline problem resulting from the large number of people involved and the fact that the teacher will have to devote much attention to small groups at a time.

The conductor must know his chorus, the school, and the community well in order to determine whether or not the operetta would be a success, and if it would be a worthwhile project.

The actual production of the operetta is not discussed here since the mechanics of giving all types of public performances are presented in Chapter VIII. In this chapter it is sufficient to present the advantages and disadvantages involved in giving the operetta. Also, the conductor might find it helpful to have a list of the easier operettas as examples to guide him in selections for his particular group. The list below is taken from

Music in the High School; it is ranked in order of difficulty:

- Around the World, Christopher - a pageant, operetta of the nations
- Yuletide at the Court of King Arthur, Hopkin - Christmas music drama of the sixth century
- Belle of the Barcelona, Chaney - Spanish
- Tulip Time, Johnson - Dutch scene
- Rosemunde, Schubert - Melodrama
- Jerry of Jericho Road, Clark - American scene, light comedy
- Trial By Jury, Gilbert-Sullivan - One act, forty-five minutes
- Gilbert-Sullivan operettas (Iolanthe, The Mikado, Patience, Pinafore, and Pirates of Penzance) in abridged and simplified editions. Standard editions of these are too difficult for the first year.

While the Victor Herbert operettas are, like those by Gilbert and Sullivan, too advanced for the beginning chorus, they would be excellent to have as a goal after the group has acquired more skill.

Additional operettas suggested by various members of the

- Wilson, op. cit., Appendix.
Music Department at Western are: The Emperor's Clothes by Clokey, In Arcady by Bergh, Pied Piper of Hamelin by Brown, Gypsy Rover by Lodge, Lucky Jake by Harrison and Wilson, Tune In by Wilson, Oh, Doctor by Clark, Robin Hood by Benedict, Lantern Land by O'Hara (treble), The Lass that Loved a Sailor (folk songs), Johnny Appleseed by Loomis (treble), Captain of the Guard by Steckel (SAB), Hansel and Gretel by Humperdinck (simplified), Prince of Peddlers by Clark, Merry Christmas by Brown, Lawn Boy by Hasbach (Indian), Norwegian Nights by Augustine and Ward.

Choral Schools and Composers

Another way in which the conductor might approach this problem of choosing music for his chorus is to select from the various periods of musical development. This insures a chance for great variety in the use of different styles. A "school" of composition refers to a group of composers who were dominated by the characteristics and methods of one of their contemporaries. The director should not go back further than the latter fifteenth century to find music that will appeal to high school youngsters. 50 In fact, pre-nineteenth century works should be used sparingly for the first year chorus. A knowledge of the different schools of composition and their place in music history would be of definite value in arranging the numbers to be performed in a concert in their logical sequence.

Krone has classified the choral schools of composition, with their outstanding composers, up to the twentieth century as follows:

I. Late Fifteenth and Early Sixteenth Centuries (1475-1525)
Counterpoint became a beautiful art instead of merely a technical one. Most of the music was sacred. Flemish composers were dominant.

Josquin des Pres
Heinrich Isaac

II. Sixteenth and Early Seventeenth Centuries (1525-1625)
This was the Golden Age of polyphonic music. Composers wrote mostly for the voice. The most obvious changes were rhythmic freedom in part-writing and the appearance of the major and minor modes.

A. Netherlands Composers and Those Influenced by the Netherlands School.
Jacob Arcadelt
Clement Janequin
Orlando Di Lasso
Adrian Willaert

B. Italian Composers and Those Influenced by the Italian School.
Gregor Aichinger
Gregorio Allegri
Felice Anerio
Costanzo Festa
Giovanni Gabrieli
Cristobal Morales
Giovanni Maria Nanini
Giovanni Palestrina

B. Italian Composers and Those Influenced by the Italian School.

C. English Composers
William Byrd
John Dowland
Orlando Gibbons
Thomais Weelkes

III. Seventeenth Century
The opera, oratorio, and cantata came into being. The development of instruments and of homophonic music brought about a decline in interest in choral music.

Heinrich Schütz
Henry Purcell

IV. Eighteenth Century
The baroque period of the first half of this century was marked by profuse ornamentation and virtuosity. The classical period marked a culmination of the monophonic style and emphasis upon musical form. This marked the beginning of musical composition in America.
A. Germany
   Johann Sebastian Bach
   Franz Joseph Haydn
   George Frederick Handel
   Wolfgang Amadeus Mozart

B. America
   William Billings

C. England
   John W. Calcott
   Jenham Cooke
   John Danby
   J. Mazzinghi
   William Shield
   Samuel Webbe

D. Italy
   Giovanni Pergolesi
   Giovanni B. Martini

V. Nineteenth Century
   This was the romantic period, with emphasis upon freedom of emotional expression, lush chromaticism, and freedom from restrictions of form. Choruses were written more for sonority, than for beautiful part-writing.

A. Germany-Austria
   Ludwig van Beethoven
   Johannes Brahms
   Felix Mendelssohn
   Franz Schubert
   Robert Schumann
   Richard Wagner

B. France
   Hector Berlioz
   Cesar Franck
   Francois Gavaert
   Charles Gounod

C. Italy
   Giuseppe Verdi

D. Bohemia
   Anton Dvorak

E. Scandinavia
   Jean Sibelius
   Edvard Grieg

F. America
   Horatio Parker
   Edward MacDowell

G. England
   Alfred J. Caldicott
   Samuel Coleridge-Taylor
   John Goss
   George Macfarren
   Robert L. de Fearsall
   John Stainer
   Arthur Sullivan

H. Russian
   Alexander Arkhangelsky
   Alexander Borodin
   Dimitri Bortniansky
   Cesar Cui
   Modeste Moussorgsky
   Sergei Rachmaninoff
   Nikolas Rimsky-Korsakov
   Constantin Schwedov
Suggested List of Music Suitable for the Small High School Chorus

It is difficult to find vocal numbers which are simple enough for the beginning chorus and which, at the same time, have definite value musically. In order to give a few examples of music which measures up to both of these requirements, the easy numbers listed by School Music Competition Festivals Manual, official publication of the National School Band, Orchestra, and Vocal Associations, have been included in this chapter. Numbers marked * may be sung a cappella.

Mixed Chorus Numbers.--

Bach-Earhart ....... *Blessed Redeemer ............... Wit...W2998
Bantock ............. *Requiem ..................... CCB...274
Bottomley-Pitcher ... *My Bonnie Lass She Smilèth .... CCB...1094
Cain ................ *America My Own ............ HF...81132
Cain ................ *Homeland ................... HF...81053
Croft-Barton ...... O God, Our Help in Ages Past .... CFS...1587
Farrant ............. *Call to Remembrance, O Lord .... HWG...1751
Fox ........................ *My Heart Is a Silent Violin ... CF...CM4385
Hassler ............ *Dancing and Singing ....... CF...6501
Tkach ................ *To Thee We Sing ......... NAL...4645
Arcadelt ............ *Ave Maria ............... CCB...326
Arkhangelsky--
Kibalchich ...... *Incline Thine Ear, O Lord .......... Wit...W2689
Arne ................ *Which Is the Properest Day to Sing ... GS...8773
Bach ........................ *Christ the Life of All the Living ... CFS...1380
Bach ................ *Sleepers, Wake, a Voice Is Sounding ... GS...7427
Bach ........................ *Wake, O Wake! .......... CF...C61643
Beethoven ...... Glory to God in Nature .......... GS...8055
Bentman-Hokanson ... *Butterflies at Haga ......... CFS...2090
Bortniansky .... *Cheruim Song No. 7 ........... GS...8022
Brahms ............... *In Silent Night .......... GS...5648
Clokey ............. *Kye Song of Saint Bride ....... CCB...491
Daris, arr ....... *Ding-long Merrily .......... GS...8248

<table>
<thead>
<tr>
<th>Female Chorus Numbers:</th>
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<tbody>
<tr>
<td>Arensky-Fage...........</td>
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<tr>
<td>Brahms-Saar............</td>
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<td>Brahms-Lefebvre........</td>
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<td>Cain....................</td>
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<td>Humperdinck-Reddick....</td>
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<td>Kevin..................</td>
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<td>Schwann-Aschenbrenner...</td>
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<td>Tschaikowsky-Lorris....</td>
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<td>Bach-Saar..............</td>
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<td>Bach-Tillinghast......</td>
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<td>Bainbridge-Zemeknik....</td>
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<td>Cain...................</td>
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<td>Chilean-Repper.........</td>
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<td>Edwards................</td>
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<td>Franz-Parnell..........</td>
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<td>Ganz-Downing...........</td>
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<td>Hiller-Olds............</td>
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<td>Hornor.................</td>
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<td>Johnson, arr...........</td>
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<td>Klemm, arr.............</td>
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<td>Koschetz, arr..........</td>
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<tr>
<td>Le Forge..............</td>
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<tr>
<td>MacCarthy..............</td>
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<td>Mendelssohn............</td>
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<tr>
<td>Moore-Klemm............</td>
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<td>Moore-Trinkaus.........</td>
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Male Chorus Numbers—

Bainbridge-Zamecnik. SONG OF THE FISHERBOATS. SF. 0109
Bartholomew, arr. "I Got Shoes. GS. 7144
Bennett. HOPE MY COMRADES. HF. 83077
Cain, arr. THE GOSPEL TRAIN. HF. 82117
Galloway-Herrmann. GYPSY TRAIL. TP. 179
Haney. DOWN THE OPEN ROAD. EFW. 560
Howorth. RIDE OF THE OSSACKS. KB. 41607
Kalin. "WHERE LIES THE LAND. CCB. 1321
Logan. "SONG OF FRIENDSHIP. CCE. 214
Purcell-Saar. PASSING BY. CF. 2137
Bach-Dowling. SLEEPERS, Wake, a Voice Is Sounding. GS. 8382
Bach-LeFevre. Alleluia. CMC. 1057
Bach-Treharne. LET ALL GIVE THANKS TO THEE. GS. 8342
Bartholomew. "STEAL AWAY. GS. 7736
Brandon-Zamecnik. MOVING ALONG. SF. 0157
Cain, arr. "OCEAN'S LOVERIN'. HF. 82114
DeKoven. TINKER'S SONG—ROBIN HOOD. GS. 8523
Haydn-Matthew. "SPACIOUS RIMEMENT. HF. 85020
Jones. THE BAREFOOT PRIEST. CF. 2219
Kountz. SOFTLY AT NIGHTFALL. VAT. 26.55
O'Hara. I LOVE A LITTLE COTTAGE. EF. 016
Parry-anderson. "A PRAYER FOR THESE DAYS. CCB. 579
Repper. "HOMELAND. CCB. 918
Schopp-Luvaas. "DEAREST JESUS, DRAW THOU NEAR ME. CMC. 1030
Scott. THE OLD ROAD. GS. 6942
Strickland. VIKING SONG. CF. CM1261
Swedish-Pitcher. "VARMELAND. CCB. 560
Tierney. RANGER'S SONG FROM RIO RITA. FEI.
Volkman-Luvaas. "NIGHT SHADES ARE GENTLY FALLING. CCB. 125
Tennerberg-Luvaas. "A MOONLIT NIGHT. CCB. 92152

Some directors find that collections of choral music are more practical for their particular groups. There are many of these...
which are inexpensive and well-adapted to high school work. Any of the leading publishing houses and music stores will be glad to inform the teacher about the available material of this sort.

Ordering Music

The efficient conductor realizes the value of knowing the procedure of ordering music (and materials) that he needs, as well as where to obtain it. Much time and effort may be saved by being specific in the orders. Complete information should be given, if possible—the number of copies, title of the composition, composer, arranger (if any), arrangement (SSA, TTB, SATB, etc.), publisher, number, and price per copy. It is important also to designate the key of the selection, if it is published in different keys (sometimes vocal numbers are listed as high, medium, and low).

The following key to publishers is the most recent list which has been published by the National School Band, Orchestra, and Vocal Associations. Having the names of the outstanding music publishing companies, their addresses, and keys can be of service to the conductor in ordering music.

Alf
Alfred Music Co., Inc., 145 W. 45th St., New York, 16, N. Y.

A.M.P

And
Albert J. Andrand, 2871 Erie Ave., Cincinnati, Ohio

Asch
Emil Ascher, Inc., 640 Madison Ave., New York, 22, N. Y.

Bar
C. L. Barnhouse Co., Cor. High Ave. & 2nd St., Oskaloosa, Iowa

Bel
Belwin, Inc., 43 W. 23rd St., New York 10, N. Y.

BFM

B.H
Breitkopf & Hartel, c/o A.M.P (same address)

EHKs
Boosey & Hawkes, Inc., 668 Fifth Ave., New York 19, N. Y.

CF

CCB

CF
Carl Fischer, Inc., 56-62 Cooper Square, New York 3, N. Y.

CFS

Ch
The John Church Co., c/o TP (same address)

Chap
Chappell & Co., Inc., RKO Bldg., Rockefeller Center, N. Y.

CM
Crawford Music Corp., c/o Chapel (same address)
| Con  | Concord Music Publishing Co., Inc., 20 W. 44th St., N. Y. |
| Bau  | John P. Daugherty, 1417 Georgia St., Los Angeles 15, Calif. |
| DE   | Dimit-Edit., 117 W. 46th St., New York, N. Y. |
| DG   | David Cornston, 117 W. 48th St., New York, 19, N. Y. |
| ECS  | E. C. Schirmer Music Co., 221 Columbus Ave., Boston, Mass. |
| EM   | Edward H. Morse & Co., Inc., 1619 Broadway, New York 19, N. Y. |
| EW   | Ernest Williams, 153 Ocean Ave., Brooklyn, N. Y. |
| Fei  | Leo Feist, Inc., 1629 Broadway, New York, N. Y. |
| Hill | Fillmore Music House, 528 Elm St., Cincinnati 2, Ohio |
| Fol  | Charles Foley, 67 W. 44th St., New York 18, N. Y. |
| FP   | Follin's Products, 28 L. Jackson Blvd., Chicago 4, Ill. |
| FS   | H. T. FitzSimons Co., 23 E. Jackson Blvd., Chicago 4, Ill. |
| GFB  | George F. Briegel, Inc., 1270 Sixth Ave., New York, N. Y. |
| CHM  | Gamble Hinged Music Co., 218 S. Wabash Ave., Chicago 4, Ill. |
| GEC  | Galaxy Music Corporation, 17 W. 46th St., New York 19, N. Y. |
| GS   | G. Schirmer, Inc., 3 E. 43rd St., New York 17, N. Y. |
| Har  | Harms, Inc., RCA Bldg., Rockefeller Center, New York, N. Y. |
| HF   | Harold Flammer, Inc., 11 L. 43rd St., New York 17, N. Y. |
| Hall | Hall & McCreary Co., 454 S. Wabash Ave., Chicago 5, Ill. |
| HP   | Hampton Publications, Inc., 400 Madison Ave., New York, N. Y. |
| HUG  | The H. W. Gray Co., 159 E. 48th St., New York 17, N. Y. |
| Int  | International Music Co., 509 Fifth Ave., New York, N. Y. |
| JF   | J. Fischer & Bro., 119 W. 46th St., New York 18, N. Y. |
| Jung | Rosa Jungnickel, Inc., c/o Schirmer, Inc. (same address) |
| Hal  | Edwin T. Kalmus, Box 476, Scarsdale, N. Y. |
| King | Robert D. King, 7 Canton St., North Easton, Mass. |
| KLM  | K. L. King Music House, Box 763, Fort Dodge, Iowa |
| Lee  | Lee Music Corp., 1270 Sixth Ave., New York 20, New York |
| Lud  | Ludwig Music Publishing Co., 323 Frankfort Ave., N. W |
| Mar  | Cleveland 13, Ohio |
| Mill | Edward B. Larkins Music Corp., RCA Bldg., Radio City, New York |
| Lill | Mills Music, Inc., 1619 Broadway, New York 19, N. Y. |
| MP   | Music Products Corp., 28 E. Jackson Blvd., Chicago 4, Ill. |
| MPP  | Music Press, Inc., 118 W. 57th St., New York 19, N. Y. |
| NAI  | Neil A. Kjos Music Co., 223 W. Lake St., Chicago 6, Ill. |
| Nov  | Novello & Co., c/o The H. W. Gray Co., Inc. (same address) |
| OD   | Oliver Ditson Company, c/o TF (same address) |
| Ox   | Oxford University Press, c/o CP (same address) |
| PAS  | Paul M. Schmitt Music Co., 68 S. Tenth St., Minneapolis 2, Minn |
| PP   | Faull-Pioneer Music Corp., 1557 Broadway, New York, N. Y. |
| Pro  | Pro-Art Publications, 24th St., New York, N. Y. |
| RAM  | The Raymond A. Hoffman Co., 508 S. Wabash Ave., Chicago, Ill. |
| RUS  | Russian-American Music Publishers, Inc., 19 W. 46th St., N.Y. |
| RHE  | R. H. Row Music Co., 725 Boylston St., Boston, Mass. |
| REM  | Remick Music Corp., RCA Bldg., Rockefeller Center, New York |
| Ric  | G. Ricordi & Co., Inc., 12 W. 45th St., New York, 19, N. Y. |
| RM   | Robbins Music Corp., 799 Seventh St., New York 19, N. Y. |
| Ru   | Rubank, Inc., 736 S. Campbell Ave., Chicago 12, Ill. |
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For most operas and operettas and for some choral and instrumental compositions, it is necessary to obtain permission for public performance. Usually the teacher can rely on the publishing company from which he purchases his music to provide full information regarding performance requirements.


54 The Business Handbook of Music Education (Chicago, Music Education Exhibitors Association, 1941), pp. 11-12.
Summary

In this chapter the writer has included the topics and information that seem to be most pertinent to the high school choral director's problem of selecting music. There are no iron-clad rules governing the degree of excellence of music. Even among authorities, there is considerable disagreement in this connection, and it is obvious that there are many possible approaches to the problem. Each director must determine his own reactions, and must rely on his personal judgment, discrimination, initiative, and musicianship for his particular situation. He should teach music which he honestly respects and approves. Enthusiasm is contagious. In teaching music which he himself loves, the director can much more adequately interpret the music in such a way that will inspire his students to love it also. In the teaching of music, nothing can take the place of genuine sincerity.
CHAPTER V
SEATING THE CHORUS AND THE BALANCE OF PARTS

In order to use all of the voices in the chorus to the best advantage, the director must take great care in working out a seating arrangement for his group. The positions of the various parts have a very definite bearing upon the total ensemble effect. Balance and proportion of tones, as well as blending, are absolutely essential in achieving any degree of artistic finesse in choral work.

Of course, the conductor must do the best with the material he has. Particularly in the beginning chorus is he likely to encounter difficulties in finding good voices and in placing them in the best possible arrangement. Included in this chapter are a number of seating arrangements which have been used by outstanding choral conductors. Many of them are suggested for use in dealing with specific problems. There is no one plan which is universally accepted as "best." Whatever arrangement the director finds to be most appropriate for his chorus is the one which he should use.

While the conductor cannot rely solely upon the number of singers on each part for good balance, he should have some conception as to the approximate number that is likely to be adequate in proportion to the total number in the chorus.

Max Krone recommends the 60-40 ratio, as illustrated in the diagram which follows:
Peter Tkach, in a lecture in the 1946 session of the Christiansen Choral School, pointed out that the number of altos and basses is often the same. He recommends this distribution of parts for a sixty-voice chorus:

**Women: 33**
- Sopranos: 17
  - First--10
  - Second--7
- Altos: 16
  - First--7
  - Second--9

**Men: 27**
- Tenors: 11
  - First--6
  - Second--5
- Basses: 16
  - First--8 or 6
  - Second--10

Olaf C. Christiansen, at the same session, presented the proportion of parts which he has found successful in high school choirs:

**Choir of 36:**
- Sopranos - 14 or 12
- Altos - 10 or 9
- Tenors - 5 or 6
- Basses - 7 or 8

**Choir of 60:**
- First sopranos - 10
- Second sopranos - 10
- First altos - 7
- Second altos - 9
- First tenors - 5
- Second tenors - 6
- First basses - 6
- Second basses - 7

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Krone, *cit.* , p. 29.
Christiansen observed that the second sopranos are usually the weakest section of a choir. He prefers using 1/3 or 2/5 men, 20 per cent of which should be tenors. Christiansen disagrees with Krone's placement of the first sopranos (see Figure 15), and insists upon keeping them on the front row, as in the arrangement below:

| Bass II | Tenor II |
| Bass I | Tenor I |
| Soprano II | Alto II |
| Soprano I | Alto I |

Mixed Chorus Arrangement No. 1

Figure 8

Dykema and Gehrken's find that these proportions more nearly form perfect balance within the section as well as within the entire group:

For a choir of 35 voices

21 female:
- Sopranos--12
  - First--7
  - Second--5
- Altos--9
  - First--4
  - Second--5

14 male:
- Tenors--5
  - First--3
  - Second--2
- Basses--9
  - First--3
  - Second--6

Balance of Mixed Chorus

Figure 9

In working with the beginning chorus, the director will, in all probability, discover that some sections are much weaker than others. The practice with many experienced conductors is to move the weaker sections to the front, and thus compensate somewhat for

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"On. cit., p. 119."
their weakness. If the weaker section is in front, it can more easily follow the director, and at the same time the singers will have the support of the other parts behind them. This tends to help keep them on pitch. Also, if these singers are inaccurate in pitch, rhythm, notes, etc., these errors will not penetrate into the audience as much as if they were on the back rows. This is particularly true if risers are used.

If the conductor finds that he has a number of weak singers in various sections, he can aid these students, not by calling attention to the fact that they are inferior, but by placing them next to individuals with strong voices and who are also dependable readers.

**Intonation.**—This is one of the greatest problems with which the inexperienced chorus is confronted. The singers must not only keep on pitch individually, but they must stay in tune as an ensemble. There is a common tendency for boys to flat and for girls to sharp. If the entire male section is enclosed on two or more sides by the higher voices of the girls, it is much more likely to maintain correct pitch. The boys, if they are behind the girls, cannot hear the girls' voices as well, and are likely to cause the entire group to flat. The diagrams which follow illustrate how the tenor and bass sections may be surrounded by the girls in order to correct tendencies to flat. Figure 10 (page 91) is more effective for a choir of 200 voices or more, while Figure 11 is more appropriate for the small chorus. These are especially planned for groups who have access to a raised platform or risers.
Wilson also suggests a formation that helps in keeping the chorus on pitch, especially when the group is standing or sitting.

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3 Cain, op. cit., p. 47.
on a level while singing:

"When the male sections are encircled by the higher voices of the girls, less flattening will occur and there will be a better chance for true intonation. The men are in quartet formation and have access to the front line center facing the audience. In rehearsal, the young tenors and basses are near the conductor and he can quickly assist them in difficult passages. If any of the altos are used to strengthen the first tenor section, they should sit directly behind the boys to give them added courage."\(^6\)

The diagram following represents another well-known arrangement. While it is especially popular with church choirs, it would be wise for the average school chorus to try some other plan, particularly if the group has trouble staying on pitch. Placing the boys behind the girls is likely to increase the tendency to flat. Also, the arrangement offers no possibility for using the inner or double choir. There is, however, an advantage in the fact that in eight-part music the first and second tenor parts often double the first and second soprano parts.

\(^5\) Wilson, op. cit., p. 126.

\(^6\) Ibid.
Interdependence of parts.—Many conductors advocate the placing of inner harmonic parts (the tenors and altos) close together. These voices often have harmonic phrases together. It is comparatively easy for the sopranos and basses to get their parts because they are the "outside" voices. The inner voices, however, are likely to have difficulties. Placing the basses and sopranos together also improves the intonation of the entire choir because the fundamental tone of the basses assists the sopranos in maintaining pitch. The illustrations following are two of the standard arrangements used in placing outer and inner voices together.

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7 Ibid., p. 125.
8 Ibid., p. 142.
Krone gives three reasons why tenors and altos, sopranos and basses should be next to each other in the chorus:

"a. If the tenors need support in a high phrase from some of the second altos, the two parts are right together.

"b. The two outer parts, soprano and bass, can hear each other and are more likely to stay in tune.

"c. Good choral writers know the effectiveness of using altos and tenors together, and sopranos and basses together for color effects, and they frequently write duet passages for these combinations."

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9 Ib id., p. 142.
11 Ibid., p. 30.
Balance within Sections.--It is important to work for good intonation and blending within each section. If one voice or one type of voice predominates, the ensemble effect will be spoiled. Many authorities advocate a plan which alternates "reed" and "flute" types of voices. The "flute" type is characterized by a light, thin, lyric quality, with a very penetrating tone, while the "reed" type is distinguished by a heavier, deeper, and more resonant quality. Alternate seating of these two types is especially effective in securing a good unison in the section, for the two types of quality tend to offset each other, whereas two of the same type together reinforces that quality and makes it more difficult to secure a good unison.\(^\text{12}\)

Olaf C. Christiansen demonstrated at the Christianse Choral School how the two types of voices can be alternated in a double choir formation:

<table>
<thead>
<tr>
<th>Choir I</th>
<th>Choir II</th>
</tr>
</thead>
<tbody>
<tr>
<td>Bass I</td>
<td>Bass I</td>
</tr>
<tr>
<td>Tenor II</td>
<td>Tenor II</td>
</tr>
<tr>
<td>Alto I</td>
<td>Alto I</td>
</tr>
<tr>
<td>Soprano II</td>
<td>Soprano II</td>
</tr>
</tbody>
</table>

X - reed type
Y - flute type

Double Choir Arrangement No. 1
Figure 16

There are many variations of the standard arrangements which may be used to advantage in special numbers or for more

\(^{12}\text{Ibid., p.22.}\)
elaborate and detailed work. Possibly even a beginning choir might successfully use one or two numbers which requires a "solo" or "echo" choir in the center of the entire group. This inner choir of better voices serves as an intonation anchor for the whole chorus, besides being very useful for special effects, contrasts, and more delicate or difficult passages than the entire personnel might be able to accomplish.\textsuperscript{15} One way to arrange this is demonstrated here:

<table>
<thead>
<tr>
<th></th>
<th>\textsuperscript{1st} Tenor</th>
<th>\textsuperscript{2nd} Tenor</th>
</tr>
</thead>
<tbody>
<tr>
<td>Baritone</td>
<td></td>
<td></td>
</tr>
<tr>
<td>2nd Bass</td>
<td></td>
<td>\textsuperscript{1st} Tenor</td>
</tr>
<tr>
<td>Soprano</td>
<td>\textsuperscript{1st} Alto</td>
<td>\textsuperscript{2nd} Alto</td>
</tr>
<tr>
<td>Mezzo Soprano</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**Solo Choir Arrangement**  
Figure 17

In using a double chorus, the following seating plans may be used.

**Double Choir Arrangement No. 2**  
Figure 18

\textsuperscript{13} Ibid., p. 31.  
\textsuperscript{14} Ibid.  
\textsuperscript{15} Ibid., p. 30.
Cain explains Figure 20 thus:

"The whole choir is ready to sing numbers which call for re-enforcement of parts or for division into separate choirs. This may be effected without making it necessary for any member of the choir to change his seat.

"Choir 1:
Tenor
Soprano

Choir 2:
Bass
Alto

Soprano
Alto"

16 Cain, op. cit., p. 52.
17 Ibid., p. 51.
18 Ibid., p. 51.
If the chorus is large, there may be occasions when it is necessary and perhaps desirable to divide the group. This formation of the divided mixed chorus has been used by the Western Chorus in public performances and is illustrated below:

![Diagram of Divided Mixed Chorus Arrangement]

**Divided Mixed Chorus Arrangement**  
*Figure 21*

**Summary**

A number of possible arrangements of voices have been presented in this chapter, but not, however, with the point of view that any one of them is the ideal set-up for every occasion. Rather, they are included in order to give the reader a concept of the wide range of possibilities in dealing with this problem. Suggestions by authorities in dealing with and treating outstanding difficulties which the high school choral director is likely to meet, have been given. However, no one plan can cover up all vocal faults or compensate for actual lack of skill. There are no substitutes for the fine attributes of good tone quality, precise pitch, and artistic interpretation. While the seating arrangement is important, it is merely a device in achieving the best possible results, and it must always be considered as such.

The chorus should constantly strive for more perfect balance--
balance of tone, balance among parts, and within sections. This is one of the dominant characteristics of the professional chorus.

Some thought should be given to the appearance of the group, especially before an important public performance. As far as practicable, the conductor should arrange the singers according to height. However, the quality of the performance should never be sacrificed simply for the sake of the looks of the group.

It is important that ensemble singers learn to listen. It has been said that occasional listening may correct bad intonation, while habitual listening will prevent it. The conductor should encourage the students to listen to the other parts. They must form this habit before they will be able to sing in tune with each other. The director can do a great deal toward preventing bad intonation by so arranging the chorus that each section is aware of the other parts.

Some rearrangements will undoubtedly be necessary as the voices change and develop. If one plan seems inadequate, it is wise to experiment. Possibly different selections may demand changes in the positions of some of the voices. The director must be on the alert constantly in order to detect changes in range and quality in individual voices. Only by knowing his singers, and by being aware of their vocal problems will he be able to help them as individual singers, and at the same time discover the best possible arrangement for his chorus.
CHAPTER VI

PROBLEMS IN REHEARSAL AND VOCAL TECHNIQUE

There is no phase of choral work that reflects planning and well-organized preparation on the part of the director to the extent that the actual training in the rehearsal does. The chief requisites for success with a chorus, as the writer sees it, are (1) knowledge of the principles of singing, (2) an understanding of young people, (3) adequate materials, (4) efficient planning, and (5) good leadership. An extensive analysis of the techniques involved in conducting rehearsals and in voice production would exceed the limits of this study. However, the basic fundamentals of such vital processes in singing as breathing, diction, and tone production are treated briefly here in order that the reader may better understand the nature of choral problems. Some of the most obvious and widespread difficulties are presented in this chapter, along with suggested means of treating these difficulties.

A number of vocal and breathing exercises are presented in this treatment. In many of these exercises the originator is unknown; however, the authorship is indicated by footnotes for cases in which it is definitely established. A few good exercises used consistently and thoroughly, with definite purpose, will achieve better results than a large number performed in a haphazard or unsystematic way. On the other hand, the conductor may be able to get the desired results without using exercises at all.

Vocal control on the part of the singers is absolutely
essential for good ensemble results. While the students who enter the beginning high school chorus probably will have the necessary initial talent, they undoubtedly will need training in developing that talent and in achieving some measure of vocal control. Whatever means are to be exercised to accomplish this must be decided by the teacher. Techniques in themselves are unimportant. Some techniques and devices will be necessary, however, and the director must decide which ones will be most effective and practical for his group of singers.

Little improvement can be expected in the chorus unless the director himself understands the science of voice production, and unless he is willing to diagnose conscientiously and sympathetically the weaknesses of his chorus and to carry out a systematic and fundamentally sound plan for remediying those weaknesses.

The Rehearsal

Many a musically mediocre choral conductor has excelled by using common sense in planning an effective use of rehearsal time. In order to insure rapid progress, the conductor should have definite goals for each session; furthermore, he should have in mind the means by which he intends to attain those goals. Kieder says, "Anyone who has ever been a member of a musical organization has realized that no such group is ever better than its rehearsal period."¹ Since the rehearsal is tremendously important, every unnecessary or impractical item should be eliminated so that all of

¹Kathryn Sanders Kieder, "Streamlining Choir Rehearsal," *Etude*, LXIII, No. 8 (August, 1944), 449.
the time may be used to the best advantage.

The ideal rehearsal room, the necessary materials and equipment, and the details of organization involved in a choral practice are discussed elsewhere in this study. Therefore, these elements will not be treated again here. The supreme factor in musical achievement is efficient rehearsal. Hence, the following analysis is presented in order to demonstrate how the rehearsal time may be utilized to insure the most desirable and worth-while outcomes.

The Rehearsal Hour.—If the conductor has a voice in the selection of the rehearsal hour, he should choose a time at which the singers are likely to be fresh physically and mentally. If the students are in proper condition, they can put forth a great deal more energy and concentrated effort, and thus the maximum amount of work can be accomplished. Krone suggests choosing a time late in the morning, just before lunch, or an hour or so after lunch. Early in the morning the vocal cords are not sufficiently flexible and under control to do the best work, and just after eating and late in the afternoon are not good times from a physical standpoint. In describing the condition of the voices at different stages of the day, Cain says:

"Early in the morning the body is fresh physically but the voice lacks spirit. The voice improves as the day wears on, up to an hour before sunset. There is then a drop of potential voice beauty and power until about an hour after sunset when the voice again improves and continues to attain brilliance and clarity as the evening progresses."  

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If possible, the chorus rehearsals should be confined to school hours. Just before a concert or some other important event it may be necessary to schedule a few extra rehearsals at night or after school. Several points should be taken into consideration if the club is compelled to meet outside of the regular school day: (1) the use of artificial light, (2) lack of heat, (3) the competition with athletic and other organizations for attendance, (4) the fact that some students work in the afternoons and at night, (5) the fact that some pupils live some distance from the school and might have transportation difficulties, and (6) everyone is tired, including the teacher.  

Warming up.—Just as instrumental players usually see that their fingers, embouchures, instruments, and strings are prepared before playing a taxing number, so the chorus members should have a short period in which to "warm up" their voices before attacking the principal rehearsal work. Vocalizing, when intelligently directed, helps get into condition the vocal cords and the other body muscles required in singing. Kieder endorses this practice as evidenced by the following quotation:

"Begin the rehearsal with some vocalises. The average choir singer does not practice daily. He is not in voice. A few humming exercises properly done, a few warming-up exercises on ah, may be the means of putting him into condition to sing well and with enjoyment. The tones which would have been forced are now vibrant and free, full of the resonance of the natural singing voice. The famous Westminster Choir of Dr. John Finley Williamson has always followed this practice."

4 Mohavec, op. cit., p. 83.

Some precautions should be observed in using warm-up devices. If the exercises are not wisely chosen and carefully directed, they may not only be a waste of valuable time, but actually harmful to the singers. Humming and soft vowel tones are excellent for warming-up purposes, but exercises which strain or jar the voice—as in loud staccato singing—should be avoided. This activity, although important—should never take more than a few minutes of rehearsal time. The value of this type of exercise is realized by consistent, purposeful use, and a maximum of five minutes spent in this way will be sufficient, if the exercises are properly directed.

Variety in the selection of vocalises insures greater interest on the part of the students. If the members dislike formal vocalization, the same results may be secured by replacing the exercise with a familiar song, such as "Old Folks at Home" or "My Bonnie." If a song is used for this purpose, it is wise to have the chorus hum it, or sing it using vowels instead of the usual words.

The following exercises are several which may be used for warm-up purposes in high school choral work:

"One good way to 'warm up' the choir is to have them stand and swing the upper part of the body in a circle from the waist. Then let the arms hang loosely from the shoulders, and bend forward from the hips swinging the arms from left to right. During this latter exercise, you close the lips lightly and emit a vigorous 'hm' as you exhale. At first this is more spoken than sung. Then let your voice find whatever tone comes naturally, and hum on that pitch. Try to fill your face and body with the tone." 6

6 Krone, cit., p. 52.
The exercises below are to be sung in unison, the boys singing an octave lower than the girls. The director should begin the vocalises at a point which is easily within the range of all the students and progress up or down chromatically at his own discretion.

Rehearsal Techniques.—There are innumerable ways of conducting a chorus rehearsal. In fact, every director has his own techniques and his individual manner of procedure. Coward\(^7\) maintains that there are three outstanding plans of conducting rehearsals: (1) the Conventional Generalizing method, (2) the Critical Particularizing Method, and (3) the Compartmental Specializing Method. Choral conductors usually use all three of these at some time or other, singly or in combination, whether or not they call them by these particular names. Conductors should know the distinctive features

and differences of these basic rehearsal styles, and they should know the best stage at which to use each. Coward gives an analysis of these plans as follows:

"The Conventional Generalizing Method is the one to be followed chiefly as the foundation of all rehearsals. It consists of going through the music time after time until the general outline of it is mastered, and the spirit of the composition fully grasped by the singers. Theoretically this is quite correct, and, as such, this useful and necessary process is followed by the great majority of conductors. Most of them, however, fail to achieve success, or at least distinction, because of the limitations of the method. The Critical Particularizing Method consists in striving for perfection in each detail--music, words, expression, etc.--to attain which the method is absolutely necessary. The little known and little practiced Compartmental Specializing Method consists in taking some special point or topic, and concentrating all attention on it, and, for the time being, ignoring everything else. For instance, if note-perfection of a difficult phrase be the object sought, all faults of tone-quality, words, breathing, or expression are passed over." 8

The wise conductor will have at his disposal the techniques for using any of the plans mentioned, or any combination, depending upon his approach to the problem and also upon the needs of his chorus.

After some "warming-up" device has been used to get the vocal cords of the singers in proper condition for work, the principal rehearsal material may be started. If a familiar or partly-learned song is used first, the students, since they will not have to worry about technical difficulties, can concentrate on the finer details of artistic expression, and at the same time get settled and get in the mood for serious work. Psychologically it is a sound policy to begin the rehearsal, or any undertaking, with

8 Ibid., pp. 9-13.
something which the participants can do fairly well. This is
not only a pleasant and exhilarating beginning for the practice;
it is also a good motivator and inspires group confidence.

The conductor may have ideas of his own as to how to direct
the group into a brief period of relaxation between songs. Many
directors recommend using some interesting vocalise or letting
the chorus harmonize "barbershop style" for a few minutes. Any
activity of this sort tends to relieve the nervous tension which
is necessarily present in any intense effort. If this device
can be used without the group's getting out of control, it can
be beneficial to the singers while at the same time it makes the
rehearsal more interesting.

When presenting new material, the wise conductor will con-
sider the mental process which generally takes place when real
learning occurs. According to Nutt, the mental process is as
follows:

"(1) The mind sees whatever is presented to it as
a vague whole. (2) It analyzes this vague whole into
its essential parts or elements, noting the significance
of each to the whole. (3) It discovers the dominant
parts or elements and reorganizes the other parts or
elements around the dominant one. The mind now sees
the thing as a significant or known whole instead of
as the vague whole with which it started. (4) The mind
repeats this process of analysis and synthesis until
the significance of the whole becomes habit."

This basic pattern would be excellent for the conductor to
follow in teaching song material to his chorus. It is very im-
portant that, before the group begins work on a new composition,
the members have an over-view of the song as a whole. Points

8Hubert Wilbur Nutt, Principles of Teaching High School
of interest concerning the style, text, music, or composer could be given by the director. Also the accompanist should play the entire song over once or twice in order that the students may get the feel of the rhythm, the patterns of the melody, the progression of the harmony, and a sense of the mood as felt by the composer.

Krone lists six general principles which apply to teaching a new song. They are:

1. Choose an easy section of the song to work on first, so that the choir feels that they are 'getting their teeth into it.'
2. In drilling on a separate part in a homophonic song, let the piano fill in the other parts quietly.
3. Combine vocalization with drill on parts, by singing some passages with a vowel at first.
4. Don't drill on too long a passage at a time, and avoid keeping one section of the choir working too long while the others have nothing to do.
5. Take the part that needs help by itself, drill as needed, then combine it with another part or parts.
6. In homophonic music, work on harmony parts first, the melody last."

Since few of the chorus members will have had any technical music training, some simple explanations by the teacher may be necessary. The director should make sure that every member understands which staff or line of music he is to follow. A knowledge of the basic rhythmic patterns is also essential. There will scarcely be time the first year to teach the chorus how to read music unless most of the rehearsal hour is devoted to drill. Most of the songs worked on by the beginning chorus will have to be learned by rote. However, the teacher can present some of the fundamentals of sight reading and lay the foundation

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10 Or. cit., pp. 49-50.
for more thorough work in the years following. The first year chorus cannot be expected to appreciate a great deal of technical drill. If the students themselves can be made to feel a need for sight-reading, this desire on their part will prove to be the first step toward actually acquiring the skill.

Of all the factors involved in conducting an efficient and successful rehearsal, the essential and all-important one is that the director himself be prepared. He must have made provision for routine details so that they function smoothly, as means, however, and not ends. Above all, the director must know his music; he must know specifically what he wants to accomplish during the rehearsal and how he plans to accomplish the objectives he has set up. He should be able to budget his time so that none of the important and necessary features of his plan of voice training have to be crowded out. Furthermore, the director should be ready to start the rehearsal on time. If he is careless about this, it follows logically that his students will have a tendency to neglect being prompt also.

Keeping the group busy in pursuing a well-planned, well-directed procedure during the rehearsal not only tends to make the pupils feel that the practice is worth-while and interesting, but it also eliminates the possibility of many discipline problems.

Extensive instructions and meaningless repetitions should be avoided. The conductor can help in saving the voices of the students if he is alert and can quickly recognize opportunities for doing this. For example, when rehearsing a passage which requires the use of an extremely high range, the music can be
practiced an octave—or perhaps only a minor third—lower. Strain and discouragement can be avoided if the students are allowed to sing in the easy range of their voices while they are learning their parts. Of course the wise conductor knows also how to save his own voice.

At all times the choral conductor should remember that he is dealing with human beings. The importance of commendation and encouragement cannot be underestimated, particularly for beginning singers. Recognition of conscientious and sincere effort is never amiss.

The conductor should plan his rehearsal so that he can end it on time. It is unfair to require the students to stay longer than the allotted time in any course. This is especially true if they have other classes to meet the following period. If possible, the conductor should allow enough time at the end to close the rehearsal with a familiar song that all the members enjoy singing. If the chorus period is the last one in the school day, the ending song may be one which has a brilliant and thrilling climax. However, if the rehearsal takes place sometime within the regular schedule, a more subdued closing number would be more appropriate. Since the students will be going out into the halls and corridors, it is unfair to the rest of the school to send them out in a boisterous mood.

Discipline.—It has been the experience of the writer that the most effective way to prevent disciplinary problems in choral rehearsals is to keep the entire group busy. In order to do this, the rehearsal must be efficiently planned and directed. All of
the materials should be ready for use before the hour. Also
the director must know exactly what he wants to get done and
how he will go about accomplishing his objectives. Advance
planning is very essential if the rehearsal is to progress in
an orderly and business-like manner. In considering this
phase of the rehearsal, Alfred Walther wrote the following in
an article for the Etude:

"As to discipline, the choir's spirit of
clear play should be appeal to....Everyone likes
to see an organization functioning with pre-
cision and showing unfailing devotion to its
duty and loyalty to its director and the people
it represents, whether it be a church choir,
a high school band, or an American Legion drum
corps."11

To master music--or any other skill--is a challenge and a
form of discipline to the learner. Self-control must be exer-
cised in order to excel. This idea has been expressed in an
editorial thus, "The absorbing power of beautiful music is one
of the greatest disciplinary forces in life."12 The great
value of discipline in music is found in the combination of in-
spiration with effort. Musical difficulties should be approached
and conquered, not for themselves alone, but for the delightful
experience of accomplishing something worthwhile and beautiful.

It is imperative that the members of the chorus recognize
and respect the authority of the conductor. He is the one who

11Etude, LVII, No. 10 (October, 1939), 627.
12Etude, LVII, No. 10 (October, 1939), 626.
must decide the policies to be used in training the group, in interpretation, and in performance. The final product—the results of the year's work—should reflect the director's personality, his skill, and his conception of the music used. At first it may be difficult for the students to get used to following a leader. If they do not understand the fundamental beats or the other manual instructions that the conductor uses, these should be explained. The director should try to make it easy for them to follow his directions and to respond to his wishes.

Intentional erratic conducting is recommended by Krone when the choir becomes sluggish or tends to take the conducting for granted. This device catches the indolent and inattentive singer and jolts him to attention.

In conventional conducting technique, the right hand is mainly concerned with the metronomic beat while the left hand indicates such things as shadings, phrasings, durations, attacks, and releases. However, the conductor has the privilege of using whatever techniques that he finds effective in accomplishing his purpose.

The Accompanist.—One of the conductor's most valuable assets is a good accompanist. In the small high school there may not be a capable and experienced pianist whom the conductor can ask to accompany the chorus. In this case the director may have to train a faculty member or a student for the work, or he may even have to play the accompaniments himself.

The work of an accompanist is good or bad, depending upon

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13 Or. cit., p. 44.
the recognition, by the chorus and the accompanist, of one great artistic principle. According to Bartley, this principle is that the composer, with few exceptions, has created his work with the idea of writing a solo, not a duet. The accompanist must be willing to be the background for the soloist rather than the leading figure.

There are several outstanding factors which are inherent in ideal accompanying. Many a good pianist can be developed into a good accompanist also if these factors are called to his attention. Dykema and Cundiff have listed nine of these points:

1. The player must remember that he is primarily to assist rather than direct singing.
2. The rhythm must be steadily maintained.
3. The melody must not be overshadowed.
4. In playing chords, care should be taken to sound the two hands simultaneously.
5. The pedals must be carefully used.
6. The player needs to study the accompaniment to discover any special effects in it, such as counter themes (melodic strains not a part of the main melody), or realistic effects as of spinning wheels, sighing winds, bugle calls, etc.
7. If there is no introduction, such a portion of the composition should be used for this as sets forth the melody or creates the atmosphere and ends with a cadence suitable for the beginning voice phrases.
8. In playing for large groups as in assembly work, a firm, full body of tone is essential, and the player needs to have sufficient freedom from the printed page to be able to watch the director.
9. Care is needed to keep the instrument in good tune; otherwise the singers may fall into habits of poor intonation.

Evelyn Y. Hornbake has listed additional requisites for the good accompanist. While she refers to the performer as the

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soloist, the same applications could be made to the chorus.

10. "The accompanist should have a deep interest and sincere respect for the soloist and for the work which he is doing.
11. "The accompanist should perform technically as well as the person whom he is accompanying.
12. "The accompanist should have musicianship.
13. "The accompanist should be poised and alert.
14. "The accompanist should be acquainted with his soloist's repertoire and should be able to sight read well."

Many singers depend upon the accompaniment to keep them on pitch. If the pianist can play the elements of each chord clearly and distinctly, the intonation of the group will not suffer. The piano should be placed so that the singers can hear it.

When an upright piano is used, it is often difficult to arrange it so that no section or individual will be unable to hear the accompaniment.

A great deal of material on the teaching of singing is available, but books and articles that deal with the training of accompanists are rare indeed. In discussing this point, Butler said:

"The mistake of accompaniments which are really detrimental to the success of the accompanied organization or the soloists, do not consist ordinarily of wrong notes, or wrong time or rhythm, or of playing too loudly. For the most part they consist of errors which, while they escape the ear of the average listener, nevertheless handicap the performer. Perhaps the first fault is in the fact that the director pays too much attention to the singers and too little to the accompanists." 17

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17 E. T. Butler, "Pointers for the Accompanist," The Musician, XLVI, No. 7 (July-August, 1941), 120.
Wilson\textsuperscript{17} considers that training of accompanists is the most neglected of all musical preparation. It is evident that the accompanist's role is often underestimated. He can steady halting passages; he can help build up a good climax; he can create atmosphere; he can cover up mistakes of the singers; he can inspire confidence and poise in the performers; he can, in short, make or break a musical performance.

Vocal Technique

A comprehensive treatise of vocal development is not attempted in this thesis. However, the writer has tried to present an accurate description of the mechanism of the human voice and also to state the fundamental principles of voice production. Choral problems, such as blending, intonation, and phrasing are given more attention than problems of the individual singer.

In developing voices for ideal choral results, the teacher must definitely plan the objectives toward which he will work and spot the difficulties which have to be overcome. A thorough understanding of the voice and a knowledge of how to diagnose quickly and accurately vocal weaknesses are necessary if the conductor is to achieve the most satisfactory outcomes.

According to Davison,\textsuperscript{18} there are seven cardinal issues to be met: pronunciation, tone, breathing, phrasing, rhythms, variety in dynamics, and impressiveness. All of these elements are very

\textsuperscript{18}On. cit., p. 212.

\textsuperscript{17}Archibald T. Davison, Choral Conducting (Cambridge, Massachusetts, Harvard University Press, 1940), p. 47.
significant in effective choral work. The factors which could be considered in a treatment of vocal technique are endless. The writer has chosen to organize all of these factors around the following four dominant items: breathing, tone production, dictation, and interpretation. Several elements which possibly do not come within the scope of these four headings are discussed separately.

The fact that a number of vocal exercises are included in this study has been noted previously. These exercises are listed only as suggestions--possible devices which may be the answer to some vocal problems which the conductor is most likely to encounter. No one particular exercise can be a cure-all for every vocal weakness. Likewise, no one device is likely to be effective for every situation. The conductor must exercise discretion in deciding which techniques and devices are needed for his group of singers. In considering this matter of exercises, Coward presents three axioms which he follows in his scheme of choral voice-building:

"1. The exercises, and the time spent in voice exercises, must be short.
"2. The exercises must be very easy, so that they can be memorized and sung automatically, and thus prevent the mind from being diverted from the object to be attained.
"3. The exercise must unfailingly lead to the desired result."

It would be impossible to include within one chapter—or one volume—all of the technical details that come within the

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*Coward, op. cit., p. 22.*
province of choral training. The writer has presented the elements which she considers to be outstanding and fundamental. The conductor, however, must decide for himself what his students are capable of doing, what his standards of performance shall be, and which devices he will employ. No iron-clad or arbitrary principles can be set up and maintained through every musical situation. The conductor must use his discretion, musicianship, and common sense in deciding what best meets the demands of the occasion.

A. Breathing.--The foundation of the art of singing is breath support. The natural function of breathing is so commonplace, and the process is apparently so simple and mechanical that many people overlook its importance. The breathing act obviously consists of taking air into the lungs (inspiration) and expelling it (expiration). The object of respiration in relation to singing is to inhale sufficient breath to fill the lungs entirely, and to get such command of the respiratory muscles as to exhale the acquired breath to the best advantage. By exercising the full capacity of the lungs, the condition of the entire body can be improved. In deep breathing every minute cell in all chambers is filled and exercised. The average person does not breathe to normal capacity. The singer, however, needs to develop this habit, since good voice production depends to a great extent upon proper management of breath. According to Coward, proper breathing habits insure many beneficial results: (1) it improves the breath

\[\text{Ibid.}, \ p. \ 49.\]

\[\text{Ibid.}, \ p. \ 64.\]
power and control for singing, (2) it oxygenizes the blood, (3) it improves the circulation and strengthens the heart, (4) it gives that peristaltic action to the stomach, which promotes digestion and is a foe to dyspepsia, (5) it raises the spirit and banishes headache, (6) it improves the carriage, and (7) it beautifies the complexion.

In emphasizing the importance of breath control, Miller states:

"We speak of the breath of life; and breath is the life of song. Beautiful singing is predicated upon correct methods of breathing, without which, though there be a perfect larynx and perfectly formed resonance chambers above, the result will be unsatisfactory... Nature herself is economical, and the singer should economize the resources of breath. To breathe easily and without a waste of energy is essential to the best art, and gives a feeling to the listener that the singer, whose work he has enjoyed, has even more in reserve than he has given out. The sense of reserve is one of the greatest triumphs of art."23

In the discussion of respiration which appears in this chapter, the writer does not attempt to present the topic in all of its physiological aspects. Rather, the subject of breathing is discussed only in its capacity as a medium for obtaining the most desirable vocal results. It is important to note that the principles of breathing for singing also apply to instrumental playing, with one significant exception. In playing an instrument more pressure is required of the diaphragm but less volume of air. In singing the reverse applies—less pressure is required of the diaphragm, but more volume of air.

In order to breathe properly, good posture is imperative.

Weis described the correct singing posture thus:

"The first important step in good singing is position. The student should take a position of activity, with both feet squarely on the floor. One foot, left or right, should be slightly ahead of the other so that there will be no feeling of over-balance. The body must have a buoyant feeling as if to spring on the toes. Shoulders are back and chest is high. This does not mean that the shoulders are raised to the chin or the chin pulled back into the neck. Feel the weight of the breath at the waist-line and the expansion of the breath at the floating ribs. The hands can be held loosely at the sides for a time. When singing has actually begun, the hands should be raised in front of the body, so that there is no pull on the abdominal muscles. The body is bent slightly forward with the weight of the body on the balls of the feet." 24

It is important for the vocal teacher to know the physical organs involved in breathing. This knowledge is essential if he is going to develop breath control in his students. All of the respiratory organs can be classified as belonging to one of the following dominant parts: (1) the abdominal muscle (the wall which protects the stomach cavity); (2) the diaphragm (a horizontal membrane composed of muscles and sinews which separates the cavity of the chest from that of the abdomen); (3) the lungs; (4) the rib casings; (5) trachea or windpipe (the tube that connects the nasal passages and the lungs); (6) the larynx; and (7) the mouth and nose, the inlets for air.

The technical process of respiration may be briefly described as follows: The air enters the nose or mouth and passes into the trachea. The opening into the trachea is covered by the epiglottis which is raised during breathing. The trachea divides into two branches, or bronchi, and one bronchus enters each lung. The

windpipe and bronchi are the passages which carry air to the lungs. As each bronchus enters the lung, it divides into branches which in turn branch out again and again, so that the entire lung is penetrated by these passages. Each branch ends in a small pouch-like sac called an air cell. The air cell, the walls of which are very thin, are surrounded by minute branches of the blood vessels. All of these thin walls of the lungs and blood vessels are so adapted that there is an easy passage of oxygen into the blood. The larynx (or voice box), formed by several large pieces of cartilage lined with a mucous membrane, is found just below the opening into the windpipe. On the outside of the larynx project two folds of elastic tissue called the vocal cords.\textsuperscript{25} (See Figure 22.)

There are several ways of breathing—such as the clavicular, the abdominal, and the costal methods—but in the following explanation the acceptable one for singing is given. When air is inhaled, the lungs automatically expand. There must be some means of adjusting to that expansion and controlling it. The diaphragm gives way and extends downward; when the singer begins to sing, the diaphragm is pulled back up into place, thus pushing on the lungs and forcing the air out. When this breathing process is mastered, the singer can control the amount of air which the diaphragm forces out as well as the rate at which the air is expelled. In this manner of breathing there should be no movement of the rib

casing or the chest. The work is done entirely by the diaphragm. There is a natural inertia of the vocal cords before the initial attack is made in a song. The presence of inertia requires an added impetus to get the vocal cords in operation. The diaphragm can be depended upon to supply this additional pressure. To locate the diaphragm externally, place the hand just below the "V" in the rib casing. When air is inhaled, the diaphragm should extend.

The student who is used to shallow, unsystematic breathing may have difficulty at first in acquiring this new technique. However, it can be accomplished, if the problem is not approached to hastily. Thorough consistent practice is very essential in learning to breathe correctly for singing.

The following comments were made in regard to the breathing process for singing by Peter Tkach:

"As the breath leaves the reservoir and passes through the larynx, the position of the tongue is important. The tongue in the back part of the mouth must be lifted with the intake of breath; the chin must drop back and never push forward. Part of the expelled breath must be diverted toward the head cavity to get resonance. The control of the breath is in the front; volume is in the sides and back. The breath is never stopped with the throat. The moment of pause with the breath held is one of the most important things in all singing.

"Danger points: too much breath against vocal cords causes tremolo. Too much breath will cause hindrance to the elasticity of the vocal cords. Also avoid making the diaphragm rigid, holding back breath, and stiffening the vocal organs.

"Limit as little breath as possible at all times."

The question of whether or not to use formal exercises in

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26 Lecture, Christiansen Choral School, July, 1946.
teaching breath control to high school singers has long been a matter of controversy. Mursell and Glenn\textsuperscript{27} insist that, for school purposes, breathing exercises should be used sparingly, if at all. They maintain further that the objective may be realized through correct posture and phrase-wise attack. Obviously, there can be little value in abstract breathing exercises which have no practical application to the problems at hand; at least this seems true from the student's standpoint. Coward favors a rigid application of breathing exercises for serious solo work. He also believes that systematic technical training in breathing for choral groups is theoretically desirable, but he has found this formal drill to be impractical. He justifies these conclusions by the following reasons:

"(1) Though elaborate breathing exercises are imperative for soloists, for choral singers a few definite, well-directed exercises suffice.

"(2) Whenever I have tried to impose a systematic course of breathing exercises upon a choir, the members all with one consent began to make excuse, and arrived after the exercises were over.

"(3) I have never known a case where the persistent use of breathing exercises in rehearsal time has not had the effect of (a) killing the interest in the rehearsal, (b) of doing more harm than good, and (c) of causing, if persisted in, the dissolution of the society. Therefore, instead of drawing up an ideal scheme of what is theoretically desirable, I shall confine my remarks to what experience has shown me is practicable."\textsuperscript{28}

Coward continues the discussion by telling how he accomplishes the purposes of breathing exercises without actually using the formal exercises themselves:

\textsuperscript{27} Op. cit., p. 287.

"Now while my experience has proved to me the futility of the bad tactics of a frontal attack in the matter of imposing or attempting breathing exercises during the rehearsal time, I never neglect the subject, but gain my object by a flank movement. On all possible occasions—say, when long runs have to be negotiated, long notes sustained, staccato passages attacked, a climax reached, or a pianissimo phrase controlled—I always refer to breathing as the key to the situation, and taking a short exercise that seems to grow out of the necessities of the music I get the choir to do it willingly. The conductor must seize such opportunities, and keep his singers engaged on breathing exercises until interest begins to flag. This, however, does not often happen, because the object will have been achieved before that time arrives."29

On the other hand, many choral conductors, such asTkach and Krome, advocate a direct approach to the breathing problem through a few well-chosen and carefully directed exercises. Each conductor must decide for himself which technique he shall follow.

The exercises below are a few of those which have been used effectively by outstanding modern choral directors in developing breath control.

1. Rapid panting like a dog necessitates using the diaphragm. This gives the beginner the experience of actually feeling the movement of the diaphragm and demonstrates the sensation which accompanies this manner of breathing.

2. Slow Exercise: "Inhale a full deep breath and blow out quickly, as if to blow out a candle, some distance away. Repeat this several times. If done too often at the beginning of vocal work, there may be a sense of dizziness.

29 Ibid., p. 62.
or light-headed feeling, but this is no indication of weakness. It comes from an over-supply of oxygen. This exercise will bring the breathing more to a deep position and force the use of the diaphragm. The more breath is blown out, the more can be taken in, hence a strengthening of the breathing muscles."

4. Four-part Breath Drill:

"1. Hands in place at diaphragm--tipping body over (standing position)
"2. Lip breath slowly through mouth - 8 counts inhaling.
"3. 8 counts holding
"4. 8 counts exhaling
"To this while moving around. With practice one should be able to hold the breath for 20 counts."

5. "This wonderfully useful exercise is very simple. It consists in taking deep breaths as I walk along the streets--say for a distance of two hundred yards. Each respiration is taken rhythmically--that is, during each six strides, allowing three steps for each inspiration and three for each expiration. The time allowed can be varied according to the wishes of each singer, some only allowing four steps for each respiration, while others will allow eight steps--four for inhaling and four for exhaling."

B. Tone Production.--The singer is his own instrument. Because of the intangible nature of this human instrument, it is difficult to acquire a scientific understanding of its control.

The conductor must know, in a general way at least, the nature and operation of the vocal apparatus. The organs connected with tone production may be divided into three parts: (1) the bellows (trachea, bronchi, lungs, diaphragm, and the thoracic and abdominal muscles), (2) the vibrators (the larynx and vocal cords), and (3) the resonators which are of two kinds, fixed and movable structures.

31 Tkach, Lecture, Christiansen Choral School, July, 1946.
32 Coward, op. cit., p. 65.
The former consist of the cavities, i.e., the vestibule, the pharynx, the nasal cavity, the sinuses, and the chest cavity, according to some authorities. The latter consist of the tone velum (soft palate), the lips, the cheeks, and the jaw. These are the flexible resonators which form vowel and consonant sounds.33

The mechanical process involved in the singing act is exceedingly complex. The teacher should have a working knowledge of this process; care should be taken, however, to avoid over-emphasis of the separate physical factors inherent in voice production, in teaching. Singing can never be satisfactorily reduced to a mere scientific study. If the teacher feels that certain physical facts in the study of the voice should be presented to the members of the chorus, these facts should be brought in gradually and for a specific purpose. It would be extremely unwise to approach the beginning chorus with an analytical treatise of the technical problems and aspects of the voice.

I. **Quality of Tone.**—Tone quality, which is determined by the distribution of the overtones, involves an intricate coordination of the resonators and the vocal cords. According to Wilson,34 the basic principle of good vocal technique includes proper management of breath, an automatic adjustment of the vibrators, and a free and unimpeaded reinforcement by the resonators of the tone produced.

The sensation of a good singing tone is high and frontal. It should be free and resonant. Many physical factors impede the

33 Hursell and Glenn, *op. cit.*, pp 282-283.
34 *op. cit.*, p. 166.
production of a pure singing tone. Soft humming will give the sensation of the ideal tone, and it is essential that this mental conception be instilled in the beginning student.

John V. Le Bruyn, an experienced teacher of the voice in singing, has analyzed and classified common weaknesses in tone production. He has included those tones which the ear of the trained teacher hears in the singer’s voice that are sensed as not beautiful, not pleasing to the aesthetic feeling, and for that reason are likely to be improperly produced. Mr. Le Bruyn’s analysis, in part, is quoted below:

"Breaking. There are two types of 'breaking.' The first refers to a quality change between quite definitely grouped notes and is known as the 'register break.' The second type is heard as a complete collapse of the mechanism and occurs more especially on some of the higher pitches.

"Breath Insufficiency. Breath insufficiency can be caused by a diffidence, nervousness, fear of breaking, or fear of getting out of breath—otherwise known as 'breath consciousness.' Often the one suffering from this fault is heard to inhale audibly before phonation.

"Breathy. Tone heard with the breath may be the result of intent, as in the case of the 'aspirate,' or of inadvertence. At the least this is an indication that the vocal cords are not well approximating.

"Too Bright. Much practice of bright vowels, such as ee (meet) or ey (may), to the considerable ignoring of the naturally dark vowels like oh (owe) or ohh (moon), will develop a tone that is overbright. Other tone colors that parallel the overbright quality are those known as 'shrill,' 'metallic,' and 'straight,' the last largely characteristic of the male voice.

"Chesty Tone. When the singer particularizes the chest vibrations to the much diminishing of emphasis upon other vibrations surfaces, the result is heard as a 'chesty' quality.

"Consonant Articulation Too Intense. Too intensive articulation of consonants can affect the expansiveness of vowels and interfere with the freedom of the glottis process.

"The Glottal Click. Consciously playing the breath against the vocal cords, as though the voice were a trumpet, often means that releasing the breath impact at the end of a phrase is accompanied by a 'uh' or a 'click' like that heard
in turning off a phonograph.

"The Glottal Cough. When the teacher's ear senses a sound concomitant with tone imitation, that is heard as a slight cough in the larynx, it is an indication of overstress of the glottised attack.

"Too Dark or Gloomy. Here we have the opposite to extreme brightness and a pathology occasioned by excessive practice of the dark vowels and the relative diminution of attention to the bright vowels.

"Forcing and Strain. Too strong impact of breath against the vocal cords for a desired degree of vocal intensity forces the singing and is heard unpleasantly by the ear of the teacher. Strain relates more generally to overtensing of all muscles of the vocal mechanism.

"Gargling. A gargling tone is heard in the back mouth or throat and is a sound which resembles the well-known remedy for sore throat. For lack of better descriptive term we may have it that the vowel in this instance is too shallow.

"Gritty. When the vocal cords have assisted in some pathological process of the voice, or if they own directly some organic ill, the tone emanating from them sounds sometimes gritty or as though the edges of the cords might be afflicted with foreign substances like phlegm or mucus. Frequently examination by a physician shows an inflamed condition. 'Harshness,' 'hoarseness,' 'huskiness,' and 'rasping' are qualities classifiable within this category.

"Hidden Voice. The auditor has the feeling that the tone is placed too far back in the mechanism.

"Hooty Quality. An overdose of exercising with the vowel ooh (moon) gives the hooty quality with the Head Line sadly lacking in the tone.

"Nasality. Nasal tone is the negative aspect of front head production. Do not confuse nasality with the French 'nasal,' which is positive, pleasant to hear, and not incorrect.

"Pinched or Tight Voice. We have asserted that the vocal chain is as strong as its weakest link. When there are these weak links, no matter how hidden or insidious, the mechanism does not run smoothly. Then the tone is heard as 'pinched' or 'tight.'

"Diverse Quality. The old Italians are said to have striven for homogeneous quality throughout the range. Marked quality changes often are the result of faulty registration. If on the same pitch bright and dark vowels do not indicate equalization of quality, careful liaison has not been sought. Following the advice of Garcia, to pair them in practice helps to secure the desired equalization.

"Too Heavy. An attempt to overdo the natural strength of the inherited mechanism for the sake of lowness or volume gives results that both the eye and the ear can apprehend. The face becomes flushed with exertion, the tone in the extreme case is heard as harsh, forced, and raucous.
"Too Thin. Civilization and consequent sedentary conditions of living tend to repress, from infancy, the full employment of the vocal organs. Hence we are prone to speak with something approaching the oral quality, or that produced largely at the lips with the vowel weak. So, when we try to build a voice, the strengthening process begins very often with a quality that is too thin.

"Throaty and On the Throat. Throatiness and its near relative the 'on the throat' characteristic, are ugly qualities that, together with nasality, are the most difficult to eradicate. In these pathologies the head line either is lacking or nasal sounding, and the stream of energy proceeding from the chest finds interference in muscles operating stiffly or out of alignment with the correct processes of singing.

"White Voice. The author has found various definitions of the term 'white voice.' Generally, this type of voice is considered colorless and to lack the ringing and vibrant qualities. Probably a cause is located in insufficient approximation of the vocal cords." 35

In order to achieve satisfactory tone production, the teacher must be able to diagnose the difficulties and be prepared to advance some remedial procedures at once. Since tone production is largely concerned with the vowel sounds, a brief discussion of the basic vowels is in order.

"Ah" (as in father), the vowel most often used in developing flexibility and speed, is considered by Weis 36 to be the most normal of all vocal sounds. It tends to lighten and brighten the quality of a tone. If the singer modifies the position of the mouth enough to afford a slight inner smile in singing the vowel, a purer and more satisfying sound will result. Tkach 37 lists four


37 Lecture, Christiansen Choral School, July, 1946.
reasons why the "ah" is hard to sing correctly: (1) the thought of it relaxes the vocal organs; (2) the tongue lies too flat; (3) the larynx becomes unsteady and is without definite position; and (4) the palate is not arched enough and is without firmness. If a tone is too hollow, there is likely a predominance of the "oo" (as in soon) quality and if a shade of the "ah" is added, the tone will be improved. The "ah" should also be used to improve tones that are too flat, open, or hard. If the "ah" sound is not produced correctly, a very unpleasant, flat, and nasal quality results.

The best vowel for projection of tone is "ee" (as in need). This sound has carrying quality and is the best example of the real "head voice." Tkach maintains that a choir that flats is usually lacking the "ee" quality. It is the most brilliant vowel and is useful in brightening dark, throaty tones. The "ee" points and focuses the tone. When the tone becomes too pointed or sharp, however, the "ee" must be modified with "oo" to make a pleasing sound. If the "ee" is not modified on high notes, the resulting tone will be very disagreeable.

The best vowel to use in obtaining resonance is "oo" (as in moon). It is useful in throwing the tone away from the hard focus. Also it is excellent in improving the quality of strained "white" tones. This vowel has a mellow, floating characteristic which is very beneficial for vocalizing, especially in nasal voices. Too much vocalizing on this vowel, however, tends to produce a hooty tone which might reflect in the quality of all the other vowels.

38 Ibid.
Cain says that "oh" (as in note) is the most important vowel. It is located naturally in focus in the center of the mouth cavity. A certain amount of resonance may be obtained from sustained tones on the vowel "oh." Its main value is in the velvety smoothness which can develop into sonority without attaining hardness under strong pressure. This vowel is easy for most people to sing with pure quality. It is even more easily produced than "ah" for many singers.

It is not always an easy matter to get the student to realize the weaknesses of a particular tone and to understand the conductor's ways of trying to improve the tone. Cain suggests that rather than merely telling the choir to get a good tone, the use of such expressions as these may bring about results more quickly: soft or hard tone, light or heavy, serious or gay, dark or bright, warm or cold, colorful or plain, happy or sad, wild or reverential.

All of the vowels and diphthongs are hybrids or combinations of "ah," "ee," and "oo," while "oh" is a combination of them all. Figure 23 shows the relation of the vowels to each other, and Figure 25 shows the physical position of each vowel sound as it is produced. The vocal teacher must understand how each vowel or diphthong should sound, and he must understand the techniques involved in approximating the desired tone.

The exercises which follow are a few of the ones which the writer has found helpful in developing, among other things, the

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30 *ibid.*, p. 75.

40 *ibid.*, p. 86.
The vowel triangle above shows approximately the progressive depression of the tongue from /i/ to /a/, and its progressive recessive positions from /a/ to /u/.

Figure 23

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41 Smallwood, Reveley, and Bailey, op. cit., p. 298.

Part of the Vocal Apparatus

The position of the head organs and cavities under average singing conditions: tongue depressed, oesophagus collapsed, mouth rounced, and passages into head cavities open.

Figure 24(4)

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43 Cain, op. cit., p. 73.
II. Attack and Release.—One of the most striking features of the professional choral ensemble is accuracy of attacks and releases. There should be absolute unanimity in point of entry and this depends largely upon every singer's being prepared with breath. The conductor should make sure that every eye is on his baton and that everyone is ready to begin before giving the initial down-beat of the song. At the commencement of a number the conductor usually stands poised with the baton uplifted and, by
making a deliberate pause, gives the singers a chance to prepare sufficiently for the beginning attack. If the first word of the song begins with a consonant, there is a danger that the consonant will not be articulated quickly and accurately enough. If the first word begins with a vowel, there is a danger that too much breath will be expelled suddenly, thus tending to make the tone breathy or slightly off pitch.

Consonants which come at the end of a phrase usually are omitted by inexperienced and untrained singers, or they are not articulated uniformly. Krone maintains that ragged releases are more frequent than ragged attacks because of (1) lack of breath support, (2) anxiety to get breath for the next phrase, and (3) failure to articulate final consonants vigorously and together. The chorus must be made to feel the importance of precise and accurate attacks and releases. They must be trained also to watch the conductor consistently if this phase of artistic finesse is ever to be achieved.

Tkach has listed seven principles of attack and release, as follows: (1) Necessary attack preparation: (a) prepare breath, (b) prepare vowels, and (c) prepare pitch. (2) A release is a slight pause for the intake of breath for the next note. (3) Poor attack is caused by starting the tone with the mouth only half open and sliding to pitch. (4) Ask students to drop the jaw—never ask them to open their mouths. (5) Always stop the tone with

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44. See cit., p. 46.
45. Lecture, Christiansen Choral School, July, 1946.
breath. (6) If there is a collapse of the breathing muscles at the start of the tone, the vocal cords and other vocal organs are overworked. (7) At the instant the tone starts there should be no sign of collapse in any part of the breath mechanism.

III. Blending.—Not only is it necessary for the singers in a chorus to produce good tones individually, but they must learn to fit their voices into the whole harmonic ensemble. The beginners must be taught the importance of listening to the rest of the group. One of the most difficult problems the conductor faces is that of subduing the loud and penetrating voices and of bringing out the soft, timid voices. There are several exercises which are useful in achieving a harmonic blend of voices. Several of these are given below:

\[\text{Musical notation and text for exercises}\]
Another interesting blending exercise which may appeal to high school pupils is to have one person sing some simple well-known song, such as "Swanee River" and have the rest of the group to hum the harmonic chords. As a rule the harmonic background will consist of the tonic, dominant and subdominant chords (I, V, and IV), and their inversions.

Lykema and Gehrken's consideration of the first requisite of unaccompanied singing to be the ability of the voices to blend. They recommend the practice of slow-moving chordal progressions sung as vowels as an excellent means of achieving the unified effect which is fundamental in good ensemble singing.

IV. Intonation.--Closely allied with blending is the problem of intonation. To maintain perfect pitch at all times is a worthy goal, but the director of the first year chorus must not expect too much of his beginners in this direction immediately. Intonation is an ever-present problem, even with professional choirs.

Wilson insists that it is important that the singers stay in tune with each other even though the group gradually drops a few vibrations in the singing of a number. Also he has found that if a choir is "in tune" in spirit, it is remarkable how often the pitch and harmonies are "in tune." Father Finn, noted choir director, further emphasizes this point, thus:

"Fear, distaste, and mental fatigue frequently affect the timbre and pitch of a tone. It is most important, therefore, to establish the young singers in a cheerful mood. Such rebuke is a mistake. The controls of singing are mental, and the singing necessarily reflects the state of mind of the singer....Sound advice in this connection is to 'keep the singers smiling.' "

In order that the conductor may intelligently approach the problem of intonation, he must first be familiar with the conditions which cause flatting and sharpening. Christiansen has listed the following causes of flat singing:

"1. Conditions of the individual
   a. Fatigue
   b. Inertia
   c. Timidity
   d. Overanxiety
   e. Mental set-up

"2. Conditions of the room
   a. Acoustics
   b. Ventilation
   c. Weather

"3. Technical causes
   a. Shallow breathing
   b. Repeated syllables on the same pitch
   c. Poorly produced tones
   d. Not listening to the rest of the chorus
   e. Swooping tones
   f. Singing in the wrong key for the room or group
   g. Unpreparedness (90 per cent of flatting is due to this)

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47 cit., p. 144.

Other factors which cause flatting are: (1) a seating arrangement in which the singers are too far apart; (2) defective or inaccurate hearing; (3) too heavy a tone quality ("chest" tone) carried too far into the upper register; (4) inability to sustain a tone without sagging; and (5) poor memory. Basses are often responsible for causing the entire chorus to drop in pitch, particularly if their part lies high.

Flatting is much more likely to occur than sharpening, since flatting is so closely linked with improper breathing, tone production, and diction. Sopranos frequently sharp on florid passages. Practically always sharpening is caused by tension, which may be attributed to over-anxiety, excessive effort, or over-training. Singers who have a decided tremolo or who produce a forced breathy tone are likely to sharp. A large per cent of sharpening will occur in the first soprano section. If there are a few sopranos who habitually sharp on high notes, the conductor could change them to the second soprano section for songs that have a high first soprano part; it is probable that they will keep on pitch if they sing in a lower range.

There are several danger spots which are likely to cause poor intonation, and which the conductor should anticipate. Cain lists seven of these places:

1. Ascending melodies will be observed to reach the

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49 Lecture, Christiansen Choral School, July, 1946.
top of the musical hill a little under the pitch with the average unaccompanied singer. 2. Intervals which leap from the medium part of the voice into the top part must be watched at the top. 3. Melodies which ascend and then turn upward again to resolve will generally offer a place for the resolution to be slightly under the pitch. 4. Recurring intervals in sequence, such as two or three fourths in succession, will rarely come out on the same tone as the one with which they started. 5. Leading tones, especially on inner parts, are very likely places for flattening to occur. The alto and tenor parts especially should be watched. 6. The occurrence of a sharpened fourth after a natural fourth in a modulation. 7. Sustained tones of any considerable length may sag even while the singer is holding. This may be due to lack of breath control."50

One of the most concise and practical analyses which the writer has found on the problem of choral intonation is presented by Carol M. Pitts, outstanding music educator, in an article for the Etude. In her introductory remarks Miss Pitts states that a choir is an orchestra, and that the human voices are the instruments. These human instruments should be played upon with the skill and care of the orchestral player. It is very important for singers to develop the habit of critical and analytical listening, and only when this has been accomplished will there be choral groups comparable to good instrumental organizations.

Miss Pitts has outlined a detailed procedure to follow in building and perfecting the critical hearing which leads to good intonation in choral work. Because the writer considers this suggested procedure to be unusually definite and complete, it is quoted in part in this chapter. The conductor of the beginning chorus will undoubtedly find this process too long and detailed

50 Cain, op. cit., p. 82.

51 "Intonation," Etude, LXII, No. 2 (February, 1944), 90.
to be of practical value for his singers. However, there are many suggestions given which may be used effectively even with beginning students. The plan is as follows:

"Unison.--The first requisite of a good ensemble is the unison, which, of course, means ONE! ONE pitch, ONE color, a most difficult thing to secure in any organization, either choral or instrumental. The following procedure is helpful: Sound any tone. Have each person sing it in rotation, using a hum or open vowel. The result is usually astonishing in the variances revealed. Repeat, having each singer sustain the tone for four or more counts, asking the group to select three or four that they consider excellent. Next, have those chosen sing together. If a beat or wave can be heard, the unison is not true. Gradually add one or more voices until the result is ONE tone.

"It is usually more satisfactory to use women's or men's voices alone for this first step, as the problem of tuning the octave is present when both are combined. After following this procedure in each section, all parts should be tuned together until a satisfactory result is obtained.

"The Octave.--The foundation of all harmony is, of course, the fundamental or root and its octave. These are seldom in tune, the root usually being low. Since this interval is most frequently sung by the outer voices, it is even more difficult for the basses and sopranos to hear. Needless to say, the result will not be good if there is not a pure unison in each section before they are combined. If the altos and tenors, added by the conductor, if necessary, decide when the result is satisfactory, the essential habit of critical listening is strengthened and the sense of hearing sharpened.

"Altos and tenors should proceed in similar manner, and finally all four sections should be combined. If the low basses use the pitch of F, first space below the staff, the other sections will not find any pitch difficulty in adding their octave. When a choir can sing open octaves in tune and sustain without pitch deviation wavering, or sagging, the first round is won.

"The Fifth.--After satisfactory octaves are secured, the fifth should be introduced, preferably by the inner voices in unison and then in octaves.

"The Third.--Add this interval last, as its presence earlier may make octave and fifth deviation less easy to catch. It is helpful to alternate from major to minor, and vice versa, to accustom the choir to hearing the third, an essential if the group is to stay in tune."
V. Range.--The problem of the narrow vocal ranges of the singers is usually encountered in beginning choral work. The amount of work that can be done with individual voices in this connection will necessarily be very limited. The total amount of time spent on exercises and drills must not exceed ten or fifteen minutes if most of the rehearsal time is devoted to the learning of songs and building up the repertoire. Therefore, if the voice ranges lie within a narrow compass, it is suggested that at least the first songs be selected to fit those natural ranges of the singers. Later, when the formal instruction in the techniques of singing is gradually introduced, the director should use a few well-chosen exercises which are designed to treat a number of difficulties. A majority of the exercises which the director is likely to choose will inevitably help to extend vocal ranges as well as to improve tone production, breath control, flexibility, etc. The following exercises are particularly useful in increasing range capacities.

VI. Flexibility.--The term flexibility has often been used to refer to the display of technical skill in singing. It is true that flexibility is closely related to the ability to produce beautiful musical effects. It should, however, become a part of the singer's natural voice technique if it is to be of lasting value.
Flexible singing cannot be accomplished without freedom and resonance in tone production. Developing flexibility enhances the lyric quality of the voice. While it increases the degree of control of the singer over his voice production, it also increases his freedom in singing. The exercises listed below are especially helpful in developing this vital phase of vocal technique.

"To develop flexibility of the tongue, sing 'la' without moving the mouth--let the tongue do all the work. Sing 5, 4, 3, 2, 1; also 1, 2, 3, 4, 5, 4, 3, 2, 1."

53 Lykema and Gehrken, op. cit., p. 92.
54 Wels, op. cit., p. 28.
VII. **Volume.**—The quality of a tone is much more important than its quantity. The lack of volume is not usually a serious problem in high school choruses, unless the membership is small. Rather the problem is that of developing the ability to control the volume. Unless the conductor calls attention to the fact that there are different degrees of loudness and softness in singing which are indicated with signs and markings, these differences are not likely to be observed. Singing on the same level of expression is monotonous to the listener. Also singing with uncontrolled force generally results in a shrieking or yelping tone. This is not only disagreeable to the listener but positively harmful to the singer.

The following exercises will help call attention to the importance of crescendos and diminuendos and develop skill in controlling volume. The conductor should emphasize the fact that this type of skill cannot be mastered unless the entire membership is constantly alert and attentive in watching their director.

![Music notation]

Occasionally one finds a high school chorus which sounds weak because of limited membership or whose members are reticent about singing with a firm tone. In this case the conductor must try to increase the enthusiasm and responsiveness of the singers. After their self-confidence has been built up, some constructive work should be begun in actually developing power or volume in voice production. According to Evanson the factors which
contribute to quantity and power of vocal technique are (1) increasing the resonance and (2) unusual energizing of the breathing muscles.55

VIII. Resonance.—Resonance in music means the intensification and enrichment of a tone by supplementary vibration. A certain amount of resonance is necessary for a good singing tone. In producing a tone with the desired resonance two things are necessary: (1) freedom for unrestricted vibration and (2) space for the vibrations to accumulate. The singer must learn to keep an open spacing in the mouth and throat, and also allow the tone to resound in the cavities of the head. Although in many cases the students naturally produce free tones which follow the natural cavities for resonance, some students will have to develop the habit of letting the tone flow freely through the mouth and head resonators. Use of sustained consonants m, n, and l, or combinations of these with vowels are excellent in producing a resonant quality. Also the following exercise is very good.

Although some resonance in singing is very desirable, if carried to extreme the result is a nasal quality. Crystal Waters discusses this element in the following quotation:

"All radio and concert singers want resonance and none of them can afford to have a nasal quality. The instant the round ringing tones of Lene Flagstad are heard, for example, one realizes that here is a voice with the luster of resonance in it.

Almost all vocal students have at first nasality to a degree, especially in syllables which contain one of the nasal consonants, m, n, or ng, before or after the vowels. If it is before the vowel, it sometimes lingers on, making the vowel sound nasal. If it is after the vowel, it is sometimes anticipated and nasalizes the vowel. But this is quickly eliminated by some thoughtful practice."

IX. Vibrato.—There has been a great deal of controversy over the matter of the vibrato. Before the problem is discussed it is necessary to establish a definition of the term. Some music educators consider the vibrato and the tremolo to be synonymous terms. However, the writer feels that this is the exception rather than the rule. The writer has selected the following definition of the vibrato for this study: it is a slightly tremulous or pulsating effect for adding warmth and beauty to the tone or for expressing changes in emotional intensity. The ideal vibrato involves variation in pitch and intensity at the rate of around six vibrations per second and has a pitch extent of a semitone. The tremolo, on the other hand, is an extreme form of the intensity vibrato, an unpleasant or unmusical reiteration of a tone. It is a vibrato that lacks pitch variation.

Rarely will one find a voice with an over-developed vibrato in the beginning high school chorus. On the contrary, the young voices will probably be rather "straight" and steady. If the students meet the chorus rehearsals regularly, the consistent use of


the voice under competent direction will perhaps help develop a
small vibrato in time, without any deliberate procedure to achieve
this. The writer feels that only in very unusual circumstances
would it be wise to try to develop vibrato deliberately in the
first year chorus. However, if the teacher feels that there is
a definite problem caused by lack of sufficient vibrato in the
voices, one of the following exercises could be used in remedying
this:

\[ \text{Music notation image} \]

The voice with a tremolo, although fairly unusual in high
school students, may disturb the blend and intonation of an enti-
tire ensemble. Therefore, it is well for the director to under-
stand the principal causes of the tremolo, and to know some rem-
edial procedures in treating the problem. Tkach lists several
elements which could cause this condition: (1) too much breath
is sent directly through the vocal cords instead of directing it
toward the chest; (2) incorrect placement of the larynx; (3) ex-
ceessive straining of the throat muscles; (4) forcing the pitch
and power of the tone on the wrong resonating point on the palate;
and (5) disregard of overtones.

The big voices and those with low ranges are very susceptible

\[ \text{Footnote:} \text{Lecture, Christiansen Choral School, July, 1946.} \]
to the tremolo. "h" is the vowel which shows the "wobble" of
the tone to greatest disadvantage. Tkach also suggests that the
greatest asset in controlling the tremolo is the mental attitude
of the singer himself. The desire of the student to correct the
condition can be effective, although it takes a long time before
good results are apparent. Breath support is very closely connect-
ed with the difficulty; the breath pressure on the vocal cords
needs to be relieved. The larynx can be placed in the proper
position by singing the vowel "ay" or the syllable "zing." All
forcing should be relieved. In attempting to replace the tremolo
with a good vibrato, start with the hum on one sustained note.
Gradually work with one vowel at a time, in this order: "ee,"
"ay," "oe," "oh," "ah." Long tones sung moderately soft (mp)
with a deliberate attempt to make the tone smooth and straight
are excellent for remedial treatment, as in the exercise below:

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\begin{music}
\note{\e}{\e} \note{\a}{\a} \note{\h}{\h (or)} \note{\h}{\h} \note{\e}{\e} \note{\a}{\a} \note{\h}{\h} \note{\e}{\e}
\end{music}
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Blauvelt emphasizes the importance of overcoming the tremolo
as follows:

"Such a defect can ruin the entire effect of smooth
blended voices in choral singing. A bleating voice may
be all right in a sheepdog; but the human voice is too
wonderful an instrument to be thus degraded. Straight,
pure tones are difficult to attain for beginners; but
once attained they produce a beautiful quality. Artist
singers constantly drive to keep this goal in their daily
exercises, notwithstanding their technical skill; by so
doing they hope to reach perfection in their art."

C. Diction.--One of the outstanding characteristics of artistic

59. Velma Blauvelt, "A Few Corrections for Flat Singing," Etude,
LXI, No. 2 (December, 1943), 787.
choral singing is good diction. Not only is it essential in conveying the message of the song to the listener, but it also has a direct effect upon the tone quality and intonation of the choir. In working with untrained singers, one is constantly aware of dictional faults. The fact that the singers themselves usually do not realize that these faults exist makes their correction very difficult. Careless speech habits and sectional idiosyncrasies are often responsible for this problem.

Before positive remedial work is begun, the teacher should in some way make the chorus sensitive to the importance of diction in singing. One of the most effective means of doing this is to record some songs which the students consider that they sing fairly well. If, when the record is played, the singers still do not apparently notice the blurred incoherence, the teacher should have them listen to a recording of a professional choir. The comparison almost inevitably will make the amateurs realize their need.

For the sake of clarity, the different phases of diction should be defined before proceeding further. The elements which constitute good diction in singing are correct pronunciation, clean enunciation, and distinct articulation. Pronunciation refers to the utterances of words with regard to sound and accent. Enunciation refers to the action of the speech organs in the formation of vowels, consonants, syllables, and words. These definitions were adopted by the American Academy of Singing.60 Eloquence and inflection are sometimes connected with vocal diction, although they are principally concerned with speech and oratory. Eloquence is delivery in proper style and mood, while inflection has to go with delivery in

60Krone, op. cit., p. 61.
delivery in proper pitch and accent. 61

The establishment of a uniform pronunciation is very important. Since there is such a wide variation among students in the pronunciation of even common words, this must be the first and basic step in achieving good diction. Purity of speech is closely allied to the rhythm of words. The next step, as the writer sees it, is to perfect articulation to such a degree that the listeners can understand the text of the song. In regard to articulation, Dykema and Gehrken said, "The greatly enhanced effect of choral singing which results when the listeners know just what is being sung at every instant should make every group ambitious to attain this high degree of artistry." 62

Scott gives a brief resume of articulation principles as follows:

"Singing, in a sense, is idealized declamation. Whenever possible 'sing as you would speak,' placing more stress on important words (nouns, verbs, and particularly on qualifying adjectives and adverbs) than on unimportant words (articles, prepositions, etc.) In quick music this can nearly always be done, though slow, expressive compositions do not admit of it in the same degree.... In singing, as compared with speech, vowels are greatly prolonged; so that unless the consonants are exaggerated, both in strength and generally in length, words are entirely overbalanced in favour of the vowels, and become unrecognizable. The sung word, in short, must be the spoken word raised to a higher power, alike as regards consonant and vowel. If your words are not clear, it means that you are mentally fuddled; if they are clear, it means that you understand what you are singing about. Elocution in words is the chief end of all good singing." 63

Massed singing tends to blur clarity of diction. Therefore,

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61 Or. cit., p. 99.
62 Or. cit., p. 82
if best results are expected, there must be some form of diction training. A great many choral conductors insure proper word values and uniform emphasis by having the entire group speak the words in the strict rhythm of the music a number of times until unified and correct response is automatic. This drill is also an excellent device in achieving precision and exactness of entrances, releases, changes in tempo, and rests. The significance of diction in artistic expression is expressed by Blauvelt thus:

"Distinctness in vocal expression is paramount; for living thoughts are embodied in words. And music, by its sound, its rhythm, and its expression intensifies and revivifies the thought embodied in the words."

In order to get distinct and intelligible articulation, special attention should be devoted to correct vowel quality and distinct consonant delivery.

I. Vowels.—All sustained sounds in singing must be done on vowels, the simplest of vocal sounds. Vowels are produced with an even flow of breath; this flow is interrupted or stopped by the consonants. The beginning singer often finds, to his astonishment, that the mere act of singing changes the vowel sound. Fundamental in vocal art is the ability to sing pure vowel sounds on sustained tones with ease and freedom. After this habit is formed, the consonants may safely be attached. The vowel sound, however, is the fundamental basic material of the singing voice. Tone quality, resonance, evenness of scale, and the lyric possibilities of the voice are determined largely by the way the vowels are produced and controlled. Scott states:

"Consonant utterance especially gives the measure of

\[\text{[Cited, p. 767.]}\]
vitality in singing, but loveliness is rather with the vowels. Differentiate the vowels as much as you can. In English there are thirty and more which need to be defined. This means vigorous use of the mouth, for it is largely by the shape of the mouth that vowel difference is secured.\footnote{65}

Each properly produced vowel sound is dependent upon a definite position of the mouth and throat cavities to give the tone resonance, strength, and quality (see Figure 25). The vowel sound will receive maximum assistance from the tongue, jaw, lips, and throat muscles if these organs are in the proper position. The singer's first problem in producing a certain vowel is to find that position and retain it through the duration of the tone.\footnote{66}

Singing long sustained independent pure vowels is excellent for the initial work. However, vowels must be used in combination in practical singing and this phase must not be neglected. The following exercises are recommended as beneficial in developing the technique of singing independent and blended vowels.

\begin{figure}[h]
\centering
\includegraphics[width=\textwidth]{vowel_exercises.png}
\caption{Vowel exercises for developing singing technique.}
\end{figure}

\footnote{65}{\textit{Op. cit.}, p. 41.}
\footnote{66}{\textit{Smallman and Wilcox, op. cit.}, p. 13.}
\footnote{67}{\textit{Krone, op. cit.}, p. 57.}
\footnote{68}{\textit{Ibid.}}
Approximate Focal Points for the Vowels
Figure 25

Cain, cr. cit., p. 74.
II. Consonants.--Any letter which represents an impression made upon the mind when the sound is abruptly, markedly, or forcibly stopped by the lips, teeth, nose or palate is a consonant. Precise, clear-cut consonants are absolutely essential in good articulation. They add meaning and effect to the vowels; they give significance and emotional content to the words; they put feeling and interpretation into the flow of vowel sounds. The problems involved in the singing of consonants are (1) the control of the degree of force or stress required and (2) the determination of the duration of the sound. Greater breath pressure is required for singing consonants than for singing vowels.

Consonants may be listed under seven classifications, each class being determined by the place at which the sound is stopped. Since the tone is never interrupted in the mouth cavity, the points of stoppage are at the front of the mouth, in the teeth and lips, behind the mouth, in the throat, palate, or nose. The consonants and their classifications are: (1) labial consonants--v, w, b, and p; (2) dental consonants--d and t; (3) palatal consonants--l, r, j, and ch; (4) nasal consonants--m and n; (5) guttural consonants--hard g and k; (6) aspirates--h and q; and (7) sibilants--s, z, and ce at the end of a word.

Coward considers consonants to be even more important--and neglected--than vowels. He believes that unsatisfactory results with consonants come from the singer's lack of knowledge of, and control of the muscular action of the lips, tongue, and palate in

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70 Coward, op. cit., p. 82.
71 Smallman and Wilcox, op. cit., pp. 15-16.
securing the desired delivery of the sound. The following quotation gives his recommendations in overcoming this muscular inertia and lack of control.

"The most anxious student cannot perform these actions without preliminary exercises, which should be designed to give a maximum of benefit with a minimum of trouble. Such a set of exercises is provided for initial consonants in the following alliterative sentences, which, as many of you know, have proved to be very advantageous to those who have used them conscientiously:—

"P. Pearls please pretty Penelope
"B. Big Ben broke Bertha's bouncing ball.
"T. Try teaching to tax temper.
"D. Dear Dora danced delightfully.
"Th. Thin things think thick thoughts.
"Th. Thee, thou them that thou thee. (thou used as a verb)
"Ch. Church chaps chirp chants cheerfully.
"J. John Jones jumps jauntily.
"K. Clever cricketers keep catches.
"G. Guy gives good gifts gracefully.
"F. Fair flirts fancy French fashions.
"V. Vain Vernon vowed vengeance.
"H. Hild-mannered men make money.
"H. Helloo never noticed horah.
"R. Round rough rocks ragged rascals ran.
"L. Lion lilies like light.
"W. Wise women won't whine.

"Exercise for final consonants is provided in phrases like the following:—

"Tip-top-trip. Search church porch.
"Bob rub tub. Lodge lodge lodge.
"Fred led Ned. Snug swag-bag.

"In practicing these phrases, keep in mind that it is not the mere saying of them, but how you say them, that counts." 72

D. Interpretation.—The problem of interpretation rests almost entirely with the conductor. However, the chorus must be responsive to the conductor’s suggestions in the interpretation of any musical composition if the effect is to be unified and artistic. Choral interpretation is not a matter of mere spontaneous inspiration. Rather it is the culmination of hours of thoughtful

analysis and study of the composition. The conductor needs to arrive at a conviction as to what the composer intended to express. Kornblum maintains that the conductor must strive to recreate the composer's original vision. He says further, "Having first thoroughly and sincerely absorbed the spirit of the music, the conductor is in a position to arouse in his players (or singers) by the intensity of his own beliefs, a reflection of this spirit which will, all things being equal, usually succeed in catching the essential significance of the composition." 73

Interpretation and technique are very closely allied. Surely there can be no artistic and genuine interpretation without a basic controlled vocal technique. On the other hand, technical skill by itself, although important, is not enough to satisfy the demands of the intelligent and musical listener. There must be a combination of both. Freer states:

"Technique is the control of the physical means by which interpretation is conveyed. Without some technique, natural or acquired, no interpretation is possible, and without interpretation, technique sounds like a series of acquired 'stunts.'" 74

Freer 75 also suggests three factors that contribute in making an artist, in addition to intellectual perception: (1) the ability to feel, (2) the desire to express that feeling to others, and (3) the power to control the manner of expression. No two


75 Ibid., p. 38.
conductors are likely to interpret a musical composition in exactly the same way. Each will have his individual reactions based upon his training, background, experience, and musicianship. It is not the writer's contention that the conductor's genuine feelings about the interpretation of any choral number should be ignored or minimized. However, the conductor should strive to control his own impulses to the extent that he remains within the bounds of good taste and good musicianship, and displays respect for the original intentions of the composer. The suggestions following are offered with the hope that they may serve as a guide to the inexperienced conductor in keeping his musical interpretation sincere and, at the same time, above reproach musically.

Some of the important elements in choral interpretation are:
1. text phrases,
2. cadences,
3. time and rhythm changes,
4. the various types and styles of music,
5. the acoustics of the room,
6. the taste of the group,
7. the ability of the group.

The limitations of the singers and the physical surroundings are very important factors which should not be overlooked.

Coward has outlined the elements of musical expression into four divisions:
1. the regulation of rhythm,
2. the application, variation, and control of dynamic (tonal) and emotional force,
3. the portrayal of various mental states, extreme moods, and fancies,
4. management of words, diction, verbal shadings by emphasis, tone-color, etc.

The recognition of these factors is extremely necessary in good choral conducting.

The conductor must decide how he can best utilize these elements to arrive at an accurate and musically acceptable interpretation without subduing his own initiative and feeling.

There are some traditional practices which are universally accepted and observed by music authorities. Arne has formulated a list of these general rules. It must be remembered that the degree to which these practices are applied will vary according to the period in which the music was written. The list is as follows:

1. As a rule, repeated notes should not be sung on exactly the same dynamic level.
2. In such passages as the three lower parts of the first phrase of Brahms' motet "A Saving Health to Us is Brought," the first of each of the two notes to a syllable should have a little accent.

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\textit{\begin{align*}
\text{\small\textbf{\textquoteleft\textquoteleft 13}} & \text{\small\textbf{\textquoteleft\textquoteleft A}} \\
\text{\textbf{\textquoteleft\textquoteleft 13}} & \text{\textbf{\textquoteleft\textquoteleft A}} \\
\end{align*}}
\end{quote}
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3. Often an ascending melody line calls for a crescendo and a descending line for a diminuendo.
4. Often the composer reaches a climax through harmonic tension.
5. In polyphonic choruses each voice is equally important, although all are not equally so at the same moment.
6. The text in songs serves two purposes, first, to convey meaning--ideas, imagery and thought--and, second, to convey emotional states inherent in the meaning of the words.
7. Do not always take a breath at the end of a phrase. Sometimes the text demands that two phrases be connected without a break, sometimes the music required it, sometimes both. (Example, "Freak Forth, O Beauteous Heavenly Light," a chorale by Bach.)
8. Each phrase has a climax, a note and/or word to which all the others lead or from which they depart.
9. It is well to remember also, in building a climax, that accent or emphasis may be imparted to a
tone in other ways than by sheer power. Merely placing a longer note among shorter ones, for example, will tend to give it greater emphasis than the others.

10. Analyze each phrase also for color and mood.
11. Just as every phrase must be studied and developed from the standpoint of the notes and words which constitute it, so must the phrases be studied and related to each other in terms of the whole composition.

Tempo, one of the most important factors in conducting, is indicated by (1) such Italian words as andante, maestoso, allegro, and largo, and (2) metronomic markings. The nature of the composition—its mood, style, and the period in which it was written—will point out how strictly the conductor should adhere to these markings.

Several music educators have formulated lists of principles to guide the conductor in musical interpretation. Two of these lists are included in this study. The reader will note the similarity of the ideas of the two writers quoted. The first list presented was made by Theodore Kormann, Associate Professor of Music Education, University of Missouri. Incidentally, all of these examples given by Kormann are chosen from instrumental literature, but the points they illustrate apply equally well to vocal music.

"1. Every work of art is founded upon the principle of unity.
2. A second principle of aesthetics demands that even as we have underlying unity in art work, there must also be present the element of contrast if we would avoid monotony.
(a) All syncopations should be accented (Example A).

Example A. Schubert: Unfinished Symphony

77 Cit., pp. 90-95.
"(b) Every melodic note preceded by a rest is accented. (Example B.)

Example B. Mozart: Symphony in E♭

"(c) The first note of a group of running notes is accented, even when falling on an unaccented part of the measure. (Example C.)

Example C. Haydn: Military Symphony

"(d) The longer a melodic note is, the more intensely must it be played. "Strength goes with strength." (Example D.)

Example D. Weber: Der Freischütz

"(e) When rhythmic phrases do not coincide with the regular pulse, they take precedence over the metric pattern. (Example E.)

Example E. Beethoven: Symphony No. 3

"3. Tempo plays an important part in the determination of accents.

"4. In discussing nuance in tempo, it was pointed out that accents may be given either by lengthening the value of a note or by increasing its intensity. Frequently the two types of accents are used together.

"5. Finally, emphasis may be given a note by means.
of the swell."

The list of principles which Coward made as a guide to musical expression was written after much research and inquiry into the basic principles of art. Coward found a striking concurrence in the fundamentals of the two fields of aesthetic expression. His list is as follows:

"1. Regard the swell as the basis of the beautiful in music, and the chief source of all effective expression.
"2. Take care that the patterns of design do not occur with mathematical regularity, or the effect will be mechanical.
"3. Always go from somewhere to somewhere, rising directly or indirectly to some rousing climax, or toning down to some equally effective point of repose. Have an ideal to aim at.
"4. Conform to the demands of the 'line of beauty' by getting, when needed, variety of force and design in each note, phrase, or movement.
"5. Never treat a note, phrase, or movement in an isolated manner, but let it be considered in relation to the whole movement, cantata, or oratorio--learn to think in musical continents, or, as Rodin says, 'in mass.'"

Memorization.--There are two schools of thought in the matter of the memorizing of choral music. Noble Cain emphatically states that all music should be memorized as soon as possible. Unquestionably, any chorus can devote more effort to an artistic performance if the singers are confident of the notes, words, expression marks, etc., and do not have to rely on their music. Also, if the members are free from the domination of the printed symbols, they can give their complete attention to the conductor. On the other hand, memorizing takes time; it necessarily limits

the number of songs that may be studied. There is also the fact that the first year chorus is likely to become bored with the many repetitions necessary for memorizing choral works.

It is the writer's opinion that, while memorization of all the numbers learned in the first year chorus would be unwise, at least one or two songs in the repertoire should be memorized. It is usually found that young choirs memorize more rapidly than do adult choirs. This statement may be justified by the fact that the high school students are constantly in the atmosphere of learning. Regardless of whether or not each student is in the habit of consistent daily study, he is at least surrounded by situations and incentives which are conducive to learning. Also, the high school chorus rehearses more frequently, as a rule, than the adult group. Thus, there is not as great a chance for the students to forget their parts between rehearsals, and the frequency of the repetition of the parts reinforces the work already accomplished. In the average high school chorus, there are few good sight readers, and considerable drill is necessary to clinch the learning of each part. It is likely that in this process of detailed part-learning, the singers will have practically memorized a song without realizing it by the time the parts are learned.

There are several approaches to the problem of memorizing a choral number. Memorization may be accomplished incidentally, as the previous paragraph indicated, in the process of the initial learning of parts. On the other hand, the objective may be clearly set forth at the first reading of the song. In this way all of the members may definitely and purposefully work toward the goal from the beginning. Best results can be expected if the difficult
sections are isolated and mastered slowly and thoroughly. Merely reading through a number from beginning to end leaves many details unnoticed.

Facial expression and mental attitude are two important factors in interpreting a vocal number. Cain advises the conductor to teach the members to understand and learn the text and mood of the song as they memorize the notes. If no emphasis is given to learning the spirit and message of a song, the number may be rendered with mechanical perfection and yet lack the deeper emotional element so essential in good choral performance.

In summarizing the value of some memorizing in high school choral work, Krone says:

"It is undoubtedly true that the greatest flexibility and the best conditions for performance are obtained when the music is in the singers' heads instead of their heads in the music, and we would always want some of the repertory memorized for that reason. Both singers and conductor need the thrill that comes only when the notes and words are thoroughly learned and they can give all their attention to making the song live."32

Time for Maturatation.—Real vocal technique and real interpretation in singing do not "just happen." Neither can they be expected to appear by magic after two or three rehearsals. No song can become a living part of the chorus repertoire until its mechanical elements are mastered, and until the singers have had time to absorb the meaning of the text, the mood, and the general spirit of the composition. Therefore, the conductor should allow his chorus time to mature with the song, to make it a permanent part of their mental set-up.

Summary

In this chapter the writer has discussed some of the outstanding phases of rehearsal and vocal technique. A large number of books, articles, bulletins, etc., which treat the problem exhaustively have been published, and it is highly recommended that the high school director study some of these many authoritative sources now available. Although a minute analysis of the problem is not given in this chapter, it does present (1) a statement of the important aspects of rehearsal and vocal technique, (2) the fundamental principles of the problem, the understanding of which may be considered indispensable to intelligent and effective choral training, and (3) some suggested devices and techniques which are recommended to use in voice development and in overcoming some particular vocal difficulties.

Devices are to the teacher what tools are to the workman. Some devices must be employed in achieving an acceptable vocal control, whether they are formal exercises or some subtle, more intangible means. At any rate, each teacher must use his judgment, discrimination, and sense of appropriateness in deciding what devices he will employ. The desired goals toward which the conscientious conductor is working are: (1) a well-organized and efficient rehearsal routine, and (2) the development of a good, basic vocal technique for all the singers of the organization.

In any truly artistic performance there are certain fundamental laws of musical expression that must be observed. Beyond this, however, there is a wide range of possibilities for the performer's personal interpretation. Unless a song means something
emotionally to the conductor and to the chorus, the audience is not likely to be moved by the rendition. Singing is an emotional experience as well as a technical one. The songs which are performed must really live--must have a sincere and genuine meaning to the singers--if true musical expression and interpretation is to be achieved.
CHAPTER VII

ORGANIZATION

The maintenance and success of a beginning high school chorus depends upon its efficient management as an organization, as well as its having good leadership musically. In order that the club may function smoothly, the director should be a capable organizer and executive in addition to being a good musician. It is not necessary for him to attend to every detail personally, but it is essential for him to know how to plan ahead, to delegate authority, to understand the procedures involved in purchasing equipment, and to establish the principles of operation that he feels will insure successful and effective outcomes. Good management is based on the judicious use of means to accomplish an end. The objective, or end, in this problem is the attainment of a worth-while, functioning organization for the high school chorus. This chapter is devoted to an analysis of some of the means involved in the achievement of this objective.

Student Officers

The more the conductor is relieved of routine matters and the actual handling of business involved in rehearsal and concerts, the more time and energy he can devote to the vocal training and performance of the chorus. For the director to perform such clerical duties as distributing and collecting music and checking attendance is to waste valuable rehearsal time. It is just as foolish for the highly trained, responsible executive to spend
his time doing the work of the file clerk as it is for the conductor to neglect the important phases of his job to attend to trivial details. Responsibilities such as those already mentioned can be successfully assumed by students within the club, and the wise conductor will take advantage of this opportunity.

The extent to which responsibilities can safely be delegated to members of the chorus depends largely upon the skill of the director in working with people and the reliability of the students. The benefits of experience to the students in holding offices and efficiently filling those offices are self-evident. Not only does participation in the business of running the chorus tend to make the students feel that it is their organization, but it also helps build up among the members such desirable qualities as dependability, initiative, leadership, cooperation, and good citizenship. High school students are generally eager to help their teachers when made to feel that their services are important and their efforts appreciated. If the students are to be given certain duties for which they are held accountable, however, they have a right to expect to share in the planning of the club's activities. The conductor cannot expect a democratic, cooperative organization if he is dictatorial in his dealings with the members of the chorus.

The most appropriate time in the school year for student organization must be decided by the director. Certainly a complicated system of officers, committees, and duties should not be attempted at the very beginning. The chorus must get to know the conductor, and vice versa, and they must get used to singing and
working together. Temporary offices (such as librarian and secretary) may be appointed by the director until the chorus is ready for formal organization. The first meetings of the club should be devoted to getting the members interested in choral work and building up an enthusiastic love for singing. An immediate deluge of rules, regulations, and assignment of responsibilities will, in all probability, have a negative effect in establishing these attitudes. Student organization should not be effected until the students are ready for it.

In a great many cases, the traditional offices (president, vice-president, secretary and treasurer) are expected to be elected for every club in the school. Advocates maintain that these honors should be made available to the students. Other schools do not approve of student elections for any organization. The policy and tradition of the school must not be overlooked.

If the students positively do not desire an election of officers, or if they are indifferent to the idea, it would be extremely unwise for the director to force it on them. However, it is entirely within his rights to appoint as many persons to assist him as he deems necessary.

In order that the reader may become acquainted with the possible offices in the choral club, both elective and appointive, the following list, together with the duties and functions generally involved, is presented.

I. President. -- The president, an elective office, usually is given such responsibilities as calling rehearsals to order, making announcements in rehearsals and concerts, supervising
tryouts, representing the chorus in student government or on any occasion that demands a club representative, helping in maintaining order at rehearsals, assuming duties not assigned to other offices, and in general relieving the conductor of problems other than musical ones.

II. Vice-President.--The duties of this office, also elective, may include assisting the president, arranging details of transportation of the group to concerts, checking reports of the wardrobe custodian, and welcoming visitors at the rehearsal. Sometimes the vice-president is automatically the social chairman, and frequently he heads the membership committee.

III. Secretary.--Under the guidance of the director, this officer may check attendance, keep a record of points earned by each member if the point system (see page 176) is used, send courtesy cards, answer invitations for the chorus to sing, keep a register for parents, guests, and alumni to sign, keep a scrapbook of programs given by the organization with writeups and publicity notices, and record any business sessions of the club, such as election of officers. Often the secretary is asked to help the publicity committee, especially in sending information about public appearances to the local newspapers. The secretary is usually elected, but may be appointed.

IV. Treasurer.--This office is concerned principally with collecting dues, fines, rentals for costumes or robes, donations, assessments for social events, or for transportation to concerts, contests, or any special trips. If any project is carried on during the year to make money for the organization, the treasurer will,
of course, receive this money and keep a record of the proceeding. The treasurer is usually held responsible also for the paying of bills. A legible, accurate account of all money received and expended is very essential. This officer, usually elected, may be appointed.

V. Librarian.--This office is one of the most important ones in the organization. The librarian has charge of cataloging, filing, repairing, passing out, collecting, and checking out all music. In addition to keeping a file of the music belonging to the club, the librarian is often requested to keep a list of numbers performed publically, with their dates. This prevents undesirable repetition of certain numbers in public. Because of the nature and responsibility of this job, many choral librarians have paid positions. This is usually done in the professional or long-established choir, however. The librarian for the beginning chorus in the small high school will not usually find the work to be a burden.

VI. Business manager.--This position is almost always appointed by the director, since it entails a great deal of responsibility, energy, and executive ability. It is very important that a well-qualified and capable student fill this post. He must cooperate closely with the director in all business details associated with the chorus and its activities. Among the duties that may be assigned to him are: arranging details of the concert such as publicity, ticket sales, programs, ushers, and stage arrangements. Sometimes the business manager is also given the job of securing piano-movers and someone to pull the curtains at public performances.
VII. Wardrobe Custodian.--If the school owns robes, vest-
ments, or costumes of any kind which the chorus uses for public
appearances, there must be some responsible person to see that
they are checked out and returned properly. A file of the num-
ber, sizes, and condition of the garments is desirable in order
that an accurate record may be kept. A wardrobe custodian, either
appointed or elected, performs these duties.

VIII. The Accompanist.--While this important place is not
usually considered an office, it is quite often filled by a stu-
dent. This should always be an appointive position, since much
of the success of the organization is dependent upon the skill
and efficiency of the accompanist. Even if the accompaniments
are played by a faculty member, it is wise for the conductor to
appoint several students (if they are available) upon whom he
can rely to relieve the faculty accompanist in an emergency. A
discussion of the accompanist, his qualifications and training,
is given in Chapter VI.

IX. Student-Conductors.--An excellent way of providing train-
ing for talented chorus members is through student conducting. Be-
sides providing good experience for those pupils who are interested
in continuing their study of music in college, it gives the director
a chance to help individual sections occasionally. The member
selected by the director to be the student-conductor must have
definite musical ability and qualities of leadership. He should
be able to take charge of the rehearsal whenever the teacher is
called out of the room. Student-conductors are often given duties
in assisting the director, for instance, taking care of such details
before rehearsal as proper ventilation, heat, light, and having
the piano, the conductor's music stand, baton, and podium in place.
The writer feels that student choral conducting is a very worthy
and desirable phase of student organization, if there are students
in the chorus who have the necessary background, training, and
interest. However, it is extremely doubtful that such students
will be found in a small high school that is just introducing
music into its program. If this is the case, it may be a good
idea for the director to explain the basic fundamentals of con-
ducting to the entire chorus and let some of those who are interested
experiment with directing the group. This will, perhaps, lead
to an active interest in choral conducting and eventually some
capable student conductors might be trained. Also, when the prin-
ciples of conducting are understood by all the members, they will
be better able to follow a director.

X. Section Leaders.--In large choral clubs, especially the
professional ones, members with outstanding musical and leadership
ability are selected from each voice part as section leaders. Each
leader is held responsible for the attendance of the members of
his group. Besides, he must call special sectional rehearsals
whenever necessary and make sure that the entire section knows its
part in all of the music being learned in the chorus. While this
plan is practicable for the large, highly-trained group, there is
slight chance that it could be used with amateur musicians.

The Constitution.--The desirability of drawing up a formal
constitution for the high school chorus must be decided by the
director and the club itself. If a constitution is formulated,
certain essential features should be included. Krone states that the constitution of a chorus must provide for these things:

1. A preamble stating the purpose of the organization.
2. A section devoted to membership requirements, officers, and their duties, elections, committees, and so on.
3. A section dealing with rules of conduct, care of music, dues and fines, absence, and tardiness.\(^1\)

Some other elements which should be treated in the document are:
the policy of the club in regard to the different types of members (probationary, active, and honorary); order of business procedure; provision for amendments; meetings; the voting privileges of the various types of members; what constitutes a quorum; engagements; honors and awards; and forfeiting membership. Some clubs require participants to make a membership pledge, promising their loyalty and cooperation throughout the year.

It is not likely that the first year chorus will require as detailed and complex an organization as has been described here. Indeed, electing a list of officers purely as a matter of form, or because it seems democratic, is a waste of time, unless the officers have real functions. Democratic procedure, according to Wilson,\(^2\) is not a matter of electing officers; it is a matter of living from day to day today. The first year chorus should avoid superfluous or overlapping offices and should concentrate on those which are necessary and desirable in establishing and maintaining a smooth-running organization.

\(^1\) Cit. cit., p. 7.
\(^2\) Cit. cit., p. 205.
Grading

The question of giving marks in high school music subjects has long been debated among music educators. Accurate grading in any subject is a problem, and the subjectivity of music study makes specific and fair grading extremely difficult. Two questionable practices of grades have arisen among music teachers as a result of this difficulty. Some have avoided grades entirely, merely indicating whether the pupil's work was satisfactory or unsatisfactory. This is discouraging to the student and tends to make him feel that there is no incentive to do his best. The tendency in the other extreme is to use the music grade as a sort of bribe. By giving unusually high marks the director attracts students into his organization. However, the student is inclined to be interested in the club, not for its particular activities, but because the grade boosts the scholastic average. Also it encourages members to think that the club is not especially worthwhile if meeting the minimum requirements is sufficient to insure a high grade. Both of these practices may endanger the prestige of the music department.

If no actual grades are given for chorus, some system of evaluation or rating should be worked out. If letter grades are used, they should be accurate and fair enough to mean something to the students. They should feel that they have earned the marks they get.

The two outstanding points that should be considered in grading choral work are attendance and self-improvement. Some musical organizations grant marks solely on the basis of attendance, but this element alone, important as it is, seems insufficient to the
writer. Self-improvement is essential if progress is to take place. All members of musical organizations are not equally talented. Therefore, the effort which each one puts forth to live up to his own capabilities, and to accomplish the most with whatever abilities he possesses, is a more accurate and just indication of what the child's grade should be than in his initial talent. In any event, it is wise to guard against letting any particular grading system or scheme become a fetish.

It is the writer's opinion that, when one is giving marks to members of the high school chorus, it is better to err in grading too generously than in failing to give the pupil all that he is due. After all, music is something to be enjoyed, and the student should be encouraged to participate enthusiastically and wholeheartedly. If he is worried about the academic results of his efforts, this attitude of spontaneous love for singing and for choral work is not likely to result.

Honors and Awards

Granting awards and honors for achievement is a practice which dates back to ancient times. According to a survey made by Shu-khei Carol Chen and reported in Honors and Awards in American High Schools, the bestowing of awards of some nature is almost a universal practice in the American high school. Wilson states that awards appeal to one of the strongest psychological motives of man, that is, the desire to succeed and receive

\[^3\text{Ibid.}, \text{p.} \ 206.\]
\[^4\text{Ibid.}, \text{p.} \ 207.\]
recognition for achievement. The need of stimulation by extrinsic motives is an easily-recognized element in the makeup of human beings. The presence of the group affords a definite opportunity to motivate the members and make attractive the attainment of an award or special honor. The natural desire of pupils to conform and to excel, and the desire for group approval—these are forces which should be recognized and capitalized upon by the director. Wilson advances arguments both for and against the practice of giving honors and awards:

"Arguments in the Affirmative:

"(1) Honors and awards stimulate interest and participation in music.
"(2) Honors and awards are excellent means for giving recognition to merit or service.
"(3) Honors and awards encourage sustained effort in music.
"(4) Honors and awards stimulate the desire for improvement in music.
"(5) Honors and awards serve as extrinsic motives which may be transferred to intrinsic ones.
"(6) Honors and awards are common practice in everyday life.

"Arguments in the Negative:

"(1) Honors and awards are artificial stimuli and fail to interest the student in the music itself.
"(2) Honors and awards develop conceit and create a false sense of values on the part of the recipients.
"(3) Honors and awards may become the ends rather than the means for encouraging ability in music.
"(4) Honors and awards fasten attention upon the reward and detract from a permanent desire for improvement in music.
"(5) Honors and awards serve as extrinsic motivation which is not likely to lead to an intrinsic love of music.
"(6) Honors and awards give students the idea that participation in music activity should lead to some form of compensation."

The pint system is used to advantage by many choral directors.

"Ibid., pp. 297-298."
Although this practice involves detailed and accurate records, it does put the entire system on a higher plane and makes any award earned carry importance, since it entails a great deal of consistent effort on the part of the student. The following system was set up and actually used for a high school mixed chorus by Dr. Claude E. Rose, who is at present a member of the music faculty at Western:

I. Minor letter (3 inch)
   A. Four semesters as an outstanding, contributing member.
   B. Total of 925 points earned—at least 175 a semester.
   C. At least two semesters in the first glee club.

II. Major letter (6 inch)
   A. Six semesters as an outstanding, contributing member.
   B. 1400 points—at least 175 a semester.
   C. At least four semesters in first glee club.

III. Points earned as follows:
   A. Each rehearsal—three points
   B. Special awards—maximum of 50 points a semester
      1. Librarian duties
      2. Secretarial work
      3. Work on committee
      4. Active work on Music Council
   C. Each public appearance as soloist—10 points
   D. Each public appearance in ensemble—5 points

IV. Deductions from total points as follows:
   A. Tardiness—5 points each
   B. Excused absence (except athletics or Hi Y)—3 points each
   C. Unexcused absence—10 points each
   D. Unexcused absence from public performance—25 points
   E. Deduction for discipline made (according to the seriousness of the offense) at the discretion of the director.

Awards may be in the form of letters, pins, medals, or merely be the recognition of having accomplished an honor of distinction.

The annual awarding of a cup to the outstanding music student in the school often has a high motivation value and does a great deal toward inspiring the younger students to take part in and to excel in musical activities.
To many music educators, awards are not only unnecessary but, in some cases, harmful. The opponents of the system believe that the privilege of singing beautiful music, especially under the direction of an enthusiastic and truly musical conductor, should be sufficient reward in itself. There is danger that the teacher may depend upon the motivation of the award to substitute for the highest type of teaching. Also, there is the danger of letting awards become ends in themselves rather than means.

It is the writer’s opinion that the problem should be viewed objectively, always keeping the needs, traditions, and tendencies of the particular situation in mind. More than likely the first year chorus will need the added stimulus of awards.

Business and Finance

Although many routine matters involved in choral work can be looked after by student officers and committees, there are some problems of business and finance that must be handled by the director alone. Davis believes that too many people think musicians and others who have to do with the arts are necessarily fools when it comes to business and money. If the choral conductor establishes himself as an intelligent and efficient business manager, he will accomplish something of great value to himself and to the music program as well.

Each school system has its own system of financial routine. The new director must study the system and learn how it works soon after he begins teaching. If he understands the school's

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6 Dennis Davis, More Than a Pitch Pipe (Boston, C. C. Birchard, 1941), p. 87.
plan for purchasing supplies and equipment and how the musical organization's needs are to be met, he will save himself considerable worry and, possibly, embarrassment. He should try to comply with the policies and regulations set up by the school board and administrators also.

Contrary to popular belief, it is quite possible to find a good musician who is also a practical and efficient manager. When the conductor is doing business, it is very important for him to be sensible and business-like. Such qualities as reliability, promptness, accuracy, and neatness are essential to good business procedure, and the director should not under-estimate their importance.

The school budget is usually formulated and adopted some months before it actually goes into practice. Unless the choral director is present at the time the budget is made, his chorus may be slighted or overlooked, especially if it will not be organized until the following year. If there is no appropriation made for the chorus, or the music department, the conductor may submit a request to the board of education for a supplementary amount. This request may be granted if he can convince the board members and the school administrators that the appropriation is absolutely essential to the success of the organization. On the other hand, he may be forced to wait until the next year before his requests are considered and included in the budget. At any rate, he should anticipate the expenditures he believes will be necessary for the following year, so that he will be prepared to ask for a reasonable but sufficient amount when the next budget is compiled.

If an appropriation from the school is impossible the first
year, it may be necessary for the chorus to raise money for its supplies (especially music) within itself. Sometimes dues or fees are required of the members to use for this purpose. Some of the money-making schemes which various high school musical organizations have found successful are: carnivals, dances, concerts, rummage sales, bingo parties, scavenger hunts, cake walks, beauty contests, magazine sales, minstrel shows, ice cream suppers, coco-cola machines, suppers, donations from merchants, and fines for tardiness and absences from members. The students in the chorus or other faculty members would probably be able to advise the vocal teacher as to what money-making plan is likely to be most successful in that locality.

Knowing the Market and Sources of Supply

It is not enough for the conductor to know how to select the music and other materials that he needs. He must know where and how to obtain them. He must know the various markets and must know, at least to some extent, the usual quality of their merchandise. He must be able to compare prices and values. Selections should be made only after careful, objective study and evaluation. If there are good music supply centers in or near the town, this presents an excellent opportunity for the director to examine the material personally. However, if this is not the case, an extensive, up-to-date file of catalogs of books, music, and general music supplies should be a part of the conductor's equipment. Only after conscientious investigation should the director submit his order.

Purchase Procedures

requisitions. Many schools require that an official
requisition be filed before any purchase is made. This system eliminates confusion in bookkeeping and budget records. If the requisition draws on funds allocated to the chorus or the music department, it can be issued and signed by the director. If it requests materials which ordinarily come from some other section of the budget, the requisition must be issued by the person responsible for that particular section. Often this kind of bookkeeping is merely a matter of form and is taken care of by an administrative official upon request, oral or written. In nearly all cases, the superintendent—or principal, if he is the highest administrative officer—must approve the request.  

Purchase Requisitions.--Orders for school supplies of any kind usually must be accompanied by an official requisition for purchase. This serves as a protection for the board of education and the school against unauthorized orders. Also, it is a measure which insures proper budget control and accurate bookkeeping. In the event of an emergency, the director may have an immediate need for some item and feel that he cannot wait for the usual routine to be accomplished. In this case, procedure in contacting the firm and ordering the material is justified only if (1) the action has been approved by the superintendent; (2) the requisition will be sent promptly; and (3) the requisition will be accompanied by a note which states that it is for material already shipped, otherwise a busy order department may send a duplicate shipment.  

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7Ibid., p. 90.

8Ibid., p. 91.
Orders.--If orders are to be filled promptly and accurately, the director should be sure that he has given sufficient information about the material he wants to purchase. A list of the specific items of information which should be included in an order appears in Chapter IV of this study.

On-Approval Orders.--Having music, or other material, sent to the conductor on approval is an effective device for study, analysis, and evaluation of the available material before a definite choice is made. This practice is a courtesy extended to the customer by the firm and should never be abused. When an order is sent on approval, it is only fair to expect the recipient to return the material in good condition within the time limits allowed by the vendor, unless it is purchased.

Correspondence

Correspondence, a substitute for personal contact and a representative of the organization, should conform to the ethics and procedures of good business transactions. The choral conductor may have to rely on correspondence for such things as purchasing supplies, and making arrangements for contests and other out-of-town performances. In all events, he should remember that promptness, courtesy, neatness, reliability, clarity, and legibility must be observed. The form used need not be elaborate, nor the stationery expensive, but both should reflect the taste and personality of the writer.

Records

While there is a need for a record-keeping system in the
music department, only those records which serve a definite purpose should be kept. The following are some of the records that may be necessary if an accurate account of the equipment and business matters of the chorus are to be kept: inventory of all supplies, file of members with pertinent information about each, catalog of books and music with a definite system of checking out these items; records of concerts, attendance, payment of dues, officers; a file of correspondence; and a record of all requisitions, purchases, repairs, or other business transactions which occur in regard to the chorus and its functions.

Summary

The details of organization and the daily routine jobs connected with choral work may appear trivial and unimportant. It must be remembered, however, that a smooth-running chorus results only if all of the factors involved actually function. One characteristic of the professional chorus is the attention to, and perfection of, details. The choral director will do well to note this and emphasize the importance of the routine procedure, in working with a beginning group. Each duty performed should be considered a contribution toward the desired unity and oneness that is the highest attainment of any group enterprise.
CHAPTER VIII
PUBLIC APPEARANCES

The culminating activity of any performing organization is, in most cases, the public appearance. While public performances have numerous and definite values, they should be indulged in with discretion in the early stages of the choral organization. There is a danger that the members of the chorus, in their enthusiasm over their progress, will be eager to put on a program before they are adequately prepared. This eagerness should be rewarded by some type of public performance as soon as possible even though it be slightly crude. Of course, the first year chorus cannot expect to attain the degree of perfection which can be accomplished by a long-established and well-trained group. However, even the beginning chorus can, with persistent and thorough training and under a skilled director, show marked improvement in accuracy, tone production, diction, and interpretation within a short period of time.

Definite planning is required in the preparation of a public program of any kind. Nearly all of the techniques which have been described in this study will be involved, directly or indirectly, in the success or failure of the attempt. The standards of the performance must be high. It should demonstrate the quality of work that is being done by the chorus in the regular classroom.

The value of the performance, to the students and to the community, is largely dependent upon the director—his discrimination in the selection of music, his skill in training the chorus, and his ability to organize and manage the event.

In an analysis of public performances, the following statement occurs in the Music Educators National Conference Committee
"The educational philosophy behind all public performances lies in the fact that the participants are given opportunities to exercise many admirable social traits which in tend to influence individual and community behavior. Music more than other curricular areas exists only as it is performed, whether privately or publicly. It must be re-created each time it is made audible. To rule out performance, therefore, would rule out music."

Values of Public Appearances

Many school administrators, as well as the teachers themselves, fail to realize the great benefits which can be derived from public performances, not only for the students, but for the school and community as well. It is important for the teacher, first of all, to be aware of these values in order to do the best possible job in planning the year's work for the chorus. Also the director must be prepared to explain the advantages of the project to the school administrators and perhaps even the school board. Their support, in undertakings of this sort is essential. A brief discussion of some of the outstanding values to be found in public performances for the high school chorus follows.

Motivation.--If the students know that they are working toward one particular event, such as a concert or a contest, they will more easily understand why long sustained practice on individual compositions is necessary. During the preparatory stages, the director must insist on careful attention to such details as exact rhythm, phrasing, tone quality, dynamic shadings, and clear diction.

1Sarah Yancey Cline, Chairman, "Public Performances," Committee Reports (Chicago, Music Educators National Conference, 1945), p. 90.
Unless there is some obvious motive, some definite goal in view, the singers are likely to become restless and to assume a careless attitude toward detailed work. The public concert provides an immediate incentive for hard work and is a direct stimulus for the students to try to make the organization a success.

Integration.—The public performance tends to unify the various phases of the music department as well as the different departments of the entire school. Often the cooperation of all the school is enlisted, even if the project is sponsored by the music department. The operetta, for example, demands that students and faculty members from almost every branch of school activities work together toward a common objective. This is good for the school in that it helps to eliminate the feeling of competition between departments and tends to bring about greater cooperation and understanding among the various groups.

Social Values.—Preparation of a program to be given publicly makes necessary a close association of all the participants. The conductor has an opportunity to exercise a great deal of influence in this daily contact in teaching high ideals, directly, and indirectly by example and by such qualities as courtesy, patience, kindness, cooperation, ambition, loyalty, dependability, and tolerance. The rehearsal period is usually a time of relaxation. The student is more likely to reveal himself as he really is in an activity of this type than in the more formal classroom. Thus, because singing and the teaching of singing are very personal by nature, it is possible for the director to get close to the students and to know them as they really are. If he is worthy of his
position, he will take advantage of this unusual opportunity to help teach boys and girls how to get along together and how to be good citizens as well as how to sing.

The public performance is of value to the school and to the community in that it provides a wholesome type of entertainment. Performance of music is in itself a social act. If there is to be expression of one group to another group through the medium of tone, both performers and listeners are necessary. Usually the audience for a high school performance is a friendly and sympathetic one. Music serves to bring the performers and the audience into closer relationship, thus fostering a closer affinity between the school and the community.

Advertising.—The practical value of constructively advertising the school, and the chorus itself, must not be overlooked. (This point has been treated to some extent in Chapter II.) It is a publicity based not on large assertions or statistical claims, but on direct and obvious results. As long as the public performance is not exploited for the personal advertisement or aggrandizement of individual teachers or students, it remains a very commendable means of acquainting the public with the work of the school. The performance can give point and reality to the work done in the school—a concrete evidence of successful teaching and learning—as can rarely be done by any other method. The accomplishments of the chorus, if they are at all worthwhile, deserve to be shared with the rest of the school, parents, and friends in the community. This is one of the most effective means of creating among other students a desire to join the club; it also helps to build up enthusiastic support of the organization throughout the community.
Finance.--It is the writer's opinion that, ordinarily, the financial needs of the chorus should be met by appropriation from the regular school funds, thus leaving all performances free to the public. However, a digression from this practice may be necessary if an appropriation is impossible and if the money is actually needed.

Educational Values.--Through careful and wise selection of music, public performances by the chorus can be a subtle and, at the same time, definite means of uplifting the musical standards and tastes of the school and the community. Although this cannot be accomplished to a great extent the first year, at least progress can be made in laying a basis upon which to build in the years to follow. The importance of discretion, patience, and gradual advancement in this matter cannot be overemphasized. Any abrupt, revolutionary policy is certain to bring about antagonism, with resulting negative or hostile attitudes toward the entire music program.

Dangers to Avoid in Public Appearances

The reputation of the teacher, the chorus, and the school are largely determined by what is immediately accomplished. Therefore, it is the director's responsibility to himself, to his group, and to the school to make sure that any public appearance is a fairly good representation of what the club can do. Unless these performances are well founded on definite educational objectives, they may become a burden which will greatly lessen their value. If the director can anticipate some of the pitfalls before
they occur, a great many difficulties may be eliminated. Some
of the dangers which may easily be avoided by foresight and care-
ful planning are as follows:

(1) Many programs are too long.
(2) Often the music used is not worthwhile musically or
educationally.
(3) On the other hand, the music selected may be of a heavy
classical nature which is entirely too difficult for the chorus
to perform or for the audience to appreciate.
(4) The program may not have a sufficient amount of contrast
and variety in the numbers used.
(5) The glorification of the conductor is frequently an ob-
vious objective.
(6) The importance of soloists may be over-emphasized.
(7) The time consumed in rehearsing often interferes with the
regular school schedule and disrupts the school program.
(8) Many programs require too much outside time, such as ex-
tra after-school and night practices, from the students.
(9) The importance of appropriateness and good taste in stage
appearances is sometimes overlooked.
(10) Public performances occasionally encourage jealousy
among the performers and a feeling of rivalry between the chorus
and other organizations.
(11) The expenditure of a great deal of money for the public
performance is undesirable.
(12) The desirability of performances which call for long and
fatiguing trips is open to question.
(13) If too much emphasis is placed on the program, other
important educational phases of choral work may be neglected.

The Performance

Types of Programs.--Choral performances fall into many different classifications. A performance may consist of the rendition of only one number at a commencement program, for example, or it may refer to a complete formal concert, or even the production of an opera. There are many possibilities from which to choose in deciding on the best form of program for a particular group.

1. The General Concert.--The program which the first year chorus is most likely to present would, in all probability, come under the general concert classification. The three most commonly used plans for the ordinary choral concert are the chronological type, the mood type, and the contrast type.\(^2\) The first of these is composed of numbers which are arranged in logical sequence from the old to the new, each number being of significance in a certain period of musical development. In the second type, a definite mood is established in each section of the program. Concerts which devote the first part to sacred music and the last to secular, would generally come under this classification. In the contrast type, various styles of musical works are set off in sharp relief against each other. Variety should be stressed not only in the spirit of the text, but also in mood and music. Even contrasting keys are recommended by many directors.

\(^2\)Cain, cr. cit., p. 101.
The general concert possesses several desirable characteristics which can hardly be gained from any other type of musical occasion. It is sufficiently formal and impressive to present a real challenge to the students. If it is planned carefully, it will not place too much burden on any individual or group. Preparation is made easier by using the material which is being studied in the regular class rehearsal periods. From the standpoint of the public, the general concert presents an opportunity to view the work going on in the school. This type of activity, if properly handled, strongly tends to enlist the support of the public and to encourage the community to take pride in the school and in the chorus.

II. The *musical*.—While the general evening concert features the large musical organizations with occasional soloists, the afternoon recital, or musicale, generally stresses solo performance. This more intimate type of program serves as an outlet for talented students, both soloists and ensemble groups. Musicales undoubtedly enrich the music program and offer many opportunities from an appreciation basis to both performers and the listeners. However, it is doubtful whether a high school which has had little or no music previously in its program could present students who would be sufficiently advanced to perform in this type of program.

III. The *Pageant*.—The musical play in expanded form, or the pageant, is a popular type of performance among high schools. It has many of the advantages of the operetta, especially in the fact that it enlists the cooperative efforts of the entire school. In analyzing the pageant, Wilson said, "It lends itself to the creative
expression of large numbers of individuals. It can often serve as a demonstration of culmination of the musical work of an entire year."

Pageants are usually developed around themes of historical, religious, or social significance, thus offering an unusual opportunity for integration with other subjects. Pageants built on a local theme have a special appeal to the community. The problems of organization, training, timing, costumes, and coordination of all the departments must not be overlooked. However, under the guidance of a director who has the musical ability and leadership, these difficulties will not be insurmountable, and the pageant may become a genuine educational and musical experience.

IV. The Cantata.--Many of the attractive features found in the operetta, without its disadvantages, are found in the cantata. A number of factors account for this: (1) there is a wider range of selections in the field of the cantata; (2) they are based on texts which are more interesting and which generally have a higher literary merit; (3) musically the cantata is often superior to the operetta; (4) the organization of the cantata does not demand such elaborate and expensive preparations; (5) interest in the cantata does not tend to wane as quickly as in the case of the operetta; (6) the singing of the cantata is more often a lasting musical experience. While the cantata possesses marked advantages, it is not without its limitations. It does not arouse as much initial interest and excitement as does the operetta. It fails to capitalize on the high school student's love for dramatic situations.

\[\text{Cf. cit., pp. 104-105.}\]
It does not utilize the arts allied to music or emphasize their relationships to the extent that the operetta does. Last of all, it does not enlist the cooperation of the entire school in a common project to the same degree that the operetta or pageant do.  

V. The Operetta.—The merits and criticisms of the operetta have been discussed at length in Chapter V. A repetition of that analysis is not deemed necessary here. Suffice it to say that the operetta is one type of performance which could successfully be sponsored by a first year chorus. However, the director should be thoroughly aware of the needs and possibilities of his high school as well as of all the advantages and disadvantages involved in producing an operetta before choosing this type of performance.

VI. The Opera and the Oratorio.—Both of these larger forms have also been discussed previously in this study. While the production of these greater works is certainly a worthy, ambitious aspiration, an undertaking of this nature for the first year high school chorus would be utterly impossible. Few high schools, particularly in the small town, could produce the large number of well-trained and talented singers that are demanded in such highly technical performances. Use of arias and choruses from operas and oratorios, however, are to be encouraged.

In addition to the types of programs already mentioned, there are numerous smaller projects which are popular especially

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in the small high school. The chorus is likely to be asked to
give assistance in such activities as the following: lay day
festivals, seasonal programs, Sunday afternoon vester concerts,
assembly programs, Christmas caroling, candle-light services,
commencement exercises, and even, perhaps, minstrel shows. The
majority of calls coming to the chorus from sources other than
the school itself, according to the Music Educators National
Conference Information Leaflet No. 206, will come from civic or-
ganizations, Parent-Teacher organizations, local churches, local
radio stations, and committees planning various neighborhood and
community events. 5 Discrimination in accepting and tact in re-
fusing invitations must be exercised by the director, especially
for the first year chorus.

Program Planning.--This is one of the most fascinating and
challenging of all choral problems. It is in the well-organized
performance that the interests, resourcefulness, imagination, and
tastes of the conductor and the chorus are reflected. The skill
and ingenuity which are used in planning the program may show re-
sults not only in the daily rehearsal, but also in the choral
work or the high school in years to follow.

When one is considering the length of the general concert,
it is well to remember that the repertoire of the beginning chorus
will of necessity be limited, if the numbers are to be presented
with any degree of finesse. The length of the non-professional
choral concert usually varies from an hour to an hour and a half.

5 "Public Performances," Music Education Research Council,
p. 2.
Noble Cain insists on limiting the program to one hour. At any rate, it should not be so long that it becomes tiresome to the audience. It is always wiser to have the listeners leave with a feeling of regret that the music is over.

The primary purpose of school music training is to provide educational experiences for the students; thus, the entertainment of parents and friends is a secondary objective. Therefore, in program building, the students themselves should be considered first of all—their needs, their interests, and their growth in skill and appreciation. The audience must not be overlooked, however. It is important to cater to the tastes and interests of the listeners, at least to some degree. While music that will widen their musical horizons should be included, at least one group of songs that the average layman knows and loves should be used also. Sometimes it is even a good idea to have the audience participate in the concert by singing some familiar number with the chorus. This device is often used at the beginning of a program when everyone joins in singing "The Star Spangled Banner," "America," or some other appropriate, well-known song.

Shornmanship is an item which is often neglected. It is almost universally true that even among people who do not comprehend the musical significance of a number, there is an innate recognition of and respect for a good performance. The quality of a program need not be lowered by using the additional features of timing, lighting, costumes or robes, scenery, etc., to give added color and interest to the performance. Particularly are lighting and

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6Am. cit., p. 105.
scenery very effective, if skillfully used, in reinforcing mood or dramatic climaxes. Often a commentator is featured to give program notes about each number or group of songs. Of course, any device which tends to cheapen the occasion or to bring about a critical or antagonistic attitude toward the undertaking must be avoided.

In any performance involving a large number of students, confusion and awkward pauses are likely to result and detract from the general effect. Good timing and efficient management are essential if this situation is to be avoided. Many directors plan to have ensemble or solo numbers performing in front of the curtain while groups are moving on and off the stage.

In setting up the program itself, principles of variety and unity should be followed. Extreme contrast between groups is desirable, but within each group there should definitely be a unity between the numbers. Each song should help display advantageously those that are adjacent to it. Sacred and secular, or serious and humorous songs are not ordinarily mixed. If Negro spirituals are used, they are generally placed in a separate group, since they constitute a distinct type of song. Two or more compositions in minor keys do not usually appear together. Encores, if they are encouraged, should be in keeping with the mood and style of the song it follows. In the present-day choral performance, it is considered good taste to include something in new music. Many compositions of the modern school are very difficult, and as their value has not had the opportunity to stand the test of time, a selection from the large amount of material available is not easy to make.
Although effective numbers should be used at the beginning and the end of the program, it is unwise to place the most difficult number to appreciate at either extreme. In discussing this point, Avene outlines his theory of concert program planning:

"Build your programs like a good meal, with an appetizer, soup, the piece de resistance, salad and dessert. The 'appetizer' and 'soup,' shorter works, get the audience settled, provide for late-comers, and get the choir warmed up for their 'piece de resistance.' They should be works of a certain dignity, however, and effectively done, for usually an audience remembers their first and last impressions... The 'piece de resistance' is your 'heaviest' group. The choir and audience have both been prepared for it and are ready to give it their greatest concentration. Now is the time for a change--the 'salad.' This may be a soloist, vocal or instrumental, an ensemble group, or a group of lighter works by the choir, perhaps an interesting group of folksong arrangements. Finally comes the 'dessert,' perhaps a group of familiar or 'sure-fire' songs that the audience will remember, with a stimulating 'cup of coffee,' a stirring climactic number to bring the 'meal' to a successful close."

The use of soloists in the concert is, in most cases, highly desirable. It is another means by which variety in the program may be obtained. However, there is a danger of overemphasizing the importance of soloists rather than stressing the contribution of the entire ensemble.

Olaf C. Christiansen (Choral School, 1946) suggests that the musical program be divided into three sections, thus:

I. Classical, II. Heavy, Romantic, and III. Light, Lyric (including solos and novelty numbers). Following this outline, he arranged the sample program below.

I. Classical
   1. Bach Chorale (Objective type--big, classical style; tempo legato)

2. Adoramus te (subjective) by Corsi
3. How fair the Church of Christ (movement) by Christiansen
4. Advent Motet (climax) by Schrech.

II. Romantic
1. Gloria in Excelsis (crescendo effect outstanding) by Rachmaninoff
2. 0 Spotless Rose by Howells

III. Light, Lyric
1. Beautiful Yuletide by Christiansen
2. Lullaby on Christmas Eve by Christiansen
3. Haste, Awake (dramatic climax--expression and tempo important) arr. by Christiansen

Encore: Beautiful Savior

Christiansen stated that a lullaby should never be used at the beginning of a group.

Miscellaneous Sample Programs.--Civic clubs frequently request the chorus, or small ensembles representing the chorus, to perform numbers in a lighter vein at meetings, luncheons, and other social affairs. The vocal and instrumental program below is approximately thirty minutes in duration, and could easily be interspersed throughout a special luncheon of a civic club.

1. In Festive Mood....................Carl Busch
   Small Brass Ensemble
2. Beautiful Dreamer..................Stephen Foster
   Madam, I Have Come A-Courting..........Mountain Song
   Small Choral Ensemble
3. Adoxation.........................Felix Borowski
   Violin Solo
4. The Erie Canal........................American Folk Song
   Goodbye Ol' Paint........................Cowboy Song
   The Band.................................Fishburn
   Boys Glee Club

The following program demonstrates the use of one outstanding organization and features incidental and solo numbers to add variety. It is a panoramic view showing the historical development of choral music in America.
I. Music of the Colonial Period
   Chester Hymn.................................William Billings
   Ly Love Is Gone to Sea (Treble Voices).......Hopkinson
   Yankee Doodle (Incidental Solos)................Traditional

II. Music of the Civil War Period
   Battle Hymn of the Republic (Incidental Solos)
       ............................................Traditional
   Lilly Dale (Choir with Tenor Solo)...............Thompson
   Come Where My Love Lies Dreaming................Stephen Foster
   Dixie (Choir with Incidental Solos, Audience)

III. Folk Songs
   Here You There...............................Spiritual, arr. Burleigh
   I Couldn't Hear Nobody Pray.......................Spiritual
   Red River Valley (Small Ensembles)...........Mountain Tune
   Pretty Little Miss (Small Ensembles)........Mountain Tune
   Ten Miles Away from Home (Choir with Baritone Solo)

IV. Popular Songs
   Frankie and Johnny...........................Clokey
   Medley of Old Songs (Male Quartet)........Improvisation
   Star Dust (Choir with Soprano Solo).............H. Carmichael

V. Americana (For Mixed Chorus)..............Randall Thompson
   1. May Every Tongue
   2. The Staff Necromancer
   3. The Sublime Process of Law Enforcement
   4. Loveli-Lines

The last sample program in this chapter is composed of
guided music and would be appropriate for a vesper or church
service. Instrumental as well as choral numbers are included.

Service of Music

Prelude, Trio in G................................Haydn
   String Trio
Hymn, Day Is Dying in the West................Lathbury
   Prayer
   Choir
   Cherubic Hymn...................................Bortniansky
   Hospodi Pomilui................................Ivowsky
   Offertory Solo (Violin)
   Romance.........................................Vieniawski
   Treble Chorus
   Lift Thine Eyes (from Elijah)................Mendelssohn
   String Quartet
   Andante Cantabile.............................Tschaikowsky
   Short Talk: Music and Worship

9Ibid., pp. 96-97.
Mechanics in Preparing a Public Performance.—The selection of the numbers and the plans for the program should occur early in the school year. The director must anticipate the occasions which will demand choral performances and be prepared for them. A good program will not "just happen." It involved a great deal of advance work. At the beginning of the year the conductor should select a number of possible songs which will be suitable for the group. After the chorus gets organized and the work is actually under way, he will be better able to decide definitely on the numbers to use in public appearances throughout the year.

The school administrators and faculty members should be consulted before deciding on the date of any program or concert. If the event is to be a success, it should be planned so that it will not conflict with other school or community activities. Also, if possible, a concert should not be scheduled in a week that is crowded with other important programs. This places the choral performance at an unnecessary disadvantage. When the date is settled, it should be announced to the school and the town as soon as possible.

A publicity committee should be appointed, preferably composed of students, so that the program may be advertised in a well-organized manner. The first appearance of the chorus will necessitate using all of the publicity devices which are believed to make people want to attend, since the organization does not have a long-established reputation as a drawing-card upon which to rely.
Newspaper write-ups and cuts, posters for display, announcements on bulletin boards and in the school paper, radio spots, theatre advertising, announcements sent to civic groups, parents, alumni, and out-of-town music directors—these are all means by which the musical event may be brought to the attention of the public. In all matters pertaining to publicity, adherence to standards of good taste is essential.

Committees should also be appointed to assist in such preparations as the staging, lighting, costumes, properties, decorations, tickets (if there is to be an admission fee), and ushers. These committees need not be made up entirely of chorus members unless the director feels that the added duties involved would not be an imposition. It is very desirable to have the members of the chorus feel responsible for the success of the program, but not to the extent that the responsibility becomes a burden. Other music students, and those in the departments of art, dramatics, journalism, and industrial arts are often called upon to help in these preliminaries. In some cases, faculty assistance may also be needed, especially back-stage during the performance. It is wise, however, to refrain from seeking the assistance of other teachers in projects that are given by the chorus alone in view of the fact that they are presumably busy with the duties of their own departments.

If possible, the piano should be tuned before the concert. An out-of-tune piano can greatly handicap a musical performance.

The matter of the programs should be under the direct supervision of the conductor himself. The programs may be printed or mimeographed, depending on the general custom of the school, the
available materials, and the financial status of the organization. At any rate, there should be programs of some kind, if for no other reason than that they are a morale builder. Such information as this should be included on them: date, place, time, and nature of the performance; by whom the program is presented; the director, the accompanist; the title, composer, arranger, and performers of each musical number; program notes, possibly; audience instructions, if necessary; recognition of ushers, committees, and courtesies extended by business companies, and the personnel of the chorus, if there is room; also, officers of the organization are usually included; and announcements of coming musical events.

There are many different acceptable styles of making up the printed or mimeographed program. The most appropriate and practicable style for the particular program will depend on the nature of the performance and the taste of the printer as well as that of the conductor. By all means, the program should be as attractive and appropriate as possible, regardless of the particular style used.

The actual rehearsals of the chorus are, of course, the most difficult and most important aspect in the preparation of a program. Rehearsal techniques are analyzed in Chapter VI; so repetition here is unnecessary. In regards to the performance specifically, it is essential that definite instruction be given to the students in such matters as wearing apparel, getting on and off the stage, deportment on the stage and back-stage, posture, and promptness. In order to save confusion and misunderstanding at the concert, many directors issue a mimeographed instruction sheet giving complete details to everyone connected with the program.

Before the concert begins, a short period should be set aside
in which the chorus can assemble, warm up with a vocalise or two, and perhaps even sing through a song. This is a good opportunity for the conductor to give last minute instructions, especially if unexpected changes have to be made, and to get the group in a proper frame of mind to give the best possible performance.

After the program there are several details, such as paying bills, returning properties, and leaving the place of the performance in good condition, which should not be overlooked. Also, it is customary to send in the proper information concerning the concert to the local newspapers in order that there may be a review or write-up of the event. Occasionally it is desirable to have a tea, reception, or some kind of simple social affair for the performers—and possibly their parents and friends—after the concert. There is a tendency among students to assume an attitude of carelessness and inertia after the immediate incentive of the public concert is removed. Thus, great care must be exercised to maintain the morale and interest of the chorus following the performance.

Contests and Festivals

Another type of public appearance which is noteworthy is the high school city, state and national music meet. This may be in the form of a contest, festival, or a combination of the two. While events of this type can be easily abused, they can be of great value if properly handled.

The Contest.—The history of music contests dates back to the sixth century B.C., when lyric events were included in the Olympic Games. Although the competition movement in the United States did not get under way until the twentieth century, it is more or less strongly entrenched in our music education system.
In describing the contest, Lykema and Gehrkens state:

"The contest, as its name implies, is a match between competitors six, by various devices, are grouped into various classes so that each contestant is, presumably, competing against someone who has about an equal chance of winning. To this end, specifications are set up regarding the age and school years of individuals, and the size and experience of groups; and restrictions are made regarding the material which is performed. The items to be marked are frequently announced in advance. The marking is done by one or more adjudicators who are recognized authorities and who usually are drawn from territory outside of the region from which the contestants come. The winners...are generally given banners, certificates, or more announcements of placement."12

Some of the arguments which may be advanced in favor of the contest are found in the analysis which follows. First of all, the music competition has a high motivation value and stimulates the students to put forth their best efforts. It tends to standardize and elevate music in the educational system, since the list of numbers which may be used is compiled by authorities who have, as a rule, reliable judgment and good taste in the selection of music literature. There are many social values to be derived from the contacts made with music students from other schools, and the educational benefits which come as a result of the contest are numerous: It sharpens the student's discrimination of what is good and poor; it raises standards of choral performance; it is an opportunity for self measurement; it broadens and increases appreciation of good music for all the students since they listen to their own numbers and many other songs performed by other groups.

11Lykema and Gehrkens, op. cit., p. 309.
12Ibid., p. 310.
The contest may also be considered a teaching device. If a director has difficulty in correcting in his chorus some specific faults, a statement from the contest judge reinforces what the director is attempting to teach, and thus tends to make the students respect and appreciate their own director more. The music contest involves the advantages and problems of sportsmanship which are found in athletic contests. The advocates of competitive meets maintain that it trains the students to win generously and to lose graciously.

Opponents of the contest maintain that despite the fact that it is a driving force and a motivator, its evils outweigh the benefits. The outstanding weakness of the contest is found in its tendency to set up standards of comparative value, thus indicating the superiority of one group over other groups. Any situation which selects only one winner is likely to produce unfortunate results. The attention of the audience as well as the participants is focused upon winning a place rather than enjoying the music. Competition does not unite people—it separates them. Jealousy between individual students, groups, and even directors themselves is encouraged by the contest system. When the major emphasis is placed on winning or losing, educational values are frequently overlooked.

In some cases the tenure of the choral director depends largely upon the success of his chorus. Participation in music meets usually involves a great deal of expense and planning, and places a tremendous responsibility upon the teacher. Transportation of large groups is one of the biggest problems to be considered. In the ordinary contest, a single adjudicator criticizes, evaluates, and decides upon the final ratings. It is a well-known fact that there are often many points of disagreement in vocal and choral fields among music
authorities. Every critic has his own ideas and opinions based upon his background, training, and experience. Since these factors vary with each individual, no two judges are likely to have exactly the same outlook. Therefore, the validity and reliability of contest ratings and criticisms made by adjudicators is often questionable. Centering the aims of the entire year's choral study on the contest is detrimental to the regular school work in that it makes the remainder of the program seem uninteresting and unimportant.

It is the writer's opinion that school music should rarely be placed on a competitive basis. Individuals are born with varying amounts of talent; opportunities for developing and training special skills in music are more limited in some localities than others; some schools allow more time and money for musical activities than do others. Therefore, in the light of all of these and other differences, it is difficult, if not impossible, to make a truly just comparison between high school choral groups.

The Festival.--Another type of the music meet is the festival. The term has been used to describe a great variety of events, some of them even approximating the contest. However, in general usage, the festival refers to a cooperative music enterprise, something of a holiday, in which the competitive element is almost, if not entirely, deleted. The contribution of each musician is important in this shared project. Lykema and Gehrkens describe the festival thus:

"A festival may, tentatively at least, be defined as a joyous occasion when various groups cooperate in a program of music which in magnitude certainly, and impressiveness possibly, surpasses anything that any one of the participating groups alone could produce. This term properly describes the musical events carried out in many of our universities in the spring when university forces which have given comparatively small concerts earlier in the year are now augmented by choruses from neighboring towns, by a visiting symphony orchestra, and
There are two distinct types of festivals, (1) the competitive and (2) the non-competitive festival. Perhaps the outstanding advantage of the competitive festival over the contest is its rating plan. The various groups are no longer primarily concerned with defeating an opponent, but the individual performance is judged superior, excellent, good, average, or below average, according to its own merits. This provides for the situation in which many groups are about equal in ability. In this system it is not necessary to use all of the rating levels unless the performances actually indicate that some groups would fall in each of the possible classifications. Music education in America is indebted to the late Frank A. Beach for the introduction of this new rating system. When this method is in operation, each group is competing with itself.

Other advantages of the festival are: its nature is such that it permits a larger number of participants than can possibly enter a contest. The small school as well as the large one can benefit from the experience. Strain and self-consciousness, almost inevitable in the contest, are minimized in the festival. Criticisms and suggestions made for the inexperienced conductors of the various choruses are usually welcomed because they are offered in a constructive rather than a fault-finding spirit.

Disadvantages of the festival are readily pointed out by the advocates of the contest. Individual responsibility, they say, which is at the root of all progress, is weakened. Because strong as well

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13 *ibid.*, p. 311.
14 *Wilson*, op. cit., p. 112.
15 *Lykens* and *Gehrken*, op. cit., p. 212.
as weak choruses are admitted, there is not enough incentive to work for a performance that shows real polish. While the event is more pleasant for the time, its benefits are not as permanent and far-reaching as are those of the contest. Finally, the material which is suitable for mass performance must necessarily be less than the best in music literature. 16

One concise statement of the two types of music meets is presented in New School Music Handbook: "The contest aims especially to pick winners; the festival is primarily interested in combining the musical powers of all the groups." 17 In the comparison of the competition and the festival, we find two contrasting ideas. Each is a vital force, and each has played an important part in the development of high school music. In each plan there are inherent weaknesses and advantages. The reader probably already has quite definite opinions as to the relative values of the two systems. There is no unalterable answer as to which type is more desirable.

The music director must know his own situation, evaluate the contest and the festival, and, in the light of that analysis, choose the event which is best for his school.

Trends toward the Combined Contest and Festival (Competition-Festival).--The tendency to merge the contest and festival is strong in the United States today. This combination plan has been devised in order to retain the stimulation of the contest idea and the friendly, informal interest of the festival. Lykema and Gehrken describe this type of music meet as follows:

16 Ibid., p. 313.

17 Lykema and Cundiff, op. cit., p. 344.
"We safely assert that a portion of the meet will be devoted to competition by individuals and groups and another portion to rehearsing and performing by larger groups, made up of most, if not all, of the participants in the competitive events. A considerable portion of the material used for the competitions which, let us say, take place in the earlier part of the day, may be drawn from the material which is to be used by the combined groups in the latter part of the day, when, for instance, it is planned to have as a climax of the meet a performance of a larger work... In the combined rehearsals the conductors who have served as adjudicators earlier in the day, will have the opportunity not only of welding into a homogeneous whole the contributions of the various participants, but also to point out in a constructive spirit what might have been done by various groups or individuals to improve what they presented in the competitions. Most of these comments will be presented without mentioning specific groups or individuals because the ratingsheets dictated during the competition will later be sent to the various schools."\(^{18}\)

Wilson\(^{19}\) definitely advocates the competition-festival in preference to either type alone because it, at least in part, has most of the advantages of both, while avoiding most of the weaknesses found in each. The motivation is shifted from an extrinsic one based on competition to an intrinsic one based on interest in the music itself.

In considering the desirability of participation in any form of music meet, whether it be a local, state, or national event, it is necessary for the director to recognize the problems involved for him and his group. In addition to the problems of the participants, any event of this nature involves a tremendous amount of administrative work in organization, finance, schedule, classification of participants, choice of selections, interpretation of the music, transportation, housing, timing the events, system of marking to use, choosing the

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\(^{18}\) ibid., p. 214.

\(^{19}\) op. cit., p. 119.
judges, and announcement of results and awards.

C. Stanton Belfour, Executive Secretary, Pennsylvania Forensic and Music League, University of Pittsburgh, has cataloged the following suggestions for the well-run contest which, although they are directed at the administrators of the contest, will be helpful to the high school director in the study of the problem.

"(1) Include in the program only those events which are 'legitimate' in the music education curriculum, (2) anchor the contest to the schools and obtain the cooperation of leaders of school music, (3) vary the program so that it will appeal to many schools and attract wide participation, (4) coordinate the contest work in the state by cooperating with all of the various agencies so that the program will be unified, (5) emphasis should be given the expository features of contests so that they are events of a public nature rather than mere tests or examinations, (6) obtain competent judges, since a contest is no better than its judge, (7) devise the regulations in such a way as to assure the participation of bona fide high school students. Do not burden the schools with too much 'red tape,' (8) introduce educational features when possible, such as sight reading and clinics, (9) confine all business communications to public school officials; avoid commitments to interested relatives and friends, (10) withhold release of test pieces within reasonable limits in order to avoid too much sustained preparation."

Broadcasting

A lengthy analysis of choral broadcasting is not included in this study since it is extremely unlikely that the beginning chorus will venture into this form of public performance. While the radio is an excellent medium by which to acquaint the public with the work being done by a more experienced and well-trained choir, it would be an extremely unwise attempt for the inexperienced group. "The school concert audience is usually sympathetic, friendly, and understanding while the radio audience is made up of people

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who will judge critically since a majority of them have no personal interest in the students themselves. Therefore, the amateur group is compared with professional performers, a comparison which is, of course, a decided disadvantage to the beginners. Also, the microphone has a tendency to record and intensify errors in intonation, tone quality, attack and release, blend, and rhythm. Therefore, the writer advocates strongly that the first year chorus, or any chorus which is unprepared to render a broadcast of a very high calibre, avoid this type of performance.

Many local radio stations can be of service to the choral director in making recordings for the chorus. Usually this may be done for a small fee, and it is unquestionably a worthy device in teaching and motivating the high school chorus.

Summary

There are many arguments which have been advanced both for and against public programs for the first year chorus. It is the writer's opinion that the high school choral group, or any similar organization, will do better work if it makes some kind of public appearance occasionally. While the club will undoubtedly lack the perfection and polish of the professional chorus, a performance before a sympathetic and appreciative audience will help immensely in building up morale and proper attitudes among the students. A concert should never be considered a show or an exhibition of skill, but rather an activity and an experience which are shared and enjoyed by both performers and listeners.

The choral conductor must be convinced of the desirability of the public performance, and of his group's ability to give a creditable performance, before making any arrangements. Without
enthusiastic effort, initiative, a sincere conviction that the program is a worthwhile project, and the determination to make it a success, the performance is almost certain to be a mediocre one.

There is no answer to the problem of contest or festival participation other than in terms of a particular situation. Each school must decide which is the wisest and most appropriate policy for it to follow. In this chapter the advantages, disadvantages, and problems connected with the various types of music meets have been discussed. Today the trend seems to be toward the combination of contest and festival. It is the hope of many present-day music educators that the combined competition-festival may in time come to be the predominant type, if it can retain the values of both types while obviating most of the evils of each.

One of the most familiar principles of modern education is that the effectiveness of learning and teaching depend largely upon the immediate practical applications which are felt to be significant. In the light of this principle, the public performance, if organized with a view to capitalizing certain values and avoiding certain dangers, should be regarded as an essential and integral element in the music education program.
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