

## Notes

### 1 Introduction: choral music – a dynamic global genre

1 *The Chorus Impact Study, How Children, Adults, and Communities Benefit from Choruses* (Washington, DC: Chorus America, 2009), p. 3.

### 2 A brief anatomy of choirs c.1470–1770

1 *The New Shorter Oxford English Dictionary* (Oxford University Press, 1993), “Choir.”

2 At Notre Dame in Paris (1313) no one was “to receive a payment for Matins unless they have demonstrated to us that they know by heart the antiphoner and the psalter”;

C. Wright, *Music and Ceremony at Notre Dame of Paris, 500–1550* (1989), p. 326.

3 Adrian Petit Coclico singles out “the Belgians, Picards and French, for whom this is almost part of their nature, so that they take the palm of victory from the rest. Thus they alone are kept in the chapels of the Pope, the Emperor, the King of France and certain other rulers”; *Compendium musices* (Nuremberg, 1552), B iv<sup>v</sup>.

4 See F. L. Harrison, *Music in Medieval Britain* (1963), pp. 178, 187 etc.

5 R. C. Wegman, “From Maker to Composer: Improvisation and Musical Authorship in the Low Countries, 1450–1500,” *Journal of the American Musicological Society* 49 (1996), 424.

6 Johannes Tinctoris, *Liber de arte contrapuncti* (1477), Bk. II, Ch. 20. See also P. Canguilhem, “Singing upon the Book according to Vicente Lusitano,” *Early Music History* 30 (2011), 55–103.

7 Thomas Morley, *A Plaine and Easie Introduction to Practicall Musicke* (London, 1597), “Annotations Upon the Second Part” (to “Pag.70 vers.29”).

8 Scipione Cerreto, *Della prattica musica vocale et strumentale* (Naples, 1601), p. 272.

9 Adriano Banchieri, *Cartella musicale* (Venice, 1614), p. 230.

10 Much earlier, Elias Salomo (1274) had cautioned that even for straightforward parallel organum “the number [of singers] cannot and should not be more than four, without leading to the disruption and debasement of the whole piece that is being sung”; *Scientia artis musicae*, Ch. XXX, in M. Gerbert, *Scriptores ecclesiastici* (St. Blasien,

1784), vol. III, p. 58. A late fifteenth-century theorist, however, seems to have larger numbers in mind: “with many singing *ad librum*, as they call it, the *tenorist*’s expression of the text is sufficient for all”; *Herbeni Traiectensis de natura cantus* (c.1496), p. 58, in E. Rice, *Music and Ritual at Charlemagne’s Marienkirche in Aachen* (2009), p. 213.

11 Henri Madin, *Traité de contrepoint simple ou chant sur le livre* (Paris, 1742), pp. 1 (preface), 7. See J. Prim, “*Chant sur le livre* in French Churches in the 18th Century,” *Journal of the American Musicological Society* 14 (1961), 37–49, and J.-P. C. Montagnier (ed.), *Louis-Joseph Marchand Henry Madin Traités du contrepoint simple* (2004).

12 The extent of these traditions may illuminate other matters: the significance of chant notated on tablets and walls, the importance of the *tenorista* (see Wegman, “From Maker to Composer”, 445–46), the proliferation of counterpoint books, the fame achieved *as singers* by musicians we know better as “composers,” and, not least, the improvisatory nature of much composed music.

13 Giacomo Razzi, 1643, in a letter to Carissimi (a potential successor to Monteverdi) outlining musical practices at St. Mark’s; T. D. Culley, *Jesuits and Music* (1970), p. 332.

14 Jan Goverts, in C. J. Gonnet (ed.), “Bedevaart nach Jerusalem,” in *Bijdragen voor geschiedenis van het bisdom Haarlem*, vol. XI (1882), p. 39. Cf. the practice at St. Mark’s, Venice, in 1564, cited on page 19.

15 Bodleian Library, Oxford ms. Hatton 13, f. 13<sup>r-v</sup>. Cf. D. Fallows, “Specific Information on the Ensembles for Composed Polyphony, 1400–1474,” in S. Borman (ed.), *Studies in the Performance of Late Mediaeval Music* (1983), p. 149 (cf. p. 110).

16 Fallows, “Specific Information,” p. 154 (cf. p. 114).

17 The most likely term for “composed” polyphony would have been “*chose faite*.” See Wegman, “From Maker to Composer,” 441, especially n.95.

18 Nicolò Burzio, *Musices opusculum* (Bologna, 1487), Bk. ii, Ch. 6, pp. 50, 44.

19 *Submissa voce*: literally, “with a subdued voice.” In the executors’ account of the will *submissa voce* is rendered in French as *en fausset*, leading to the mistaken view that

- falsetto singing is indicated here. Rather, it is *en fausset* that at this period means “softly,” and not *submissa voce* that means “in falsetto.” Cf. Fallows, “Specific Information,” p. 126.
- 20 Undoubtedly the late setting (a4) of *Ave regina coelorum*, copied at Cambrai in 1464–65.
- 21 Fallows, “Specific Information,” pp. 120–21.
- 22 “for three voices, mournful, sad and very exquisite,” according to the chronicler of a performance in Brussels in 1501; W. F. Prizer, “Music and Ceremonial in the Low Countries: Philip the Fair and the Order of the Golden Fleece,” *Early Music History* 5 (1985), 133.
- 23 C. Wright, “Performance Practices at the Cathedral of Cambrai 1475–1550,” *Musical Quarterly* 64 (1978), 303 (cf. 296). Cf. D. Fallows, *Dufay* (1982), p. 79, inc. n.25. Under a separate foundation Dufay’s Requiem was also sung annually at Cambrai from 1517 to 1521, this time by “the master of the choirboys with four or five companions chosen at his discretion”; Wright, “Performance Practices,” 303.
- 24 The work in question is the Mass for St. Anthony of Padua (a3); Fallows, “Specific Information,” pp. 117–20.
- 25 The Mass was to be sung “on the day of St. Anthony of Padua in that chapel”; Fallows, “Specific Information,” p. 118. Dufay left a manuscript containing his Requiem to the cathedral’s chapel of St. Stephen, where he was to be buried; R. Strohm, *The Rise of European Music 1380–1500* (1993), p. 287. *Ave regina coelorum* was evidently sung in the chapel of St. Étienne; Wright, “Performance Practices,” 305.
- 26 Strohm, *European Music*, pp. 273 and 280–81. Under Ercole d’Este, the Ferrarese court chapel between 1471 and 1505 frequently comprised over twenty singers; L. Lockwood, *Music in Ferrara 1400–1505* (1984), p. 150.
- 27 D. Fallows, “The Performing Ensembles in Josquin’s Sacred Music,” *Tijdschrift van de Vereniging voor Nederlandse Muziekgeschiedenis* 35 (1985), 33, 56.
- 28 Brumel, *Missa Et ecce terrae motus est*, in B. Hudson (ed.), *Corpus Mensurabilis Musicae*, 5: *Antonii Brumel Opera Omnia*, vol. III, (1970), pp. ix–x. Lassus presumably performed the work at Munich between 1568 and 1570, when according to Michael Praetorius the court *Kapelle* boasted an unparalleled sixteen choirboys plus five or six castrati, thirteen altos, fifteen tenors and twelve basses; *Syntagma musicum*, vol. II (Wolfenbüttel, 1619), p. 17.
- 29 H. M. Brown, *Sixteenth-Century Instrumentation: The Music for the Florentine Intermedii* (1973), p. 129.
- 30 A. Seay, “The 15th-century Cappella at Santa Maria del Fiore in Florence,” *Journal of the American Musicological Society* 11 (1958), 49.
- 31 H. J. Moser, *Paul Hofhaimer: ein Lied- und Orgelmeister des deutschen Humanismus* (1926), p. 14.
- 32 R. C. Wegman, *Born for the Muses: The Life and Masses of Jacob Obrecht* (1994), p. 373 (and p. 305).
- 33 R. C. Wegman, “The Testament of Jean de Saint Gille (†1501),” *Revue de Musicologie* 95 (2009), 18, 28.
- 34 In the 1470s the Sforza court requested from Venice “a boy of 14 or 15 who can sing Venetian songs, has a good voice, and some theoretical knowledge of music, who can play lute well, and sing with and without lute”; Strohm, *European Music*, p. 544.
- 35 Antonio de Beatis (1517), in L. Pastor, *Die Reise des Kardinals Luigi d’Aragona* (1905), p.165.
- 36 Wright, “Performance Practices,” 306.
- 37 For a handful of works from the earlier part of the fifteenth century juxtaposing boys and men, see Fallows, “Specific Information,” pp. 122–25.
- 38 Pietro Aaron, *Libri tres de institutione harmonica* (Bologna, 1516), f. 52. For works with parts specifically labeled *puer* or *pueri* (“boy/s”) by Battre, Bourgeois, Regis, Isaac, Obrecht, and Ockeghem, see Fallows, “Specific Information,” pp. 122–23, and “The Performing Ensembles,” 44–45.
- 39 The belief that falsetto singing was widespread long before the sixteenth century is now almost universal. Its foundations, however, are various questionable assumptions about terminology (including *falsus*, *fictus*, and their cognates; see n.19), about sounding pitch in relation to notation (see text, below) and about interrelated historical issues of age, maturity and status in young male singers.
- 40 In 1536 the chapter of Cambrai encouraged the master of the choirboys to “teach the boys of the choir to sing *submisse* or, as they say in French, in falsetto”; Wright, “Performance Practices,” 309. It may be that this represents a connection, some sixty years after Dufay’s death, between soft singing and falsetto in the now familiar sense (cf. n.19).
- 41 According to Joachim Burmeister the soprano voice was suited to boys and females, the alto to youths (“*ætati juvenili*”), tenor and bass to men; *Musica poetica* (Rostock, 1606), p. 11.
- 42 Wright, “Performance Practices,” 309.
- 43 F. A. D’Accone, “The Singers of San Giovanni in Florence during the 15th Century,” *Journal of the American Musicological Society* 13 (1960), 332.
- 44 *Ibid.*
- 45 J. López-Calo, *La música en la Catedral de Burgos*, vol. III (1996), p. 43.

- 46 G. Gerbino, "The Quest for the Soprano Voice: Castrati in Renaissance Italy," *Studi musicali* 33 (2004), 343, 320; G. M. Ongaro, "La composizione del coro e dei gruppi strumentali a San Marco dalla fine del Quattrocento al primo Seicento," in D. Howard and L. Moretti (eds.), *Architettura e musica nella Venezia del Rinascimento* (2006), p.106 etc.
- 47 See Gerbino, "The Quest."
- 48 Modern editions which fail to report a work's original clefs withhold critical information and feed the misconception that vocal scoring and choice of pitch were on the whole rather arbitrary affairs.
- 49 Morley, *A Plaine and Easie Introduction*, p. 166. See also Nicola Vicentino, *L'antica musica ridotta alla modern prattica* (Rome, 1555), Bk. IV, Ch. 17; trans. M. M. Maniates as *Ancient Music Adapted to Modern Practice* (1996), p. 250.
- 50 For an explanation of the modal background to this convention, see P. Barbieri, "Chiavette and Modal Transposition in Italian Practice (c.1500–1837)," *Recercare* 3 (1991), 17–25.
- 51 See Fallows, "Performing Ensembles," 52–53.
- 52 Pietro Cerone, *El melopeo y maestro* (Naples, 1613), p. 494. In terms of solmisation the exceptional demands of the lower two-flat notation, symbolically plumbing the depths of the gamut, simply disappear in the higher version. It has also been argued the work may originally have been clefless; P. Urquhart, "Another Impolitic Observation on *Absalon, fili mi*," *Journal of Musicology* 21 (2004), 364–68 (see also 347–48, 361, 362).
- 53 Gioseffo Zarlino, *Le istitutioni harmoniche* (Venice, 1558), Bk. iv, Ch. 17, p. 319. The intriguing case of Monteverdi's high-clef 1610 Magnificat *a7* is explored in A. Parrott, "Transposition in Monteverdi's Vespers of 1610," *Early Music* 12 (1984), 490–516.
- 54 R. Alessandrini, "Performance Practice in the *seconda prattica* Madrigal," *Early Music* 27 (1999), 636.
- 55 J. Armstrong, "The *Antiphonae, seu Sacrae Cantiones* (1613) of Giovanni Francesco Anerio: A Liturgical Study," *Analecta musicologica* 14 (1974), 89–150.
- 56 Praetorius, *Syntagma musicum*, vol. III (Wolfenbüttel, 1619), pp. 80–81. See Parrott, "Transposition," 491–94.
- 57 Giovanni Battista Morsolino (1582); G. Pannain, in G. Cesari (ed.), *La musica in Cremona nella seconda metà del secolo XVI* (1939), p. xvi.
- 58 Banchieri, *Cartella*, p. 88.
- 59 Parrott, "Transposition," 497.
- 60 See B. Haynes, *A History of Performing Pitch* (2002), pp. 369 and 142.
- 61 "Contratenor altus," in Stanley Sadie (ed.), *The New Grove Dictionary of Music and Musicians*, 2nd edn. (2001) (henceforth cited as NG 2).
- 62 In 1639 André Maugars noted in Rome "a great number of *castrati* for the *dessus* and for the *haut-contre*"; "Response . . .", in R. Grey (ed.), *Studies in Music* (1901), p. 226. At the papal chapel, however, Antimo Liberati still objected in 1662/63 to the suggestion of assigning castrati to alto parts; Gerbino, "The Quest," 313. (A change did eventually take place there after 1687; NG 2, "Chorus," p. 770.) By 1649 all the altos (and sopranos) at St. Mark's, Venice, were castrati, according to H. H. von Oeynhausen (see n.142).
- 63 See, for example, Philibert Jambe de Fer, *Épitome musical* (Lyon, 1556), pp. 51–52. The mid-eighteenth-century French *haute-contre* was still this adult male non-falsettiist, quite distinct in manner from the lighter Italian tenor who now freely incorporated a falsetto or "head" voice to extend his range upwards; see A. Parrott, "Falsetto and the French: 'une toute autre marche,'" *Basler Jahrbuch für historische Musikpraxis* 26 (2002), 129–48. For a brief discussion of the English countertenor in the late seventeenth century, see A. Parrott, "Performing Purcell," in M. Burden (ed.), *The Purcell Companion* (1995), pp. 417–24.
- 64 An occasional lower part for a boy ("secundus puer") also occurs in, for example, the music of Obrecht and Ockeghem; Fallows, "Specific Information," pp. 44–46.
- 65 See A. Johnstone, "'As it was in the beginning': Organ and Choir Pitch in Early Anglican Church Music," *Early Music* 31 (2003), 506–26. Cf. D. Wulstan, *Tudor Music* (1985), pp. 200–202, where the author argues for a pitch "perhaps between a tone and a minor third" higher than today's pitch.
- 66 For a contrary view see Wulstan, *Tudor Music*, pp. 242–44.
- 67 For an argument that in England the lower boy's voice was merely "a substitute for the adult alto" (in the modern sense) for the singing of mean parts – an undocumented occurrence – see R. Bowers, "The Vocal Scoring, Choral Balance and Performing Pitch of Latin Church Polyphony in England, c.1390–1559," *Journal of the Royal Musical Association* 112 (1987), 67–68, and "To Chorus from Quartet: The Performing Resource for English Church Polyphony, c.1390–1559," in J. Morehen (ed.) *English Choral Practice, 1400–1650* (1995), pp. 38–39.
- 68 British Library, ms Royal 18. B. XIX (early 17th c.), f. 8<sup>v</sup>; P. Le Huray, *Music and the Reformation in England 1549–1660* (1967), p. 121.

- 69 Bowers, "Latin Church Polyphony," 58, 71–72.
- 70 B. Matthews, "Some Early Organists and Their Agreements," *The Organ* 51 (1972), 150.
- 71 Fallows, "Specific Information," p. 127. Instruments at this period seem generally to have been confined to the nave; Strohm, *European Music*, pp. 272–73.
- 72 A. Aber, *Die Pflege der Musik unter den Wettinern und wettinischen Ernestinern* (1921), p. 82.
- 73 G. Van Doorslaer, "La chapelle musicale de Philippe le Beau," *Revue Belge d'Archéologie et d'Histoire de l'Art* 4 (1934), 52.
- 74 K. Polk, "Augustein Schubinger and the Zinck: Innovation in Performance Practice," *Historic Brass Society Journal* 1 (1989), 84–87. See also Van Doorslaer, "La chapelle musicale," 50–51.
- 75 Jehan La Caille (1520), in Dom Bernard de Montfaucon, *Les Monumens de la Monarchie Française* (Paris, 1732), vol. IV, p. 178; Wright, *Notre Dame*, pp. 227, 364. These *fiffres* were most probably the cornetts mentioned in two contemporary Italian accounts; see R. Brown (ed.), *Calendar of State Papers . . . Venice*, vol. III: 1520–1526 (1869), pp. 29, 75.
- 76 Erasmus, "Annotations on the New Testament" (1519), *Opera omnia*, vol. VI (Leiden, 1705), col. 731.
- 77 K. Frey, *Der literarische Nachlass Giorgio Vasaris* (1923), pp. 40–41.
- 78 Vincenzo Galilei, *Dialogo della musica antica e della moderna* (Florence, 1581), p. 142.
- 79 Marin Mersenne, *Harmonie Universelle* (Paris, 1636), vol. III, Bk. 5, prop. xxiv. Sixteenth-century Spanish cathedrals similarly favoured the *bajón* or dulcian (Pamplona from at least 1530), presumably for its clarity and definition at the lower end of the bass range. To a 1615 memorandum proposing that from the Capilla Real "two singers of each voice, cornett, *bajón* and an organist would be enough" to attend a royal wedding in Burgos, Philip III replied that "as far as singers are concerned, four or six could go with cornett and *bajón*." The shawms and *flautas* of minstrel bands attached to certain cathedrals were distinctly less well suited to the task of supporting voices. At least initially these groups seem to have worked independently of the vocal choirs, allowing one of Seville's minstrels (1586) to double as a singer and another at Palencia (1592) to serve as both "*bajón* in polyphony" and "treble shawm in the minstrels' *capilla*." See R. Stevenson, *La música en la Catedral de Sevilla, 1478–1606* (Madrid, 1985), p. 75 (doc. 637), and K. Kreitner, "Minstrels in Spanish Churches, 1400–1600," *Early Music* 20 (1992), 536, 539, 546.
- 80 Matthew Locke, *The Present Practice of Musick Vindicated* (London, 1673), p. 19.
- 81 John Arnold, *The Compleat Psalmist/5* (London, 1761), p. iv (preface).
- 82 J. Wilson (ed.), *Roger North on Music*, (1959), p. 40.
- 83 At the German College, 1589; G. Dixon, "The Performance of Palestrina: Some Questions, but Fewer Answers," *Early Music* 22 (1994), 670.
- 84 Letter from Scipione Gonzaga to Guglielmo Gonzaga (1586); S. Niwa, "'Madama' Margaret of Parma's Patronage of Music," *Early Music* 33 (2005), 37 (and 33).
- 85 Stringed instruments, we are told, "ar often out of tun; (which soomtime happeneth in the mids of the Musik, when it is neither good to continue, nor to correct the fault)"; Charles Butler, *The Principles of Musik* (London, 1636), p. 103.
- 86 The reported "Vialls, and other sweet Instruments" at Exeter Cathedral in 1635 constitute the only exception of which I am aware. See A. Parrott, "'Grett and solompne singing': Instruments in English Church Music before the Civil War," *Early Music* 6 (1978), 186.
- 87 G. Kinsky, "Schriftstücke aus dem Palestrina-Kreis," in K. Weinmann (ed.), *Festschrift Peter Wagner* (1926), p. 114. In 1586 a violin had been added to the instrumental resources for *concerti* at S. Antonio, Padua; J. A. Owens, "Il Cinquecento," in S. Durante and P. Petrobelli (eds.), *Storia della musica al Santo di Padova* (1990), p. 67.
- 88 In 1577, according to her memoirs; R. Stevenson, *Spanish Cathedral Music in the Golden Age* (1961), p. 341.
- 89 In his *Spem in alium* a40, for example, Tallis uses the same five-part vocal scoring in each of eight choirs (G<sub>2</sub>C<sub>2</sub>C<sub>3</sub>C<sub>4</sub>F<sub>4</sub>). Striggio's slightly earlier forty-part *Ecce beatam lucem*, however, adds to three apparently "vocal" choirs (C<sub>1</sub>C<sub>3</sub>C<sub>4</sub>F<sub>4</sub>) seven higher ones (G<sub>2</sub>C<sub>2</sub>C<sub>3</sub>F<sub>3</sub>), which may have accounted for the documented recorders, viols and trombones; see A. Parrott, "A Tale of Five Cities Revisited," *Early Music* 9 (1981), 342–43.
- 90 Lodovico Grossi da Viadana, *Salmi a quattro chori* (Venice, 1612), "Modo di concertare i detti salmi a quattro chori"; G. Wielakker (ed.), *Recent Researches in the Music of the Baroque Era*, vol. LXXXVI (1998), p. 2.
- 91 Wielakker, *Recent Researches*, p. 2.

- 92 A. Parrott, *The Essential Bach Choir* (2000) p. 31; see also pp. 51–57 for related questions of positioning and copy-sharing and more on the size of ripieno groups.
- 93 Heinrich Schütz, *Psalmen Davids* (Dresden, 1619), preface.
- 94 Thomas Gobert (Paris, 1646), in W. J. A. Jonckbloet and J. P. N. Land (eds.), *Musique et musiciens au XVII<sup>e</sup> siècle* (Constantin Huygens correspondence) (1882), p. ccxvii.
- 95 H. Du Mont, *Cantica sacra* (Paris, 1652), “Au lecteur”; new edn., ed. J. Lionnet (1996), p. xcii.
- 96 According to Praetorius (1619) the term *concertando* applied “when one selects from an entire company of musicians the best and most notable among them”; *Syntagma musicum*, vol. III, pp. 4–5.
- 97 Praetorius, *Syntagma musicum*, vol. III, p. 196.
- 98 Concerted music “can be performed entirely with these parts alone, without the other vocal capellas or instruments”; Praetorius, *Syntagma musicum*, vol. III, p. 196. See Parrott, *The Essential Bach Choir*, p. 30.
- 99 Sébastien de Brossard on Du Mont’s *grands motets*, in his *Catalogue des livres de musique* (ms, 1724), p. 140; J. R. Anthony, *French Baroque Music from Beaujoyeux to Rameau* (1974), p. 171.
- 100 Harrison, *Medieval Britain*, p. 181.
- 101 J. Glixon, “A Musicians’ Union in Sixteenth-century Venice,” *Journal of the American Musicological Society* 36 (1983), 392–421.
- 102 Bartolomeo Bonifacio, *Rituum ecclesiasticorum ceremoniale*, f. 18<sup>r</sup>. Cf. the reported practice of 1525, quoted on pages 8–9.
- 103 Viadana stipulates that the voices sing “*con gravità e schietto*” (“solemnly and plainly”); Lodovico Grossi da Viadana, “Alli virtuosi di musica,” in *Lamentationes* (Venice, 1609).
- 104 J. Lionnet, “Performance Practice in the Papal Chapel during the 17th Century,” *Early Music* 15 (1987), 9–11.
- 105 “Alli virtuosi di musica.”
- 106 See Harrison, *Medieval Britain*, p. 316.
- 107 See N. O’Regan, “The Performance of Palestrina: Some Further Observations,” *Early Music* 24 (1996), 146.
- 108 Emilio del Cavalieri, *Rappresentazione di Anima, et di Corpo* (Rome, 1600), “Avvertimento.”
- 109 Hermann Finck, *Practica musica* (Wittenberg, 1556), Bk. v, f. Ss iv<sup>r</sup>.
- 110 Johann Gottfried Walther, *Musicalisches Lexicon* (Leipzig, 1732), p. 139.
- 111 *The Missa da capella . . . fatta sopra il motetto In illo tempore del Gomberti (a6)*, in Claudio Monteverdi, *Missa . . . Ac Vespere* (Venice, 1610).
- 112 At the church of the Annunciation (September 7, 1770); H. E. Poole (ed.), Charles Burney, *Music, Men, and Manners in France and Italy, 1770* (1969), p. 112.
- 113 *Ibid.*, p. 47.
- 114 See Parrott, *The Essential Bach Choir*, pp. 21–27.
- 115 Johann Adolph Scheibe, *Critischer Musicus* (Leipzig, 1745), p. 182 – reprinting an article from 1737. See also Parrott, *The Essential Bach Choir*, p. 29.
- 116 Johann Beer, *Musicalische Discurse* (Nuremberg, 1719), p. 11; H.-J. Schulze, “Johann Sebastian Bach’s Orchestra: Some Unanswered Questions,” *Early Music* 17 (1989), 13.
- 117 Johann Mattheson, *Der musicalische Patriot* (Hamburg, 1728), p. 64. See Parrott, *The Essential Bach Choir*, p. 118.
- 118 Parrott, *The Essential Bach Choir*, pp. 117–29. See also A. Parrott, “Vocal Ripienists and J. S. Bach’s Mass in B Minor,” *Eighteenth-Century Music* 7 (2010), 33–34, and A. Parrott, “Bach’s Chorus: The Leipzig Line,” *Early Music* 38 (2010), 229–31.
- 119 Parrott, *The Essential Bach Choir*, p. 118.
- 120 For questions of balance and placement, see Parrott, *The Essential Bach Choir*, pp. 131–39.
- 121 Martin Heinrich Fuhrmann, *Musicalischer-Trichter* (Frankfurt an der Spree, 1706). See Parrott, *The Essential Bach Choir*, pp. 29–41.
- 122 Parrott, *The Essential Bach Choir*, pp. 36, 68, 141–42, and Parrott, “Vocal Ripienists,” 12 (also 14–15, 20, 21).
- 123 See Parrott, *The Essential Bach Choir*, pp. 70, 72–3, 85–92; concertists and ripienists in general are discussed at pp. 29–41 and Bach’s own use of ripienists is discussed at pp. 59–92. See also Parrott, “Vocal Ripienists.”
- 124 Bach’s 1730 “Entwurf einer wohlbestallten Kirchen Music”; Parrott, *The Essential Bach Choir*, pp. 165, 168.
- 125 Parrott, *The Essential Bach Choir*, pp. 13–15.
- 126 Bach, “Entwurf,” p. 165, 168.
- 127 Heinrich Glarean, *Dodecachordon* (Basel, 1547); reprinted as *Dodecachordon*, trans. C. A. Miller, vol. I (1965), p. 209.
- 128 Banchieri, *Cartella*, pp. 18–19.
- 129 Johann Mattheson, *Der vollkommene Capellmeister* (Hamburg, 1739), p. 482.
- 130 Bénigne de Bacilly, *Remarques curieuses sur l’art de bien chanter* (Paris, 1668), pp. 80–81.
- 131 Banchieri, *Cartella*, p. 18.

- 132 Viadana, *Cento concerti ecclesiastici* (Venice, 1602), “A’ benigni lettori.”
- 133 Parrott, “Transposition,” 492, 494.
- 134 Parrott, “Transposition,” 507–8.
- 135 Ignatio Donati, *Salmi boscarecci* (Venice, 1623), “Avvertimenti.”
- 136 Mattheson, *Critica Musica*, vol. II (Hamburg, 1725), p. 243. See M. Talbot, “Tenors and Bases at the Venetian *Ospedali*,” *Acta musicologica* 66 (1994), 123–38, and “Sacred Music at the Ospedale della Pietà in Venice in the Time of Handel,” *Händel-Jahrbuch* 46 (2000), 125–56. The Pietà was one of four musically active Venetian *ospedali* – not convents – and most of their *figlie di coro* were in fact women rather than girls.
- 137 Charles de Brosse, *Lettres familières écrites d’Italie en 1739 et 1740*, vol. II (4/1885), pp. 317–18. According to Charles Burney, “many of the girls [at the Venetian *ospedali*] sing in the counter-tenor as low as A and G, which enables them always to keep below the *soprano* and *mezzo soprano*, to which they sing the base”; P. A. Scholes (ed.), *Dr. Burney’s Musical Tours in Europe*, vol. I: *An Eighteenth-Century Musical Tour in France and Italy* (1959), p. 114.
- 138 See J. Whittemore, *Music of the Venetian Ospedali Composers: A Thematic Catalogue* (1995).
- 139 Burney, in Scholes, *Dr. Burney’s Musical Tours*, vol. I, p. 114.
- 140 Four possible approaches involve no rewriting of SATB music otherwise intended for male choirs:  
 SATB all parts sounding at written pitch  
 SSAA Tenor and Bass parts up an 8ve  
 SAAT Tenor part at pitch but Bass up an 8ve  
 SA(T) Bass part (and Tenor) omitted; or Bass part up an 8ve and both Alto and Tenor parts omitted.
- 141 Hauschronik II, Wiener Ursulinen, 265 (July 16, 1731); J. K. Page, “‘A lovely and perfect music’: Maria Anna von Raschenau and Music at the Viennese Convent of St Jakob auf der Hülben,” *Early Music* 38 (2010), 411, 421.
- 142 Heinrich Herrmann von Oeÿnhaus (traveling in the retinue of the Landgrave of Hesse-Darmstadt); M. E. Frandsen, *Crossing Confessional Boundaries* (2006), p. 443.
- 143 Gottfried Ephraim Scheibel, *Zufällige Gedancken von der Kirchen-Music* (Frankfurt and Leipzig, 1721), pp. 59–61. On witnessing “two or three” women amongst the singers at St. Gudula’s, Brussels, Burney commented: “If the practice were to become general, of admitting women to sing the *soprano* part in the cathedrals, it would, in Italy, be a service to mankind, and in the rest of Europe render church music infinitely more pleasing and perfect” (1773); Scholes, *Dr. Burney’s Musical Tours*, vol. II, pp. 20–21.
- 144 Wilson, *Roger North*, p. 271.
- 145 “one can only reflect on the modicum of service one would have had from them, because of their monthly indispositions, their confinements, the perpetual indolence and natural caprice of women: really there was no common sense in the idea. Thanks be to God, it has not come to pass”; L. Sawkins, “For and Against the Order of Nature: Who Sang the Soprano?” *Early Music* 15 (1987), 316.
- 146 This practice can perhaps be traced back to the Medici court, where from c.1600 ecclesiastical propriety was deemed to have been satisfied by having first Vittoria Archilei and then Francesca Caccini contribute to Holy Week services from just outside the body of the church. See, for example, S. G. Cusick, *Francesca Caccini at the Medici Court* (2009), pp. 17, 291–93.
- 147 William Weston: *The Autobiography of an Elizabethan*, trans. P. Caraman (1955), p. 71.
- 148 See P. Ranum, “A Sweet Servitude: A Musician’s Life at the Court of Mlle de Guise,” *Early Music* 15 (1987), 347–60.
- 149 S. Owens, “Professional Women Musicians in Early Eighteenth-century Württemberg,” *Music & Letters* 82 (2001), 36.
- 150 Mattheson, *Der vollkommene Capellmeister*, p. 482.
- 151 *Ibid.*
- 152 Scheibe, *Critischer Musicus*, p. 157 (emphasis added).
- 153 D. Kirsch, *Lexikon Würzburger Hofmusiker* (2002), pp. 14–15.
- 154 S. Owens, “Professional Women Musicians in Early Eighteenth-century Württemberg,” 43.
- 155 K. W. Niemöller, *Kirchenmusik und reichsstädtische Musikpflege im Köln des 18. Jahrhunderts* (1960), pp. 9, 198 and *Passim*.
- 156 “the musicians assembled on this occasion exceeded in abilities, as well as number, those of every band that has been collected in modern times”; Charles Burney, *An Account of the Musical Performances in Westminster Abbey and the Pantheon . . . in 1784* (London, 1785), p. vii. Burney proceeds to report half a dozen or so reported sightings of monster-scale forces – from as far back as 1515 to Jommelli’s funeral in 1774, four of them reaching totals of around 300.
- 157 Thirteen men and around six boys, the Chapel Royal singers then “in waiting”; D. Burrows, *Handel and the English Chapel Royal* (2005), pp. 102–3.

- 158 The *Norwich Gazette*, reporting a public rehearsal. The numbers closely match autograph indications in the composer's score of *The King Shall Rejoice*: "C[anto] 12, H[ughes] et 6, Freem[an] et 6" and so on.
- 159 Handel's only other performance on this scale seems to have been of the funeral anthem for Queen Caroline at the Abbey a decade later, reportedly with "near 80 Vocal Performers" and 100 instrumentalists; *Daily Advertiser*, December 19, 1737, cited in Burrows, *Handel and the English Chapel Royal*, p. 378.
- 160 "the Musick is made for himself and sung by his own servants"; Sir David Dalrymple (letter), 1718, in D. Burrows, *Handel* (1994), p. 80. The local parish church of St. Lawrence, Whitchurch, served as a temporary domestic chapel.
- 161 [Le Cerf de la Viéville], *Comparaison de la musique italienne, et de la musique françoise*, 2nd edn. (Brussels, 1705), p. 71. At one of Handel's London opera performances in 1728, Pierre-Jacques Fougereux noted that "the chorus consists of only four voices"; W. Dean, "A French Traveller's View of Handel's Operas," *Music & Letters* 55 (1974), 178. In 1741 the castrato Caffarelli was apparently arrested and imprisoned for "disturbing the other performers" in various ways, which included "refusing to sing in the ripieno with the others"; A. Heriot, *The Castrati in Opera* (1956), pp. 144–45.
- 162 Even in the 1690s more than half of Rome's twenty-five ecclesiastical choirs comprised just four or five singers, according to a list drawn up by Padre Martini; "Musici di Roma nell'anno che il Sig. Gio. Paolo Colonna si portò in Roma" (ms), in O. Mischiati, "Una statistica della musica a Roma nel 1694," *Note d'archivio* ns. i (1983), 209–27.
- 163 In "De torrente" a chant-like accompaniment to the duetting sopranos is supplied by a "cappella" of unison tenor and bass voices.
- 164 The Earl of Egmont (diary entry); W. Dean, *Handel's Dramatic Oratorios and Masques* (1959), p. 234.
- 165 D. Burrows, *Handel: Messiah* (1991), p. 15.
- 166 D. Burrows, "Lists of Musicians for Performances of Handel's *Messiah* at the Foundling Hospital, 1754–1777," *Royal Musical Association Research Chronicle* 43 (2010), 89–91.
- 167 D. Burrows, "Handel's Oratorio Performances," in D. Burrows (ed.), *The Cambridge Companion to Handel* (1997), p. 273.
- 168 Burrows, "Lists of Musicians," 97–102.

### 3 Choral music in the culture of the nineteenth century

- 1 Alfred Einstein, *Music in the Romantic Era* (New York: W. W. Norton, 1947), p. 36.
- 2 For an excellent synopsis of the cosmologies that drove both the eighteenth and nineteenth centuries, see Crane Brinton, *The Shaping of Modern Thought* (Englewood Cliffs, NJ: Prentice Hall Inc., 1963), chapters 4 and 5.
- 3 For contemporary documentation of the substance of this movement, see the "Decree on Worship of the Supreme Being, May 7, 1794 (18 Floréal, Year II)" translated from the *Gazette Nationale ou Le Moniteur Universelle*, Nonidid 19 Floréal (Jeudi, 8 May, 1794, old style) in *Church and State in the Modern Age: A Documentary History*, ed. J. F. Maclear (New York: Oxford University Press, 1995), pp. 88–90.
- 4 H. C. Robbins Landon, *Haydn: Chronicle and Works*, 5 vols. (Bloomington: Indiana University Press, 1976), vol. III, *Haydn in England [1791–1795]*, p. 83.
- 5 Don V. Moses and Robert Demaree, *The Masses of Joseph Haydn* (Frankfort, MI: Classical Heritage, 2009), p. 138.
- 6 Percy M. Young and James G. Smith, "Chorus (i), §4: From the mid-18th to the later 19th [centuries]," in Stanley Sadie (ed.), *The New Grove Dictionary of Music and Musicians*, 2nd edn. (London: Macmillan, 2001), vol. V, p. 780 (henceforth cited as NG 2).
- 7 A. Peter Brown, "The Creation: An Oratorio for all Tastes and Times," program book to Christopher Hogwood's recording of *The Creation* (L'Oiseau-Lyre CD, 430 397–2, 1990), p. 20.
- 8 These statistics are taken from Young and Smith, "Chorus," pp. 776–78.
- 9 Of course, this device had already been used by Mozart in his *Krönungsmesse*, K. 317 (1779).
- 10 *Andante con moto assai vivace quasi Allegretto ma non troppo* (Andante, with motion, always vivacious, sort of Allegretto, but not too much)!
- 11 Karin Pendle and Stephen Wilkins, "Paradise Found: The Salle le Peletier and French Grand Opera," in Mark A. Radice (ed.), *Opera in Context: Essays on Historical Staging from the Late Renaissance to the Time of Puccini* (Portland, OR: Amadeus Press, 1998), p. 173.
- 12 For a discussion of the English festivals and institutions, see Percy Scholes's landmark study *The Mirror of Music 1844–1944*, 2 vols. (London: Novello & Co. Ltd and Oxford University Press, 1947), specifically vol. I, pp. 149–94. For Vienna, a similarly enlightening

study is Eduard Hanslick, *Vienna's Golden Years of Music: 1850–1900*, trans. and ed. Henry Pleasants III (New York: Simon and Schuster, Inc., 1950).

13 Alice Marie Hanson, "The Social and Economic Context of Music in Vienna from 1815–1830" (PhD thesis, University of Illinois at Urbana-Champaign, 1980), pp. 149–54.

14 Hanslick, *Vienna's Golden Years*, p. 7, n.12.

15 Margaret Handford, "Birmingham," *NG* 2, vol. III, p. 615.

16 Scholes, *Mirror of Music*, vol. I, p. 8.

17 The term *Orphéon* was also used by male-chorus societies in Paris, formed at the same time in imitation of the German *Liedertafeln*; see "Orphéon," *Oxford Companion to Music*, ed. Alison Latham, *Oxford Music Online*.

18 Bernarr Rainbow, "Wilhelm, Guillaume Louis," *NG* 2, vol. XXVII, p. 387.

19 Scholes, *Mirror of Music*, vol. I, p. 11.

20 *Ibid.*, p. 18.

21 See Catharine Melhorn's discussion of the emergence of this genre as a precedent for Mendelssohn's *Die erste Walpurgisnacht*; "Mendelssohn's *Die erste Walpurgisnacht*," DMA dissertation, University of Illinois at Urbana-Champaign, 1983, pp. 83–96.

22 Imogen Fellinger *et al.*, "Periodicals." *Grove Music Online*.

23 Mendelssohn, quoted in Julius Alf, "Komponisten in Düsseldorf. Sechs biographische Miniaturen;" in Ernst Klusen (ed.), *Studien zur Musikgeschichte des Rheinlandes* (Cologne: Arno, 1978), p. 18. Vol. 119 of *Beiträge zur rheinischen Musikgeschichte*. Translation by Catharine Melhorn, in her "Mendelssohn's *Die erste Walpurgisnacht*," p. 89.

24 Eric Frederic Jensen, *Schumann* (Oxford University Press, 2001), p. 257.

25 Ewan West. "Liedertafel," *Grove Music Online*.

26 This development is fully explored in Mark Henderson, "The German Part-Song in the First Half of the Nineteenth Century," DMA dissertation, University of Illinois at Urbana-Champaign, 1989) and in James Smith and Percy Young, "Chorus," in *The New Grove Dictionary of Music and Musicians*, 2nd edn., vol. V (London: Macmillan, 2001), pp. 776–83.

27 Hanson, "Social and Economic Context," p. 227.

28 Originally, Schubert set Franz Grillparzer's poem (a birthday present for his daughter) for alto solo, male chorus and piano; that version of "Standchen" is now generally regarded as subordinate to the arrangement for women's voices (D. 920).

Eight male-chorus part-songs by Schubert bear the title "Trinklied"; seven (D. 75, 148, 242, 267, 356, 426/5 and 427/5) are early works

(1813–16), only the "Trinklied des 16ten Jahrhunderts" (D. 847) being a product of Schubert's final years (1825).

29 John J. Silantien, "The Part Song in England, 1837–1914," DMA dissertation, University of Illinois at Urbana-Champaign, 1980, p. 150.

30 Stanley Boorman *et al.* "Music printing and Publishing, II, 3. The Age of Engraving; The Age of Offset Printing (1860–1975)." *Grove Music Online*.

31 *Ibid.*

32 Claude Palisca (edn.), *Norton Anthology of Western Music*, 4th edn. (New York: W. W. Norton, 2001). The fifth edition of this venerable collection reduces its choral component to a single excerpt from Mendelssohn's *Elijah*.

#### 4 Choral music in the twentieth and early twenty-first centuries

1 For Bruno Walter's views on Mahler's late use of harmony and counterpoint see Constantin Floros, *Gustav Mahler: The Symphonies*, trans. Vernon and Jutta Wicker (Portland, OR: Amadeus Press, 1993), p. 242.

2 *Arnold Schoenberg Letters*, ed. Erwin Stein (London: Faber & Faber, 1987), p. 100, and *Arnold Schoenberg: Self-Portrait*, ed. Nuria Schoenberg Nono (Pacific Palisades: Belmont Music Publishers, 1988), p. 115.

3 For Arnold Schoenberg's comments see John Harbison, "The Ritual of Oedipus Rex," *Upbeat* (December 1989), 4.

4 The term "Shock of the New" was coined in 1972 by Ian Dunlop as a title for his book examining seven important exhibits of modern art. It was popularized in 1980 by art critic Robert Hughes as the title for his PBS television series and accompanying book.

5 Nick Strimple, *Choral Music in the Twentieth Century* (Portland, OR: Amadeus Press, 2002), pp. 9, 98–101.

6 Donald Francis Tovey, "Ethel Smyth: Mass in D," in his *Essays in Musical Analysis*, vol. V, *Vocal Music* (London: Oxford University Press, 1937), pp. 235–42.

7 See, for example, Elwyn Wienandt, *Choral Music of the Church* (New York: Free Press, 1965), pp. 431–35, and Elwyn Wienandt, "Jazz at the Altar?" *The Christian Century*, vol. LXXVII:12 (March 23, 1960), 346–48.

8 Martin Goldsmith, *The Inextinguishable Symphony* (New York: John Wiley & Sons, Inc., 2000), pp. 259–72.

9 United States Holocaust Museum, *Hidden History of the Kovno Ghetto* (Boston: Little, Brown and Company, 1997), pp. 149, 172–76.



- 10 Shirli Gilbert, *Music in the Holocaust: 1813–16, Confronting Life in the Nazi Ghettos and Camps* (Oxford University Press, 2005), pp. 21–54.
- 11 Stefan Hayman, “The Buchenwald Song,” in *The Buchenwald Report*, trans. and ed. David A. Hackett (Oxford: Westview Press, 1995), pp. 140–42.
- 12 Paul Cummins, *Dachau Song: The Twentieth Century Odyssey of Herbert Zipper* (New York: Peter Lang, 1992), pp. 75–92.
- 13 Strimple, *Choral Music in the Twentieth Century*, p. 113.
- 14 Arthur Koestler, “Selection from *The Scum of the Earth*,” and Denise Dufournier, “Selection from *Ravensbrück: The Women’s Death Camp*,” in Rebecca Rovit and Alvin Goldfarb (eds.), *Theatrical Performance during the Holocaust* (Baltimore: Johns Hopkins University Press, 1999), pp. 163–66.
- 15 Joža Karas, *Music in Terezín, 1941–45* (New York: Beaufort Books, 1985), pp. 139–41.
- 16 Henry Oertelt, *An Unbroken Chain: My Journey through the Nazi Holocaust* (Minneapolis: Levner Publishing Company, 2000), pp. 75–76.
- 17 William Hilsley, *When Joy and Pain Entwine: Reminiscences* (Werkhoven: Internationale School Beverweerd, 1988).
- 18 Personal communication between William Hilsley and the author, 26 January 1997.
- 19 Helen Colijn, *Song of Survival: Women Interned* (Ashland: White Cloud Press, 1995).
- 20 Personal communication between Jan Hanuš and the author, 19 November 2000.

##### 5 The nature of chorus

- 1 We also have the less familiar *choric*, from *chorus*, to describe collective utterance and simultaneous movement.
- 2 See Aristotle, *On the Art of Poetry in Classical Literary Criticism*, trans. T. S. Dorsch (Baltimore: Penguin Classics, 1965), p. 36.
- 3 This has been amply discussed by Edward Cone in his *The Composer’s Voice* (Berkeley: University of California Press, 1974). Cone’s primary focus is on the solo voice, though he touches briefly on choral singing in his Chapter 4.
- 4 From the translation published by Claude Palisca in *The Florentine Camerata: Documentary Studies and Translations* (New Haven: Yale University Press, 1989), p.113. Bardi also satirizes the madrigal style thus: “while Mr. Bass, formally dressed in semibreves and minims, walks about in the ground-floor rooms of his palace, the soprano walks hurriedly with quick steps on

the terrace, adorned with minims and semiminims, while Mr. Tenor and the alto go around in the rooms of the intermediate floors with still other rates of movement and dressed otherwise.”

- 5 The element of dance is of equal importance to the musical and the verbal, but space is lacking to give it proper consideration here.
- 6 Attributed to Bardi; Palisca, *Florentine Camerata*, pp.144 ff.
- 7 *Ibid.*, p. 125.
- 8 Such capacious manifestations were not limited to England – see Chester L. Alwes’s chapter “Choral Music in the Culture of the Nineteenth Century” in this volume.
- 9 For a vivid portrait of how it used to be I recommend Reginald Nettel’s *Music in the Five Towns, 1840–1914* (Oxford University Press, 1944).
- 10 I am speaking here of course of what happens *during* services. When churches are used as concert venues the situation can become constructively ambiguous, suffusing the performance with “atmosphere,” sanctified perhaps by a few words from the priest, and probably garnering applause at the end even if not always at the beginning.
- 11 This was described to me by the Faroese composer Sunleif Rasmussen.
- 12 The association of the carol with Christmas is a later development.
- 13 Joseph Bédier, quoted in R. L. Greene, *The Early English Carols*, 2nd edn. (Oxford: Clarendon Press, 1977), pp. xlv ff. But cf. Chapter 6, “*The Carole*,” of Christopher Page, *Voices and Instruments of the Middle Ages* (London, J. M. Dent & Sons, 1987). Later in the same book Page mentions use of the word *chorus* to denote possibly a wind instrument (p. 229) or a string drum (p. 238).
- 14 For example in the Fayrfax Manuscript c.1500, and Henry VIII’s Manuscript c.1520. These and slightly earlier polyphonic English carols are available in modern editions in *Musica Britannica*, ed. John Stevens (London: Stainer & Bell), vol. IV, *Mediaeval Carols* (1958), vol. XVIII, *Music at the Court of Henry VIII* (1973), and vol. XXXVI, *Early Tudor Songs and Carols* (1975).
- 15 Willa Muir was the wife of the poet Edwin Muir. The couple’s translations of Kafka and Broch are highly esteemed.
- 16 Willa Muir, *Living with Ballads* (Oxford University Press, 1965), pp. 16, 31–2. For a broader account, see Iona and Peter Opie, *The Singing Game* (Oxford University Press, 1985), especially Chapter 1.
- 17 The same may also be said of quite a few carols.
- 18 The new context may provide the music with new kinds of significance, while also

referring back (in people's minds) to the original kind: this is a fertile area for further debate for which I lack the space here.

19 The faculty of play: see Johan Huizinga, *Homo Ludens: A Study of the Play-element in Culture*, trans. R. F. C. Hall (London: Routledge & Kegan Paul, 1949), p. 187. My references are to the English translation published in London in 1949. The original was published in 1938.

20 This paragraph directly applies Huizinga's definitions of play to the topic of music; see Huizinga, *Homo Ludens*, pp. 5, 132.

21 I am using *sacred* in a sense that embraces both drama and ritual.

22 The repertoire embraced sacred music, stage works, and convivial music: madrigals, rounds, catches, and glees.

## 6 Choral music and tradition in Europe and Israel

1 Clytus Gottwald, "Choral Music and the Avant-Garde," in L. Reimers and B. Wallner (eds.), *Choral Music Perspectives: Dedicated to Eric Ericson* (Stockholm: Royal Swedish Academy of Music, 1993), pp. 119–34.

2 On the New Spirituality, see Richard Taruskin, *Music in the Late Twentieth Century*, vol. V of *The Oxford History of Western Music* (Oxford University Press, 2005).

3 Johann Wolfgang von Goethe, *Einfache Nachahmung der Natur, Manier, Stil*, in his *Werke*, vol. VI, *Vermischte Schrifte* (Frankfurt am Main: Insel Verlag, 1965), pp. 252–56.

## 7 Canada's choral landscape

1 First Nations is a legally defined term used since the 1980s to refer to Canada's indigenous peoples who are not Inuit (indigenous peoples inhabiting the Arctic regions) or Métis (of mixed indigenous and European ancestry). There are more than 630 recognized First Nation bands or governments in Canada.

2 Following the establishment of singing schools in England and the New England states (USA) whose purpose was to encourage psalm-singing and to engage more singers in this practice, the nineteenth century saw singing masters in many Canadian communities establish classes and choirs to sing psalms and hymn tunes, as well as to teach music-reading skills. Psalm- and hymn-singing were encouraged in both liturgical services and social events.

## 8 A multiplicity of voices: choral music in the United States

1 Executive Summary, *America's Performing Art: A Study of Choruses, Choral Singers, and Their Impact: The Chorus Impact Study* (Washington, DC: Chorus America, 2003),

p. 5. A further breakdown of these numbers indicate there are approximately 270,000 choruses nationwide, with a total of approximately 12,000 professional and community choruses, at least 41,000 K-12 school choruses, and 216,000 religious choirs. These estimates do not include choirs affiliated with colleges and universities and are believed to be conservative, based on the methodology used to calculate these figures.

2 Executive Summary, *The Chorus Impact Study: How Children, Adults, and Communities Benefit from Choruses* (Washington, DC: Chorus America, 2009), p. 6.

3 So-called show choirs bring together aspects of musical theater in concerts, which feature high-energy choral singing and choreography. The first high school show choirs, called *swing choirs*, emerged in 1949 in rural Midwestern communities, inspired in part by the popular television program *The Fred Waring Show*. The influence of popular culture in the 1960s and 1970s led to more elaborate performances, featuring the addition of instrumental combos, lighting, and extensive dance routines, which have gained in popularity over the past forty years.

4 Michael Weaver, "Show Pop: History of Show Choir," [www.angelfire.com](http://www.angelfire.com).

5 Ronald McCurdy, "President's Message," *Jazz Education Journal*, 33, 3 (November 2000): 4, 101.

6 Terese M. Volk, *Music, Education and Multiculturalism: Foundations and Principles* (New York: Oxford University Press, 1998), p. 190.

7 *Ibid.*, p. 81.

8 Allen Britton, Arnold Broide, and Charles Gary, "The Tanglewood Declaration," in Robert Choate (ed.), *Documentary Report of the Tanglewood Symposium* (Washington, DC: Music Education National Conference, 1968), p. 139.

9 Mary Goetze and Carol Scott-Kassner, "The Struggle for Authenticity and Ownership: A Brief Overview of the Past and Future in Multicultural Approaches to Music Education," *The Mountain Lake Reader* (Spring 2006), 8.

10 American Boychoir, "Mission Statement." [www.americanboychoir.org](http://www.americanboychoir.org).

11 San Francisco Girls Chorus, "About the Chorus." [www.sfgirlschorus.org](http://www.sfgirlschorus.org).

12 Executive Summary of *America's Performing Art*, 2003, p. 5.

13 Zamir Chorale, “Music with a Mission.” [www.zamir.org/about\\_us.html](http://www.zamir.org/about_us.html) (accessed June 17, 2010).

14 The 2003 Chorus America study estimated that approximately 20 percent of community choral organizations support professional singers at some level, although there is no standardized level of payment for chorus to chorus.

15 National Endowment for the Arts, *American Masterpieces: Choral Music*, ed. Philip Brunelle (Washington, DC: NEA and Chorus America, 2006)

16 *Ibid.*, p. 6.

17 Americans for the Arts (Organization) Action Fund, *Congressional Arts Report Card 2008: Your Guide to Voting for the Arts in 2008* (Washington, DC: Americans for the Arts Action Fund PAC, 2008).

18 Foreword to *The Chorus Impact Study*. (2009), p. 3.

## 9 A hundred years of choral music in Latin America 1908–2008

1 In 1511, the first two bishoprics were created on the islands of Hispaniola and Puerto Rico. Between 1516 and 1556, under the reign of Charles V, twenty-two bishoprics and the archdioceses of Lima, Santo Domingo, and Mexico City were founded. The Spanish and Portuguese colonial empires were theocratic regimes and it was the monarch who directed the emigration of clerics to the New World. In the second half of the eighteenth century, the political organization was characterized by the division of the continent into viceroalties, known by the term “virreinato” and these, in turn, were divided into *audiencias* (presidencies or captaincies) as follows: Virreinato de Nueva España (from Florida and the west bank of the Mississippi River to Costa Rica and the Caribbean islands); Virreinato de Nueva Granada (Venezuela, Colombia, Panama, and Ecuador); Virreinato del Perú (Lima, Cuzco, and Chile); Virreinato del Río de La Plata (Audiencia of Charcas, which included Bolivia and Uruguay); and the Virreinato de Brazil.

The following were the most outstanding chapel masters and composers of the virreinos:

Virreinato de Nueva España Cathedral of Mexico: Francisco López de Capillas (1615–73) (Spanish), Manuel de Zumaya (1678–1755) (Mexican), and Ignacio Jerusalem (1710–69) (Italian). Puebla Cathedral: Gaspar Fernández (1566–1629) (Portuguese) and Juan

Gutiérrez de Padilla (1590–1664) (Spanish) – perhaps the most important composer of New Spain. Cathedral of Santiago de Cuba: Esteban Salas (1725–1803) (Cuban).

Virreinato de Nueva Granada Cathedral of Caracas: Francisco Perez Camacho (1687–1725). Cathedral of Cartagena: Gutierre Fernandez Hidalgo (1588–1620). Cathedral of Bogotá: Jose Cascante (1650–1702) and Juan de Herrera (1665–1738). Cathedral of Quito: Diego Lobato (1538–1610) (Ecuadorian, son of one of the wives of the Incan Atahualpa).

Virreinato del Perú Cathedral of Lima and La Plata: Tomás de Torrejón y Velasco (1644–1728) (Spanish), Roque Cerruti (1683–1760) (Italian), and Juan de Araujo (1646–1712) (Spanish).

Virreinato del Río de la Plata Doménico Zipoli (1688–1726) (Italian).

Virreinato de Brasil Church of San Sebastian, Rio de Janeiro: José Maria Nunes García (1798–1808).

2 Fray Juan de Torquemada, *Monarquía Indiana*. Instituto de Investigaciones Históricas, Universidad Nacional Autónoma de México, Bk. XVII, vol. V, p. 320.

3 F. C. Lange, *La música en Minas Gerais, estudio preliminar* (Boletín Latinoamericano de Música, Acervo Curt Lange Universidade de Minas Gerais, 1946).

4 Pedro Palacios y Sojo, known as Padre Sojo, founded the Oratorio de San Felipe Neri in 1764 and organized musical education in Venezuela in 1783. He cultivated coffee, and his hacienda in Chacao served as the main center of music education and composition during the eighteenth century.

5 From the mid eighteenth century, the Portuguese influence generated a rococo style in the Minas Gerais region. The most prominent composers were Lobo de Mesquita, Inácio Parreira Neves, and Manoel Dias de Oliveira. The German/Uruguayan musicologist Francisco Curt Lange (1903–97), rescued most of their works.

6 J. Orrego Salas, “Técnica y estética,” in Isabel Aretz (ed.), *América Latina en su música* (UNESCO, Siglo veinte-uno editores, 1977).

7 *Gaucho* is the name given to peasants – good horse riders – of the plains in Argentina, Uruguay, and Rio Grande in Brazil, who developed their own literature and folk music. *Porteño*, meaning “the man born in the port,” refers to the inhabitants of Buenos Aires. The “porteño style” is a mixture of the

European and local culture in Argentina which is evident in the music, particularly in the tango.

8 G. Béhague, *Music in Latin America* (Englewood Cliffs, NJ: Prentice Hall, 1979).

9 J. A. Calcaño, *La ciudad y su música* (Caracas: Crónica Musical de Caracas, 1956).

#### 10 Choral music in East Asia: China, Japan, and Korea

1 On IDS, see S. Mithen, *The Singing Neanderthals: The Origins of Music, Language, Mind and Body* (London: Weidenfeld and Nicolson, 2005).

2 For East Asians, the surname normally precedes the given name; this custom is reflected in this chapter.

3 R. Bloesch and W. Weyburn, *Twentieth Century Choral Music: An Annotated Bibliography of Music Appropriate for College and University Choirs*. American Choral Directors Association Monograph No. 9 (1997).

#### 11 New voices in ancient lands: choral music in South and Southeast Asia

1 See for example, P. Yampolsky, *Vocal Music from Central and West Flores*, Washington, DC: Smithsonian Folkways Recordings, 1995.

2 For convenience, I use “Asia/n” to refer to “South and Southeast Asia/n”.

3 V. A. Coelho, “Kapsberger’s Apotheosis . . . of Francis Xavier (1622) and the Conquering of India,” in Richard Dellamora, and Daniel Fischlin (eds.), *The Work of Opera: Genre, Nationhood, and Sexual Difference* (New York: Columbia University Press, 1997), pp. 27–47, p. 43.

#### 12 From chanting Quran to singing oratorio: choral music in West and Central Asia

1 Mary Boyce, *Zoroastrians: Their Religious Beliefs and Practices* (London and New York: Routledge, 2001), p. 37.

2 Adam Mez, *The Renaissance of Islam* (New York: AMS Press Inc., 1975), p. 336.

3 Habib Hassan Touma, *The Music of the Arabs* (Portland, OR: Amadeus Press, 1996), p. 158.

4 Regula Burckhardt Qureshi, “Sufi Music and the Historicity of Oral Tradition,” in Stephen Blum, Philip Bohlman, and Daniel Neuman (eds.), *Ethnomusicology and Modern Music History* (University of Illinois Press, 1991), p. 109.

5 Lois Ibsen al-Faruqi, “The Mawlid,” in *The World of Music*, vol. XXVIII/3 (1986), p. 85.

6 Joseph Jordania, *Who Asked the First Question: Origins of Vocal Polyphony, Human Intelligence, Language and Speech* (Tbilisi: Logos, 2006), p. 154.

#### 13 Voices of the Pacific: the (ch)oral traditions of Oceania

1 For the purposes of this chapter, Oceania comprises Melanesia, Micronesia, Polynesia, Australia, and New Zealand. The oldest human remains from Lake Mungo, South Australia are dated almost 40,000 years ago. In New Zealand the waves of migration came from Eastern Polynesia during the period AD 800–1300. Samoa’s oral history dates back to AD 1000. By the early tenth century, Tonga had the most expansive pre-European colonial empire in the Pacific. See Richard Moyle, *Tongan Music* (Auckland University Press, 1987), p. 17.

2 In Australia, Creation stories originate in the Dreaming as the ancestors sang the world into existence; in NZ the Creation story begins with the figures of Papatūānuku, the land (a powerful mother earth figure) and Ranginui, the heavens (the sky father), who have their equivalents throughout Polynesia. [www.teara.govt.nz/EarthSeaAndSky/Astronomy/RanginuiTheSky/3/en](http://www.teara.govt.nz/EarthSeaAndSky/Astronomy/RanginuiTheSky/3/en).

3 The main islands in Western Polynesia include Tonga, Niue, and Samoa and in Eastern Polynesia, the Cook Islands, Tahiti, the Marquesas, and Hawaii. Eastern Polynesians arrived first in New Zealand. The inhabitants of the Torres Strait Islands included Polynesians, Melanesians, and Aborigines. 4 Moyle, (*Tongan Music*, p. 166)

5 *Ibid.* p. 46. Early visitors to Tonga during Cook’s visit in 1777 observed the importance of rehearsal and practice before a public performance, in keeping with these expectations of excellence.

6 There were many names for chant: *waiata*, *haka*, *karanga* (New Zealand); *hula*, *mele*, *olioli* (Hawaii); *pe’e* (Cook Islands), for example.

Detailed accounts of the songs’ musical content can be found in Moyle, *Tongan Music*, and Mervyn McLean, *Weavers of Song: Polynesian Music and Dance* (Auckland University Press, 1999). Lullabies, love songs, songs of lament, war songs, paddling songs, game songs, work songs, songs of praise, taunting, and insulting songs were amongst the song types.

- 7 There were hunting, funeral, and gossip songs, songs of the ancestors, landscapes, animals, seasons, myths, and Dreamtime legends.
- 8 Caitlin Rowley (ed.), *Australia: Exploring the Musical Landscape* (Sydney: Australian Music Centre, 1998), p. 7; Bruce Chatwin, *The Songlines* (London: Cape, 1987), pp. 62 ff. In Arnhem Land, the songs were either inherited or found in dreams communicated by the spirit of a deceased singer. Thus the songs were passed on.
- 9 McLean (*Weavers of Song*, p. 469): *aufaipese* in Samoa, *kauhiva* in Tonga, and *waiata tira* (rows or a group of singers) in New Zealand. “Choirs” were groups of singers who sang sacred music. And the word “chorus” denoted a group of singers who sang secular music.
- 10 According to Christopher Marshall, a New Zealand composer who lived for a time in Samoa, the role of the conductor in Samoan performance may have some connection to the clown or *fa'aluma*. The traditional role of the clown predates choirs, and as with medieval court jesters the role was to mock the *matai* (personal communication, April 2009).
- 11 Moyle, (*Tongan Music*, p. 33).
- 12 McLean, (*Weavers of Song*, p. 403).
- 13 In present-day concert parties, the men perform the *haka*, the women the *poi* and together they perform modern action songs or *waiata-ringa*. In New Zealand for example, the *marae* calls or *karanga* used to welcome the guests are reserved for an older woman. [http://folksong.org.nz/haere\\_mai/index.html](http://folksong.org.nz/haere_mai/index.html) gives various examples of the *karanga*.
- 14 McLean, *Weavers of Song*, p. 404.
- 15 Jill Stubbington, “North Australian Aboriginal Music,” in J. Isaacs (ed.), *Australian Aboriginal Music* (Australia: Aboriginal Artists Agency Ltd, 1979).
- 16 McLean, (*Weavers of Song*, p. 396) notes that there is little evidence of formal teaching of music or dance to children in the history of Polynesia. Children learned game songs from each other but for the rest they copied the adults.
- 17 Dr J. E. Moulton, founder and the first principal of Tupou College, introduced this notation system in the 1860s. Richard Moyle confirms that this served a didactic purpose and was not a language of gesture (personal conversation, April 2009).
- 18 Personal conversation (April 2009) with Te Tuhi Robust (Director of the James Henare Centre, University of Auckland). The *waiata* are the songs and chants of the Māori, which, through their words, preserve the knowledge and the wisdom of the ancestors. There are many forms of *waiata* and a song performed is always appropriate to the occasion.
- 19 Margaret Orbell and Mervyn McLean, *Songs of a Kaumātua Sung by Kino Hughes* (Auckland University Press, 2002), inside cover.
- 20 The earliest arrival in Oceania was Willem Janszoon who made landfall at the Pennefather River on the western shore of Cape York, Australia, in the *Duyfken* (Little Dove) on February 26, 1606. Dutch explorers (Schouten and Lemaire) arrived in Tonga in 1616. Abel Janszoon Tasman’s flagship, *Heemskerck* and the *Zeehaen* sailed into Golden Bay in NZ in 1642.
- 21 Christopher B. Balme, in his *Pacific Performances: Theatricality and Cross-Cultural Encounter in the South Sea* (New York: Palgrave Macmillan, 2007), quotes Anne Salmond, *Two Worlds: First Meetings between Maori and Europeans 1642–1772* (Auckland: Viking, 1991) and discusses this in his Chapter 1, “Trumpets, Beaches and Women.” John Mansfield Thomson, in his *Musical Images: A New Zealand Historical Journey 1840–1990* (Wellington: National Library of New Zealand, 1990), p. 11, states: “The dialogue took place between the *pūkāea*, a wooden trumpet, or the *pūtātāra*, a shell trumpet and the European Baroque trumpet, then at the height of its powers.” The bay was later named Murderers’ Bay after the local Māori killed four Dutch sailors; the trumpet calls were most likely interpreted as calls to war.
- 22 Thomson (1990), p. 12.
- 23 Anne Salmond, *Between Worlds: Early Exchanges between Maori and Europeans 1773–1815* (Auckland: Viking, 1997), p. 450.
- 24 *Ibid.*, p. 79. “Sometimes they sing an underpart which is a third lower, except for the last 2 notes which are the same.”
- 25 McLean, *Weavers of Song*, p. 423.
- 26 *Ibid.*, p. 431.
- 27 In Tonga where there was a pre-European polyphony, singing in harmony was already familiar; consequently the English music proved less of a challenge. In general, Polynesian and Aboriginal tuning systems bore little resemblance to the English.
- 28 Richards, [www.diasporas.ac.uk/assets/Richards%20small%20grants.pdf](http://www.diasporas.ac.uk/assets/Richards%20small%20grants.pdf). By 1922 and during the time of Pastor Carl Strehlow from Ansbach (1871–1922), Lutheran hymns such as “Wachet auf” were being sung. By the 1930s there was a four-part choir. Today it is a women’s choir. The sound is one rich in upper partials with instinctive portamento between the notes of the chorale tunes.

- 29 Matthew Westwood, “Religious Choirs a Constant across the Desert,” *The Australian*, September 14, 2007.
- 30 Personal conversation with Richard Moyle (April 2009).
- 31 In 1814, Thomas Kendall, William Hall, and John King arrived in the Bay of Islands under the auspices of the Anglican Church Missionary Society. In 1839 Bishop Jean Baptiste François Pompallier established a French Catholic mission at Kororāreka (present-day Russell).
- 32 Sir George Grey laid the foundation stone in 1865.
- 33 Manu Boyd, “Himeni: Nurturing Spirituality through Songs of Faith,” *Wai ola o OHA* 28, no. 3 (2001), 18.
- 34 The *Adelaida Liedertafel* dates back to 1840, recognized and officially formed in 1858.
- 35 The first New Zealand Eisteddfod took place in Durham Street Hall, Christchurch in 1926. The competitions included music, poetry, elocution, needlework, and cookery. The hymn tunes in the competition included *Moab, Sancteidd, and Aberdovey*. In his *Music Is Where You Find It: Music in the Town of Hawera, 1946: An Historical Ethnography* ([Wellington]: Music Books New Zealand, 2004), p. 137, Allan Thomas also refers to recitation and singing in the context of popular music recorded in Hawera, New Zealand in 1946.
- 36 The Alexander Turnbull Library in Wellington has a magnificent picture taken in 1896 of the Scandinavian Choral Singers conducted by Mr. Overley.
- 37 For an insightful view on Hill’s life and his contribution to musical life in New Zealand and Australia, see John Mansfield Thomson, *A Distant Music: The Life and Times of Alfred Hill, 1879–1960* (Oxford University Press, 1980).
- 38 A poi song written and composed by Alfred Hill, dedicated to “C. F. Goldie, Esq.”
- 39 The cantata is based on the legend of Hinemoa and Tutanekai. The Māori Opera Company performed Bennett and Flynn’s opera of the same name in 1915. The legend held much attraction for European composers.
- 40 English-born Isaac Nathan (1790–1864), of Jewish and Polish extraction, migrated to Australia in 1841; shortly after his arrival he opened a music academy in Sydney.
- 41 The first to do so in New Zealand, at the recommendation of Sir John Stainer at Oxford University, was Professor William E. Thomas on October 10, 1900. He was appointed Professor of Music at the University of Auckland and director of the Auckland Choral Society.
- 42 A key figure in New Zealand choral music, Peter Godfrey came from King’s College, Cambridge in 1958 to take up the posts of lecturer in music at the University of Auckland and Director of Music at Holy Trinity Cathedral.
- 43 Douglas Lilburn (1915–2001) studied with Ralph Vaughan Williams, Peter Sculthorpe (1929–) with Egon Wellesz and Edmund Rubbra, and Dorothea Franchi (1921–2003) with Herbert Howells. Later, Jenny McLeod (1941–) studied with Messiaen, Stockhausen, and Berio; David Griffiths (1950–) studied with Alexander Goehr.
- 44 Debra Shearer presents a similar view of the Australian composers in her “Emerging Voices in Australian Choral Music – Selected Works of Sculthorpe, Boyd, Edwards, Hopkins, Maclean, Leek, Stanhope, Grandage, Orlovich and Atherton,” dissertation, Doctor of Music, Indiana University, 2003, pp.6–12.
- 45 Bailey (1967, p.14) *Come all ye Tonguers* is a typical example. Douglas Mews used this melody for his SATB arrangement, one of *Two NZ Folk Songs of the Sea* (1987).
- 46 Auckland Choral Society was established in 1855, Philharmonic Society in Sydney in 1836, and the Royal Melbourne Philharmonic Society in 1853. Simon Tipping gives an excellent view on the Orpheus Choir of Wellington in his *Orpheus: Portrait of a Choir* (Palmerston North: Dunmore Press, 2002).
- 47 Adrienne Simpson, *Hallelujahs and History: Auckland Choral 1855–2005* (Auckland Choral, 2005), pp. 175–223, Appendix 1: Performance Chronology of the Auckland Choral Society, now known as Auckland Choral.
- 48 The very famous Hawaiian *Liahona Glee Club* began in 1922; it gave concerts, sang at private functions and competed in public song contests. It was also part of the Awaiohimu Mormon Choir.
- 49 The Popular Methodist Māori Singers had amidst its members the famous Māori baritone Inia Te Wiata, who is remembered for his remarkable musical versatility and his skill as a master carver. *Just call me happy: Inia Te Wiata*. Atoll acd507, is a documentary of his life presented by his wife Beryl Te Wiata in 2007.
- 50 MGLC Melbourne (1990), Sydney Gay and Lesbian Choir (1991), GALS, NZ (1992).
- 51 Examples include the Sydney Street Choir, The Solidarity Choir, The Australian Byzantine Choir, Chinese Community Choirs and La Voce della Luna (Melbourne Italian Women’s Choir) to name but a few.
- 52 [www.fmhs.auckland.ac.nz/faculty/cbr/events/choir.aspx](http://www.fmhs.auckland.ac.nz/faculty/cbr/events/choir.aspx) Research at the University of Auckland shows that singing may help to “rewire” the brain after brain injury.

53 In Australia, Faye Dumont's research to date identifies over two hundred Australian choral composers. As a pioneer in the teaching and training of choral conductors in Australasia, she continues to be a driving force in choral education. She directs the Melbourne Chamber Choir, the Melbourne Women's Choir, and Chorelation.

54 McLean, *Weavers of Song*, p. 381. The Tongan word *punake* (poet) is an abbreviated form of two words, *puna* to fly and *hake*, on high; the *punake* is a person whose sensibility goes up as if flying to the heights; this poet/composer/choreographer was highly regarded and was often commissioned to write for important people and events.

Queen Salote, a keen writer of love poems, dance songs and *lakalaka* (which means "to step briskly") would send for a *punake* to commission a new dance for an important occasion. A pig and a mat might well accompany the verbal request. (From a personal conversation with Richard Moyle, April 2009.)

55 From the vast number of choral works that have been composed, I have identified a select list (see page 184). They are largely works that attempt to relate to the landscape and to the many musical traditions that coexist in the Pacific.

56 Jack Body describes his *Carol to St. Stephen* as a "deconstruction/recomposition" written for 3 soloists and 12-part choir and based on a fifteenth-century carol, "Eya, martyr Stephane."

57 Shearer, "Emerging Voices," p. 70.

58 Hamilton's *Missa Pacifica* also treads between the two worlds of Asia and the Pacific.

59 See the composer's program note at <http://sounz.org.nz/finder/show/works?query=Five+Lullabies&x=0&y=0>.

60 Scored for women's voices, *Chaos of Delight III* is based on bird song of the New Zealand forests; the cicadas are represented by the sound of metal clickers played by each singer.

61 Shearer, "Emerging Voices," p. 56. The aboriginal melody was the first to be transcribed into Western notation and was presumed to have been collected in the nineteenth century by Perron and Freycinet.

62 Mews and McLean were colleagues on the staff of Auckland University at that time. The baritone Robert Wiremu gives a haunting performance on the New Zealand Youth Choir's disc *Winds that Whisper* (Trust Records MMT2016).

63 *Ahua* is written for kapahaka group, SATB choir, 6 soloists and symphony orchestra.

#### 14 Choral music in Africa: history, content, and performance practice

1 J. H. K. Nketia, *African Music in Ghana: A Survey of Traditional Forms* (Accra: Longmans, 1963), p. 54.

2 A. Euba, "Nketia, J. H. K. and the African Avant-Garde," in A. Euba and C. T. Kimberlin (eds.), *Composition in Africa and the Diaspora* (Richmond, CA: MRI Press, 2008), vol. I, pp. 143–54, p. 150.

3 For Islamic influence, see the following: O. Károlyi *African Traditional and Oriental Music* (Auckland, New Zealand: Penguin Books, 1998); Mahmoud Guettat, "The State of Music in the Arab World" in R. Letts and K. Fakhouri (eds.), *The Status of Music around the World* (Paris: International Music Council, 2007), pp. 9–15.

4 J. N. Kidula, "Music Culture: African Life," in R. King (ed.), *Music in the Life of the African Church* (Waco, TX: Baylor University Press, 2008), pp. 37–57.

5 See the following recent studies. R. De Beer, "The Origins, Developments, and Current Performance Practices of African Neo-Traditional Choral Music of Southern Africa." Unpublished doctoral thesis, Nelson Mandela Metropolitan University, Port Elizabeth, 2007. M. Deterbeck, "South African Choral Music (Amakwaya): Song, Contest and the Formation of Identity." Unpublished doctoral thesis, University of Natal, Durban, 2002. G. E. Olwage, "Music and (Post) Colonialism: the Dialectics of Choral Culture on a South African Frontier." Unpublished doctoral thesis, Rhodes University, Grahamstown, 2003. One major influence in the choral tradition in Southern Africa referred to by these authors is the visit of Orpheus McAdoo and his Jubilee Singers from the United States which is the origin of the enormous choral tradition of the Cape Malayan society.

6 Examples of such choral works include *Vuka Vuka Deborah, No Musalaba Gogenda and Adanse Kronkron* by J. K. Bokwe, Arthur Kemoli, and J. H. K. Nketia respectively. See also J. N. Kidula, H. Wanjala, and W. Shitandi, "Setting Indigenous Melodies for Concert Performances: A Historical Outline on the 'Adaptation and Arrangement of African Tunes,'" paper presented during an International Music Symposium at Kenyatta University, 2002; M. Nzewi, "Challenges for African Music and Musicians in the Modern World Music Context," in C. T. Kimberlin and A. Euba (eds.), *Intercultural Music* (California: MRI Press, 1999), vol. II, pp. 201–28.

7 O. Olaniyan, "A Discourse of Yoruba Lyrics (Otherwise Known as Native Airs) as Contemporary Art Music for Christian Worship," in M. Omibiyi-Obidike (ed.), *The Art Music of Nigeria: Prospects and Problems* (Nigeria: Stirling Horden Publishers, 2001), pp. 58–69. Describing the Nigerian "native air," Herbst, Zaidel-Rudolf, and Onyeji see these compositions as a fusion of Nigerian traditional music and Western choral styles with textual setting from biblical passages or Christian stories. Anri Herbst, Jeanne Zaidel-Rudolf, and Christian Onyeji, "Written Composition," in A. Herbst, Meki Nzewi, and V. Kofi Agawu (eds.), *Musical Arts in Africa: Theory, Practice, and Education* (Pretoria: Unisa Press, 2003), pp. 144–45. These compositions are often performed by choirs in churches and are sometimes rendered as "own choice compositions for many celebrated choral competitions." Vernacular is preferred but English texts are occasionally used. Although strong polyphonic features characterize the textual style, homophonic texture may be used from time to time. "Native airs" make use of diatonic scale and European functional harmonies consisting essentially of triads and seventh chords. These are structured in an African choral technique of ostinato, call-and-response rhythm based on onomatopoeia, as well as linear harmony.

8 A. Euba, *Essays of Music in Africa*, vol. 2: *Intercultural Perspectives* (Lagos, Elekoto Music Centre Lagos, 1989).

9 *Ibid.*; O. Elly Ogalo, "Luo Afro-Classics from Kenya," unpublished MA thesis, Kenyatta University, 1995. Gabriel Musungu, "Samia-Afro-Classics: A Creative Composition," unpublished MA thesis, Kenyatta University. Herbst, et al., "Written Composition."

10 The name KUESTA is derived from two words, "kuns" (Afrikaans for "art") and "fiesta."

11 *Mashindano* and *kwaya* are Kiswahili words, which are translations of English words, "competition and choir" respectively.

12 The *isicathamiya* style of singing consists of quiet dances and soft singing that the performers utilized in order not to get caught by the police, because these festivals or concerts were sometimes used as illegal political gatherings.

13 There are only a few institutions that train choral conductors and singers, such as Kenyatta University in Kenya, the Makerere University in Kampala (Uganda) and the Nelson Mandela Metropolitan University in Port Elizabeth

(South Africa). There is also only one African university where prospective musicians can study choral conducting and singing as a major or practical instrument, namely the Stellenbosch University in the Western Cape province of South Africa. It is also the only African university to host an academic choir, Schola Cantorum. This choir is utilized as laboratory for choral conductors in examinations, workshops and master classes. Both the courses offered at the two South African universities were initiated by Kåre Hanken from Norway, who had the support from the Norwegian Choral Association to establish formal choral education on the continent; Rudolf de Beer structured the curriculum at Stellenbosch University as mentioned.

14 Information provided by Angela Boetius.

15 Edzinkulu uses members of Memeza African choir (a Soweto-based choir) and a Canadian singer-songwriter Laryssa Whittaker for HIV/AIDS activism through choral performances aimed at initiating HIV/AIDS education and discussions.

16 A. A. Mensah, "Compositional Practices in African Music," in R. Stone (ed.), *The Garland Encyclopedia of World Music: Africa* (New York, Garland Publishing, 1998), pp. 208–31.

17 Some of these composers and their works have been published and/or discussed in Y. Huskisson, *The Bantu Composers of Southern Africa Supplement* (Pretoria: Human Sciences Research Council, 1983); P. Klatzow, *Composers in South Africa Today* (Cape Town: Oxford University Press, 1987); Bode Omojola, *Nigeria Art Music* (Ibadan: IFRA, 1997); M. Floyd (ed.), *Composing the Music of Africa: Composition, Interpretation and Realization* (Aldershot: Ashgate, 1999); Samha El-Kholy, "Traditional and Folk Idioms in Modern Egyptian Composition since the Fifties," in C. T. Kimberlin and Akin Euba (eds.), *Intercultural Music* (Richmond, CA: MRI Press, 1999), vol. II, pp. 33–44; O. Oluwalooye Bateye, "An Analysis of the 1st Movement of the Nigerian Folk Symphony Theatre," in Mosunmola Omibiyi-Obidike (ed.), *The Art Music of Nigeria: Problems and Prospects* (Ibadan: Stirling-Horden Publishers (Nig.) Ltd., 2001), pp. 117–26; J. H. K. Nketia, *African Art Music* (Ghana: Afram Publications, 2004); J. N. Kidula, "Music Culture: African Life," the South African Music Rights Organization (SAMRO), and the Centre for Intercultural Music Arts (CIMA).

18 A. Kamel, "Egyptian Composition in the Twentieth Century," in M. Floyd (ed.),



*Composing the Music of Africa: Composition, Interpretation and Realization* (Aldershot: Ashgate, 1999).

19 G. F. Barz, "Tamati: Music Competition and Community Formation," in F. Gunderson and G. Barz (eds.), *Mashindano! Competitive Music Performance in East Africa* (Dar es Salaam: Nyota and Mkuki Publishers, 2000), pp. 421–28; Kidula, Wanjala, and Shitandi, "Setting Indigenous Melodies."

20 A. A. Mensah, "Compositional Practices in African Music."

21 T. Turino, *Nationalists, Cosmopolitans and Popular Music in Zimbabwe* (University of Chicago Press, 2000).

### 15 Globalization, multiculturalism, and the children's chorus

1 See the websites [africanchildrenschoir.com](http://africanchildrenschoir.com) and [worldyouthchoir.org](http://worldyouthchoir.org).

2 Igor Stravinsky, *Poetics of Music in the Form of Six Lessons* (Charles Eliot Norton Lectures, 1939–40, Harvard University Press: 1947).

3 Orpheus was founded in 1972 by cellist Julian Fifer and a group of fellow musicians who aspired to perform diverse orchestral repertoire using chamber music ensemble techniques. One of the few self-governing ensembles playing today, Orpheus continues this philosophy, performing without a conductor and rotating musical leadership roles for each work. The orchestra strives to empower its musicians by integrating them into virtually every facet of the organization, literally changing the way the world thinks about musicians, conductors, and orchestras.

### 16 Exploring the universal voice

1 Exceptions exist in the countries that were incorporated into the Soviet Union during the twentieth century, Turkey, and China where conservatories integrate the study of both traditional music and Western music.

2 See, for example, the Global Voices Interactive series, found at [www.globalvoicesinteractive.com](http://www.globalvoicesinteractive.com), or Vela Vela, available at [www.molliestone.org/PurchaseVelaVela.html](http://www.molliestone.org/PurchaseVelaVela.html).

3 Alan Lomax, *Folk Song Style and Culture* (New Brunswick, NJ: American Association for the Advancement of Science, 1968), p. 70.

4 Jamie Webster Stech, "American Women and the Mysterious Voice: American Women Performing Gender through Singing Bulgarian

Songs." 2002. <http://depts.washington.edu/reecas/events/conf2002/regconf02.html>, p. 12.

5 Miyako Furiya, workshop session, International Society for Music Education, World Conference 2000, Edmonton, Canada.

6 For example, a technique called *katajjaq* is practiced by the Inuits of Canada. See Hugo Zemp et al., *Les Voix du Monde (Voices of the World)* (Paris: Collection du Centre National de la Recherche Scientifique et du Musée de l'Homme, 1996). CNR-3741010/12.

7 Richard Miller, *The Structure of Singing: System and Art in Vocal Technique* (New York: Schirmer Books, 1996).

8 D. Ralph Appelman, *The Science of Vocal Pedagogy* (Bloomington: Indiana University Press, 1967), p. 122.

9 There is some debate as to whether the phenomenon of phonation is actually a product of subglottal pressure increasing and causing the "buzz," or whether the vocal folds come together as a result of the decreased air pressure between them, a phenomenon known as the "Bernoulli effect" – or a combination of both. See William Vennard, *Singing: The Mechanism and the Technic* (New York: Carl Fisher, 1967), p. 42.

10 *Falsetto* is a *bel canto* term from the Italian, which means "false" or "falsified" voice. Western vocal pedagogy research has observed that it occurs when the front part of the vocal folds is immobilized and only a small length of the cords is used to phonate (Vennard, *Singing*, p. 71).

11 Karen Ann Kochis-Jennings, "Intrinsic Laryngeal Muscle Activity and Vocal Fold Adduction Patterns in Female Vocal Registers: Chest, Chestmix, and Headmix." Doctoral dissertation, University of Iowa, 2008, p. 98.

12 *Ibid.*

13 Miller, *The Structure of Singing*.

14 James C. McKinney, *The Diagnosis and Correction of Vocal Faults* (Long Grove, IL: Waveland Press, Inc., 1994).

15 Zemp, *Les Voix du Monde*.

16 McKinney, *Diagnosis and Correction*, p. 126.

17 *Ibid.*, p. 151.

18 Claude El Kantner and Robert West, *Phonetics* (New York: Harper & Brothers, 1960), p. 68.

19 One of the main aims of *bel canto* training is to assist in the emphasizing of a band of formants c.2800~3400 Hz, known as the singer's formant. See Meribeth Bunch, 1997. *Dynamics of the Singing Voice* (Vienna/New York: Springer-Verlag, 1997), p. 97; Miller, *The Structure of Singing*, p. 56; Vennard, *Singing*, p. 129.

20 Christine Wondolowski Gerstein, *Early Musical Training in Bel Canto Vocal*

*Technique: A Brief History and Philosophy.*

Hofstra University, 1994. ED 393758, p. 5.

21 Kochis-Jennings, “Intrinsic Laryngeal Muscle Activity.”

22 Appelman, *The Science*, p. 90. *Bel canto* pedagogy holds that in order to avoid noticeable “breaks” between the registers, singers need to maintain a laryngeal position that discourages accumulated tension, which would lead to an inability to perform the mix or transition from chest to head register (see Vennard, *Singing*, p. 58).

23 McKinney, *Diagnosis and Correction*, p. 129. Additionally, the lowered larynx position is promoted, in conjunction with a relaxed musculature at the base of the tongue and untensed jaw muscles, as a way of preventing unwanted tension from affecting the musculature (primarily the thyrohyoid, which suspends the thyroid cartilage from the hyoid bone above it) and affecting the vocal folds within (Vennard, *Singing*, pp. 108–9). The ability to dynamically shift between thicker and thinner vocal fold use and without noticeable “breaks” between registers, argues Western vocal pedagogy, would be hindered as a result of excessive tension.

24 Studies by McPherson, Mazo, Meizel, Fales, Fox, and Finchum, for instance.

25 These appear at the end of the chapter.

26 L. Popeil, “Comparing Belt and Classical Techniques using MRI and Video-fluoroscopy,” *Journal of Singing* 56, 2 (1999): 27–29; J. Estill, “Belting and Classic Voice Quality: Some Physiological Differences,” *Medical Problems of Performing Artists* 3 (1988): 37–43.

27 Spectrograms depict the spectral components of sound with time running along the x axis, and frequency, measured in Hertz, along the y axis; variations in intensity, normally measured in decibels, are only roughly indicated according to the brightness scale of the colors.

28 The audio files can be downloaded at [www.mjpublishing.com/ccr](http://www.mjpublishing.com/ccr).

29 H. K. Schutte and D. G. Miller, “Belting and Pop, Commercial Approaches to the Female Middle Voice: Some Preliminary Considerations,” *Journal of Voice* 7, 2 (1993): 142–50; Ingo R. Titze, “Belting and the High Larynx Position,” *Journal of Singing* 63, 5 (2007): 557–58; Van Lawrence, “Laryngological Observations on ‘Belting,’” *Journal of Research in Singing and Applied Vocal Pedagogy* 2, 1 (1979): 26–28; Estill, “Belting and Classical Voice Quality.” It is not within the limits of this chapter to summarize the research and discussion of belting.

30 Estill, “Belting and Classical Voice Quality,” p. 37. Fado is in fact from Portugal; belting and other styles of heavy-mechanism singing are, however, prevalent in Spain: for example flamenco’s *cante jondo*, Galician and Asturian *pandeiretadas*.

31 *Tessitura*, a *bel canto* term that can mean the preferred range of a singer, is used here to mean the dominant range of notes present in a given piece.

32 Zemp, *Les Voix du Monde*.

33 With an exception to be made for European languages such as French, which frequently employ nasal consonants and their accompanying vowel colors.

34 This is not dissimilar to scoops and slides found in Western popular styles such as blues, country or rock, where they are idiomatic to the style.

35 Though it may be argued that the Baroque Italian ornament known as *gorgia* or *trillo ribattuto* comes close in effect and in manner of production.

36 Carole Pegg, *Mongolian Music, Dance, and Oral Narrative: Recovering Performance Traditions* (University of Washington Press, 2001).

37 This technique has been incorporated into Western compositions by Karlheinz Stockhausen in the 1960s, and more recently by the Australians Sarah Hopkins and Stephen Leek.

38 These examples can be heard at [www.mjpublications.com/ccr](http://www.mjpublications.com/ccr).

39 Lomax, *Folk Song Style and Culture*, pp. 70–71.

40 Leon Thurman, Carol Klitzke, and Norman Hogikyan, “Cornerstones of Voice Protection,” in Leon Thurman and Graham Welch (eds.), *Bodymind and Voice: Foundations of Voice Education*, rev. edn. (Collegeville MN: VoiceCare Network and National Center for Voice and Speech), pp. 646–55.

## 17 Authentic choral music experience as “good work”: the practice of engaged musicianship

1 Nikolaus Harnoncourt, *Baroque Music Today: Music as Speech* (Portland, OR: Amadeus Press, 1995), p. 15.

2 Huib Schippers, *Facing the Music: Shaping Music Education from a Global Perspective* (New York: Oxford University Press, 2010), p. 47.

3 Howard Gardner, Mihaly Csikszentmihalyi, and William Damon, *Good Work: When Excellence and Ethics Meet* (New York: Basic Books, 2001), p. ix.

4 [www.goodworkproject.org/publications/papers/?view=series](http://www.goodworkproject.org/publications/papers/?view=series) Accessed April 19, 2011. Laurinda Morway, Jeff Solomon, Mimi

- Michaelson, and Howard Gardner, 2001.
- “Contemplation and Implications for Good Work In Teaching.” *GoodWork Project Report Series*, no. 6, 2001.
- 5 For an elaboration of this idea, see Doreen Rao, “Feminine Perspectives on Conducting and Teaching Choral Music,” in Joan Conlon (ed.), *Wisdom, Wit, and Will: Women Choral Conductors on Their Art* (Chicago: GIA Publications, 2009).
- 6 Doreen Rao, *Circle of Sound Voice Education* (New York: Boosey & Hawkes, 2005).
- 7 This is true in both the realms of historical authenticity and authentic performance in world musics.
- 8 Doreen Rao, “Craft, Singing Craft, and Musical Experience: A Philosophical Study with Implications for Music Education as Aesthetic Education.” PhD dissertation, Northwestern University, 1988.
- 9 “Praxial”: having to do with the way in which things are done, particularly in the context of the traditions and standards of a particular discipline, such as conducting, teaching, or medicine, for example.
- 10 Wayne Bowman, “Educating Musically,” in Richard Colwell and Carol Richardson (eds.), *The New Handbook of Research on Music Teaching and Learning: A Project of the Music Educators National Conference* (Oxford University Press, 2002), pp. 63–84.
- 11 Wayne Bowman, “Music as Ethical Encounter” (The Charles Leonhard Lecture, University of Illinois, April 17, 2000), *Bulletin of the Council for Research in Music Education* 151 (2001), 11–20.
- 12 The aesthetic philosophy of music education was first introduced by University of Illinois Professor Charles Leonard, a student of Suzanne Langer at Columbia University, in his article “Music Education: Aesthetic Education.” (*Education* 74 (1953), 23–26). The notion of music education as aesthetic education was further developed and refined by Bennett Reimer in his book *A Philosophy of Music Education* (Englewood Cliffs: Prentice Hall, 1970), which became an influential text.
- 13 The concept of non-verbal forms of musical knowing as procedural knowledge was first articulated by this author in her dissertation “Craft, Singing Craft, and Musical Experience.” Described by David Elliott as “a praxial philosophy of music education” in his *Music Matters: A New Philosophy of Music Education* (New York: Oxford University Press, 1995), musical thinking-in-action has been closely associated with music education for the past ten years.
- 14 Bowman, “Music as Ethical Encounter.”
- 15 *Ibid.*
- 16 Nel Noddings, “Caring In Education,” *The Encyclopedia of Informal Education*, 2005. [www.infed.org/biblio/noddings\\_caring\\_in\\_education.htm](http://www.infed.org/biblio/noddings_caring_in_education.htm). Accessed September 16, 2010.
- 17 Bowman, “Music as Ethical Encounter.”
- 18 Francis E. Sparshott, s.v. “Singing.” (Section, “Conceptual Aspects of Music Education”) in Stanley Sadie (ed.), *The New Grove Dictionary of Music and Musicians* (London: Macmillan, 1980).
- 19 Bowman, “Music as Ethical Encounter,” p. 11.
- 20 *Ibid.*, p. 12.
- 21 [www.goodreads.com/author/quotes/31425.Ben\\_Okri](http://www.goodreads.com/author/quotes/31425.Ben_Okri). Accessed April 19, 2011.
- 22 Norman Miller, Gail Hamilton, and Mervyn Warren (producers) and various artists 1992. *Handel’s Messiah: A Soulful Celebration*. World Entertainment B000002LUJ. *Handel’s Messiah: A Soulful Celebration* is a reinterpretation of Handel’s *Messiah*, widely praised for its use of multiple genres of African-American music, including spirituals, blues, ragtime, big band, jazz fusion, R&B, and hip hop. The album received the 1992 Grammy Award for Best Contemporary Soul Gospel Album.
- 23 Kathy Saltzman Romey with Emilie Sweet and Shekela M. Wanyama, “Building Bridges: Choruses Engaging Communities,” in Joan Conlon (ed.), *Wisdom, Wit, and Will: Women Choral Conductors on Their Art* (Chicago: GIA Publications, 2009), p. 77.
- 24 [www.wosu.org/archive/jfk/remembrance.php](http://www.wosu.org/archive/jfk/remembrance.php), accessed April 19, 2011. Quoted from Leonard Bernstein, *Findings* (New York: Simon & Schuster, 1982).
- 25 This and many other examples of “community engagement” programs are described in Saltzman Romey et al., “Building Bridges,” pp. 73–101.
- 18 The making of a choir: individuality and consensus in choral singing**
- 1 John Bertalot, *How to Be a Successful Choir Director* (Stowmarket: Kevin Mayhew, 2002), p. 28.
- 2 Joseph Lewis, *Conducting without Fears: A Helpful Handbook for the Beginner*, Part II: *Choral and Orchestral Conducting* (London: Ascherberg, Hopwood and Crew, 1945), p. 10.
- 3 Elizabeth Ekholm reviews the debate between soloistic and blended approaches to choral tone in “The Effect of Singing Mode and Seating Arrangement on Choral Blend and Overall Choral Sound,” *Journal of Research in Music Education* 48 (2000), 123–35.

- 4 Thomas Hobbes, *Leviathan*, ed. J. A. C. Gaskin (Oxford University Press, 2008), p. 84. For general introductions to contract theory philosophers see Christopher W. Morris (ed.), *The Social Contract Theorists: Critical Essays on Hobbes, Locke and Rousseau* (New York: Rowman and Littlefield, 1999).
- 5 Jean-Jacques Rousseau, *The Social Contract* (Ware: Wordsworth Editions, 1998) (originally published 1762). In fact, the term “noble savage” comes from a play by Dryden, but it has come to be used as a shorthand for Rousseau’s ideas.
- 6 For instance, the Natural Voice Practitioners Network in the UK promotes an ideal of singing “without worrying about having a good voice or getting it right” (see [www.naturalvoice.net](http://www.naturalvoice.net)).
- 7 David Hume, *A Treatise of Human Nature: Being an Attempt to Introduce the Experimental Method of Reasoning into Moral Subjects* (London: Penguin, 2004) (originally published 1739).
- 8 The constitutional relationship between choir and conductor is interesting here. In some amateur choirs the director actually is elected by the membership, although this is less common than being appointed by a management committee. In professional choirs the body that appoints the director is usually separate from the singers, who are appointed in turn by the director. The structure of a choir’s governance will only usually have a significant impact on the choir’s working relationships at times of crisis, although it will be broadly consistent with the ethos and aims of the group.
- 9 See Abraham H. Maslow, *Toward a Psychology of Being*, 3rd edn. (Hoboken, NJ: John Wiley and Sons, 1998).
- 10 Edward T. Cone presents the original idea of “musical personae” in *The Composer’s Voice* (Berkeley: California University Press, 1974). Peter Johnson develops the idea in a discussion of how the performer’s voice interacts with the identity of the work: “The Legacy of Recordings,” in John Rink (ed.), *Musical Performance: A Guide to Study and Practice* (Cambridge University Press, 2002).
- 11 See Mike Brewer, *Fine-Tune Your Choir: The Indispensable Handbook for Choral Directors and Singers* (London: Faber, 2004), p. 25.
- 12 See, for example, Johan Sundberg, *The Science of the Singing Voice* (DeKalb: Northern Illinois University Press, 1987).
- 13 See, for example, Brian R. Busch, *The Complete Choral Conductor: Gesture and Method* (New York: Schirmer, 1984), p. 240.
- 14 See, for example, Ekholm, “Singing Mode and Seating Arrangement,” and James Daugherty, “Choir Spacing and Formation: Choral Sound Preferences in Random, Synergistic, and Gender-Specific Chamber Choir Placements,” *International Journal of Research in Choral Singing* 1 (2003), 48–59.
- 15 See, for example, Donald Neuen, *Choral Concepts: A Text for Conductors* (Belmont: Schirmer/Thomas Learning, 2002).
- 16 For a discussion of the neurological and psychological mechanisms that underlie this practical phenomenon, see Liz Garnett, *Choral Conducting and the Construction of Meaning: Gesture, Voice, Identity* (Aldershot: Ashgate, 2009), particularly Part IV.
- 17 William Ehmann, *Choral Directing*, trans. G. Wiebe (Minneapolis: Augsburg, 1968), p. 116.
- 18 See James Jordan, *Evoking Sound: Fundamentals of Choral Conducting and Rehearsing* (Chicago: GIA Publications, 1996), pp. 288–97, for a well-developed troubleshooting guide for these kinds of problems.
- 19 Robert A. Stebbins, *Serious Leisure: A Perspective for Our Time* (New Brunswick, NJ: Aldine Transaction, 2007).
- 20 Bertalot, *How to Be a Successful Choir Director*, p. 122.
- 21 Robert B. Cialdini, *Influence: Science and Practice*, 4th edn. (Boston: Allyn and Bacon, 2001).
- 22 Tanya L. Chartrand and John A. Bargh, “The Chameleon Effect: The Perception–Behavior Link and Social Interaction,” *Journal of Personality and Social Psychology* 76 (1999), 893–910.
- 23 Useful introductions to this area can be found in Richard Riding and Stephen Rayner, *Cognitive Styles and Learning Strategies: Understanding Style Differences in Learning and Behaviour* (London: David Fulton, 1998) and Howard Gardner, *Multiple Intelligences: New Horizons in Theory and Practice*, 2nd edn. (New York: Basic Books, 2006). See also Keith Swanwick, *Music, Mind and Education* (London: Routledge, 1988).
- 19 A point of departure for rehearsal preparation and planning**
- 1 Robert Shaw (1916–99), American conductor. Shaw’s career began in in the 1940s New York, where he prepared choruses for Arturo Toscanini and Bruno Walter. In 1949, he formed the Robert Shaw Chorale, which quickly established itself as America’s

premiere touring choral ensemble – over thirty performance tours abroad were subsequently organized by the US State Department. Shaw’s conducting posts included brief assignments with the San Diego and Cleveland symphonies, prior to his most significant appointment as Music Director of the Atlanta Symphony in 1967. In 1988, Shaw became Music Director Emeritus and Conductor Laureate of the Atlanta Symphony, after having raised both the Atlanta Symphony and the Atlanta Symphony choruses to international stature. A long-standing relationship with Telarc enabled Shaw to record almost every major choral and choral–orchestral work over the course of his career – his catalogue of recordings may be his most important legacy. The recipient of numerous awards, honors, and fellowships – including fourteen Grammys and Kennedy Center Honors – he has been dubbed the “dean of American choral conductors.” See the biography by Keith C. Burris, *Deep River: The*

*Life and Music of Robert Shaw* (Athens, GA: Hill Street Press, 2011).

2 A few diction resources warrant mention here, such as: John Moriarty, *Diction: Italian, Latin, French, German . . . the Sounds and 81 Exercises for Singing Them* (Boston: E.C. Schirmer Music Co., 1975); Madeleine Marshall, *The Singer’s Manual of English Diction* (New York: Schirmer Books, 1953); and Joan Wall et al., *Diction for Singers: A Concise Reference for English, Italian, Latin, German, French, and Spanish Pronunciation* (Dallas: Pst, 1990)

#### 20 Small ensemble rehearsal techniques for choirs of all sizes

1 Judy Tarling, *The Weapons of Rhetoric: A Guide for Musicians and Audiences* (St. Albans: Corda Music, 2005).

2 *Tactus* is the fifteenth- and sixteenth-century term for “beat.”