

The Director's Work Outside the Rehearsal

WELS National Conference on Worship, Music, & the Arts

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I. Recruitment

A. The Conductor as Recruiter

1. be kind, friendly, approachable, willing to teach new singers
2. remember not everyone is Pavoratti
3. "Often the director's personality is the connecting link [between competent musicians and dedicated congregation members] that encourages interest." (McCray, 2)
4. be visible in the school & congregation, attending all church functions so you can get to know possible recruits and they can see you are involved in your church
5. be visible in your community so new and old choir members see that you are interested in other things than just choir
6. make friends with the pastor--they can recruit for you as well!

B. The Choir as Recruiter

1. invite a friend
2. speak to worshippers around you whose voices you heard
3. assign one choir member who has been around a long time and knows the congregation well to be recruitment officer
 - a) this person should receive monthly updates of the church membership (from church membership secretary)
 - b) personal invitations from the choir should be sent to each new family/member
4. form a recruitment committee from all age groups of the choir
 - a) be on the lookout for people of your age group in the other church organizations you are a part of

C. The Event as Recruiter

1. plan an open rehearsal or a hymn sing
 - a) provide ample time church promotion
 - b) if every choir member brings one person to the event, the size of the choir will have doubled!
 - c) the hardest part of recruitment is getting people to come once
 - (1) "Try it--you'll like it!" definitely applies to choral singing
 - d) provide food & drink ("Free Beer!")
2. family choirs during the summer
 - a) pick a Sunday and sing the verse and the psalm or a liturgically appropriate anthem
3. small groups for "open services" during the church year
 - a) when the regular church choirs are too busy to fill a Sunday, let solos, duets, quartets, and octets sing in place of the choir
4. do service work for the congregation
 - a) have the choir sponsor church dinners (Lenten Chili Supper)

D. The Quality of the Program as Recruiter

1. "To simply come together once a week and learn an anthem, which is sung on Sunday, is no longer acceptable as a productive church music environment...Boring, repetitive rehearsals, music which does not stimulate the mind and heart, and lack of attention to interpersonal relationships will sound a death knell to church choirs...Variety in doing is the key element that attracts and retains members." (McCray, 96)
2. "Inspired conductors motivate singers to their vision of the composer's intentions. Motivated singers inspire each other and the conductor: the process is self-renewing." (Marvin, 98)

3. Work hard with your choir to help them do their very best (Immediately, 42-3)
 - a) be FIRM by pointing out mistakes and correcting them immediately
 - b) be FAIR by realizing that all singers are children of God and deserve our love and patience
 - c) then, the choir, through hard work will realize the FUN of a good performance
4. develop a music brochure which explains all of the musical organizations of the church (McCray, 3)
 - a) include descriptions of each group, rehearsal times, rehearsal duration, types of music performed, usual performance times, name and telephone # of the director(s), and name and telephone # of a person to contact for more information
 - b) place brochures in tract racks throughout the building
 - c) in fall a separate children's choir brochure could be extracted from this larger brochure
 - d) emphasize combinations of members such as husband/wife, mother/daughter, etc. to encourage members not of the same musical ability to join
 - e) distribute brochures to visitors, newcomers, and church "shoppers"
 - (1) joining a church usually hinges on the quality of the sermons and the quality of the music program!
5. the quality of the choir and the music will do more to recruit than anything else
6. success breeds success

E. Other Ideas for Recruitment

1. ask Sunday School teachers and youth leaders to watch for talented people who have good singing ability
 - a) encourage all music directors of these age groups to visit each Sunday School class with invitations to attend a rehearsal and/or join the group
 - b) identify friends of those singers already in your choir
 - (1) many young people will not join a group unless they have a good friend in it
2. place your music program brochure under car windshield wipers during church services
3. have a music bulletin board in a prominent traffic area of church
 - a) encourage each choir director to use it for announcements
 - b) change the board significantly every two weeks (i.e. new pictures, new color background, etc.) to continue to catch people's eyes
4. identify four different times on the year as new member opportunities
 - a) early Fall, pre-Christmas, New Year's Day, pre-Easter
 - b) make these times seem very special for those wanting to join the choir, although people may join at any time
 - (1) through announcements from the bulletin, pulpit, and brochures, let people know that it is a great time to join choir
 - (2) announce that new music is going into the folders and this is a fresh start
 - (3) singing with the choir for Christmas or Easter may get newcomers hooked, or be just enough for those who can't commit for nine months
5. plan a larger, famous choral work and announce to the congregation that the choir is looking for new members to help rehearse and perform the familiar work for the next eight weeks, after which time their commitment will be up (Handel's *Hallelujah* Chorus)
 - a) it's up to you, as director, to make their experience worthwhile to keep them as a permanent member
6. attend your ALHS's solo and ensemble contests to "scout" high school vocal and instrumental talent
7. an all-member church survey is especially valuable for new directors
 - a) ask only those questions which would be of use to you as director
 - (1) name, address, phone #
 - (2) singing & instrumental experience, instruments played, and interest in future involvement
 - b) could be a part of a larger church survey or a separate bulletin insert

- (1) if a bulletin insert, have members fill out and place in offering plate
 - c) once musicians are identified, invite them to rehearse with the choir to ascertain their ability level
 - (1) have more than one person sing or play their part with them so they feel comfortable
- 8. make a video of all phases of the church and school music program
 - a) vary types of music and rehearsals vs. performances
 - b) don't feature full performances, but highlights to capture interest
 - c) show at church social hours, group meetings, or other special occasions and information sessions
 - d) keep the tape to 20 minutes so it can fit into a variety of situations
 - e) make several copies and distribute to church leaders who could show them
- 9. sing & play music for Sunday School classes and other groups within the church
 - a) if not the entire choir, organize solos and duets
 - b) employ retired members of the choir for groups that meet during the day
 - c) freely give of your talents to others--your gift may be remembered when you need new robes, handbells, or more music!
- 10. The Choir Welcome Wagon
 - a) have one person in your choir act as the choir welcomer
 - (1) this person would size new members for a robe, assign them a box/slot/folder, introduce them to other choir members, and answer any questions they might have about choir procedures
 - b) assign one person from each section to be the section host
 - (1) introduce the new member to the members of the section
 - (2) sit with the new member during rehearsals
 - (3) maybe take the new member for coffee after their first rehearsal!
- 11. New Person Ceremony (during their 1st rehearsal)
 - a) introduce the new member, give a brief biographical sketch, present them with their choir robe and official choir coffee mug!
- 12. make a recording of the choir which can be sold to the congregation
 - a) Christmas carols are always favorites
 - b) or record all of your church performances to make a yearly compilation
 - c) the congregation will get to hear you more often and some will fall in love with you singing and want to join

II. Goal Setting

A. Summer Goals (Things you need to start choir in fall)

1. recruit members so sections are balanced
2. publicize your rehearsal schedule and starting date more than once (bulletin, posters, pastor's announcements, church newsletter)
3. plan how often the choir is going to sing
 - a) beginning choirs--once a month
 - b) average choirs--once every three weeks
 - c) advanced choirs--every two weeks
 - d) professional choirs--every week
4. Consult Planning Christian Worship or Christian Worship Manual for readings and theme of the day for the Sundays the choir will sing.
 - a) use Bible reference lists (CW Handbook: www.giamusic.com, www.alfredpub.com) as starting points for correlating music and scripture references
 - b) add Bible references to your choral music database for future correlation
5. Pick music from choir files to match the readings or theme of the day (cf. Immediately, 52-55)
 - a) realistically consider the size, voicing, and ability of your choir
 - b) consider the ability of your accompanist
 - c) start of the year (usually September) with a familiar, easier anthem
 - d) repeat some anthems throughout the year as the theme of the day permits

6. Plan the choir's involvement with the liturgy
 - a) Psalm, verse, Hymn of the Day
 - (1) consider phasing in involvement on these three over three years
 - b) consult with your pastor so the two of you are on the same page
7. Order new music at least one month ahead of the first practice that you'll need it
 - a) <http://www.jwpepper.com>
8. Plan your budget for the next year & stay within this year's budget!
 - a) planning the entire church year's singing at once helps you get a better picture of what you need to buy for the year and how your budget will be impacted
 - b) Create and submit a detailed yearly budget that includes items in both Operating Expenses and Capital Expenses. BE SPECIFIC!

	A	B	C	D	E
1	Item	# of Titles	# of Copies	Unit	Extension
2	Sunday anthems	12	30	\$1.50	\$540.00
3	Cantatas/Larger Works	2	30	\$5.50	\$330.00
4	Replacement copies	10	5	\$1.50	\$75.00
5	<i>Subtotal</i>				945
6			Quantity	Unit	Extension
7	Instrumentalists for cantatas		10	\$50.00	\$500.00
8	Robe Cleaning		30	\$8.00	\$240.00
9	Piano Tuning		2	\$55.00	\$110.00
10	Organ Tuning		2	\$200.00	\$400.00
11	<i>Subtotal</i>				\$1250.00
12	GRAND TOTAL				\$1345.00

- c) Educate your governing boards and board members as to the monetary costs of a vibrant church music program.
 9. do score study on all of the pieces you will do at least one month ahead of time
 - a) contact instrumentalists & accompanists and give them music at least one month ahead of the first practice
 10. pick a prayer or devotion booklet to use before and after rehearsals
 11. go to all the publisher's reading sessions that you can find (cf. Appendix C)
 - a) or call them for the packet if you can't make it
 - b) consult your local choral music store for more info (Ward-Brodt, Madison)
 12. form a choir support committee (Immediately, 166ff)
 - a) have them keep an eye out for practical matters which affect the choir
 - (1) have robes cleaned, mended, and assigned
 - (2) have music pulled and folders stuffed
 - (3) watch money & budgets
 - (4) plan social activities & special events
 - (5) refreshments for double or late evening services
 - (6) recruitment & publicity
 - b) set up meeting times (e.g. monthly, 1/2 hour before practice)
- B. Fall Goals (Things to do once choir season has started)**
1. keep recruiting new members
 2. assess the ability level of your choir and adjust chosen literature accordingly
 3. focus on one aspect of choral singing (blend, balance, diction, articulation, etc.) this season, then each following season focus on another
 - a) consider starting with diction because if the choir isn't understood by the congregation, then God's Word is hindered
 4. start sections of a larger work (Gloria, Magnificat, cantata, etc.) for Christmas or Easter early in the year so that it doesn't bog down as the day fast approaches
 5. continue to build up your choir by focusing on the texts and what those texts have to do

with their lives

- a) explain how the readings of the day (lectionary) are explained or enhanced by the singing of the choir
6. meet with instrumentalists separately from the choir and rehearse their parts with them to save time in the rehearsal
 - a) the goal is to have the instruments so set that very little remediation is necessary when working in rehearsal with the choir
7. plan a choir retreat for mid-winter to recharge their spiritual & emotional batteries
 - a) invite the choir to your house for refreshments after the Christmas concert (early in December or early in January)
 - b) plan an activity to help the choir get to know each other better
 - c) encourage them spiritually in their ministry of music
8. get acoustic pianos & pipe organs tuned (twice a year--once in fall when the heat goes on and once in spring when the heat goes off)
9. type out anthem titles & texts with a brief "connection to the service" sentence and give to the church secretary for inclusion in weekly bulletins
10. ask the pastor about having a Choir Dedication on the day of the choir's first performance of the year (McCray, 21-3)
 - a) this could be similar to what is done each year for VBS & Sunday School teachers
 - b) public acknowledgement of the choir's calling to minister to the congregation through God's gift of music
11. plan Christmas caroling to local nursing home & shut-ins

C. Winter Goals (post-Christmas)

1. keep recruiting new members for a new church season
2. keep assessing the ability level of your choir and adjust chosen literature accordingly
3. consider varying rehearsal procedures to keep interest high
 - a) new warmups, new seating
 - b) sectional rehearsals for part of the main rehearsal (needs section leaders)
 - c) treble or male chorus might practice instead of mixed choir (for Mother's Day & Father's Day)
4. focus on another aspect of choral tone for this season (blend, balance, diction, articulation, etc.) in every rehearsal
5. look ahead to Lent and Easter and help the pastor and worship committee prepare for new themes, hymns, and liturgies by teaching them to the choir
6. watch your mail for winter choral reading sessions/workshops and attend one in your area (WCDA)
7. form a director's advisory committee (e.g. section leaders, accompanist & director) and meet with them at least twice a year to solicit suggestions for improving any phase of the church's music program
8. plan Easter caroling to local nursing home & shut-ins

D. Spring Goals (post-Easter)

1. keep recruiting new members for the end of the choral season (through Pentecost Sunday)
2. keep assessing the ability level of your choir and adjust chosen literature accordingly
3. focus on another aspect of choral tone for this season (blend, balance, diction, articulation, etc.) in every rehearsal
4. get acoustic pianos & pipe organs tuned (twice a year--once in fall when the heat goes on and once in spring when the heat goes off)
5. plan family choirs, solos, or ensembles to sing throughout the summer and help them choose appropriate literature
6. plan an end-of-the-year get-together for the choir
7. consider including the names of the choir members, accompanists, and instrumentalists in the bulletin on the last Sunday that they sing and ask the pastor to thank them on behalf of the congregation for ministering throughout the year with music
8. plan on attending a summer workshop (cf. Appendix C)
 - a) *The Choral Journal* (ACDA) each spring has one issue which lists national and

international summer courses and workshops for choral directors

9. plan on increasing the worship education knowledge of the congregation throughout the following year
 - a) What is the role of the choir in worship?
 - (1) "...praising the Lord through song, [and] of glorifying God in the most artistic way possible in congregational worship." (CW: Manual, 256)
 - b) How can the choir lead the congregation?
 - (1) singing the psalm verse in alternation so the congregation hears the unstilted flow of good chanting
 - (2) Hymn of the Day verse alternation
 - (a) the congregation can not only hear the choir sing a verse for them, but also have time to meditate on the text
 - c) How can the choir teach the congregation?
 - (1) sing new hymns (either for the congregation or in alternation)
 - (2) sing new settings of canticles (Te Deum, Venite, Song of Simeon, etc.)
 - (3) sing new settings of liturgies (SWS, Compline)

E. Other Sample Goals (McCray, 74) *follow the spirit, not (necessarily) the letter!*

1. sing 36-40 anthems, with at least 10 new to the choir
2. employ 5 with brass choir and 5 with woodwinds
3. sing at least 5 anthems unaccompanied
4. include 2 Renaissance (Byrd, Tye, Walther), 5 Baroque (Bach, Vivaldi, Schütz), 2 Classical (Haydn, Mozart, Beethoven), 3 Romantic (Mendelssohn, Faure, Brahms)
5. include the 20th Century: 1 very modern, 5 mildly dissonant
6. have a reasonable balance of fast and slow tempos
7. sing 15 which include vocal solos
8. have 25 new items for incidental music (psalms, verses, offertory, call to worship, benediction, choral amen)
9. sing at least 3 in Latin (or any other foreign language)
10. sing at least 1 for women only and 1 for men only (Father's Day & Mother's Day)
11. sing at least 2 extended multi-movement works (cantata, requiem, magnificat, passion, oratorio, mass)
12. sing at least one involving handbell choir and 1 involving children's choir
13. sing at least one antiphonal setting (Gabrielli, Hassler)
14. sing at least one each of the following styles: gospel, spiritual, folk, sentimental
15. include a yearly introduction to one major genre such as Magnificat, Te Deum
16. sing several works using congregational singing with the choir (hymn of the day concertatos)

III. Music Selection

A. Text selection

1. Biblical accuracy
 - a) carefully study the choral text and compare to the readings of the day to make sure that they are both preaching the same Word
 - b) paraphrased Bible references are quite common in choral texts
 - (1) even if the text is paraphrased, make sure there is no false doctrine
2. Common non-scriptural wording
 - a) millennialism
 - (1) "when Christ comes again to rule the earth..." (The Easter Song)
 - b) work righteousness
 - (1) "it's up to us...", "my faith has made me whole..."
 - c) God/boyfriend songs
 - (1) "He is with me, right beside me..."
 - d) OVERHEAD: "He is the Light," "Easter Song," "It Feels So Good to Love God"
3. be aware of the religious affiliations and denominations of publishing houses and watch out for their particular doctrinal problems (if you're looking for it, you'll find it)
 - a) WELS = Northwestern Publishing House

- b) LC-MS = Concordia (Logia)
 - c) ELCA = Augsburg Fortress (Chantry)
 - (1) inclusive language
 - (a) gender neutral terminology for all people and for God
 - (2) Revised Common Lectionary
 - d) Roman Catholic = GIA (Taize, Royal School of Church Music)
 - (1) work righteousness
 - (2) Mariolatry
 - e) Reformed = Hope (Agape)
 - (1) millennialism
 - (2) work righteousness
 - (3) Pentecostal
4. How do you know if the text is good?
- a) read your Bible faithfully so you recognize false doctrine and true doctrine
 - b) does the text teach the same lesson(s) as the pastor taught from the pulpit and lectern?
 - (1) can the text be placed next to the Gospel or theme of the day?
 - (a) "He is Risen" sung during Lent
 - c) does your text represent the highest form of poetic art possible?
 - (1) is the text thought-provoking?
 - (2) does the text accurately paraphrase God's Word?
 - (3) why give back to God less than our best?
 - d) what does the text say about the Triune God's work?
 - e) does the text express the Christian's response to the Gospel message?
 - f) does the text point to God or man? (the text should be Christocentric)
 - (1) where is the finger pointing?
 - (2) make sure that the main message of the text does more pointing towards God and His work for us than it does at our response ("We will praise," "I will call on your name..", etc.)
 - g) does the text "work well" in corporate worship?
 - (1) we vs. I
 - (2) our vs. my
 - h) is the message found in a sea of trivia?
 - (1) stars, sun, clouds, grass, daylight, snow

B. Music Quality

1. Good quality music

- a) contains musical concepts that *need* to be taught--helps singers grow
- b) is remembered long after it is performed
- c) uses various styles and methods of composition
- d) the highest form of compositional artistry (sells to the fringes)
- e) has good voice leading, ranges, and tessitura
- f) keeps your choir(s) growing with new members
- g) is found in every historical period
- h) the text and music are wedded--you can't imagine one without the other
- i) explains and highlights the text (word painting)
- j) has a 100% Biblically accurate message
- k) 1-10% of all titles/packet or reading session
- l) should be searched for as for a hidden treasure

2. Poor quality music

- a) is immediately understood and doesn't need teaching
- b) is usually forgotten after it is performed
- c) usually employs the same style of composition ("the anthem")
- d) mediocre musical artistry (sells to the middle of the road)
- e) has awkward voice leading, parts out of normal vocal ranges, and too high or too low tessituras
- f) doesn't recruit for you or your choir(s)

- g) is usually found in the 20th century (time weeds out other periods)
 - h) the text doesn't match the music (Ps. 130 sung to "Joy to the World")
 - i) calls more attention to itself rather than to the message
 - j) has a 0-99% Biblically accurate message
 - k) 90% of all music in packets and reading sessions
 - l) finds you
- C. Where do you find good quality music?
1. Church Music Publishers List (cf. Appendix A)
 - a) choral music subscriptions
 - (1) consult with each publisher for terms
 - b) ask for perusal/approval copies
 - c) ask for catalogs and to be put on their mailing lists
 - d) check their websites for more info
 2. choral music reading sessions
 - a) Ward Brodt Music Mall, Madison (800-369-6255 or 608-271-1460)
 - b) Heid Music Co., Appleton (800-236-4343 or 920-734-1969)
 - c) Schmitt Music, Minneapolis (800-767-3434 or 612-339-4811)
 - d) Northwestern Publishing House (800-662-6022 or 414-475-6600)
 3. ACDA (American Choral Director's Association) Conventions
 - a) <http://www.acdaonline.org>
 - (1) online membership form
 - (2) Summer Music Workshops and Festivals schedule
 4. WCDA (Wisconsin Choral Director's Association) Conventions
 - a) <http://www.ensemble.org/assoc/wcda/>
 - (1) online membership form
 - b) Church Music Seminar
 - (1) WCDA, Heid Music Company, and the Neil A. Kjos Company are excited to announce that Bradley Ellingboe will be leading a Sacred Choral Reading Session on Saturday, September 11, 1999 at the First Congregational Church, 724 E. South River Street, Appleton. Registration will begin at 8:30 am and the reading session will follow from 9:00 am to 12:30 pm.
 - (2) There will be an admission charge of \$10.00 for WCDA members, \$15.00 for non-members, and FREE admission to new members who join WCDA that day. All proceeds will benefit WCDA.
 - (3) For more information, please contact Deb Lachmund at Heid Music Company, 800-236-4343 extension 102 or 920- 734-1969 extension 102.
 5. WSMA (Wisconsin School Music Association) Conventions
 - a) <http://www.wmea.com/>
 - b) State Music Conference, October 27-30, 1999, Madison
 6. share music with other directors in your area
 - a) database
 - b) snoop their files
 - c) ask what their top 10 pieces are
 7. attend choral concerts in your area
 8. spend a day at a choral music store (Ward Brodt, Heid's, Carl Fischer, Schmitt) going through the bins
 - a) you'll usually find a majority of new releases, not old classics
 - b) go by yourself--your family will thank you!

IV. Rehearsal Planning

A. Planning the weekly rehearsal

1. "Planning the rehearsal is one of the most important responsibilities of the conductor, yet it is probably also one of the most neglected." (McCray, 30)
2. John Bertalot's *10 Commandments for Leading Successful Rehearsals* (Immediately, 213)

- a) Notes
 - b) Concentration
 - c) Rhythm
 - d) Intonation
 - e) Unanimity and Clarity of Diction
 - f) Color
 - g) Breathing
 - h) Expression
 - i) Believe It!
 - j) The order of rehearsing music
 - (1) put on your podium, relate to score study
3. How many pieces of music per rehearsal?
- a) no more than 20 minutes per piece (brain research)
 - b) staggered levels of rehearsal
 - (1) don't try to start 4 new pieces on the same day
 - (2) don't try to polish 4 pieces on the same day
4. When do you start a piece of music?
- a) Thomas Gieschen--8 rehearsals before performance (2 mo.)
 - b) James McCray--3 weeks preparation for each piece (McCray, 30)
 - (1) Stage One, 3 weeks before use
 - (a) sight read through the entire setting to introduce it to the choir
 - (b) if in a foreign language, sing once in English
 - (2) Stage Two, 2 weeks before use
 - (a) read through the easiest and most enjoyable sections (refrains, codas, etc.) spending a few minutes cleaning up errors and establishing the mood
 - (b) present background material on the composer and basic musical style
 - (3) Stage Three, 1 week before use
 - (a) rehearse the remaining sections with the same process used in the preceding week, but spend more time on the music
 - (b) read through the entire work to give the choir a sense of the moods, tempo changes
 - (c) present in-depth observations on the textual message
 - (4) Stage Four, final rehearsal
 - (a) rehearse the seams between sections and fine tune the remaining music problems
 - (b) sing through the entire work at least twice and focus on expression
5. Write down a time schedule and plan out what you are going to do in the rehearsal, then stick to it!

- a) write the order on the board so singers can organize their folders before rehearsal

B. Rehearsal Framework

1. Opening prayer
 - a) start with God
 - (1) prayers/devotions for musicians
 - (2) read the Biblical text of one of your pieces
 - (3) personal prayers from the front of CW
 - b) start on time!
 - (1) if you wait for singers and always start late, your singers will count on you waiting for them to begin, and you will always start late
2. Stretching
 - a) shoulders, rib cage, neck, face, breathing apparatus
 - b) singers have to be relaxed to let their bodies work (too often singers get in the way of their own bodies, constricting a natural, free, vibrant sound)
 - c) Alexander Technique
 - (1) posture affects the ability to sing

3. Vocalizing

a) for the voice

(1) Willard Thomen's *Five Areas of Vocalization* (handout)

(a) Legato (smooth & connected)

i) 5-note descending patterns

- (1) humming "ee", "ay", "oo", or "oh" vowels
- (2) "zee-oh" or "zay-oh" combinations
- (3) nasal combinations: "ming-mang, ming-mang, ming"
- (4) "mee-may-mah-moh-moo" pattern

(a) can also be chanted on the same pitch or up & down on triads

ii) up & down patterns

- (1) 1-2-3-4-5-4-3-2-1
- (2) 1-3-5-3-1 (triad pattern)
- (3) full scale up, down, or up & down

iii) rapid 5-note pattern up & down

- (1) 1st on "ee", then "ay" then "ah"

iv) up an octave and sustain, then down (4 notes/vowel)

- (1) scale up: "ee-ee-ee-ee-ay-ay-ay-ay-ah"
- (2) scale down: "ah-ah-ah-ah-oh-oh-oh-oh-oo"

(b) Staccato (short & detached)

i) bouncing actions, pulsing diaphragm & abdominals

- (1) practice both detached & connected
- (2) "hoh-hohs" for belly pants on triads or ascending octave scale
- (3) "ee-ees" or "ay-ays" up & down triad or descending 5-note pattern

(c) Articulation (flexibility of tongue & jaw)

i) nonsense word groups (descending 5-note scale)

- (1) "giggidy-gaggidy, giggidy-gaggidy, goo"
- (2) "hug-a-beluga, hug-a-beluga, now"
- (3) "zip-i-dee-do-dah, zip-i-dee-do-dah, day"

(d) *Messa di voce* (dynamic variations for crossing over break)

- i) crescendo up 5 notes and decrescendo for 5 counts
- ii) growing louder and softer (mixing head & chest voices)

(e) flexibility (arpeggios)

- i) 8-5-3-1 "Zon-ay-poh-too"
- ii) 1-3-5-8-5-3-1 "ee-ee-ee-ah-ah-ah-oo"
- iii) 1-2-3-4-5-4-3-2-1-2-3-4-5-4-3-2-1-2-3-4-5-6-7-8-9-8-7-6-5-4-3-2-1-2-3-4-5-6-7-8-9-10-11-9-7-5-4-2-1 "ee"

b) for the mind

(1) blend

- (a) mouth shape
- (b) vowels
- (c) tuning

(2) balance

c) choral music as warm-up

- (1) pick a nasty interval, chord progression, melisma, or rhythm
- (2) isolate it on a staff (chalk board, overhead, or handout)
- (3) perform it in ascending or descending patterns
- (4) perform right before the piece it's in, not at the beginning of the rehearsal, 40 minutes before you need it

4. Sight reading

a) every rehearsal

b) method book, hymnal, or new anthems

- c) notes, rhythms, intervals, chromatics, key signatures
 - d) time well spent here pays off on every piece that you rehearse later!
 - e) structure your entire rehearsal to make/help your choir *read* music (cf. 5 Wheels and Immediately)
5. Detailed work on future anthems
 - a) 10 minutes/piece = 4-5 pieces per hour
 - b) start with familiar, end with familiar
 - (1) people come to sing, not hear you talk
 - (2) sing more, talk less
 - c) work on the hardest piece early in the rehearsal when minds and voices are freshest
 6. Announcements (allows for vocal rest)
 7. Perfect shorter pieces (psalm, verse)
 8. Perfect anthem(s) for coming Sunday
 9. Closing prayer

V. Score Study

A. Why Do Score Study?

1. to determine whether or not to perform the piece
2. to learn the music and determine how to interpret it
3. to help the director rehearse the piece and conduct it effectively
4. to discover the text-music relationship, analyze the form and structure, perceive the kernel of the composer's inspiration, and ultimately discover the "truth" of the composition

B. Dale Witte Score Study System

1. Play just the accompaniment
2. Play just the parts
3. Sing through all parts with and without accompaniment and in various combinations with each other
 - a) anticipate problem intervals
 - b) note how other parts make it easy or difficult to sing the given part
 - c) note if the accompaniment helps or hinders the given part
4. Scan the piece for dynamic changes
5. Look for diction traps and plan how to clean them up (diphthongs, final consonants, etc.)
6. Plan breathing
7. Divide the piece into sections to be taught at different rehearsals
 - a) Decide which section to teach first
8. Make the piece so much a part of you that you can teach it from memory
9. Make sure that you love the piece and convey that in your teaching
 - a) it's very difficult to teach a piece well that you don't love
10. Look up every Italian word and abbreviation you don't know (Harvard Dictionary of Music)
11. Find background information on the composer, poet, and time period
12. Plan ahead for every possible mistake and have a solution/teaching strategy ready
13. SAMPLE PIECE: *View Me, Lord, A Work of Thine* by Jackson Berkey, SDG 96-111

C. Gordon Paine's *Score Selection, Study, and Interpretation* (Webb, 38)

1. Preliminary score study
 - a) Assesses the quality, appropriateness, and practicality of the composition
 - b) Is it of high musical quality and worth performing?
 - c) Is the text appropriate for the intended singers, audience, and occasion?
 - d) Is the piece within the emotional grasp of the singers and audience?
 - e) Is the piece within the technical (range tessitura, dynamics, phrasing, vocal endurance) of the choir?
2. Interpretive score study
 - a) gather background information (including score selection)
 - (1) learn about the composer and the period in which he/she lived
 - (2) learn about the composer's works and how the piece in question fits into the composer's total output

- (3) learn about the compositional aesthetics, musical styles, and performance practices of the time and place involved
- (4) determine the genre of the piece (motet, madrigal, cantata, part song, concertato, chorus, etc.)

b) study the text

- (1) What is the origin of the text?
- (2) Is the text sacred or secular?
- (3) What is the meaning of the text?
- (4) What is the structure of the text?
- (5) How is the text pronounced?
- (6) What words of particular importance, strength, or intensity might one want to bring out via diction, dynamics, articulation, or vocal color?
- (7) What is the natural stress of the words and how can this inherent contouring of the text be used to help shape the musical line?
- (8) Are there any special circumstances surrounding the origin of the text?

c) study the music and its relationship to the text

- (1) Start by exploring the large-scale organization of the piece
 - (a) how is the piece divided into large sections?
 - (b) how do the sections relate to each other musically?
 - (c) to what extent are they musically unified vs. independently constructed?
 - (d) what is the flow of energy from one section to another--which sections build energy and which relax it?
 - (e) how can the performer best make these elements of the music come alive in sound?
- (2) Proceed next to the lower levels of structure--subsections or periods
 - (a) how has the composer delineated one from another, and how are they connected?
 - (b) what is the flow of energy from one to another?
 - (c) where does the music intensify and where does it relax?
 - (d) how can the above be brought out in sound?
- (3) Examine the individual musical phrases
 - (a) how is each phrase shaped?
 - (b) Where is the climax and how does the composer create musical relaxation?
 - (c) what is the special quality or characteristic of each phrase, and what musical elements give it that quality?
 - (d) What does the composer do in the music to reinforce or even depict the words, and how can these musical ideas be projected to the audience in terms of dynamics, phrasing, articulation, tempo, and tone quality?
 - (e) Is there any conflict between the words and the corresponding music? If so, why does the conflict exist, and what do you think the composer is trying to say? How can the conflict be resolved? (Real conflicts between words and music are generally best resolved in favor of the music.)
- (4) Finally, having studied the composition at all levels, go back and look at the piece as a whole.
 - (a) have you developed any new insights?
 - (b) how do the individual phrases, periods, subsections, and sections unite into a coherent musical unit, and what can the director do to make this clear in performance?

d) make interpretive decisions and consider how to teach the piece and build your interpretation into the learning process

3. Pedagogical score study

- a) locate potential problem spots for the performers and determine effective ways to teach them

- b) find and solve the conducting challenges of the piece (starts, stops, transitions, cues, dynamic changes, etc.)
- c) develop an overall strategy for rehearsing the work
- 4. Preparation under pressure
 - a) where are the potential "train wrecks"?
 - b) what is the voicing of the piece, and where, if at all, does that voicing change?
 - c) how much of a help or hindrance is the accompaniment to both you and your singers?
 - d) where will the choir need your help in an initial rehearsal in order to master (or even read through) the music?
 - e) What is the basic articulation required for the piece and of its individual sections?
- 5. Biographical information
 - a) Gordon Paine is vice chairman and coordinator of graduate studies and choral conducting at California State University, Fullerton. He is chorusmaster of the Oregon Bach Festival in Eugene, Oregon.

D. Jameson Marvin's *Suggested Approach to Score Analysis* (Webb, 98)

1. Text. Analyze:
 - a) the relationship of the text to the overall form of the composition, and the relationship of the text to the primary structures that provide structural coherence for the form
 - b) the influence of the text on forming the principal cadences that articulate the primary structures within the large form
 - c) the influence of the text on the sub-structures--the smaller cadential units that occur within the principal one
 - d) the specific relationship of the text to each element of the compositional fabric: harmony, melody, rhythm, texture, instrumentation
2. Harmony. Understand:
 - a) the influence of the text on mode (major, minor, modal) and key
 - b) the specific influence of the text on passing events
 - (1) chromaticism
 - (2) dissonance
 - (3) harmonic progression(s)
 - (4) specific chord choice
 - (5) modulation
3. Melody. Analyze:
 - a) the relationship of the text expression to melodic shape and contour
 - b) the influence of the text on the tessitura and range of the vocal parts
 - c) the influence the text may have on long line; on short line
4. Rhythm. Understand:
 - a) if there is a relationship of the text to the meter
 - b) the specific relationship of the text and rhythm
 - c) the specific choice of note combinations (long, short, symmetric, asymmetric) that may be related to text
5. Texture. Analyze:
 - a) how high, low, open, closed, dense, opaque textures may reflect some aspect of the text
 - b) how the number of parts and the changes in the texture may be influenced by the text
 - c) how texture--polyphonic, homophonic, linear, chordal--may relate to text *affect*
6. Instrumentation. Understand:
 - a) how text influences the composer's choice of instruments
 - b) how text may relate to changes in instrumentation
 - c) how text may relate to a composer's decisions regarding contrasting or complementing instrumental colors
7. Style, Performance Practice, Interpretive Considerations. Understand how the text may be related to:

- a) tempo; tempo fluctuation; tempo markings; mensuration; meter
 - b) phrasing (long note groups; short note groups); linear direction
 - c) articulation
 - d) pitch level, temperment, tuning
 - e) dynamics
 - f) instrumentation, timbre
 - g) rubato
 - h) ornamentation, improvisation
 - i) musica ficta
 - j) basso-continuo realization
 - k) balance, size, make-up of performing forces
8. Biographical information
- a) Jameson Marvin has been a senior lecturer of music an director of choral activities at Harvard University, Cambridge, Mass. since 1978.
 - b) He is the director of the Harvard-Radcliffe Colegium Musicum and the Harvard Glee Club.

E. Elizabeth Green's *Score Study System* (instrumental)

- 1. Instrumentation
- 2. Musical Form
- 3. Harmonic Structure
- 4. Phrase Analysis
- 5. Melodic Interest
- 6. Dynamic Considerations
- 7. Special Effects
- 8. Conductorial Considerations
- 9. Acoustical or Sonic Considerations
- 10. Interpretation

F. Marking Scores

- 1. buy a set of felt-tipped colored pens or colored crayons and mark every important voice-part entry
 - a) have one color for sopranos, one for altos, etc.
 - b) do the same for instruments when conducting small ensembles to orchestras
- 2. mark you copy so that you can see from six feet away what you've written
- 3. encourage your singers to mark their scores
 - a) breath marks
 - b) dynamics
 - c) when to look, etc.

4. OVERHEAD: *Ave Verum Corpus* (Byrd); *All We, Like Sheep* (Handel)

VI. Professional Growth

A. Workshops/Reading Sessions

- 1. cf. Appendix C--Summer Music Workshops and Festivals
- 2. NPH (resuming summer 2000)

B. Degree programs

- 1. *Back to School: Graduate Degree Programs in Church Music*, David W. Music.
Creator <<http://www.creatormagazine.com/art/staff/9906music.html>>
 - a) lists colleges and universities, phone#, degree, credits, cost
 - b) heavily Baptist & Roman Catholic
- 2. Concordia University, River Forest, IL (LC-MS)
 - a) MCM; has been the school of choice for New Ulm musicians for the past two decades
 - b) MCM program is getting small
- 3. Concordia University, Mequon, WI (LC-MS)
 - a) just beginning their MCM program
- 4. Beware! If you are going to get your degree from a secular, non-Lutheran, or non-WELS university, prepare to have your faith tested.

5. Encourage MLC to look into developing a degree program in Church Music

C. Professional Organizations

1. Wisconsin Choral Director's Association (WCDA)
 - a) *Melisma, Soundings*
 - b) North Central Division Convention, March 1-4, 2000, Madison, WI
2. American Choral Director's Association (ACDA)
 - a) *The Choral Journal*
 - b) 2001 ACDA National Convention, San Antonio, Texas, March 14-17, 2001
3. Wisconsin School Music Association (WSMA)/Wisconsin Music Educators Association (WMEA)
 - a) *Teaching Music, Music Educator's Journal, Wisconsin State Musician*
 - b) State Convention, Monona Terrace Convention Center, Madison, WI, October 27-30, 1999 (608) 249-4566
4. Hymn Society in the United States and Canada
 - a) *The Hymn*
 - b) <http://www.bu.edu/sth/hymn/>
 - c) membership \$55/yr. (Call 1-800-The Hymn (800-843-4966) to renew or begin your membership by credit card)
5. Association of Lutheran Church Musicians (ALCM)
 - a) *Cross Accent*
 - b) <http://www.alcm.org/>
 - c) ALCM exists to strengthen the proclamation of the Gospel through music and the practice of worship among Lutherans in North America.
 - d) voting membership \$63/yr.
 - e) National Conference (every odd-numbered year)
 - (1) The University of Richmond, Richmond, Virginia, August 1-5, 1999

VII. Where Do I Find...?

A. Resource Books & Warm-ups?

1. cf. Appendix B

B. Time to Read God's Word?

1. daily personal reading
 - a) pick a book of the Bible and read it
 - b) write comments in margin
 - c) highlight passages which correlate with choral works that you know (reverse programming)
2. family devotions
3. Bible on CD or cassette (Faith Comes by Hearing)
4. weekly church attendance
5. Bible class

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The Director's Work Outside the Rehearsal

Appendix B--Selected Annotated Bibliography

- Baumler, Gary and Kermit Moldenhauer, eds. Christian Worship: Manual.
Milwaukee: Northwestern Publishing House, 1993. 572 Pages
Chapter 14, "The Music of the Choir", lays out the history of the choir in worship from the Old Testament to the 18th century. Other topics include the choir's role in the service and brief suggestions for evaluating attendant music.
- Bertalot, John. 5 Wheels to Successful Sight-Singing.
Minneapolis: Augsburg Fortress, 1993. 128 Pages
Identifying five principles and twelve steps to success, Bertalot writes in an engaging style in a dialogue between a choirmaster and a student eager to learn how to teach sight-singing. Appropriate for teaching children and adults (11-26925). 25 minute video sold separately. (11-26933) or together with the book (11-26941)
- Bertalot, John. Immediately Practical Tips for Choral Directors.
Minneapolis: Augsburg Fortress, 1994. 284 Pages
If you can only buy one book about being a church choir director, you should buy this one! Bertalot shares a lifetime of secrets in his typically engaging dialogue between a choirmaster and student as the student visits the choirmaster for one week. This book contains all the tips, tricks, and techniques for directing choirs you wished you knew when you first started directing.
- Erikson, Karl. Choral Warm-ups from A to Z: Singing Dr. Seuss's ABC.
Chapel Hill, NC: Hinshaw Music, Inc., 1996 33 Pages \$5.25
The familiar alphabetic rhymes of the beloved children's author, Dr. Seuss, are set to music. "The focus of some of the exercises is on vocal development. Others call attention to accuracy of consonant articulation or to the perception of expressive devices that are related to the text and phrase structure. It is crucial that each singer have a copy of this publication (Student's Edition HMB-205A, \$5.25; Teacher's Edition HMB-205, \$9.95) in the folder to visualize the notation which makes clear the style of singing intended and the exact rhythm of consonant articulations."
- Glenn, Carole. In Quest of Answers: Interviews with American Choral Directors.
Chapel Hill, NC: Hinshaw Music, Inc., 1991 271 Pages \$21.95
Carole Glenn has interviewed 34 of America's foremost choral conductors of the 20th century; names such as Eph Ehly, Margaret Hillis, Kenneth Jennings, Weston Noble, Robert Shaw, and Dale Warland, to name just a few; and has asked them the questions that choral directors struggle with: Do you have any preferences in terms of blend? Do you have a preference in terms of tone quality? What criteria do you use for choosing repertoire? A good resource book for getting into the minds of famous choral conductors.
- McCray, James. Church Choir Director's Guide to Success.
Santa Barbara: Santa Barbara Music Publishing, 1997. 166 Pages \$12.95
The author writes from a lifetime of practical experience on the Nine R's: recruitment, retaining, rehearsals, rejuvenation, repertoire, resources, rewards, reminders, and remaining concerns. Includes sample schedules, newsletter, and bibliography.

The Director's Work Outside the Rehearsal

Appendix B--Selected Annotated Bibliography

- Nesheim, Paul with Weston Noble. Building Beautiful Voices. (Director's Edition)
Dayton, Ohio: Roger Dean Publishing Company, 1995 207 Pages \$25.00
Based on the extensive research of highly-regarded vocal music educators Richard Miller, William Vennard, and Leon Thurman, this is a complete copy (30/1054R) of the warm-ups used by famed choral director, Weston Noble. Singer's Edition (30/1055R) contains only melodies, not accompaniments.
- Randel, Don, ed. The New Harvard Dictionary of Music.
Cambridge, MA: The Belknap Press of Harvard University 1986 942 Pages \$39.95
This is the indispensable reference work for musicians, students of music, and music lovers. Seventy scholars contributed nearly 6,000 entries to produce the best one-volume music dictionary available. If you can find it here, check the multi-volume Grove's Dictionary of Music and Musicians at most public libraries and universities.
- Robinson, Russell and Jay Althouse. The Complete Choral Warm-up Book: A Sourcebook for Directors.
Van Nuys, Ca: Alfred Publishing, 1995 128 Pages \$19.95
"This book is perfect for anyone who directs--or plans to direct--a choir...any choir of any age, including children's choirs through adult volunteer choirs, church, school or community groups. The main body of the book consists of 211 warm-ups...enough for years of rehearsals. Most include information on the purpose of the warm-up, teaching techniques and suggestions for use. And they're carefully organized into several practical categories: Warm-ups to Begin the Rehearsal, Transitional Warm-ups, Warm-ups with Fun Texts and Syllables, Chordal Warm-ups, Warm-ups Featuring Interval Training, Jazz/Pop/Swing Warm-ups, Just for Church Choirs, Rounds."
- Webb, Guy B, ed. Up Front! Becoming the Complete Choral Conductor.
Boston: ECS Publishing, 1993. 293 Pages \$27.95
This book shares the experience and knowledge of twelve professional choral musicians, each writing on one critical topic. Applicable topics include score study, rehearsal planning, and resources.