The competent choral conductor:
An investigation into the skills and knowledge required for the development of
Australian choral conductors

A project submitted in fulfilment of the requirements for the degree of
Doctor of Philosophy

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Master of Music (University of Southern California)
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June 2016
Declaration

I certify that except where due acknowledgement has been made, the work is that of the author alone; the work has not been submitted previously, in whole or in part, to qualify for any other academic award; the content of the thesis/project is the result of work which has been carried out since the official commencement date of the approved research program; any editorial work, paid or unpaid, carried out by a third party is acknowledged; and ethics procedures and guidelines have been followed.

Faye Loraine Dumont

15 June 2016
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I thank the advisors and respondents to the survey for their involvement in the research.

I acknowledgement my indebtedness to Dr David Forrest for his patient supervision and support, and thank Dr Rohan Nethsinghe for joining the supervisor team.

I acknowledge the inspiration and nurture of Professor Rodney Eichenberger across my career as a choral conductor.
Terms and acronyms

Organisations

<table>
<thead>
<tr>
<th>Acronym</th>
<th>Description</th>
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<tbody>
<tr>
<td>ACA</td>
<td>Australian Choral Association</td>
</tr>
<tr>
<td>ACCET</td>
<td>Australian Choral Conductors Education and Training</td>
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<tr>
<td>ACDA</td>
<td>American Choral Directors Association</td>
</tr>
<tr>
<td>aMuse</td>
<td>Association of Music Educators Victoria</td>
</tr>
<tr>
<td>ANATS</td>
<td>Australian National Association of Teachers of Singing</td>
</tr>
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<td>ANCA</td>
<td>Australian National Choral Association</td>
</tr>
<tr>
<td>ASME</td>
<td>Australian Society for Music Education</td>
</tr>
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<td>KMEIA</td>
<td>Kodály Music Education Institute Australia</td>
</tr>
<tr>
<td>NATS</td>
<td>National Association of Teachers of Singing (USA)</td>
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<tr>
<td>RSCM Australia</td>
<td>Royal School of Church Music Australia</td>
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Voice parts

<table>
<thead>
<tr>
<th>Voice Part</th>
<th>Description</th>
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<tbody>
<tr>
<td>Unison</td>
<td>A single line melody</td>
</tr>
<tr>
<td>2 part</td>
<td>Two-line melody, often in the treble</td>
</tr>
<tr>
<td>SSA</td>
<td>Soprano 1, soprano 2, alto</td>
</tr>
<tr>
<td>TTBB</td>
<td>Tenor 1, tenor 2, baritone, bass</td>
</tr>
<tr>
<td>SAB</td>
<td>Soprano, alto, bass</td>
</tr>
<tr>
<td>SATB</td>
<td>Soprano, alto, tenor, bass</td>
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Abstract

The aim of the research project was to determine the perceived needs of Australian choral conductors for a course of education in choral conducting. Building on the professional experience of the researcher, the literature, and the responses of three hundred choral conductors from across Australia, a course of study was developed.

The literature review was categorised into topics related to the survey. These included: understanding the voice, analysis and interpretation of music scores, selection and programming for the choir, aural skills for hearing and interpreting the ensemble, conducting technique, rehearsal and teaching technique, administration of choirs, performance, its presentation and programme notes, and choral networks. In addition a broad survey of tertiary level choral courses from both Australia and the United States of America assisted in the formation of the study course.

The survey respondents fell into six categories of choral conductors. The initial three categories for a targeted choral education course to suit the needs of choral conductors were primary/children’s choir conductors, secondary/youth choir conductors and adult community/church choir conductors. The many respondents who conducted in more than one category were analysed in another three categories by their expressed skill levels, these being beginner, intermediate or advanced skill levels, as it was considered that these categories might provide responses and insights into course modification to suit specific needs.

The course of study in choral education was developed from the findings of the survey, the review of the literature and the tertiary courses of study surveyed. The course includes: 1. Australian Choral Conductors Education and Training (ACCET) Summer School and Sing for Life Choir, 2. Choral Education, 3. Choral Conducting, 4 Choral Recital. There is built-in potential for variation and development according to the needs of choral education course participants. The study concludes with 36 recommendations for further investigation.


Chapter 1: Introduction

The casual observer may assume that waving the arms and keeping the performers together is the sole business of choral conducting. Those who conduct know otherwise – that they need a wide range of skills and knowledge, and that they build their skill, and the elements of their art form, across a lifetime. For the choral conductor, understanding the voice and the means of developing it will be prominent in this skill acquisition – since singers in choirs range from young children starting their choral journey to mature-age choristers deriving pleasure through ensemble singing, and each voice stage brings unique developmental issues.

Repertoire selection is constantly in the thinking of the choral conductor, targeted to age, skill, voice type and the varied purposes of the programme selection. Choristers may need music reading assistance, and the development of aural acuity. Choral conductors need a broad range of analysis, interpretation, conducting and rehearsal techniques for use with their choirs. They handle varying amounts of administration. They may seek assistance and inspiration from book resources, professional associations and colleagues, and from tapping into web resources.

The literature on the choral art form presents skill and knowledge areas of varied wisdom and experience. Writers offer a wide spectrum of advice, some in agreement with one another, and some in contradiction. The literature presents materials for consideration in a course of study educating choral conductors in Australia. The areas of focus were developed and refined over time and went through numerous iterations over the duration of the study. They are understanding the voice, analysis and interpretation of music scores, selection and programming for the choir, aural skills for hearing and interpreting the ensemble, conducting technique, rehearsal and teaching technique, administration of choirs, performance, its presentation and programme notes and choral networks.

The choral education course is intended to develop a confident and competent choral conductor. This conductor should have a wide range of skills, be secure in dealing with the voice, have ability to analyse works and have skill to rehearse and teach them. In conducting technique he or she should be able to give expressive direction. In administrative and performance matters this conductor should be able to convey what is beneficial and appropriate in rehearsal and concert presentation; and should have knowledge of the wider choral and musical world for information and inspiration. Each of the nine fields from the literature review, with data derived from the survey, has informed the development of the course of study.

1. Aim of the study/research questions

The study aims to address the issues, needs, requirements, considerations and content of a course of study for the training of choral conductors. In doing so, it seeks to ascertain what would be required and valued in such a course by different stakeholder participants.

In order to address this aim the research question guiding this study is:

What are the skills and knowledge required to be a competent choral conductor in Australia?
In responding to this question the areas of investigation in this study are concerned with:

1. Understanding the voice
2. Selecting music for choir
3. Analysis and preparation of music scores
4. Ability to hear and analyse choir problems
5. Conducting technique
6. Rehearsal and teaching skill
7. People-focused skill
8. Performance
9. Choral networks

These areas emerged as the basis of the review of the literature and became the organisers for the development of the survey. They provided a framework for the study to test potential topics, and to obtain rich data to validate the proposed course of study.

A broad range of opinions and views from conductors and respondents conducting a wide range of types of choral ensembles across Australia, with varied levels of current skill, was sought in order to inform and interrogate ideas on choral conducting.

2. **Significance of study**

   In Australia, historically there has been little in courses of study in choral conducting at tertiary institutions or from private providers. The outcome of this study will redress this situation.

   The Australian Choral Conductors Education and Training (ACCET) summer schools have provided choral conductor education in four-day schools over a range of training areas. Practical conducting technique, voice knowledge, repertoire, score analysis and management of rehearsals and concerts have been constant themes. However there has been persistent request from ACCET summer school participants, through evaluation forms, for more in-depth education and training, and this has come from conductors of varying standards – from people who describe their skill as beginner and who are needing further education, through to enthusiastic, skilled conductors searching for greater depth, further experience with gesture, with score analysis and interpretation, and with rehearsal technique. These regular course requests have come from conductors from across Australia.

   To provide for in-depth training, the question was posed: ‘What are the skills and knowledge required to be a choral conductor in Australia?’ The literature and conductor experience in Australia and other countries was canvassed and investigated, and the current study was developed to determine the skill requirements of Australian conductors.
3. Methodology
The methodology of the study draws on the relationship between the researcher’s professional experience, the extensive research literature in this field of inquiry, and the findings of the large survey of choral conductors conducted in Australia.

Methodologically the study draws on the personal and professional experience of the researcher. This inside perspective provides rich sources of knowledge and ideas from a professional engagement over more than five decades (Loughran & Northfield, 1998). The nature of the work and experience in choral education and training will be discussed in the following chapter.

The research draws on the work of some community of practice literature (Lave & Wenger, 1991; Wenger, 1998, Wenger, McDermott & Snyder, 2002; Wenger-Trayner, 2015) to position the articulation and practice of the study. Wenger-Trayner (2015) state that “Communities of practice are formed by people who engage in a process of collective learning in a shared domain of human endeavour” (p. 1). The research compasses people involved in choral/conductor education. All the participants have a shared domain of interest. In the pursuit of this domain the “members engage in joint activities and discussions, help each other, and share information. They build relationships that enable them to learn from each other”. The members of the “community of practice are practitioners … They develop a shared repertoire of resources: experiences, stories, tools, ways of addressing recurring problems—in short a shared practice. This takes time and sustained interaction” (Wenger-Trayner, 2015, p. 2).

The researcher’s professional experience, insights and learning are placed directly within her community of practice – the Australian Choral Conductors Education and Training (ACCET). This is a small group of committed choral educators who have been working together to improve, develop and expand the offerings of choral education in Australia. As a group of dedicated practitioners they are the ideal testing bed for new ideas and development concerning choral education and training.

The expanded community of practice is the ACCET summer schools which have run for 23 years. These intensive annual sessions have provided continued professional development for returning and new participants. It is this group of practitioners who have been willing and receptive to trial, experiment and apply the ideas put forward in the summer schools. The participants of the summer schools are considered a community of practice as many of the participants return annually for education, training and connection.

The participants are also considered to be part of a learning community. Lenning, Hill, Saunders, Solan, and Stokes (2013) describe a learning community as “an intentionally developed community that exists to promote and maximize the individual and shared learning of its members. There is ongoing interaction, interplay, and collaboration among the community’s members as they strive for specified common learning goals” (p. 7). While much of the literature on learning communities focusses on school based learning there is a growing body of work on colleges and universities (Matthews, Smith, & MacGregor, 2012) and broader educational contexts. In relation to the summer schools the course of study is
arranged to promote coherence in the participants' learning and increase intellectual interaction with summer school leaders and peers (Gabelnick, MacGregor, Matthews, & Smith, 1990). This community is brought together for the main purpose of developing subject matter on choral conducting with the focus on the individual and shared learning experience. This will be further discussed in Chapter 5 on the development of the course of study. These communities provide a serious grounding and foundation for the development of a course in choral education and training.

As choral education is one of the longest continuous traditions in Western music it was deemed essential that any course of study must be based on the music, practices and traditions of the past, and be informed by contemporary thinking and practice. For this reason, the literature review is an important foundation on which this study is built. The critical reading and analysis of the studies across the identified fields is invaluable for the consideration of what constitutes a course of study in this large field.

The survey of the third community of practice is the broader music education community. This survey not only drew on the ACCET contacts but the members of Association of Music Educators Victoria (aMuse), Australian Society for Music Education (ASME), Australian National Choral Association (ANCA) and Royal School of Church Music Australia (RSCM Australia). In this way the insights, concerns and issues of the broader community informed the development and refinement of the proposed course of study. Figure 1 provides a representation of the relationship of the communities of practice within the field of study.

![Figure 1: Representation of the relationship of the communities of practice within the field of study.](image-url)
Creswell (2008) argues that “survey research design is a procedure…in which investigators administer a survey to a sample…to describe the attitudes, opinions, behaviors or characteristics of the population….They also interpret the meaning of the data by relating results…back to past research studies” (p. 388). Further, Creswell suggests that survey studies “describe trends in the data rather than offer rigorous explanations” (p. 388). Mitchell and Jolley (1988) suggest “surveys are used most often to assess people’s beliefs, attitudes and self-reported behaviours” (p. 285).

The analysis of the survey instrument through a number of different lens provided important information on courses of study and application at different age levels, combinations and purposes. This analysis brought together the varying responses and placed them alongside the literature review, and the insights of the ACCET committee as both a focus group and as critical friends, to determine what would constitute an appropriate course of study.

To research the views of choral conductors regarding skills they would consider necessary to being a competent choral conductor it was agreed that a survey would provide valuable information. Initial requests were made for permission to survey choral conductors, mainly through the Australian Choral Conductors Education and Training (ACCET) mailing list but also inviting contribution of members of ASME, ANCA, aMuse and RSCM Australia. The survey and literature provided the foundation for the development of the framework which underpins the choral conductor’s course of training. The analysis was undertaken manually and then categorised according to the interests and skills of respondents.

4. Ethics
Ethics approval was sought and granted by the University HREC. The approval to conduct the study was granted HRESC A-136-09/08 in December 2008. (See Appendix 1.)

5. Survey development
The survey was developed following the initial review of the literature (including course materials in Australia and overseas). This determined that the survey would be presented in 3 sections to capture the views, insights and commentary of practitioners. The questions covered the areas outlined above. (The survey is included in Appendix 4.)

The survey was initially piloted by the six members of the ACCET committee. Following the trial further refinements were made to the survey. This produced a clearer more focused instrument.

Once permission to use professional membership mailing lists was granted by ACCET, ANCA, ASME, RSCM Australia and aMuse participants were contacted. Initially 633 surveys were distributed. Of these 45 were returned as address not-known leaving a total of 588. The initial return was 281. A follow-up letter was sent which resulted in an additional 19 surveys returned bring the total return of 300 surveys.
It is noted that the respondents in this study were a select group of choral conductors, having connection to choral and/or music organisations and most having participated in some kind of choral education, usually in the form of short courses or summer schools.

6. Survey analysis
As the surveys were returned they were coded with a number. It was at this point that it was thought that there might be divergent requirements of choral conductors for a course of study according to an age-level categorisation of their choirs. Thus the surveys were categorised from the conductor and choir profile information provided in survey section 1.

1. Primary school and children’s church and community
2. Secondary school and youth church and community
3. Adult community and church.

As a great many conductors conducted a mix of the above, these were categorised according to the way in which they marked their skills in the information provided in survey section 1. From teaching conducting at beginner, intermediate and advanced levels at ACCET summer schools, in which differences were observed according to skill levels, repertoire interests and confidence to tackle varied conducting challenges it was thought to categorise the remaining surveys in this way to see if they produced information that might also be influential on courses of study provided. Some conductors were uncertain of their level of experience so marked between categories. Each was examined for information on choir type and complexity, and the categories were then reduced to three.

   Beginner
   Beginner to intermediate
   Intermediate
   Intermediate to advanced
   Advanced.

This grouping was then further refined to:
4. Beginner
5. Intermediate
6. Advanced.

In considering the responses there was no overlap between the groups of respondents so each response was only considered once.

Table 1: Primary school and children’s church and community responses

<table>
<thead>
<tr>
<th>Category</th>
<th>Number of returns</th>
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<tbody>
<tr>
<td>Primary school only</td>
<td>43</td>
</tr>
<tr>
<td>Church children’s choir</td>
<td>1</td>
</tr>
<tr>
<td>Community Children’s Choir</td>
<td>1</td>
</tr>
<tr>
<td>Primary plus Community children’s choir</td>
<td>4</td>
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<tr>
<td><strong>Analysis primary and children’s choirs</strong></td>
<td><strong>49</strong></td>
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Table 2: Secondary school and youth church and community responses

<table>
<thead>
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<th>Category</th>
<th>Number of returns</th>
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<tr>
<td>Primary and secondary school choir</td>
<td>20</td>
</tr>
<tr>
<td>Secondary school choir</td>
<td>39</td>
</tr>
<tr>
<td>Church youth choir</td>
<td>1</td>
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<tr>
<td>Community youth choir</td>
<td>1</td>
</tr>
<tr>
<td><strong>Analysis secondary and youth choirs</strong></td>
<td><strong>61</strong></td>
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Table 3: Adult community and church responses

<table>
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<tr>
<th>Category</th>
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<td>Tertiary choir</td>
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</tr>
<tr>
<td>Community adult choir</td>
<td>26</td>
</tr>
<tr>
<td>Church adult choir</td>
<td>11</td>
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<td><strong>Adult choirs</strong></td>
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Table 4: Mixed categories responses

<table>
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<tr>
<td>Beginner</td>
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</tr>
<tr>
<td>Beginner/intermediate</td>
<td>3</td>
</tr>
<tr>
<td>Intermediate</td>
<td>75</td>
</tr>
<tr>
<td>Choirs mixed categories not identified</td>
<td>3</td>
</tr>
<tr>
<td>Intermediate/advanced</td>
<td>9</td>
</tr>
<tr>
<td>Advanced</td>
<td>51</td>
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<td><strong>Total</strong></td>
<td><strong>149</strong></td>
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From postal survey returns, 300 in number, States and Territories could be identified as follows: from Victoria 196, New South Wales 39, South Australia 12, Australian Capital Territory 5, Queensland 13, Tasmania 13, Western Australia 8 and Northern Territory 1. Thirteen postal markings could not be determined.

The survey requested responses to topics for their value in knowledge and skill development for choral conductors. Respondents could agree strongly, agree, disagree or disagree strongly with each item.

In all categories agree strongly and agree were overwhelming in approval as topics for training competent choral conductors. There was some commonality in disagree in the areas of administration, performance logistics and choral networks – limited in numbers, but consistent throughout each of the categories. Comments were to the effect that these were not essential to conducting, and that someone else should handle them. There was a similar difference in opinion about the need for networking – most of all with voice colleagues. From Primary/children’s, through Secondary/youth to adult community and church there was a general advance in need for complexity in music-making. This was also true of responses from Beginner through to Advanced. The most notable areas of this were in advanced beating patterns, complex beating patterns and conducting contrapuntal music; and in need for choral music history and differing styles. Quite common throughout the categories was disinterest in Australian choral composition. These issues will be presented and discussed in Chapter 4.
The survey and focus group confirmed the range of topic areas to be investigated with the proposed course of study framework.

The survey findings were discussed at the ACCET Committee (as a focus group) which confirmed the direction of the content for the course of study. In many ways this community of practice reinforced the findings.
7. Framework development

Building on the literature, the survey and focus groups the course of study was developed and refined through the lens of the researcher’s professional experience. The units of study were developed under the topics of:

1. ACCET Choral Conductor Summer School and Sing for Life Choir
2. Choral Education
3. Choral Conducting
4. Choral Recital.

The course of study (presented and discussed in Chapter 5) provides for an education in choral conducting and accommodates the varying levels of participants’ knowledge, skill and expertise. The flow of the study is represented in Figure 2:

![Figure 2: Progression of the study](image)

8. Conclusions

The survey topics were greatly confirmed by the respondents, and these have informed the structure of the choral conductor course of training. Many responses were already envisaged in the choral conducting course units, while some could be slotted into the course as structured.

This study is presented in six chapters. Chapter 2 presents background on the researcher, choirs and choral training in Australia by tertiary and non-tertiary providers and in United States of America tertiary institutions.

The literature is discussed in Chapter 3, the survey data and findings in chapter 4, the choral conducting education certificate in Chapter 5 and conclusions and recommendations in Chapter 6.
Chapter 2: Background and context

1. The researcher: Faye Dumont

My qualifications are a Trained Secondary Teacher’s Certificate, Secondary Teachers College, Melbourne; Bachelor of Music Education, University of Melbourne; and Master of Music (Choral Music) University of Southern California, Los Angeles. I have taught in five secondary schools in Melbourne and in several tertiary institutions – music education methods at The University of Melbourne and Latrobe University; choral education, and currently conductor of the ACU Student Choir, Australian Catholic University; music history, University of Southern California; choral studies and conducting, music history, voice and leadership of three choirs, Melbourne College of Advanced Education; and choirs at RMIT University and Monash University.

I was a founder and conductor of the Melbourne Youth Choir, and founder conductor of the Melbourne Chamber Choir and the Melbourne Women’s Choir. I assisted in the formation of the Australian Choral Association (ACA, predecessor to Australian National Choral Association), have been President of Australian National Choral Association, and was a founder of Australian Choral Conductors Education and Training.

2. Choirs and choral training in Australia

From Australia’s early years there were choirs in churches and in the community. They were inspired by English models in repertoire and performance, and sometimes were just one sailing ship behind the ‘homeland’. The church choral music was that of the United Kingdom Anglicans, Methodists, Presbyterians, UK and European Catholics and Lutherans and others. The repertoire of such community choirs as the Royal Philharmonic was that of their English counterparts, and the conductors were mostly imported (Covell, 1967; Glennon, 1968; Bebbington, 1997).

Universal primary school education was taught by generalist teachers who had, during their training, to pass music reading, solfa and song repertoire tests in order to provide class and massed singing in schools. School inspectors would expect performances, with teachers leading somehow. School concerts, pageants and Christmas performances happened under the leadership of teachers and the flourishing community and church choirs attested to teaching that succeeded and learning that stuck into adulthood (Stevens, 1997).

Secondary school music teachers came through conservatorium courses and teacher training colleges with instrumental or vocal skills and education knowledge, but without training in conducting the ensembles they enthusiastically forged. Ensembles flourished under energetic leadership and on-the-job pioneering – sometimes to high standards. Conducting was seen as a talent, not a skill! In my early years teaching in secondary schools, choirs were an extension of the classroom music programme, and orchestras grew from the school local environment, later assisted by Education Department staffing of instrumental teachers. No conductor training was provided. It was evident that ambition ruled and enthusiastic leaders gained a following. I set up choirs, orchestras and instrumental ensembles, read available books (such as Roe, 1970; Jipson, 1972; Hoffer, 1973). I found and tried out the ideas that resonated with
me; and co-established the Melbourne Youth Choir in 1974, whose talented singers required me to extend my skills to match their ability.

In 1974 Rodney Eichenberger and the Washington University Chamber Choir came to the International Society for Music Education conference in Perth. Eichenberger’s education workshops were a revelation to me, and to others. The influence that Eichenberger has had on the development of choral education in Australia can never be understated. The workshops were the tipping point for Dr John Nickson of Brisbane, Dr Margaret Pride of Perth and then me from Melbourne. Others such as Dr Ralph Morton (who did a church music doctorate, with conducting), Brisbane, Peter Deane, Adelaide and Peter Pocock, Sydney followed on. We headed to the University of Southern California, Los Angeles where Rodney Eichenberger now taught; and, when he moved to Florida State University, Tallahassee, Jodie Spooner Ryan, Sydney, Owen Nelson, Sydney and Jenny Mathers, Melbourne, followed. Graeme Morton and Anne Friend, Dr Deborah Shearere-Dirie and perhaps others, went to other universities in the USA, John Nickson, Margaret Pride and I came home fired up to set up courses in Brisbane, Perth and Melbourne like the ones that had electrified us. We taught choral skills, choral conducting and choral leadership, and established choirs that inspired a generation of teachers and community choral leaders. Then, with the Dawkins’ reforms and tertiary amalgamations in the early 1990s, and budget cuts, the Perth and Melbourne choral courses disappeared, with Brisbane remaining. Throughout this time Carl Crossin in Adelaide quietly built and maintained a programme still standing.

3. An overview of current conducting courses at Australian Universities

From a web review of University course and program information the current conducting courses having choral content were identified.

The cultural situation of Australian choral music training is here surveyed. An Australian tertiary music student may spend four years in an undergraduate degree and gain little or no voice or choral training. At the end of a music or music education course there can be no expectation of employment as a full time choral director. It is rare to be able to name a school teacher employed to be a choral director, such leadership usually being adjunct to the main employment; a church musician is usually appointed as an organist and liturgist who in the course of employment conducts the choir; and many community choral positions are paid at a minimum level, as befitting the financial capability of community choral organisations. Additionally, many who conduct choirs do not come to the art form via tertiary music courses, but by experience in choirs and love, maybe passion, for choral rehearsal and performance and sense of community. There is unlikely to be a stream of students, and not the imperative of a career, urging the presence of tertiary choral courses.

Of ten Australian tertiary music courses surveyed (see Appendix 6) several had a conducting unit. At the undergraduate level these were described as introductory, usually instrumental, courses of one unit for one semester. Two mentioned choral music, and in a twelve-week course one might imagine this to be the content of one week’s study. In Bachelor or Masters of Teaching courses five universities had a one-semester choral experience unit.
At Masters’ level possibilities of specialty in choral studies occur. At the Melbourne Conservatorium of Music the general Master of Music allows for choral emphasis in the conducting of two recitals. At Sydney Conservatorium of Music a Masters includes lessons, master classes, seminars, research methods, performances, keyboard skills and aural perception – all applicable to specialization in choral music. The University of Queensland Master of Music has a choral curriculum, but this is not currently offering. A Master of Music planned for the Elder Conservatorium, University of Adelaide, could involve choral conducting as a specialty.

A PhD or DMA is offered at Sydney Conservatorium of Music, which presumable could be tailored to a particular candidate’s choral requirements.

In summary, at undergraduate level, one-semester choral courses are available at five universities, although the units may not be offering. The Master of Music courses are Sydney and Melbourne appear to be generic, with the possibility of a choral specialization. The Sydney Conservatorium of Music PhD or DMA possibilities are not built on a choral course, but on the potential to structure an experience for an individual student.

4. Non-tertiary providers
In the non-tertiary sector a variety of choral conducting offerings exist:

Kodaly Music Education Institute of Australia (KMEIA) has national and state-based choral education which includes conducting.
The Royal School of Church Music Australia (RSCM Australia) focuses on church music, which includes choral repertoire and information. Conducting tuition is occasionally offered. At some Australian Society for Music Education (ASME) State and National conferences there have been choral education components.
Australian National Choral Association (ANCA) about-three-yearly Choralfest has some conducting component; and the ANCA State chapters run occasional conducting workshops of short duration.
Gondwana Voices, at its National Choral School, has a mentoring programme for select young choral conductors.
Australian Choral Conductors Education and Training (ACCET) has run 23 summer schools focussed on choral conducting, and has a national (and small international) clientele.
Australian Band and Orchestra Directors Association (ABODA) runs an annual summer school focussed on orchestral and band conducting.
Mark O’Leary, as an independent educator, runs courses in Melbourne, focussed on children’s and primary school choirs, using Kodaly method and including some conducting.
In all but the ACCET summer schools and the select few at Gondwana Voices, choral conducting is not their focus; and in all but KMEIA the courses are short.

5. Australian Choral Conductors Education and Training
The Australian Choral Conductors Education and Training grew out of a 1992 RSCM Australia National Conference, at which further choral conductor education was urged. It was thought that if such discreet training was offered, it would also be of benefit to members of ASME and ACA (ANCA). A gathering of representatives of these three organisations agreed
to choral conductor training being offered on their behalf. The first summer school was run in 1993 and in the third year representatives of the three organisations came together with members of the choral conductor summer school committee to review the programme. It was approved that the organisation should continue choral education on behalf of each of the organisations, and ACCET was then formally established. (ACCET has, in recognition, from the outset confined its membership to Committee members and has encouraged its participants to become members of its three founding associations.)

ACCET has now held 23 annual summer schools, occasional short courses during the year and has supported the establishment of a Piano Accompanist Summer School and a Choral Adjudicator Training School. For the summer schools ACCET has had a policy of bringing to Australia choral experts from around the world, and also respecting and developing the expert choral leadership skills of Australians. Twelve years ago a choir – the Sing for Life Choir – was added to the summer school as an opportunity for conductors to sing with the international choral leader and learn from his/her rehearsal and conducting techniques. The statement of purposes of ACCET encompasses the following: to provide conductor education at all levels; to engage leaders of national and international expertise; to encourage development of conducting technique; of understanding of the voice; of choral organisation and of staging; to develop skills in sight reading, aural perception and languages; to provide information on choral repertoire and arranging, with a focus on Australian music; to provide awareness of culture-specific choral music; and to develop courses of accreditation.

As discussed earlier it was the repeated request of participants at ACCET summer schools for extended knowledge and skill that has been the background to this doctoral study.

6. Choral education courses in the United States of America

Choral education courses in universities in the United States of America are a valuable resource in considering an Australian choral conductor curriculum.

The cultural situation in the USA needs to be described at the outset. A North American tertiary student may spend four years focussed on the voice and gaining knowledge and skills for conducting choirs. With an undergraduate degree specialising in voice and choral music such a person may become a full-time director of choral music in a school, become a career organist and choir director in a church, or conduct a community choir on a professional salary; and may progress through a hierarchy of choir director positions. A dedicated choral conductor may seek a Master of Music degree (usually an 18-month course), a Doctor of Musical Arts in Performance conducting choirs, or a PhD emphasising scholarship and research. Thus there are career paths warranting in-depth courses of training.

Undergraduate courses may stem from performance, especially in voice, or in music education. Courses provide for a rounded musician, capped by education studies. Topics include voice lessons, piano lessons, music theory and harmony, diction for singers, vocal pedagogy, music histories (and branches of music such as world music), choral repertoire, score analysis and participation in choral ensembles. Some courses have church music studies.
Master of Music in Choral Music courses have extended choral conducting training, rehearsal and recital performance experience, extended choral literature and music history studies, advanced aural skills, experience in administration of choirs, orchestral conducting and participation in choral ensembles. An outcome is in choral recital/s.

The Doctor of Musical Arts in Choral Music further extends score analysis, music history, teaching and learning, choral and orchestral conducting lessons, participating in choral ensembles and has an outcome of choral recitals. With a sacred music emphasis specific studies in repertoire for worship, music of the great liturgies, and administration of church choirs may be added. PhD courses will be individually structured according to fields of research.

For details of well-known choral courses at North Arizona University, University of Southern California, Butler University, Montclair State University, St Olaf College, University of Hartford, Boston Conservatory, George Fox University, Eastman School of Music, Westminster Choir College of Rider University, Yale University and Concordia College, and for more detailed curriculum topics, see Appendix 7, Courses of Study, United States of America.

Some of these North American courses provided only general course outlines, but where a breakdown into units was provided, these have been mined for topics for consideration in an Australian course of study. The topics are grouped as:

1. Vocal pedagogy; physiology of the human voice and its development from early childhood through adulthood; appropriate literature and exercises suitable for vocal development, vocal repair and maintenance; teaching the young singer – basic anatomy, breath, resonance, understanding of registration and an even scale, articulation, diction and vocal exercises designed to correct certain vocal problems; elementary school voices; junior high school choral music; adolescent voices; phonetics; vocal techniques for choirs; diction; high and low registers; legato and martellato; resonance; vowel modification; vocal production suited to styles, eras and the demands of particular composers.

2. Choral repertoire, selection; concert programming.

3. Traditional and contemporary music performance practices; music history; music of the great liturgies; hymnology; early music; jazz studies.

4. Conducting fundamentals; conducting patterns; choral techniques; conducting philosophies; conducting with and without baton, meter patterns, preparatory beats, cut-offs, dynamics, fermata, articulations, phrasing; left hand; movement as means to improve voice quality and aural skills; ear to body to choral sound; facial expression; breathing; alignment.

5. Rehearsal techniques, program organisation management and materials; recruitment and retention; ensemble pedagogy; selection of voices; teaching and learning music; how to communicate with amateur singers.

6. Interpretation of traditional and contemporary choral literature.

7. Score preparation; score reading; interpretation; memorisation; small forms and large forms; a cappella / choral-orchestral masterworks; analysis of tonal and post-tonal
music; eras, for example, Baroque tempo, phrasing, articulation, ornamentation, rhythmic alteration, quality of sound, continuo, influence of dance, national idioms.

8. Church music – role of choral music and organ in worship; development of church music groups, recruitment, administration, composing and arranging for worship.

9. Performing in a choir oneself; observing other conductors.

10. Choral arranging and composition.

11. Research materials and technique; primary sources.

In the graduate courses the particular university’s leadership team is promoted as the lure to students. Performance ensembles that are offering for participation, and sample repertoire, sometimes with sound clips, is provided for enticement. Some institutions have a Conductor Choir, a Student Recital Choir, or the like, indicating that a performing choir is at the ready for student recitals. Some universities indicate that graduate students may have opportunity to conduct a major university choir as assistant conductor or teaching assistant. Many of the USA universities also have intensive summer courses peopled by current students or by choral conductors seeking professional development. These practicalities are reminders of that which appeals to students, and of the services that also entice, and are not to be lost in planning Australian courses.

In Australia, for most choral conductors, the career path is to add choral conducting to other income-earning work, and at present tertiary institutions are reluctant to provide career-path specialisation without there being an end employment possibility. Additionally, choral conductors may have sung in a choir and then stepped up to conducting, their apprenticeship having no relationship with tertiary studies. Thus we need to find this country’s own structure for choral conductor development, one that honours the art form and offers what is possible in training. The planned survey course to come from this study into the education needed to be a competent choral conductor is a pathway into this choral education. More advanced courses may, in time, grow from this foundation.

7. Summary
This chapter has presented background in choral music in Australia, and courses of training in Australia and the United States of America, with a reflection on what may be helpful in a choral education course responding to the circumstances of Australian choral musicians.

The next chapter will present a detailed literature review, which will research similar topics to those to be found in the survey, Chapter 4. It will also contain resources suitable for use in the Choral Conductor Education Certificate in Chapter 5.
Chapter 3: Literature Review

1. Introduction

In structure the literature review was developed and designed to parallel the survey topics, for the information each might contribute to a course of training for choral conductors. As from the outset it was the intention for the literature review to also inform the course content, it was additionally used for the gathering of educational resources for the course of study itself. It included material on all nine areas of the survey, with expansion of the analysis and interpretation areas to provide information useful in conducting choral music written by individual composers of widely diverse eras and styles. Thus the language used is both research-based and educational. In the Appendix is also included an annotated summary of recommended references for a choral conductor – Choral Odes.

Two limits have been placed upon this review of the literature. Whilst sacred repertoire (such as motets and anthems) and training for and conducting of church choristers are topics encompassed in general areas, the survey does not deal with service music and rites, does not deal with modern church bands, and not with the teaching of communal hymns. Secondly, in the performance of modern music, choralography, costuming, staging and theatre lighting are not elaborated. These latter areas of knowledge are important within the field and genre for some conductors but have been set aside as aspects often the responsibility of other persons, not directly the function of the conductor, and hence not core to developing a course of study for choral conductor training.

A choral education course informed by this review of the literature is intended to develop a confident and competent choral conductor. This conductor should have a wide range of skills, be secure in dealing with the voice, have ability to analyze works and have skill to rehearse and teach them. In conducting technique he or she should be able to give expressive direction for music across a wide range of composers and eras. In administrative and performance matters this conductor should be able to convey what is beneficial and appropriate in rehearsal and concert presentation, and should have knowledge of the wider choral and musical world for information and inspiration. Each of the nine fields from the literature, with data derived from the survey, has informed the development of the course of study.

The nine areas in the survey and in the literature review are: understanding the voice; analysis and interpretation of music scores; selection and programming for the choir; aural skills for hearing and interpreting the ensemble; conducting technique; rehearsal and teaching technique; administration of choirs; performance, its presentation and programme notes; and choral networks. Each area has a distinct part in the education of a choral conductor, strengthening knowledge for practical use in choral leadership, and each reference enhances this education. Skillful gesture and rehearsal technique, ability to develop and to correct the voice, to programme suitably, to interpret music scores, to handle the practicalities that arise with performance and to relate to colleagues for support all contribute to competence and assurance in choral leadership. The knowledge derived from the literature review has informed, guided and directed the development of the course of study.
2. Understanding the voice

An orchestral conductor can assume that the instrumentalists in his/her ensemble have had some level of tuition on their instrument before entering the ensemble. For the choral conductor, prior learning on the instrument, the voice, is not a given; and the choral conductor is often the only voice teacher the singers will ever have. Teaching voice is a constant and complex responsibility, especially as each voice is a unique instrument, and each will be at a different level of development. A scientific understanding of the voice helps to ground the conductor’s voice advice; and a knowledge of voice illnesses and of medications can be useful for the conductor giving general advice or recommending that a singer seek medical attention. The choral conductor needs to know the characteristics of the voices in the choir, be they of children, youth, young adults or mature-age singers. Further, the conductor needs to be able to identify faults in singing, to have skills for correction, and to be able to build the voices, whether through warm-ups or through pertinent exercises when issues arise. The choral conductor may program music of different styles and cultures, and needs skills in voice use in each genre.

In the following studies anatomy and the science of the voice are covered, with some writers presenting manuals for teaching singing and for correcting voices. An in-depth understanding of the voice is one of the needs of the choral conductor. Vennard (1967), in Singing: The Mechanism and Technic provided one of the most important scientific studies of its time. It has been the springboard for most voice science since the time of its publication. While predominantly used as a textbook for teachers of singing, it is a foundation reference for the choral conductor, whose every rehearsal may be considered to be voice teaching. Vennard provides detailed information on acoustics, the respiratory system, breathing techniques and their issues, posture, registration, the muscles of the larynx and function of the vocal folds, resonance, vowels, diphthongs, articulation of consonants and co-ordination of all elements of the voice. Vennard provides illustrations by diagram, x-ray and spectrogram, with photo sequences of the functioning of the vocal folds. The thesaurus, consisting of many pages of clear definitions of anatomy and function, is an invaluable resource for the choral conductor.

Lecturer, church musician, singer and choir member, McKinney (1982) in The Diagnosis and Correction of Vocal Faults: A Manual for Teachers of Singing and Choir Directors writes from the basis of what can be seen in the singer – posture, breathing, tension – and what can be heard in the vocal sound. He discusses breathing and support, phonation, registration, voice classification, resonation, articulation and co-ordination, identifying faults and offering solutions to vocal problems. McKinney recommends in diagnosis the following three questions: “(1) What is wrong with the sound I am hearing? (2) What is causing it to sound that way? (3) What am I going to do about it?” (p. 17) and “Remember the plan of action: (1) Recognize the symptoms, (2) determine causes, (3) devise cures” (p. 19). This reference is practical for the conductor new to voice science, and helpful when vocal issues arise. An audition evaluation checklist either for the singing teacher or for the choir director is provided by the writer. While a phonetic list is proffered, as with many North American phonetic lists, care has to be taken, as the vowel sounds may not align with English/Australian pronunciation.
Emmons and Chase’s (2006) *Prescriptions for Choral Excellence: Tone, text, dynamic leadership* is an important reference in the correction of vocal faults and for the development of choral voices. As a reference it is useful for topical information as each theme is handled within itself. Like McKinney, each area is diagnosed as in medical analysis – the complaint, the diagnosis and the treatment. Breath-management, diction/intelligibility, tone and intonation, the individual singer, warm up and training period cover rehearsal and performance. A third of the book deals with leadership – group practices, leadership theory, imagery, memory, mental skills/concentration/confidence – self-development. The appendices contain vocal health guidelines for singers, illnesses and medications, pharmacological recommendations, a performance profile chart and choral tessitura.

In Chapman’s (2012) *Singing and Teaching Singing: A Holistic Approach to the Classical Voice* materials are provided by several writers, but predominantly by Chapman and Morris. Chapman, was for many years a voice teacher and coach to well-known professional singers, working in London. She provides a compendium of wisdom from her experience. The importance of building the vocal instrument is emphasised from the start. Facts are elaborated with case studies from her singing career and studio observations. The importance of the primal sound, postural alignment, breathing and support, phonation and the speaking voice, resonance, articulation, and the integration of these areas of craft into artistic performance take the first half of the book. Teaching and learning strategies, anatomy, the voice and the brain, the voice and hearing and vocal exercises feature in the second half. The accent breathing approach, scales, tongue and jaw exercises and register transition learning are provided.

A vocal dictionary in one’s library can be a first-call reference for a variety of purposes. In two areas Hoch (2014) *The Modern Singer* is valuable to the choral conductor. Firstly it is a handy dictionary for voice information – definitions, terms and signs, vocal forms, voice types, voice science, historic eras and careers, with some general choral references; and secondly, it contains a set of essays and appendices useful to a choral conductor: providing a comparison of classical and contemporary commercial music voice styles; practicing tips; coping with performance anxiety; understanding singer audio technology; singer’s health; and a comprehensive and up-to-date list of medications and their effects on the voice.

Other voice references are by Fields, Miller and Ehmann and Hasseman. Fields’ (1994) *Foundations of the Singer’s Craft* is a book of practical information – breathing, mechanism of the larynx, resonance, diction, and interpretation; and also of information on ear training, musicianship and intonation. Miller’s (1996) study, like Chapman’s, is the accumulation of a lifetime’s knowledge. In *The Structure of Singing: System and Art in Vocal Technique* Miller, himself a professional singer, writes for the development of the professional voice, but his systematic approach to a singing technique reliable for artistic use has general application. Within the topics co-ordinated vocal onset and release, the supported singing voice, agility in singing, the resonant voice, the well balanced vowel, nasal consonants, non-nasal consonants, sustaining the voice, unifying registers, vowel modification, range extension, dynamic control, vibrancy, and co-ordination technique and communication, a myriad of exercises and practical applications are provided. Detailed diagrams and definitions in appendices cover
breathing, vocal and registration anatomy, an insert of the International Phonetic Alphabet, glossaries of terms and a comprehensive bibliography of publications including articles and books. Ehmann and Hasseman’s (1982) *Voice Building for Choirs* contains material on posture, breathing and resonance. Warm-ups are provided as they may relate to music of various eras and styles, with exercises to solve particular problems in specific works.

Knowledge of medical problems of the throat, ears and nose provides assistance for the choral conductor to guide singers, whose health issues in these areas he/she may be the first to recognize. Bull’s (2002) *Diseases of the Ear, Nose and Throat* provides diagnoses and suggested treatments. The photography is graphic, but perhaps helpful for sharing with a singer, to encourage him/her to seek medical assistance. Sundberg (1987) in *The Science of the Singing Voice*, takes a scientific and technical approach to the voice as an organ, to breathing, the voice source, articulation, speech, song and emotion and voice disorders. In particular, Chapter 6, *Choral Voice*, provides research into intonation, solo versus choral singing and the pitches of vowels.

For choral conductors working with children and youth, Phillips’ (1992) *Teaching Kids to Sing* is an informative text. It takes those leading young singers through developmental stages across grades 1–12. It is based on the tenet that singing is a learned behaviour; it is full of practical knowledge, and is a voice exercise resource. Part 1 outlines vocal processes from child to adolescent, and has recommendations on vocal health for the young voice. Part 2 outlines a choral curriculum for school or community choirs, graded from year 1 to year 12. This section has multiple exercises which refer to respiration, phonation, resonant tone production, diction and expression. The exercises are sequential and would be of most use when each is accomplished before more complex exercises are added. A chart for the conductor, to keep a record of exercises attempted/achieved is provided for progressing through the plan.

Medically-based voice studies are found in the edited selection by Sataloff and Titze (1991) *Vocal Health and Science: A Compilation from the NATS Bulletin and the NATS Journal*. The information enriches many areas of voice knowledge. Pertinent to choral conductors are such topics as medications, surgery and other voice remedies, the voice through various life stages, voice disorders including problems of hoarseness, and effects of post-nasal drip, allergies and snoring on singing efficiency, voice abuse and its prevention, breathing and support and control of pitch, register, loudness and quality.

For conductors of choirs with young boys, and those passing through puberty, a foundation reference is MacKenzie (1956) *Training the Boy’s Changing Voice*. This book describes two basic approaches to the developing boy – when the voice ‘breaks’ have him stop singing until he emerges as a male tenor or bass three or so years later, as in the English cathedral tradition; or nurturing the young singer across the years of change with an Alto-Tenor Plan – taking him through stages of change. MacKenzie especially alerts educators to the area of weakest sound, encouraging assistance to the young man to strengthen those notes, and to seam them up with the confident notes. He deals with both school and church choir singing for developing youth. Groundbreaking research into the boy’s changing voice was carried out by Cooksey (1992). In *Working with the Adolescent Voice* he broadens the area to include...
adolescent girls. The girls are relegated, in the high school scene, to helping upper-voice boys who are either the remaining trebles or the mid-voice males-on-the-move. Such aid requires girls to sing in range from B flat 3 to G4 to assist the boys, with no consideration for the best development for their own voices. As a reference on the changing male voice this book is indeed helpful, and the voice exercises and breathing instruction are also useful. For girls it is not! A summary of experience and research is found in Thurman’s (2013) “Boys’ Changing Voices: What Do We Now Know?” An outline of the work of Cooper and his student Cooksey in their various publications, and of recent research by Willis and Kenney (2008), makes this a comprehensive summary of knowledge useful to the teacher or community choral conductor dealing with teenage male singers.

Children’s voices and their characteristics and training are the focus of the Choral Journal of the American Choral Directors Association articles on children’s choirs; for example Chivington (1989) “Choral Tone in a Children’s Choir – Its Description and Development,” has a set of exercises for posture, breathing and tone to add to the collection a conductor may use. The Choral Journal has many articles about the junior and senior high school and youth changing voice, both male and female. Rutkowski in (1981) “The Junior High School Male Changing Voice: Testing and Grouping Voices for Successful Singing Experience”, as an elementary and junior high school teacher, tells how she uses information from Cooksey and Swanson, and how she does early voice testing in the classroom. Her article has the integrity of practical experience. Fowles (1983) in “The Changing Voice: A Vocal Chameleon” challenges the “methods” of handling changing voices, commending extensive knowledge of vocal pedagogy, group psychology, use of quality music, and excitement in leadership over the fearful following of others’ prescriptions. The introductory material provides a comprehensive overview of systems available at the time. Swanson (1982) offers a not dissimilar thought process in “Growlers, Fryers and Other Rejects.” Swanson’s extensive experience included hearing some boys who do not go through voice stages but plunge from treble to low bass, and have to be dealt with and encouraged where they are, not by a formula built on the average singer.

Emphasis on young voices is the focus of the Choral Journal (October, 1987). Coffman (1987) in “The Changing Voice – Elementary Challenge” presents data gathered from grades 4 – 6 boys, and reveals that some boys in Primary School are in early stages of voice change and need to be catered for with altered parts and ranges. Adcock (1987) in “The Changing Voice – the Middle/Junior High School Challenge,” builds on the work of Coffman, but with boys turning into junior high tenors and junior high baritones. Adcock bemoans the lack of suitable music for this age group. Collins (1987b) in “The Changing Voice – The High School Challenge,” presents the wide range of voice change to be met in high school, with no voices yet being in their adult range. The dearth of suitable music for their singer limitations is again bemoaned, with the suggestion that the director alter and adapt music according to singer’s needs. Collins makes the suggestion that girls could fill in the tenor lines to provide balance of parts. This would not be acceptable in current practice. Collins (1987a) in “The Changing Voice – A Future Challenge” writes of the establishment of the Cambiata Voice Music Institute America in 1979, its purpose being to provide informed voice-change education for teachers and conductors, and to produce repertoire for the cambiata (changing) voice. The fifth article in the series is Harris (1987) “The Young Female Voice and Alto”. In
this article the emphasis is on the misuse of the girl’s voice in lower range – for example the better readers being designated as altos, and confining their singing to chest voice, perhaps setting a pattern for life. Harris commends swapping lines from choral piece to piece, since the young female voice is not yet settled in its range. Huff-Gackle (1985) in “The Young Female Voice (Ages 11–15): Classification, Placement and Development of Tone” provides the first *Choral Journal* article to significantly identify stages and characteristics of the girl’s changing voice, and it has been seminal in understanding the mechanism and care needs for girl’s voices when they are going through puberty. It is essential knowledge for conductors working with girl’s choirs, mixed-voice junior high school choirs and wide age-range community choirs.


A conductor working with voices beyond puberty is directed to the following articles for techniques for singing, for vocal problems, for diseases of the throat, and for working with particular choir voicings –for mixed choir, men’s and women’s ensembles. The *Choral Journal* voice articles encompass such voice information. Thurman (1983) in “Putting Horses before Carts: Voices and Choral Music” stresses training the choral voice, with pitch, timing, diction, dynamics, phrasing and vocal/choral tone. He follows it by (1983) “Putting Horses before Carts; When Singing Hurts,” a coverage of vocal health considerations for high school and college singers, including vocal diseases and voice misuse. Ingram and Keaton (1983) in “Vocal Nodules and the Choral Conductor,” give technical information, illustrations, and a reminder that the choral conductor may have the ‘ears’ for identifying chorister vocal problems. Doscher (1984) in “Heads Up!” outlines optimum posture for ease of singing. Mount (1983) expresses concern at voice-abuse in “Female Tenors: A Deplorable Practice.” The first paragraph makes clear the author’s view: “A director who persists in using female tenors is guilty of nothing short of vocal malpractice” (p. 25). The excuses for using females as tenors in choirs are countered, and remedial suggestions are made for women whose voices need readjustment.

Understanding and developing the mature male singing voice is approached in the *Choral Journal* by a number of researchers. A range of male voice information is provided in Garretson (1983) “The Falsettists.” There is a description of the male voice from eunuch/castrato to falsetto/counter-tenor; of the choirs that have boy sopranos and male altos; and of the present day replacement of the male alto soloist with a pants-role female in Baroque opera. It is useful in thinking through the sound that might have been expected in early music compositions. Swanson (1988) in “The Countertenor in the Last Two Decades of
the Twentieth Century” provides exercises to assist the mature male in finding and developing his falsetto upper notes. Peter (2014) in “The Formula for a Healthy Men’s Choir”, provides a mission statement for healthy singing, by building from the individual singer to the whole ensemble, and urges providing a positive singing atmosphere. Some rehearsal strategies are given, and there is a comprehensive repertoire list. Mortensen’s (2014) “Finding the Head Voice: The Challenge of Developing the Male Head Voice in a Mixed Choir Environment” offers a thorough description of muscle movement used in chest, head and falsetto voice use, with an excellent exercise regime for men.

A reference on the woman’s voice and her choral experience is a new and welcome addition to choral literature, presented by Spurgeon (2012), in Conducting Women’s Choirs: Strategies for Success. The book combines teaching strategies, understanding the voice, historic references to women’s choirs and fine repertoire lists. Feminist theory, and justification for the existence of USA college women’s choruses are sections of less importance in some countries and cultures, in which women’s choirs are just getting on with making choral music.

Specialist adaption of the voice is discussed by a range of researchers. In the Choral Journal Henderson’s (2005) “Working with Operatic Soloists in Ensemble: A Conversation with Susan Sheston” advises trained singers to ‘dampen’ their solo resonance in chorus, and urges less trained singers to improve their sound and learn to sing with greater energy. The operatic singer can become sensitive to listening to the sound around him/her and singing into the sensation of the music. Henderson points out that lessening the resonance and the vibrato of solo commitment is not an absence of vocal health; the function being different. Focus on other than ‘the voice’ by speaking the text and maximizing meaning are commended as useful. Sperry and Goetze’s (2014) “Vocal Versatility in Bel Canto Style” is thoughtful material for honouring cultural differences in singing styles such as for Japanese, Indian, Chinese, Mongolian and Native American music. The article outlines differences to the bel canto in laryngeal position, registration and pitch, resonance and special cultural techniques, with suggested examples for listening. Titze (2015) in “Training the Electronic (Microphone) Singer” compares training needs for acoustic singing – a dynamic range from pp to ff, a spectrum of harmonics able to compete with an orchestra, vibrato rate to accomplish carrying vocal sound and exaggerated consonants to assist with word definition – with their counterparts in amplified voice – dynamic range produced by distance from the microphone and by technical manipulation, spectral balance produced by electronic equalizers, vibrato little used by the singers but able to be electronically enhanced, and consonants speech-like so as not to distort the microphone, plus the specific needs of mic. singing – precise intonation, rhythm and word accent, wide pitch range and variations in sound quality including twang, belt and breathiness. He comes to the conclusion that training for high-acoustic singing and low-amplification singing are fundamentally different. Spralding and Binek (2015,) in “Pedagogy for the Jazz Singer”, thoroughly explore the teaching of jazz style for a choral group and outline jaw to microphone technique, tongue and tone colour, vibrato to straight tone, onset attacks and releases, use of diphthongs, breath-to-tone, vocal percussion and the low voice used as if an instrumental bass. Further, Weir (2015) in “The Scat Singing Dialect: An Introduction to Vocal Improvisation”, provides a practical introduction to scat singing with exercises on varying rhythms, syllables, articulations and
melodies, with teaching materials suitable for classrooms and with a resource list of apps, CDs and books. Finally, Emerson (2015) in “Starting a Vocal Jazz Ensemble” adds information on style, selecting charts, accompaniment and microphones, and repertoire lists, recordings, instructional books and CDs.

3. Analysis and interpretation of music scores

While the orchestral conductor may be admired for specializing in a limited range of works, and directing only conservative repertoire, this specialization is not advisable for the choral conductor. True there are occasions for which a choral conductor can select one or two major works to fill a programme, but more frequently small to medium sized works will be the choral fare, and indeed miniatures can provide interesting programmes historic, themed and contrasting. It is to be expected that the choral conductor will be familiar with choral music of centuries rather than eras, from the 10th to the 21st, in music both sacred and secular. A broad knowledge of the history of choral music and performance practices across the centuries is necessary background for the preparation of music scores for conducting and for rehearsal teaching. This knowledge is also pertinent for the writing of accurate programme notes, sometimes also the province of the conductor. Conductors need skill in analysis of the particular compositions they are preparing, in their form, structure, harmony and genre. In-depth analysis of works can, in an exciting way, reveal the creative thinking of the composer. Knowledge of languages, styles, and translation of texts are important in preparation and interpretation of scores for the choral conductor. All of these will be addressed in the following review.

Comprehensive resources providing background to Classical music repertoire are found in the work of Young, Jacobs and Ulrich, and select works are analysed in Kenyon. Young (1971) The Choral Tradition: An Historical and Analytical Survey from the Sixteenth Century to the Present Day provides an overview to the 20th century. He places specific pieces of music in their historic settings and introduces those characteristics of the composer that reflect in the music, before analysis – thus surrounding the music with its era and style. The study is divided by era or century and the index contains significant works across the periods. Jacobs’ (1978) Choral Music: A Symposium is different in structure from that of Young in that it is a compilation of the expertise of various writers, beginning in the late Middle-Ages. There are gaps in this historical reference, but it has interesting topics, for example “At the courts of Italy and France”, and “The French Revolution: Berlioz and Beethoven”. Translations from Latin to English of the Mass and Requiem are useful tools. The recommended editions and recordings are now superseded. Ulrich (1963) A Survey of Choral Music has stood the test of time. Ulrich selects various eras and deals with all of the major choral forms of that time, for example “Music for the Catholic Church 1525-1600: Mass, Motet, Venetian Motet, Motet in England and Germany”; and, as further example, “Early Romantic Music 1825-1860: Mass, Requiem Mass, Oratorio, and Other works”. Translated into English in appendices are the Mass, Requiem, Te Deum, Stabat mater and Magnificat. In Kenyon (2004) The BBC Proms Guide to Great Choral Works, each chapter begins with a short biography of the composer whose work is to be performed; and then it contains the programme note written for a specific BBC Proms concert. There are 35 writers across some years. The descriptions are informative for the immediate listener, and contain entertaining as
well educational materials. Earliest composers introduced are Tallis, Byrd and Allegri and latest are Britten, Bernstein and Adams, with most of the repertoire being of well known choral works in between. The material is of quality but lightly presented and provides anecdotes useful for spicing up rehearsals and concert programme notes.

Opera choruses and the oratorio benefit from particular background and analysis as individual choruses or complete works are core repertoire for choirs. In DeVenney and Johnson’s (1993) *The Chorus in Opera; A Guide to the Repertory*, the writers provide a considerable volume of choral repertoire that can be excerpted and made into choral concert material. They exclude works in which the choir is supplementary to major solos, but the selections nevertheless require the hiring of a diva or two. There are 600 works for children’s, men’s, women’s and mixed choirs. Each has composer, librettist, date, act, scene, a paragraph setting the scene, and timing of the chorus. The music publisher’s name is also provided. This wealth of information reminds that the opera chorus, from Monteverdi’s *Orfeo* to recent works, is available for performance by the choir.

Smither (1979), in *A History of the Oratorio* provides a four-volume history written across several years, in which sacred dramas are set in era and social context, as well as the writer providing analysis of significant representative works. The volumes are essential reading in preparation of many of the sacred dramatic compositions of Europe, and, in the fourth volume, also of the United States of America. Smither (1979) Volume 1 – *A History of the Oratorio – The oratorio in the Baroque era; Italy, Vienna, Paris* takes the genre back to early sacred dramatic works such as sacred dialogue and church narrative; the language of performance is mainly Italian, with some Latin; and the Italian style is imitated by composers in Vienna and Paris. The oratorio, once a short reflective work, grows in length and style in imitation of opera, the composers founding a form to be expanded in the next volume. Smither (1979) Volume 2 – *A History of the Oratorio – The oratorio in the Baroque era; Protestant Germany and England* fully explores the German Lutheran Historia of such as Schutz before considering the major works of Bach; and in England concentrates on the oratorios of Handel for his significance, creativity and influence as an innovative oratorio composer. Smither (1987) Volume 3 *A History of the Oratorio – The Oratorio in the Classical Era* takes history and style from Italy in the 1720s, and from England, Germany, France and Russia from 1750s and follows them into the 1800’s. Smither (2000) Volume 4 *A History of the Oratorio – The oratorio in the Nineteenth and Twentieth Centuries* gives a broad sweep of social and musical influences. The oratorio may be either sacred or secular, influenced by religious contemplation on the one hand or by politics, patriotism and service to nation on the other. Performers are not only select musicians but the rising educated classes singing in choral societies. Romantic and national works illustrated are written by such composers as Mendelssohn, Liszt, Berlioz, Dvorak, through to Stravinsky, Honegger, Schoenberg, Vaughan Williams and more.

Styles typical of music of various eras are captured in the following references, with one particularly focusing on application of these styles to choral music. Ulrich and Pisk (1963) *A History of Music and Musical Style*, and Crocker (1986) *A History of Musical Style*, are general histories of music having their focus on style differences between eras. They cover music vocal and instrumental, sacred and secular. Ulrich and Pisk set out to be music-centred
rather than composer-biographical; and in addition to large forms encompass chamber and small-form compositions. They show that music history and styles can wax and wane across 150-year spans. They take a cursory glance at the far-east (China and India), the near-east (Egypt, Sumer, Babylonia, Israel) and Greece, before settling into the European tradition. Illustrative material includes music excerpts, original manuscripts and pertinent pictures. The bibliography is under specific headings – general references and periodicals, music histories, select complete editions, and eras – Ancient and Mediaeval, Renaissance, Baroque, Classical, Romantic and Twentieth Century. Writing 23 years later, Crocker (1986) *A History of Musical Style* has the advantage of more recent research. He introduces his book as a college text providing basic materials, with extensions offering more detailed information for those wishing to go further in research. However the writing does not make this distinction clear and it is quite difficult to negotiate, with paragraphs, and even sentences, going backwards and forwards in time and topic in a convoluted manner. There is, nevertheless, good material, and the study of certain composers and works is useful; as example Phillipe de Vitry’s motets, Monteverdi’s *Poppea* and Stravinsky’s *Symphony of Psalms*. For the choral musician gaps are evident. There is only a mention of Handel oratorios and no depth, and there is absence of the Haydn and Mozart Masses, and indeed, of any but passing titles of all of their choral works. In the appendix there is a helpful list of sources of musical examples used throughout the book; and further lists of where to find other compositions mentioned. In summary, Ulrich and Pisk will reward the choral researcher more readily than will Crocker; but both have the valuable function of illuminating musical style. Analysis and understanding of music scores relevant to choral conductors is found in Part Four of Robinson and Winold (1976) *The Choral Experience: Literature, Materials and Methods*, in a substantial section entitled “Performance Practices”. This contains pertinent advice for choral performance. The authors point out that, in most past eras, the conductor was the composer, and the music expected was that of its current time. In our time conductors and choirs may be performing music of many centuries and varied countries, and they are expected to acknowledge in their music-making styles appropriate to each former era and composer. These may include the sound ideal, relationship between voices and instruments, interpretation of notation, suitable tempo, phrasing, articulation and dynamics. A chapter is devoted to each era of the Renaissance, Baroque, Classical, Romantic and Twentieth Century. Across them one can trace change from authoritarian overlord in church and court music, through patronage, to individuality in composition and performance; from music performed by men and boys only to mixed-voice choral societies and single-sex ensembles; changes in understanding of vocal quality from cathedral sound through bel canto to modern scientific voice knowledge and production; use or non-use of instruments with voices, and the numbers of performers appropriate to eras and styles; rhythmic and melodic notation across the centuries, together with understanding of ornamentation, tempo, phrasing, articulation and dynamics; the change from single temperaments to shifting moods within compositions; and national differences in all eras – for some periods focused on Italy, France, Germany and England, but expanded with the national schools of the Romantic era, and today coloured by world music.

Some choral conductors prepare great works of Handel across their conducting careers. The oratorios, and especially *Messiah*, require background, understanding of libretti, and musical preparation of choir, soli and orchestra. For scholarly preparation of his choral works, Dean (1979) *Handel’s Dramatic Oratorios and Masques* provides historic and musical
commentary. Part 1 is background to opera and oratorio up to Handel’s time, his synthesis of
this in his writing, and information about performance, including possible stage action in
some oratorios. In Part 2 twenty-three oratorios and masques are detailed in background,
libretti, analysis, revisions, performances and individual features. The appendices are very
useful: particularly the structural formation, instrumentation, performances and venues for
them in Handel’s time, and information on the singers of the works. The topic being the
dramatic works, some oratorios are not covered – notably, Messiah, Israel in Egypt and The
Occasional Oratorio. As Messiah by Handel is a work of universal acclaim and fascination,
and an often-performed or longed-for work in the hearts of community choristers, multiple
commentaries can be found to assuage the need for information. Key early writings are Shaw
(1963) The Story of Handel’s Messiah and Shaw (1965) A Textual and Historical Companion
to Handel’s Messiah. The former provides a history of the composing, early performance and
reception of the work, up to a mega performance in Westminster Abbey in 1784. The latter is
a scholarly tome, companion book to Shaw’s Novello edition of Messiah. It has detail of
principal sources of the music, performances and versions, early printed copies, textual
authority and editorial practices, rhythmic alterations, ornamentation practices and historic
for Study is valuable for conductors preparing the work for performance. Following a brief
history of Handel’s oratorios, and Messiah, it has chapters on rehearsing Messiah, preparation
of choral and orchestral material, and the choruses, each analysed in detail, with suggestions
for teaching and correcting the choir. Wishart (1974) Messiah Ornamented is an excellent aid
to ornamentation of the solos in Messiah. The introductory chapter on general methods of
ornamentation and cadenzas is followed by scholarly adornment of all solos. Jacobi (1982)
The Messiah Book is an introduction for the lay reader, enlivened by descriptions of various
performances of the work from its time and since. By contrast Burrows’ (1991) Handel:
Messiah is commentary on the libretto and the turbulent relationship between its author,
Jennens and its composer, Handel. It is useful in dealing with the textual and musical
materials in the work; and also for its overview of the structure of the oratorio. In Luckett
(1992) Handel’s Messiah: A Celebration the reader is provided background to the
composition, its early performers and its subsequent history. Illustrations – paintings,
engravings and handwriting facsimiles provide colour and life to this authoritative writing.
Two contrasting views of the work are found in Stapert (2010) Handel’s Messiah: Comfort
for God’s People and Marrissen (2014) Tainted Glory in Handel’s Messiah: The Unsettling
History of the World’s Most Beloved Choral Work. The first is enthusiastic, accessible
writing on the background and history of Messiah, with a theological commentary on its
words. The second sees the work through current eyes as a work embedding racism and
prejudice, anti-Jewish, and reflecting hatred and desire for vengeance. Simmons Brown
(2012) Handel’s Messiah: A Musical, Historical and Theological Study is a useful tract for
the oratorio attendee, giving detail of the 24 days of Handel’s composing the work, and a
movement by movement progress through the oratorio with text, theological and musical
analyses.

Books providing understanding of specific musical forms and styles will be necessary for
conductors of such genres as African-American spirituals, Russian church music and the
English carol. Most valuable for choirs performing the African American spiritual is Thomas
gives significant background material on the development of the spiritual and on arrangers from early nationalists (from 1886 onward) to current arrangers. In the section “Performing the spiritual” six works are analysed in detail as models for the reader to apply to other works. Specialist information is available in von Gardner (1980) Russian Church Singing Vol. 1, in which the complex interweaving of music in the liturgy, the daily and seasonal orders of service and the system of singing are shown as quite distinct and technical, but valuable background to those leading worship or performing selections from Russian sacred repertoire. For carol background an introduction is found in Brice’s (1967) The Folk Carol in England. The rambling and provincial introductory sections are worth putting up with to get to the non-church carols arising from counties and anonymous sources, harking back as far as the mediaeval era and forward to recent times. There are a few surprises in the background and meaning of carols.


The *Choral Journal* of the American Choral Directors Association has provided scholarly and historical choral articles from its earliest times. They are here listed according to musical eras and types, for the sake of having similar articles nearby. Luhring (1984 and 1985) “Toward a Periodization for Choral History” is a substantial project in writing a history of choral music rather than providing a general music history into which choral music is slotted. It challenges the frequently applied concept of music lagging behind art and literature, and espouses music as having its own time line. The information is as well researched as it is controversial. Renaissance topics include the following references to composers and eras. Tolin’s (1986) “An Outline of Performance Practices in Late Fifteenth – and Early Sixteenth – Century Sacred Choral Music”, with some interesting quotes from the time, deals with the voice, embellishment, ensembles in various centres, use of instruments, tempo, dynamics and *musica ficta*. Fisher (1988) in “Renaissance Vocal Technique for the Choral Conductor” bases his article on treatises of the era by Maffei, Praetorius, and Finck. Preparing a lightness of voice, flexibility for ornamentation, and volume suitable to work interchangeably with Renaissance instruments is advice given the modern conductor. Batt Archambo (1986) in “The Development of the English Carol Through the Fifteenth Century” provides interesting background to development of the use of Latin and vernacular texts at a time of experimental polyphony. It focuses on the church tradition without mentioning the folk carol. Shearer (1980) “Dynamic Reflection of Renaissance Polyphony” relates Renaissance melodic line to Gregorian chant in fluidity of rise and fall, with stress moments and suspensions through which crescendo heightens features and creates need for resolution. Shearer urges letting the choir in on style so that micro-phrases can be sung artistically. Hall’s (1986) “The Missa Pange Lingua of Josquin des Prez: An Approach to Renaissance Performance Practice” contains little analysis of the Josquin work, but offers useful background on ensembles of the time of writing – numbers in parts, transpositions and whether a cappella or accompanied. Butcher (1985) “Choral Part-Books Now and Then” may seem esoteric, but this advisory on singing Renaissance music now with just one’s own line and without bar lines is commended to free the performer to shape subtler phrasing and make clearer word accent. While modern singers may use such part books experientially rather than continuously, benefits in
understanding the music in this form are encouraged for the singers. Beckman-Collier (1988) “Performance Practices of Sacred Polyphony in Rome and Madrid at the Times of Tomas Luis de Victoria” prefaced the music study with an outline of pertinent treatises, the influence of Palestrina on Victoria and the effects of the Council of Trent. The writer then deals with Victoria’s music under headings such as use of instruments, ornamentation and musica ficta, each useful in creating current performances of the works.

The music of three English Renaissance composers, Tallis, Gibbons and Morley, is discussed in the following Choral Journal articles. McElheran (1983) “Spem in alium nun quam: Grandeur in 40 Parts” is a descriptive analysis of this monumental work, beginning with one note and accumulating to 40 parts in block sections. How to rehearse? The recommendation is to rehearse in 8 individual choirs, each having a leader within. The continuo part seems to have been later added – and it is suggested is not much support to choristers unlikely to be able to hear it due to the density of the work. Hickman (1982) “Performance Practice in the Anthems of Orlando Gibbons” provides a framework of the time, and types of anthems written by Gibbons. There is discussion of pitch, voicing, positioning of singers, use of instruments, tempo, dynamics, and performing editions. Taylor (1983) “Thomas Morley’s First Book of Ballets to Five Voices: An Introduction for Conductors” is a thoroughly scholarly introduction to the forms of madrigal and ballet, with detailed performance considerations – tempo, proportion, obligatory repeats, independence of bar lines, vocal forces, vocal sound, instrumental doubling and dance-like possibilities. Editions, and a table showing ranges of voices in particular works, assist in selection and preparation of music.

The following articles in the Choral Journal bridge the Renaissance and the Early Baroque eras. Music (1986) “The Cantiones Sacre of Jan Pieterszoon Sweelinck” is a thorough introduction to the motets in the Cantiones Sacre for those delighting in programming early music. Fain (1987) “Text Setting in the Music of Heinrich Schutz” acknowledges Schutz’s learning from G. Gabrieli and possibly from Monteverdi, this being applied to the German language on his return to his homeland. His concern for clarity of diction, appropriate word stress and abundant word-colouring are features of his large body of Symphonie Sacre. Cook’s (1988) “Form and Style in the Musicalische Exequien by Heinrich Schutz” is an analysis of each of the three movements. Useful also is the view of Schutz himself that the seraphim should be spatially separated from the choir. Braun’s (1986) “Another Quadracentennial Celebration: The Choral Collections of Johann Hermann Schein” provides impetus for this review of Schein’s sacred works and madrigals, and the influence on the German of the Italian styles current in his time. It is useful material both for analysis and programming. Fulton’s (1988) “Gesualdo: A Consideration of His Sacred Choral Repertory” conveys an unsavoury picture of the character of the composer that is linked to his need to write mea culpa sacred works! Text, form, melody, harmony, rhythm and tempo are dealt with; and the harmonic ambiguities and madrigalisms indicating individuality departing from the sacred canon. Rawlins’ (1981) “Carissimi, Projenitor of the Oratorio” is a fine essay on the development of the oratorio around 1600, and Carissimi’s significant contribution to the genre, from Jepthe 1649, onward. It is a well-researched article, and includes a list of Carissimi’s published oratorios. Woodhall (1981) in “The Stylistic Interpretation of Early Baroque Music: Some Guidelines for the Modern Conductor” discusses the music of Monteverdi; and the music and writings of Frescobaldi, Guistiani, Simpson, Mazzochi,
Agazzari, Praetorius, dalla Casa, and Caccini influence this discussion of tempo, dynamics, expression, basso continuo and ornamentation, flexibility of forces, exchange of instruments and voices, and the ‘arranging’ of parts in deference to available voices.

Fully into the Baroque era are the D. Scarlatti, Bach and Handel entries in the Choral Journal. Scarlatti’s choral music is discussed by DeVenney (1984) in “The Choral Music of Domenico Scarlatti”. While Scarlatti’s keyboard works are often heard, his choral music for Rome and Lisbon is seldom performed. Analysis of Contessa della Stagioni, a portrait of the four seasons, and of the ten-part Stabat mater, was timely due to Scarlatti’s tercentenary in 1985. Castle (1984) “The Motets of Johann Michael Bach” introduces one of the Bach musical dynasty a generation before J. S. Bach. This composer wrote several excellent motets for double choir. The excerpts given commend his music for competence and dramatic interest.

Janover’s (1981) “Aria Form in the Bach Mass in B Minor” is an analysis of six solo arias and three duets – the article is structured with text and a flow chart. Paton (1985) in “Who Sang Bach’s Church Music?” provides interesting background on the singers at the Thomaschule, and on the training of 54 boys for four of the seven Leipzig Lutheran churches, these boys also being the soloists. It would be interesting for anyone preparing the Bach cantatas, passions and oratorios. Rilling (1985) in “Bach’s Significance” takes on the “schools” of performance of Bach’s works, from those performing with large numbers to discrete vocal professionals giving “authentic” readings, and he supports a practical view of interpretation, and adaptability to the current day and to churches and concert venues, as, he suggests, Bach would have done. Ehmann (1985) writes about “Performance of the Cantus Firmus “O Lamm Gottes unschuldig” in the Opening Choruses of Bach’s St Matthew Passion”. The title suggests a more concentrated study than ensues. It is a challenge to those conductors who bring in a boys choir to sing the cantus firmus/chorale as if providing authentic colour to the work, when it becomes clear from documents of the time that this music was played, and not sung. Ehmann makes several suggestions regarding suitable instrumental forces and their placement in relation to the singers. Hickman’s (1986) “A Performer’s Guide to J S Bach’s Cantata BWV 106” covers discussion of early or modern instruments, pitch in relation to the choir, the needs of vocal soloists and recommended performing editions. Alwes (1989) in “J S Bach Lutheran Masses: Aspects of Chronology and Structure,” explores the four Bach Missa breves and provides good preparatory thinking for the choral conductor. Written for Catholic Dresden, they each contain expanded cantata material and they use the cantata structure of choral and solo movements. Smith’s (1985) “Messiah: A Practical Approach to Rehearsing” provides vocal exercises to enhance the performance of “Behold the Lamb of God, All We like Sheep, His Yoke is Easy and Lift Up Your Heads” with rhythm exercises to assist learning.

Continuing Baroque resources in the Choral Journal, Moses and Demorec (1987) provide “Articulation in Late Baroque Music”. Quoting sources such as Quantz and C. P. E. Bach, this is a fine article urging aerated texture in Baroque works by consideration of accent, voice articulation like string instrument bowing and ornament as accented dissonance. Brewer (1981), in “C. P. E. Bach and His Oratorios”, writes a thorough general introduction to C. P. E. Bach’s style and influences, these being of the Baroque into which he was born. He then
gives a full analysis of the oratorio *The Resurrection and Ascension of Jesus*. A field of choral music unknown to many, but rich in resources, is the early music of Latin and South America. Grases (2014) writes “Is It Really Just Baroque? – An Overview of Latin American Colonial Choral Music”, and covers Latin America’s 42 nations influenced by colonists from Columbus time (1492) onward, with western cultural presence and the Catholic Church influencing music across the years, as music becomes a significant bridge in communication by missionaires and traffic in African slaves brings new cultural influences. The building of monumental cathedrals required music establishments firstly peopled by Spaniards and then by composers and music of other European countries, with the addition of some music by local composers. Local traits and language insertions might be found in music of cathedrals of Mexico City, the Cathedral of Puebla, Cathedral Santiago de Guatemala, Cathedral of Lima, the Vice-Royalty Nueva Granada Columbia, in Venezuela, in the Jesuit Missions in the Amazon Region, in Rio de Janeiro and in Cuba. The article lists, for performance, many composers and their works.

The *Choral Journal* articles of the Classical era focus particularly on the composers, with their works being evidence of their genius. Articles provide introduction, style and analysis of their music. In Russell (1983) “The Best Voice for Mozart”, the methods of several old masters are brought to bear to describe bel canto qualities – beauty of sound, brilliance, freedom in voice production, unity of registers, flexibility, perfect intonation, breath with ease and florid possibilities. In Cassel (1985) “Some Performance Suggestions for the Mozart Missae breves and Others of His Works” five works written between 1774 and 1777 are analysed and recommendations are made regarding ornamentation. Anderson (1985) in “Marriner on Mozart” presents as extended history of David Marriner, along with this conductor’s views on Mozart. His approach is from Bach to Mozart – that is, from what Mozart had as his soundscape. He commends tempi to be determined by clarity of the text; and instrumentalists to phrase from the sung music. Relating tempi to one another, and the needed reduction of forces when using modern instruments, are useful thoughts in score preparation. Welch (1989) “Mozart’s Missa Solemnis K 262: An Overlooked Masterpiece”, states that although Mozart’s Mass settings are of varied quality, Welch recommends K 262. The analysis of form is thorough and harmonic effects are identified. Welch gives thoughtful consideration to general traits indicative of appraising any music for its value, a useful starting point for the preparation of this work. Schenbeck’s (1985) “Missa in augustiis by Joseph Haydn” is a valuable analysis for conductors preparing the also-named Nelson Mass. Ohl (1981), writing “Beethoven Missa Solemnis” starts the article with an outline of the Viennese Mass tradition, and then moves into descriptive analysis of the movements of the *Missa Solemnis*, an overview helpful in score preparation.

In the Romantic era, the *Choral Journal* provides insights into this period and its music. Locke (1987) provides “Melodic Unity in Brahms’s Schaffe in mir, Gott, ein rein Herz”. The analysis is of this first motet of the Brahms three motets comprising Opus 29, and leads to reflection on the other two, including the melodic unity that makes them satisfying to perform as a whole set. Studebaker (1983) introduces “The Liszt Requiem” a major work for male choir which was influenced by the Cecilian Movement. It is analyzed vocally and instrumentally (it is for choir, organ, brass and timpani). Janower’s (1986) “Tonal Unity in Berliz’s Requiem” analyses the significance to be drawn from key relationships within and
across movements. Joseph (2014) in “Nineteenth-Century Performance Practice: Reassessing Tradition and Revitalizing Interpretation” describes seating plans choral, orchestral and solo from the time. It is described that some performances had up to three conductors to handle the large forces used (e.g. three for a performance of Haydn’s Creation in 1843). Choice of tempo is canvassed – mm. tempo being only a guide, and fluctuation to be expected (it was noted that Brahms working out his tempi in rehearsal). Vibrato is often thought to be usual in the Romantic era, but constant vibrato is a fault, and it should be used only as a colouring agent. Solo voices need a reasonably clean sound, and strings only use vibrato when playing solo. (Vibrato – while it is de rigeuer today, was reserved for ornamentation in the 1800s.) Some choral portamento was allowed. In one placement plan the orchestra is standing behind the choir – that is, all players standing but the cellos. Carroll’s (1982) “Samuel Sebastian Wesley: Composer and Reformer” provides backdrop to Wesley’s writing of Anglican services and anthems during the struggle between the Oxford Movement traditionalists and evangelicals in Victorian times. The verse and full anthems he wrote paved the way for the generation of Stanford, Parry and Wood.

Twentieth century composers and choral music are introduced in the Choral Journal in the following articles. Jacobson’s (1988) “Debussy’s Trois Chansons: An Analysis,” is a commentary on modality, texture, use of text and harmonic language, provided in a quite technical analysis. For some reason Jacobson does not give the titles of the pieces, nor their first lines, so one would certainly need to have the scores with them while reading the article to get use out of the information. Fulton’s (1982) “William Walton: A Birthday Offering” is a homage on the composer’s 80th birthday. It introduces several significant works (other than the famed Belshazzar’s Feast): A Litany, Where Does the Uttered Music Go? and Gloria. It ends with a full list of Walton’s choral compositions. Robinson (1981) in “The Penderecki Te Deum” provides an analytical introduction to the work, together with a reflection on its 1980 premiere. Robinson’s (1985) “The Polish Requiem by Krzysztof Penderecki” gives The Polish Requiem’s political associations, from the dedication onward, which imbues the work with particular meaning. The mixed Latin and Polish texts are analysed, and form, linear elements, rhythms, vertical structure, texture and timbre are highlighted to make this a valuable guide in score preparation. Unger (1982) in “Britten’s Hymn to St Cecilia: An Exegesis” gives a thoughtful analysis of the Auden poem and Britten’s musical response to it. Cash Moffet’s (1983) “Stylistic Consistency in Three Choral Works of Stravinsky” discusses the personal style of Stravinsky that permeates Les Noces (Russian folk), Oedipus Rex (Neo-Classical) and Threni (serial writing) despite their influences. Pickar (1985) writes “An Analytical Process Applied to Kodaly’s Missa brevis”. In preparing this score for rehearsal and performance Pickar’s analysis is enlightening in understanding the cyclic form across the 8 movements, and the cyclic forms within the movements – and the effects of this information on climax and resolution. In Barrow (1987) “Ottorino Respighi’s Laud to the Nativity” the links between Renaissance and 20th century music are neatly observed in a useful analysis. It is noted that, for programming this work, one needs a comprehension of its vocal requirements – men in 4 parts and the wide vocal ranges required of soloists. The charm of this half-a-program Christmas work is indicated; and suggestion is made for a pageant style of presentation (as recommended by the composer’s wife, Ella Respighi). Heinz (1984) in “New Light on Samuel Barber’s Reincarnations” notes that this trio of Irish poems set by Barber is frequently performed by chamber choirs. Background to the texts makes
considerable difference to interpretation and is most valuable information in score preparation. Lyne’s (1987) “Edmund Rubbra: A Lifetime Contribution to Choral Music” is a homage to Rubbra, who died the year before the article was written. It encompasses some biographical information, an overview of style, and a useful introduction to several choral works. Hopkins (1985) provides “Menotti’s Medieval Menagerie: Producing The Unicorn, The Gorgon and The Manticore”. The presentation of this work, a unique collaboration between chorus as characters, plus dancers and chamber instrumental ensemble, is likely to be the domain of an enthusiastic choral conductor drawing others into a performance project. The advice given is about production, staging, costumes and lighting. It is not an analysis of the music, but the overview is essential in presenting this brilliant choral piece. Pysch’s (2014) “Icon in Sound – An Interview with Sir John Tavener” describes one of the three ‘holy minimalist’ (the others being Part and Gorecki). Tavener was greatly influenced by the Russian Orthodox tradition he embraced. His is composition in prayer, wrought from an emptied mind to let the music flow in. There are useful insights here for performing Tavener works.

A range of interest for score preparation is found in the following Choral Journal articles – singing barbershop music, singing music of Finland and of New Zealand. Peed (1985) in “A Beginner’s Guide to Barbershop Singing” gives a short history of barbershop singing, followed by voice designation and instruction regarding style provided by the Society for the Preservation and Encouragement of Barber Shop Quartet Singing in America (SPEBSQSA). Sandborg (1982) in “Finnish Choral Music” provides a survey of composers and works from Finland from the Piae Cantiones of 1582 to Sibelius, Bergman, Johansson and Kokkonen, with an extensive list of new composers and their works. Clements’ (2014) “Spirit and Song of the Maori of Aotearoa (New Zealand)” is an excellent introduction to traditional Maori music, all of which is choral, communal and sacred. Traditional melody is chant-like and microtonal within a minor third, with stagger-breathing to maintain continuity across a whole song. The most-precious chants are sung by older women, and wailing songs, also sung by older women, may be calls to events or songs to honor the deceased. Waiata a ringa with hand actions combine Maori sources and western harmonies in up to 8 parts male and female. Haka – fiery breath – is posture dance-song mostly danced by men, but can be for both male and female singers and dancers.

Maggs (1983) “Original Settings of the Ordinary for the Choir and Organ” is of particular use to church choral musicians, although the Masses can also be sung in concert. There is an introduction to Mass Ordinary settings as wide ranging in history and composers as Britten, Buxtehude, Dvorak, Earls, Eben, Gounod, Hurd, Janacek, Kodály, Liszt, Sessions and Walton.

Dippel’s (1987) “String Bowings for the Choral Conductor” gives helpful directions and advice for the choral conductor whether doing the bowings his or her self, or wanting to be as knowledgeable as possible in dealing with principal orchestral string players assisting with bowing.

Finally, in preparing music for rehearsal, teaching strategies need to be considered, and these are approached in the Choral Journal article by Jordan (1981) “Audiation and Sequencing:
An Approach to Score Preparation”. Using Edwin Gordon’s *Learning Sequences in Music: Skill, Context and Patterns*, Jordan applies the concepts to score analysis, to teaching and to gesture. A chart is provided to codify a sequence of learning.

### 4. Selection and programming for the choir

The choral conductor spends his/her life gleaning repertoire ideas for concert programmes. The writings on criteria, selection and programming for the choir range from long-term planning for a choral education curriculum to themed programmes and the recommendation of individual works. Repertoire lists from books, catalogues and download sites can assist in building programmes. The web and Youtube open new possibilities for getting to know works. Most choir programmes are of small works, and the recommended lists, mostly of these miniatures, are helpful in creating satisfying concerts. Some lists specify children’s, youth, female or male voice works as well as mixed-voice selections; and some also have recommended levels of difficulty. In time the choral conductor will read through music and put it into one of two piles: music I must do before I die, and music I will die before I do!

Advice for building concert repertoire with music of quality, appropriateness for occasion and suitability for singers and venues is found in the following texts, along with lists sometimes by ensembles types, themes and languages. Decker and Kirk (1988) in *Choral Conducting: Focus on Communication* provide a full chapter titled “Selecting Repertoire and Building a Concert Program”. In well-considered advice the criteria of emotional and musical maturity of the singers is put at the forefront, followed by educational objectives. There is a guide to selection of editions, search for repertory, concert programs with samples, and advice regarding centerpiece works, with a list of such possible works. The repertoire lists provided, giving works with string or chamber orchestra, with full orchestra, and with solo or few instruments are all for mixed choir – perhaps the blind spot for others in a text written for North American university-student courses. Garretson (1981) *Conducting Choral Music* likewise, in “Programs and Concerts”, has as criteria firstly the quality of the text and of the music, and authenticity if the arrangement is from a folk source; followed by suitability for the skills, needs and interests of the singers. He advises examination for extreme range as well as for comfortable tessitura, whether individual parts are interesting to sing, whether there is sufficient rehearsal time for performance success and commends educational breadth across the selection. The audience and occasion are considered, as is the need for unity-with-variety in a program. Samples of thematic programming, such as for Christmas, are given. In the Appendix Garretson has useful lists – names and dates of many composers; lists of music for various voicings and for choir music with instrumentalists, with electronic tape and with non-conventional notation, music for jazz and show choir, choral collections and extended works. The lists are limited by the publishing date of 1981, but they are an excellent resource to that time. A similar text, suitable for conductors early in their experience, or for tertiary students preparing for school or other choirs, is Lamb (1974) *Choral Techniques*. In “Selection of Repertoire”, he emphasises selection of quality and educationally valuable music, and the conductor building a personal music reference file. He has a chart of voice ranges (suitable for adults but not for changing voices of teenagers), and measures by which to assess the composer’s craft – assessment of the rhythmic style and harmonic language. Later in “Building a Concert Program”, Lamb suggests having a three-year repertoire plan,
gives examples of themed concerts and discusses grouping works sympathetically for interest and for singer and audience appreciation.

Two references providing ideas for programming are Neidig and Jennings (1967) *Choral Director’s Guide* and Roberton and Roberton (1963) *Orpheus With his Lute*, each with many repertoire lists (the latter being a catalogue of all the works sung across the history of the Glasgow Orpheus Choir). Publishers are included. Neidig and Jennings in “The Chamber Choir” list early-music choral works – English, French, Italian and Flemish, German and Spanish as a substantial resource, and then skip lightly over the 18th and 19th centuries to contribute many works of the 20th century. Rose Marie Grentzer in “The Chamber Ensemble” encourages period costume for the early works, and offers recommendations for suitable instrumental accompaniment. “Choosing Music for Performance” by Harold Decker, has practical recommendations including continually following publishers for new works, looking at the offerings of retailers when at conferences and networking with colleagues on their selections. His first criterion for selection of music is that the conductor likes it! Sample programmes and extended lists of repertoire graded as easy, medium or difficult are provided.

In programming, in “A Practical Guide to Style”, Hugh Thomas provides an extended choral music list with a description of style in each era. Perhaps the most useful of all is that of Dallas Draper’s Chapter 7, “Contests and Festivals”, in which he provides senior high school mixed choir, women’s and men’s choir lists and a madrigal repertoire, and then junior high school unison, girl’s and boy’s treble lists – all graded as easy, medium or difficult, and including publishers. No list of pieces is supplied in Glenn (1991) *In Quest of Answers*, the compilation of views of 34 American conductors, but the collective wisdom in program building is valuable. Considering a long-term educational plan of some years so that singers experience varied literature is recommended by several conductors. Some like to follow historic lines from the Renaissance to the present, and some choose a central work and surround it with complementary works. It is recommended to consider the ambiance of the performance venue during the selection process; and extending education to the audience through program notes, and with explanations from the stage. For church choir directors Bertalot (1994) in *Immediately Practical Tips for Choral Directors* gives a good framework for thinking about selection of liturgical music, but provides no lists. Roe, (1970) in *Choral Music Education*, provides practical selection criteria– a chart for style features, range and tessitura, harmonic structure, texture, tonality, text, melodic style, rhythm and form – useful for conductors from beginner to skilled. Two books which can assist with titles for programming are Jeffers (1988) *Translations and Annotations of Choral Repertoire* Volume 1: Sacred Latin Texts; and Jeffers (2000) *Translations and Annotations of Choral Repertoire* Volume 2: German Texts. Not only are the selected texts translated word-for-word and then into grammatical English, but, at the end of each volume there are Appendices helpful for settings of texts across many centuries and composers, and the list includes content of solos, voice parts and instrumental accompaniments. Brandvik’s (1978) *The Compleet Madrigal Dinner Booke* has suggestions for appropriate food, theatre and costumes for a madrigal dinner as well as having a comprehensive section of programme structures and repertoire from varied countries. Carols are included. Full scores with notes on musical characteristics and performance considerations are found in Kjelson and McCray (1973) *The Conductor’s Manual of Choral Music Literature*. Daniels (1982) *Orchestral Music: A Handbook* provides an alphabetical list of works by composer, and for the choral conductor is most useful at the
appendices. Works for chorus are listed under mixed chorus, female chorus, male chorus and children’s chorus – with orchestras of various sizes.

The Choral Journal has a range of articles on selecting and programming for the choir. As conductors will be most interested in selections and advice for the choirs of the voice types they conduct, the articles are divided into children’s, youth, female, male and mixed-voice parts. Panik and Bauer (1982), “The Elementary Choir”, offers a vignette of a choral program for a primary school, with a guide for selecting choral literature for children’s voices. Ferreira’s (1989) “Classic Choral Music for Children’s Voices” will be of value to conductors of children’s choirs for lists by title, composer, voicing, publisher and catalogue number. Paulin and Armstrong (1989) in “New Musical Partners: The Children’s Chorus and the Symphony Orchestra” likewise provide lists of works ranging from those with small ensembles to full orchestra, from small to extended works, and with children’s choruses in opera – a colourful range, if opportunity allows. Goetze (1989) comes at repertoire from the point of view of “Writing and Arranging for Young Voices”. The advice provided by Goetze in useful is selecting music and also for setting and arranging music by the conductors themselves. Writing imaginatively but not ‘down’ to children, writing for memorizing – which children will do in performance, writing melodies that make sense and are in children’s voice range, with texts that are acceptable and with accompaniments light enough to balance children’s voices is practical recommendations. Treble/female choir and the male choir choral literature are each introduced in the following Choral Journal materials. In Sprague (1984) “Literature of Quality for the Treble Choir” music listed is for the treble choir and there is urging to seek quality music and not to perpetuate the mediocre. Stoor and Niederbrach (1983) provide “The Organisation, Development and Function of the Female Choir”. The title belies the material, which observes that the percentage of skilful female choirs is high, but in-print repertoire for treble choirs contains no end of choral trash. Conductors are urged to change the perception of publishers by insisting on quality music to match their able singers. Marvin’s (1989) “Music of the Renaissance: A Wealth of Literature for the Male Chorus” begins with commentary on performing Renaissance music and then launches into an extraordinary list of available works, some with detailed descriptions. For the conductor of a male choir this is a repertoire gold mine.

Tiboris and Turner (1983), in Treasures for the Choral program: The Opera Chorus, delve into the range of opera choruses for the choir. They recommend piano-reduction accompaniment, and advise choosing soloists judiciously. Opera chorus examples given are by Purcell, Gluck, Mozart, Beethoven, Verdi, Wagner, Gounod, Bizet, Mascagni, Puccini, Mussorgsky, Britten and Copland. In this article choruses range from children’s to mixed-voice ensembles. General advice on programming is found in Washburn (1984) “Programming – Getting Your Concerts in Good Shape”. Considerations for the conductor in the art of programming are: a program needs unity, variety, audience’ interest, needs to match the skill of singers, to take into consideration the venue of performance, needs thought about budget, and matching the music to special occasions. Trame’s (1984) “On Programs and Program Notes: An Enquiry” discusses the order of music for logical sequence and educating the audience by program-note content – information, translation and context. Spradling (1983) “The Art of Entertainment” adds to program content good presentation and good concert preparation and offers wisdom on the juxtaposition of musical numbers, varied
staging arrivals and stage placements, maybe with movement and costume, and has reminders regarding promotion and publicity.

There is no comprehensive catalogue of Australian choral music, but one can glean choral works from such general references as from Saintilan, Schultz and Stanhope (1996) *Biographical Directory of Australian Composers*, which contains histories and selected compositions of 200 composers. Murdoch (1972) *Australian Contemporary Composers* has more biographical information than the above, and a more comprehensive list of works of the 33 composers represented. Callaway and Tunley (1978) *Australian Composition in the Twentieth Century* gives more detailed analysis of works and styles of 22 composers, and selected composition lists. In delving into many dictionary entries in Bebbington (1997) *The Oxford Companion to Australian Music* one can find selections of choral repertoire by many Australian composers. Australian Music Centre resources can be accessed on-line.

*Choral Public Domain Library* (CPDL) not only has lists of works under headings such as a composer or a particular voice type, but many of the pieces are for free download. These tend to be of earlier music, up to about 1900, so out of copyright, or else freely gifted compositions and arrangements by composers who would prefer their music performed to it sitting unpublished and unknown. *International Music Score Library Project* (IMSLP) is another often-free resource. Other choral service sites include Choralnet, www.choralnet.org which takes one through repertoire listed by concert themes, voicing, accompaniments, choir type, country, culture and seasons such as Christmas. Such commercial sites as *Sheet Music Plus* have nearly half a million titles.

5. Aural skills for hearing and interpreting the ensemble

Aural skills of the conductor may need development, and some of the references relate to the conductor improving his/her own aural perception. Other references the conductor may use to increase the skills of the singers. Sequential learning is recommended from basic to advanced, with exercises tonal, atonal and in graphic notation. On-line courses may be useful to both conductor and chorister. Having inner hearing of an accurate performance is important to being able to discern errors in rhythm, melody or harmony.

Karpinski (2000) in *Aural Skills Acquisition; The Development of Listening, Reading and Performing in College-level Musicians* presents a study of stages through which musicians go in developing sight-reading, listening and interpretation. Its goal is that musicians ‘think in music’. It includes eye movement across the page and transferring reading into the vocal mechanism. Hindemith’s (1969) *Elementary Training for Musicians* is a workbook in rhythm, melody and clef reading. It passes from elementary to challenging very quickly. Gordon’s (1994) *Learning Sequence in Music: Skill, Content and Patterns*, and the related *Tonal and Rhythm Pattern Audiation* cassettes, provide the theory and exercises for development of listening musicianship. Berkowitz, Fontrier and Kraft (1976) in *A New Approach to Sight Singing* offer a practical exercise book, with progression from smaller intervals to larger, and with sight-reading in duet. Appleby’s (1969) *Sing at Sight: 160 Easy graded sight-reading exercises* is stated as for beginners and this could apply to beginner conductors as well as to starting-out choristers. Designed for children, Kodály (1952) *Fifteen
Two-Part Exercises, Kodály (1966) 22 Two-Part Exercises, Kodály (1965) 55 Two-Part Exercises and Kodály (1954) 333 Elementary Exercises in Sight-singing, while intended for young singers, also provide useful initial practice for the beginning conductor. National and international Kodály organisations run courses in aural skills. There are many aural skills online courses, mostly very basic, leading from a free starting session to fee paying courses if one chooses to advance. The Berklee College of Music courses (fee-paying) such as Music Intervals Tutor and Music Theory, Harmony and Ear Training extend the learner. Alldahl’s (2008) Choral Intonation is a fascinating, scientific approach to tuning problems in the choir – to those related to faulty technique and those arising from issues of tonality. As contemporary music can offer great challenges, a handbook like Senior’s (1978) Vocal Exercises for Twentieth Century Music is useful for practice, especially for awkward intervals and rhythms. Edlund, (1983) in Choral Studies provides further challenge in that exercises are in parts and the final exercises are in graphic notation. Telfer’s (2000) Singing in Tune provides a useful reference for conductors with problems of chorister flat or sharp singing. It helps observe the causes, and has many exercises in pitch awareness as remedies. Miller (1980) in Literacy for the Beginning and Intermediate High School Choir commends sequential teaching using both treble and bass clefs, chanting rhythm and chanting it to text. Pride’s (2004) Music Notation for Singers is designed for beginning choristers. It has exercises to sing and to write out, with many in bass clef as well as in the treble. A classroom work book for handing in for correction is Slabbinck and Shaw-Slabbinck (2005) One-Minute Theory: For the Choral Music Classroom. It has rhythm, melody, signs and terms tests that would go hand-in-hand with music reading in the rehearsal about to take place.

Isgro (1982) in Some Thought on Ear Training for the Choral Director offers information for the conductor in imagining the score in relation to the ensemble he/she is conducting. There are exercises for particular sound needs – balance, articulation, accentuation, dynamics, tempo and phrasing. Not mentioned are tone or diction. Smith’s (1987) Solmization: A Tonic for Healthy Musicianship article focuses on relating the moveable ‘do’ to chord structures and to the key tone, noting the alteration of pitch by some ‘cents’ according to context; and urges that sight reading be sight hearing. There is some thought-provoking material on the value of moveable to fixed Do. Grant’s (1987) Improving Pitch and Intonation is taken from the viewpoint of the conductor wishing to improve the intonation of choristers. This article has exercises for inner hearing for the chorister – thinking pitches before singing them, continuing on in the head when the music stops and singing phrases silently then returning to ‘sound’ music making. The effects on pitch of posture, breath-sufficiency, vowel colour and tone production are also raised. Dettwiler (1989) in Developing Aural Skills Through Vocal Warm-Ups leads with a history of sight-reading aids – d’Arezzo, Curwen, Kodály, Dalcroze, Orff and Gordon, and proceeds dealing with intervals, with examples. There is only passing reference to rhythmic challenge.

6. Conducting technique

The starting point of many books on conducting, whether orchestral or choral, is the beating pattern, with artistry addressed once gesture is automatic. Some references are intended for North American college courses, assume little prior learning and deal with basics, whilst others provide teaching and learning for all levels of competence. Non-verbal communication
that links gesture to the desired sound is the goal. The importance of modelling for singer’s response is captured in many texts. The conductor modelling stance for the singer, and communicating musical interpretation with body language, arm and hand gesture, the face and the eyes, can convey countless subtleties. In rehearsal the conductor can explain in words her/his requirements, but needs to immediately put interpretive desire into gesture as an understanding between conductor and performer, so that it can be conveyed with consistency when on stage and mime is the sole means of communication.

Writers on conducting technique express themselves in words, diagrams, stick and cartoon figures and photographs. With video it is now possible to move static gesture into flowing action. Several writers offer thinking about use (or nonuse) of the baton in choral conducting. Most books are male referenced, with one having the grace to say that ‘he’ also means ‘she’. A couple of recent books are gender neutral. Green’s (1969) *The Modern Conductor* is written for the student in college preparing to be a conductor. It has exercises at chapter ends, and score excerpts throughout. It can be partnered by Green’s (1964) *The Modern Conductor Workbook*, for fuller conducting excerpts. *The Modern Conductor* moves quickly to baton technique and beating patterns. While Choral references are few the book’s general instruction has made it a seminal work. It has also been the spur to choral musicians to counter it with dedicated choral references. Rudolph (1980), in *The Grammar of Conducting*, also provides an orchestral handbook. Most of it is dedicated to the beat and its variations, to tempo changes and pauses. Toward the end there is useful advice on orchestral rehearsal, opera conducting and major works for choir with orchestra. Kohut and Grant (1990) in *Learning to Conduct and Rehearse* provide a more rounded picture as one writer is an orchestral and one a choral expert. Whilst also prepared for North American college classes it is challenging for conductors from beginners to those with mastery. About a third of the book is consideration of the meaning of conducting, stance, arm positions and beating patterns, a third musicianship and rehearsal, and a third full music excerpts suitable for practice. This reference is recommended reading for quality thinking and skill in presentation. With teacher trainees as its focus, the following book comes from the needs of music education. Van Bodergraven and Wilson’s (1970) *The School Music Conductor* focuses on the choir and various instrumental ensembles in schools, and also on the school operetta. Conducting techniques common to all, such as beating patterns and rehearsal and performance issues, predominate. In Busch (1984) *The Complete Choral Conductor: Gesture and Method* the choir is added as an afterthought of 30 pages at the end. There are plentiful diagrams (some quite puzzling), and some clear photographs of gestures. Kaplan (1985) in *Choral Conducting* has ten chapters on conducting technique, broken up by five discursive chapters on the score/voice/warm ups, diction, discipline, the chorus and accompaniment, and goals. It is an odd mix. The conducting examples, though vocal, are not treated for the singer issues they bring, but are present as gestural technical exercises. Although having only a small section on conducting technique, Decker and Kirk (1988) in *Choral Conducting: Focus on Communication* make a better effort at linking gesture to choral sound, for example in the preparatory breath. They also note the power of body language, the face and the eyes as elements of gesture. The diagrams of arm movements are clear and instructive. A substantial selection of choral music for conducting practice is provided at the book’s end. Garretson (1981) in *Conducting Choral Music* has “Conducting Techniques” as its first chapter. The diagrams for beat patterns are more instructive than many, as they show ictus and rebound in
every beat. Within the chapter are related issues of modeling the singer’s stance, use or non-use of baton, influences determining tempi (style, period, skill level, acoustic of the performance venue), size of beat, use of left hand, and score preparation. Lamb (1974) in *Choral Techniques* also deals with conducting technique as a later chapter and attempts to make singer links, for example in modeling posture suitable for the singer, in cues from hand or eyes and head, and using fingers to cut off consonants at word ends. Roe (1970) in *Choral Music Education* similarly leaves conducting technique to an inner chapter, and there gives excellent advice: the conductor shaping the coming vowel in breathing gesture, maintaining legato by the pull of the beat after the ictus, holding a sustained note in the left hand whilst maintaining the beat with the right, breathing in rhythm, looking at a singing section before the needed cue as warning leadership, using either hand to cue depending on circumstances, mentioning the need to deal with word accent, closed finger cut-off for consonants, awareness of need for conductor direction for the moving parts, and mouth and jaw used to model words – all while maintaining the expected beating gestures.

Three European references in the field of conducting technique are Thomas (1971) in *The Choral Conductor: The Technique of Choral Conducting in Theory and Practice*, Ericson, Ohlin and Spangberg (1976) in *Choral Conducting* and Ehmann (1968) in *Choral Directing*, together with a recent book by Venezuelan conductor Grau (2009), *Choral Conducting: The Forging of the Conductor*, adding further depth to their thoughtful advice. For Thomas, gesture is often linked to the singer, for example in modeling posture, and the singer intake of breath, baton-less hands to be free for delivering more information, and eye contact at entries and cut-offs. Although only 40 pages are on gesture, the material is significant. Ericson, Ohlin and Spangberg take a quite different approach to other books. They do not provide diagrams or photos, but immediately get to music examples and solve the problems of gesture these create. The book is an anthology of short choral excerpts, solo to multi-part. Pointed out to watch for are modeling the breath, the difference in cut-off for a vowel or a consonant, ‘singing’ phrasing, and eye-contact at entries. Later chapters deal with the topics building the choir sound and rehearsal methods. Ehmann’s musicianship is exemplary, and his book is valuable for consulting over and over. “The whole domain of musical expression – phrasing, dynamics and coloring – must become the language of gesture and expression for the director” (p. 109). He points out that the baton was not used in centuries of music that were voice-oriented, and its first recorded use is orchestrally in 1790. For him, thus, the singing line came first, and rhythm served it. He commends becoming automatic in use of beat patterns so that the conductor can attend to the music – breathing, words, and shared feelings; and that gesture be on a horizontal plane, not based on the vertical. He commends speaking the text in rhythm for connection between words and musical meaning, and the importance of the hand continually moving to energise the sound after the beat. The conductor must anticipate the sound needed and lead it, gesturing just ahead. Grau’s writing is filled with wisdom and rich understanding of music and interpretation. The insights enrich and broaden the choral conductor’s vision, going beyond the notes to context and encouraging individual interpretation. Conducting gesture is informed by deep study of the score and growing knowledge of the music.

Most valuable in learning the communication subtleties of conducting gesture is Eichenberger (with Thomas) (1994) *What They See is What You Get*. This video illustrates
non-verbal communication, involving the responses of school and church choristers to alternative techniques provided by the conductor. It is not a compendium of beating patterns, but is valuable conductor learning if he/she listens observantly to the responses gained by using different gestures, and determines which ones are most successful. Con (2015) in Effective Conducting in the Choral Classroom: An Interview with Rodney Eichenberger outlines the non-verbal gestures a conductor can build as wordless directions to the choir. Included is gesture from the power base, four types of weight of beat, a pointed ictus with carrying after-gesture, and value of use of body space, eye contact and facial expression. In summary, conductor, look like the music! Through movement in rehearsal build flow into the music.

Mason’s (1985) On Being a Choral Conductor is an advisory on the things additional to waving arms – knowing the score thoroughly, speaking one’s rehearsal directions with clarity, ‘hearing’ the choir, attaining good physical co-ordination, and understanding that these are skills one will develop all one’s conducting life. Potterton’s (2014) Putting Singers in Motion: Defining and Obtaining Choral Intensity speaks of conducting gesture with graded intensity and resistance in reaching climaxes and resting points, making the singer’s performance an inevitable response. It is an excellent article on the meaning of phrase, dynamic and the overall structure of the music being performed. Wall’s (2015) Intentional and Expressive Conducting: It’s all in the Rebound provides pertinent information on what happens after the beat – the fact that most of the musical information on meter, tempo, quality of articulation, and the spirit of the work is in the gesture following the ictus. Pietilainen-Caffrey (2015) in Monkey See, Monkey Do writes of the conductor as model in face (especially eyebrows and lip corners), voice, body alignment, gesture (hand and arm), weight and quality of beat, breathing, and the effect on sound of the conductor’s distance from the singers. The choir will instinctively imitate the conductor’s gesture. The conductor’s hands, body and face communicate to the singers, the singer’s expression conveys to the audience. In Seighman (2015), Exploring the Science of Ensemble: Gestures, Emotion and Collaboration, the value of the article is in the challenge to the conductor to make the ensemble ‘one’ in purpose and synchronicity, individuals enhancing the whole ensemble. Breathing patterns, heart rates, and the effects of well-being and the immune system are all examined, with research references. Most useful to take from the article is the value of enhancing chorister bonding in unity in performance.

Many conductors prepare choristers for guest conductors for festivals or other combined purposes and need skills for this. One may, on the other hand, be invited as guest conductor – or the Committee may want to feel confident in inviting a guest conductor and wish to have guidelines for the purpose. Pooler’s (1984) article Checklist for Guest Conductors is full of practical wisdom for such occasions.

7. Rehearsal and teaching technique

Considering that, for choristers, each rehearsal is a performance in the making, the conductor’s preparation is for a series of performance events culminating in one or more final performances. The choristers will benefit most from a well prepared conductor, a structured rehearsal framework, breadth of choral knowledge and apt solutions to musical issues. Pre-
rehearsal preparation will be the ground for good rehearsal, and will give integrity to musical
decisions. The conductor must know the score before the first rehearsal, know the tone
colours desired, have a well-defined concept of style and performance practice, and be able to
sing in demonstration of any vocal line. An overall schedule for the series of rehearsals, plus
well-paced individual rehearsals, will go toward achieving musical goals. The references on
rehearsal and teaching technique cover many areas – the warm up, voice building, breathing,
posture correction, diction and word accent, languages and rhythm. The writers give advice
on voice placement for best sound, sight reading and ear training development and, for the
young, handling changing voices during rehearsal. An accepting manner by the conductor,
and treating the choristers as a joyous company of singers, is commended to assist in
achievement.

This literature research is presented from the earliest date, taking each in preparation or in
publication order, to survey the foundation knowledge on which the later writers have built.
Coward, writing in 1914, in *Choral Technique and Interpretation* provides a truly remarkable
beginning, and is sometimes quoted in quite current writings. Although voice knowledge
(breathing and production) has advanced much since that time, Coward by experience and a
good ear has solid foundation advice. He takes responsibility for the basic voice training of
choristers, has experienced voice lessons to demonstrate breathing for singing, clean attack,
unity of vowels, range, homogenous sound, voice placement and feeling for dynamics, and he
writes much on diction training. He urges the conductor to provide interpretation from the
deepest knowledge, with flexible musicianship. The importance of patient and persistent
building of voices, skills and rapport are themes throughout. Thomas (1930 trans. 1971) in
*The Choral Conductor: The Techniques of Choral Conducting in Theory and Practice*,
provides knowledges from the experience of being Cantor at St Thomas’ Leipzig. Rehearsal
recommendations include that “A mastery of technique is not the goal but the first
requirement for the art of conducting” (p. 4). He commends warming up the chorus – posture,
breathing, humming – mm, ng, working outward from middle range, using text exercises to
be found in the music to be sung, through rising shifts of exercises working through registers,
in diction working with word-accent as it governs meaning, correcting intonation by thinking
up for rising notes and up for descending notes. The conductor should have an overall
rehearsal schedule and a detailed rehearsal plan, have sectionals for secure learning, should
start on time, place the choristers in a semi-circle around his/her self, demonstrate correction,
stand the chorus during rehearsal for a fair amount of the time and should pace rehearsal as if
in no flurry, creating a calm working atmosphere, and give precise directions – having a
pattern for indicating where in the music a return-to rehearsal starts. He advises singing
rhythmic corrections on one tone, and using unison to correct intonation and dynamics.
Coloratura writing such as in Bach is to be thought of instrumentally and articulated like
bowing.

USA writer Finn (1939), in *The Art of the Choral Conductor* wrote that country’s guiding
text of its time. Its author, a priest, was most skilled in the art of cathedral music, and his
advice is earthed in polyphonic composition and in the Gregorian chant tradition. Much of
the vocal technique is outdated but there is rehearsal guidance not found in other studies,
particularly in relation to early-era church music. The voice advice flows between altos being
for male or female, and sopranos being boy trebles or women, so needs to be considered in
that light. Van Bodegraven and Wilson’s (1942) *The School Music Conductor* is written for teacher-trainees for high schools. It discusses both choral and instrumental ensembles. The writers point out that “Even in rehearsal, the school music conductor remains essentially a teacher” (p. i). Chapters 4, “Planning a rehearsal”, 6, “The choral rehearsal”, and 8, “Rehearsal procedures”, are the most useful for rehearsal and teaching advice for the choral conductor. In chapter 4 it is recommended that there be a non-auditioned large chorus and smaller, auditioned ensembles. Voice tests should nevertheless be given in all ensembles so that singers are placed for their well-being, with a more thorough try-out for the selective ensembles. A Voice Test chart is provided, plus seating plans (that assume all ensembles are SATB choirs). Chapter 6 information points to the fact that most choristers will receive their basic voice training from their conductor-teacher, and boys will be moving from treble voice through the changing voice, with a new instrument to be developed. Stance, vowels for good tone production, blend and diction are addressed. Chapter 8 is written for the orchestra rather than for the choir, for example, the warm-up is suggested to be the first piece, or expected before class, where with the choir basic voice and tone production will be taught in the warm up. The authors point to thinking of the needs of the music and needs of the performers as two different aspects of rehearsal preparation. Ehmann (1949 transl.1968) in *Choral Directing*, provides a valuable source of philosophy and information. For him the first goal is enriching the lives of the singers, with the music they give to others flowing from their own wellbeing. Seven chapters specifically relate to rehearsing and teaching the choir.

Posture of the body – the singing instrument, provision of exercises for relaxation, energizing, and good stance are preparation for powerful tone. Breath knowledge for the individual, and across the group, including stagger-breathing, is dealt with and many physical exercises are given. Voice training is covered under three sub-headings – tuning, voicing and agreeing – appropriate breath, tone placement and agreement in sound and pitch. Choral speech training provides for vowels, consonants, diphthongs, and the value of listening to oneself and to the group. The choral ear training discussed is not focused on sight-reading but is about using ears in adding one’s individual sound colour to the total of the voices. Body movement in choral rehearsal is encouraged, whether Dalcroze, moving around, dancing on the spot or inner dancing. Hand gesture, and eye contact both between performers themselves and between singers and conductor is recommended. In choral rhythmic training many exercises are provided – echo clapping, improvising, clapping the works being sung and speaking or singing on one tone the works being sung, all using rhythm in unifying the music. The Ehmann resource suffers somewhat in translation from German to English, for example some of the replacement English music examples are not as pertinent in musical illustration.

In the course of the years changes in emphases and development in information can be observed in rehearsal and teaching technique. Particularly, many references are focused on schools and college training courses, some having study questions at chapter ends, and further reading references. Neidig and Jennings’ (1967) *Choral Directors Guide* gives the focus in the subtitle – *How to make your choral group the pride of your school and community*. Some chapters are written by Neidig and Jennings and others by colleagues. In chapter 3, “The Voice Class”, Louis Nicholas recommends that choir members participate in a separate voice class during which their talents are supported and their faults are corrected. He commends three 1-hour voice classes per week in the school, for up to 25 students in beginner voice studio. A list of songs suited to the age range of high school participants,
whether they are seeking to be soloists or to be regular choristers, is provided. In chapter 9, “Junior High School – the Pivotal Point”, Robert Knauf believes that “you can never upgrade any program from the top” (p. 205). Written about students of grades 7-9, he encourages providing a good musical experience for juniors before their years of subject selection as seniors. He writes of changing voices, and his solution for appropriate literature for his ensembles is writing the arrangements himself, according to the needs of the singers he has before him. He notes that the lower line should be of limited range, as baritones will be abundant but basses few. He swaps soprano and alto singers so as to not settle the young female voice before its time. There are many pointers for enjoying leading the frank, enthusiastic junior singer who needs to be kept occupied with a varied program. In Chapter 11, “Practical Rehearsal Techniques”, Warner Lawson points out that effective rehearsal and teaching techniques for each conductor are the sum total of what they have collected, tried and proven. Lawson is a master maker of lists – learning lists, a list of the roles of accompanist and a list of time-saving devices. He has called upon 18 colleagues to provide their tried rehearsal methods, and has listed all of these, with the wisdom they wish to share. In Coleman and West (1962) Girls’ Choirs a summary is given of the writers’ experience dealing mostly with juniors in unison, 2 part and some 3 part singing. Most of the music examples are dated, but the information could well be applied to current repertoire. Roe (1970) in Choral Music Education follows the concept of Bodegraven and Wilson (1942) in The School Music Conductor, the book being designed for music education trainees, but his book focuses solely on preparation for high school teaching of choirs. There is knowledge now superseded, but there is much practical application making this reference valuable for consultation. Chapter 4 deals extensively with posture, breathing and diction; Chapter 5 is thorough in describing faults and remedies for intonation; Chapter 6 is filled with exercises in rhythm, scales and intervals for sight reading; and Chapter 8 deals with classroom management and issues of teaching music and singing to boys and girls. The girls lose out, most of the effort being directed to assisting boys changing voices and to addressing their temperaments. It is pointed out that girls will more likely enjoy music so can be expected to sing the music that pleases boys. Chapter 9 is filled with advice on classroom management, teaching, learning and memorising choral works.

A significant rehearsal study is Decker and Herford’s (1973) Choral Conducting: A Symposium. Contributions are written by eminent American choral conductors of the time. Two sections are pertinent to the topic rehearsing and teaching. “The Development of a Choral Instrument” by Howard Swan is written for contemplation by the experienced choral conductor. Swan first advises a conductor to know his/her vocal tone preference, as everything else will be impacted by this – training singers, teaching style, legato, dynamic range and so on. Saying “There is more than one “right way” to sing” (p. 8), Swan summarises the choral conducting approaches of six well-known conductors as 1) Choral tone alive, vital and responsive, with emotion emanating from individual singers who need to develop in experience; 2) The voice is an instrument, and the singer’s tone should be developed instrumentally; 3) Submission of individuality to ensemble tone, unity of sound and similarity of techniques; 4) Following the laws of good speech – pronunciation and articulation – the ensemble can develop beautiful tone; 5) Good tone quality results from physical motivation and perfect co-ordination of the vocal mechanism (science being called in to justify this approach); 6) Good tone has rhythmic pulse and drive, with shaping the
phrase and application of vocal energy to each musical work. Swan ends with his own methodology, his goals being developing the individual chorister’s voice, audience communication of musical, aesthetic and text elements of works, the importance of placement of singers, and both conductor and singer deepening in artistry. Lloyd Pfautsch provides, “The Choral Conductor and the Rehearsal”. He starts with the purposes of rehearsal, expected to be a mix of preparation for public appearance, skill development and community amongst choristers. He urges conductors to learn singing so that they can demonstrate well, recommends that they listen to other choirs, read in the field of choral music and also read broadly in the arts. He advises conductors not to imitate others but, from them, to appropriate the things that work for them. Warm-ups are well covered, pacing of rehearsal, use of humour, awareness of group dynamics, having musical understanding with the accompanist and score marking by conductor and choristers.

Hoffer, in (1973) Teaching Music in Secondary Schools, covers a wide canvas of music education. It has classroom, instrumental and choral emphases, and begins with education philosophy, curriculum, evaluation, and working with teenagers. In both instrumental and choral areas developing sight-reading, teaching for understanding, including style and interpretation, and school music performances are covered; whilst singing and teenage voices, rehearsal skills and voice change (almost entirely about boy’s voices) are specific to choral singing. Lamb’s (1974) Choral Techniques is intended as a college teacher-training reference. Part 1, “Rehearsal technique”, is of most interest to this rehearsing and teaching topic. While Lamb states that the book is for all school, college, church and community ensembles it slips into information for high school choral classes. The topics of planning rehearsals, pacing rehearsals and special day rehearsals are covered, with useful advice on the last-five-rehearsals-to-event countdown. Chapter 5 provides exercises in breathing and tone development, and Chapter 6 includes diction for English and liturgical Latin. Some vowel examples, in American English, do not work for Australians. Surprising is the recommended amount of school repertoire that is sacred, also not acceptable in many Australian schools.

Robinson and Winold’s (1976) The Choral Experience: Literature, Materials and Methods is most applicable for advanced choir preparation. It has a comprehensive historic perspective – supplying the history of choirs and covering performance practices in all western music eras. Part 2 covers “vital and flexible tone quality, clear annunciation of vowels and crisp articulation of consonants, and clean ensemble singing” (p. 71). The diction chapter covers English and then gives introductory information for singing in Latin, Italian, Spanish, German and French. A chapter on music basics is a theory-class with overview of rhythm, pitch, harmony, texture and form, provided with choral examples. From Europe, in Ericson, Ohlin and Spangberg (1976) in Choral Conducting, Ericson provides thorough advice on choral score analysis, and urges knowing the score completely before the first rehearsal. He commends sensing how far to push at a time, working and resting pieces, varying rehearsal activities and pacing for stimulus. Ohlin deals with vocal training. A further author, Liden, writes of using instruments with voices; and another, G. Erickson provides a substantial introduction to reading modern scores. His chapter fits well with the explosion of avant garde choral music of the time, much of it for the highly skilled ensemble.

On the leadership of the 1970s a new generation of writers was able to build, and the contributions of the next ten years are here covered. Garretson (1981) in Conducting Choral
Music advises “Effective musical results are dependent upon a conductor’s well-defined concept of his musical objectives, and his ability to transmit them” (p. 179). Chapter 4 begins with pre-rehearsal planning. Knowing the score, its era, style and teaching needs in pitch, rhythm, attacks and releases, balance and blend, and diction are presented. He points out that the acoustic of the rehearsal room and performance space may effect intonation. Many practical points regarding handling a classroom choir are given. Ehmann and Hassemann’s (1982) Voice Building for Choirs is a voice development parallel to Ehmann’s (1968) Choral Directing. It is a thorough resource for training voices within choir rehearsal. Many exercises for tone colours and for specific musical needs are provided, the warm-ups being useful for the adult choir. They include warm-ups related to specific works ranging from Renaissance masterworks to Stravinsky. Part 3 of Busch, (1984) The Complete Conductor is devoted to organizing an ensemble, developing choral sound, rehearsing and concert organisation.

Administrative information such as a concert preparation list is threaded through rehearsal techniques. Kaplan (1985) in Choral Conducting also interweaves conducting information with teaching technique, so one needs to be familiar with the book to find particular information: for example, warm-ups and intonation are found within chapter 2, titled Score Preparation. Chapter 5, titled Diction, is very helpful for materials and exercises for the choir. Decker and Kirk (1988) in Choral Conducting: Focus on Communication, in contrast to writers such as Busch, deal with conducting gesture in few pages and rehearsal and teaching in many. The material on eras is practical, not only in describing general characteristics, but in likely vocal implications. Score analysis is accompanied by detailed examples, and specific works are analysed for their bar by bar teaching and learning issues. Planning of rehearsals encompasses children’s, adolescent and adult (with a section on church) choirs. Two model rehearsal plans are provided. This is a practical advisory for the new conductor, and useful for the experienced leader who wants to refresh his/her ideas. Paine (1988) in Five Centuries of Choral Music has a series of writers. Jameson Marvin, in the chapter “The Conducting Process”, describes the interrelation between selection of music, score study, mental image of the music and using the ear for interpretation, communication and inspiration in rehearsal. He states that the choral conductor has much greater repertoire demands than the orchestral conductor (whose range may be from the 18th century on), the choral leader needing to be conversant with music from the 10th century onward, and in the present day having breadth enough to encompass classical, folk, jazz and pop repertoire. In analysis, the needs of mental-aural imaging conveyed to the choir are described as having a circular effect – information is given to the choir, the rehearsing choir interprets this knowledge, the conductor reviews this understanding and re-interprets it to the choir. Lynn Whitten, in “Integrity in the Teaching and Performing of Choral Music” provides a philosophical view of musicianship, taste and artistry, perspective, education and communication in the choral art. The wisdom provided encourages one’s self-examination and consideration of one’s integrity as a conductor.

The rehearsal and teaching advice in Kohut and Grant, Bertolot, and Nesheim and Noble in the 1990’s provides general and specific advice for the choral conductor. Kohut and Grant (1990) in Learning to Conduct and Rehearse start their rehearsal information on selection of music. They urge that music be right for the particular ensemble, and for the particular occasion and audience. Selected music should have quality within its tradition, and in composer/arranger output, should have expressive subtlety and good craftsmanship. The conductor needs to be able to sing each part, and to gather the harmonic sense by playing the
work on the piano. Pointers are provided for how to study a score, with analysis of how it is to be taught to an ensemble. A plan for what is to be achieved in each rehearsal is commended, starting with a warm-up before working on repertoire. Synthesis-analysis-synthesis is the learning structure illustrated – a chance for both conductor and singers to get the overview of the work, get to detail of rehearsing individual problems and drilling for difficult passages, and return to an overview for collective achievement. Possible seating arrangements for SATB choirs are given. Although this text mostly refers to school choirs, treble, female and male ensembles are not mentioned. There is some compromise in their writing in the rehearsing and teaching chapters – in dealing with both choir and orchestra the pertinence of information is sometimes questionable. Bertolot’s (1994) *Immediately Practical Tips for Choral Directors* is mostly focused on church choirs. Its advice is useful but, because of the narrative style, it takes time to sift through it. Setting up a church choir, and auditioning and rehearsing in the church situation are the theme. For teaching vocal skills, Nesheim and Noble’s (1995) *Building Beautiful Voices* is a reference of substance. It is a step by step developmental approach covering posture, breathing, first sounds, legato, sostenuto, consonants, flexibility of voice, variation in exercises and aesthetic qualities able to be developed in vocalizes. Then follow exercises, including accompaniments with their key changes; and the International Phonetic Alphabet vowels, diphthongs and consonants. A critique of this method is that it is piano-driven, and many conductors would like vocal exercises to have as little piano backing as possible in the interest of developing aural acuity, and having models given from the voice to the voice.

For the purpose of rehearsal, the conductor needs assistance with the technicalities of diction. Marshall’s (1953) *The Singer’s Manual of English Diction* is perhaps the foundation book for the diction sections of later vocal and choral references; and Moriarty’s (1975) *Diction Italian, Latin, French, German: The Sounds and 81 Exercises for Singing Them* is a guide to pronunciation in those languages. With Marshall one has to beware the American-English accent. Mander’s (2012) *German Phonetics for Australian Singers, Accompanists and Students of German* is pertinent to Australian language pronunciation problems likely to be carried into learning the language.

In the area of rehearsal and teaching technique, in the *Choral Journal*, Mount, in “Sectional Rehearsals”, (1980) writes of sectional rehearsals for note-learning but available, should the conductor take these rehearsals, for assessing other musical matters, and for this he identifies the conductor Robert Shaw as an example of a leader regularly taking sections of the choir. For the chorister, sectional rehearsal makes it easier for the singer to identify his or her part, to identify and correct faults and to gain confidence. Jordan (1984) in *False Blend: A Vocal Pedagogy Approach for the Choral Conductor* uses Weston Noble’s adage “Choral blend cannot be forced, it happens” (p. 25) as starting point for an article challenging concepts of creating uniformity of sound – maybe by limiting the best voices to match those of lesser quality, and suggests that one-on-one advancement of the less skilled will best enhance the ensemble sound. In preparing all but the most experienced choristers for performance it is well for the conductor to help singers with strategies for stage nerves. Kahn (1983) in *Musician’s Stage Fright: Analysis and Remedy* provides advice pertinent for individual singers who, even in a group, can have performance anxiety; or the group itself may suffer ‘nerves’. The article is Freud-based, with reference to several other analysts. It is well for the
conductor to handle stage nerves, with recommendation to focus on the music, during rehearsal as well as at events.

8. Administration of choirs

Administration of choirs is time-consuming. With major ensembles, the presence of paid staff for administration attests to this. The absence of advice on organisation of tertiary choirs in many tertiary-designated references hints at this being the province of the assisting staff, and thus of little notice in the experience of their writers. However the community choir, even with committee assistance, benefits from hands-on attention to detail by the conductor; and in schools and churches it is likely that all organisation is in the hands of the sole choral conductor. Whatever the support available, it is ill-advised for the conductor to avoid having an administrative overview, and not being consulted regularly on his/her needs and expectations. Garretson (1981) in *Conducting Choral Music* claims: “The choral conductor is first an organiser, secondly a teacher, and finally a conductor” (p. 271). In the *International Choral Bulletin*, Schalz (2015) in “Multitasking: Choral Management” quotes Simon Halsey, Chorus Director of the London Symphony Chorus and Birmingham Symphony Chorus, saying: “I am spending half my time organizing and planning; many hours each day” (p. 7).

Administration encompasses a broad range of support for the ensemble, among this being the curriculum and timetable, budget and wages, venues for rehearsal and performance, recruitment/selection/auditioning of choristers, equipment, choir outfits, seating of the choir, performance requirements and recording, music purchase and storage, insurance, music rights and transport. Committee support and leadership style rank highly in the writings on administration. Audience building and concert promotion are also discussed. The organisation of school choirs is a topic in Jipson’s (1972) *The High School Vocal Music Program*, in which he addresses curriculum, budget, ordering and storing of music, the rehearsal room, choir risers, piano, sound equipment and concert arrangements. Garretson (1981) in *Conducting Choral Music* has brief paragraphs on sharing concerts with other choirs, on guest conductors, attending concerts, and listening to recordings; then focuses on the ‘home’ choir and its celebration of itself in recording, a year book, awards, social events and participating in competitions and festivals. He then turns to how to evaluate choristers for school assessment, to testing and classifying voices for the choir, seating arrangements for a variety of ensemble types, a choral curriculum, budgeting, care of music and choir robes. In Lamb’s (1974) *Choral Techniques* the first discussion is on selection and placement of singers, given an assumption that recruitment has been successfully carried out. A personal audition data card is provided, along with sample test materials. Seating plans for SATB choir are provided. Considerable information on rehearsal planning for the first rehearsal, and the following practices, is offered. Under “Management of a Choral Department” advice is given on timetabling, budget, equipment, library filing, use of student officers and ideas for public relations. Roe (1970) in *Choral Music Education* provides another school-oriented text. Part 1 is devoted to recruiting, rehearsal planning, auditions, seating plans (including some for female and for male ensembles), equipment needed and writing student progress reports. Bodegraven and Wilson (1942), in *The School Music Conductor*, cover generalities of both choral and orchestral programmes, with some dedicated choral sections. They are concerned with non-auditioned and auditioned school choirs, with voice test ideas and seating
plans – only for SATB ensembles, and practicalities of rehearsal rooms and schedules. The rehearsal plan is devised from an adjudicator evaluation form – intonation, diction etc., creating a feel that the choral program is guided toward an outcome of entering competitions rather than toward musical experience and education. Bertolot (1994) in *Immediately Practical Tips for Choral Directors*, a church-music based book, discusses recruiting young to mature singers, auditioning, organisation of a church concert series, a choir support committee, church staff meetings and pastoral concerns. Thomas (1971) in *The Choral Conductor*, writes of the formation of the community chorus, with a chart of typical voice ranges (minus the tenors, probably and editorial error!) and seating plans for SATB choirs. In Neidig and Jennings (1967) *Choral Directors Guide*, Chapter 10, in “Physical Facilities and Equipment” written by Wayne S. Hertz there is ambitious planning of a suitable building for choir rehearsal, with practice rooms, storage space and acoustic considerations. The details of choir robes, recording equipment (at that time by tape), and music filing systems finds a small reference in this big picture. At the commencement of Chapter 11, “Practical Rehearsal Techniques”, Warner Lawson provides rehearsal work sheets and SATB seating plans. Schalz (2015) in the IFCM *International Choral Bulletin* presents three articles on choral management – “Multitasking: Choral Management”; “Thinking in a Business-like and Artistic Way”; and “Professionals, PR and Practice”. Kirk (1978) in *Sure You Can! Extra-Musical Guidance for the Young Conductor*, and Jorgensen and Pfeiler (1995) in *Things They Never Taught You in Choral Methods: A Choral Director’s Handbook* are somewhat alike in their function. The first includes recruiting methods, the image of the organisation, the choral library, budgets, diplomacy and audience building, with sample posters and publicity texts. The second, practical and fun (most pages having an adage in a small block, wonderfully suitable for quoting in choir rehearsals), includes changing singer attitudes, practical classroom management, recruiting boys, letters to parents (3 samples), parents as partners, competitions and festivals and a press release guide. It has addendums of inspirational poems and writings, providing much good humour for the occasional rehearsal quip.

Dealing with people as the leader of musicians and support teams is most pertinent to the choral conductor. In rehearsal and performance, sensitivity to the personalities before one is vital, since the singer is also the instrument. Blame and negativity can limit ability to sing, and can reduce the singer’s enjoyment of the experience. Volunteer singers have a choice of staying or leaving! Although treated by few writers, leadership styles and self-knowledge deserve consideration in aiming to be a competent choral conductor. Leadership styles, authoritarian and democratic – and their effects on performers, are examined by Kohut and Grant (1990) in *Learning to Conduct and Rehearse*. Foundation writer Coward (1914), in *Choral Technique and Interpretation*, is exemplary in commending that the conductor has a ‘human face’. Describing his position as that of a mild autocrat, Coward declares that honing the music is not the only purpose of conducting a choir. He acknowledges that ensemble mood is affected by conductor enthusiasm or dullness, praise or criticism. A sub-heading “Tact with members”, highlights his respectful handling of singers. Glenn’s (1991) *In Quest of Answers: Interviews with American Choral Conductors*, has interviews with 34 experienced choral conductors. The question about communication with choristers gained a variety of responses, ranging from it being dangerous to become familiar with individuals, to knowing their names, to a closer relationship in acknowledging that all people who happen to be making music together have humanity as their bond, and developing this bond adds
empathy to their performance. Kirk (1978), in *Sure You Can! Extra-musical Guidance for the Young Choral Conductor* reminds the conductor that he/she is not making music in a vacuum, but the conductor needs to get on with people, to understand the surrounding politics and to act with diplomacy. In *Things They Never Taught You in Choral Methods: A Choral Director’s Handbook* Jorgensen and Pfeiler (1995) likewise offer many instances of dealing with people well to thrive, from handling choristers with courtesy to working with those assisting in tasks. Knowing names, acknowledging attendance, giving thanks, celebrating successes, and being likeable all add up to still being in the job! In Emmons and Chase (2006) *Prescriptions for Choral Excellence, Tone, Text, Dynamic Leadership* part 2, “Prescription for Self-Development: Preparation, Development and Execution” has much focus on the personal. Practical solutions to leadership issues, group development and cohesion, conflict management, best leadership style, and leadership theory are thoroughly addressed. Jordan’s (2002) *The Musician’s Spirit*, a series of meditations with a sacred orientation, and Jordan’s (2006) *The Musician’s Walk* – meditations touching on topics such as loneliness, compassion, ethics and listening to the inner ear, relate to the contemplative life of conductors who lead ensembles. Hensley (1983), in *Building the Chorus: Recruiting Techniques That Work*, provides knowledge in an area dealt with by some conductors, recruitment guidance for the high school choral director for boosting the school choral programme.

9. Performance, its presentation and programme notes

Whether the concert space is the familiar school hall, church or local venue, an unfamiliar venue hired for a special occasion or first met on a concert tour far from home, there needs to be assessment of the space and its facilities for performance purposes. Stage layout, lighting and décor need to be considered, with the pianist able to be placed with a sight-line to the conductor. A check of the acoustic may indicate to the conductor a need to modify tempo. Further, stage presence and movement should be thought through and rehearsed on site for professionalism, including rehearsal of entries and exits, and practice in accepting applause. And finally, information provided, whether in the form of printed programme notes or from the stage as both education and entertainment, needs to be informative to give the audience an enjoyable experience. Having a written record for archives, for year books and for recall for future programming is recommended.

Covering many areas of performance and presentation is Roe (1970) in *Choral Music Education*. His practicality starts at whether it is a paid or free event, whether a concert, festival, contest, graduation or seasonal religious festival, and for schools, date selection with respect to the school calendar. If the function is for media – radio or TV – he advises checking the practical performance implications. In the performance venue, the placement of the pianist for view of the conductor, placement and balance of instruments with voices, length of program for the occasion, scenic and house lights needed (with lights left on low for audience to read programs) is canvassed. Stage deportment of the conductor, leaders and performers is not neglected. The building for the performance, and the stage practicalities, are addressed by several writers. Stage issues appear in Thomas (1971) *The Choral Conductor: The Technique of Choral Conducting in Theory and Practice* in the need for sufficient space for the performers and conductor, down-lighting rather than theatre lighting for music-
reading; and the conductor being prepared to modify the tempi according to the acoustic of
the building. Busch (1984) in *The Complete Choral Conductor – Gesture and Method* also
advises that how dry or reverberant the acoustic is will affect tempo chosen. He mentions that
in warm-up, stage rehearsal and sound check, reassuring words from the conductor will
benefit the confidence of the singers. In Neidig and Jennings (1967) *The Choral Director’s
Guide*, Hugh Ross, in “The Challenge of Performance”, provides a useful checklist for
performance. Added to issues mentioned by others is stage décor; and, where a building is
inhospitable (for example a multi-function venue), the value of creating a ‘ceiling’ by use of
such staging as a Wenger sound shell. Three sample stage layouts for choir with band or
orchestra are found in Garretson (1981), *Conducting Choral Music*. While now out-of-date,
he also provides a list of manufacturers and marketers of some equipment – sound
equipment, choir robes, choir risers, music stands, pianos, storage cabinets – and even a
source of safe, battery-lit candles! Lamb (1974) in *Choral Techniques*, has a practical check-
list for choristers – time of arrival, venue of warm-up, time of performance, time of concert
ending and transport arrangements. Presence on stage is covered by Green (1969) in *The
Modern Conductor*, with three points: stage deportment of conductor and ensemble,
conductor’s acknowledgement of musicians, and acceptance of applause. Busch’s (1984) *The
Complete Choral Conductor – Gesture and Method* encourages practicing stage entrance and
exit as part of the performance, and the conductor letting the music ‘sit in the air’ before
turning to the audience to accept applause. Hugh Ross, in Neidig and Jennings (1967) *The
Choral Director’s Guide*, points to the need, since the advent of TV, for more visual impact
in staging and attire. Staged performance is also given a place. Van Bodegraven and Wilson
(1942) in *The School Music Conductor*, urge having a suitable choir outfit for the ensemble
and occasion, in contrast to choir robes.

While no writers dispute the function of the stage-presented programme introduction, several
writers also provide information on written presentations. Roe’s (1970) *Choral Music
Education* starts at the cover, encouraging attractive presentation, and within, the listing of all
performers, credits and supporters. Garretson (1981) in *Conducting Choral Music* provides
model program outlines; and Van Bodegraven and Wilson (1942) in *The School Music
Conductor*, provide 12 programs gleaned from actual concerts, some for mixed choir-and-
orchestra concerts, some entirely vocal, with one well annotated with program notes and
*The Choral Director’s Guide*, has a sample program, modeled for era and place, to go with
each programme item. In having created well-informed programme notes, Kenyon (2004) in
*The BBC Guide to the Great Choral Works* provides excellent information from which to
precis major works for programme notes. Of immense value in describing works with Latin
and German texts are Jeffers (1988) *Translations and Annotations of Choral Repertoire Vol.
1 Sacred Latin Texts*, and Jeffers (2000) *Translations and Annotations of Choral Repertoire
Vol. 2 German Texts*. The first gives background to each text and its use in the liturgical
calendar, a word-by-word translation and then the text in structured English sentences. The
second adds historic and interesting detail to the word-by-word translation and presentation in
current English.

In the *Choral Journal* Farkhauser (1989) in “Choral/Orchestral Balance: An Old Problem
Reviewed” provides one of the most stimulating articles a conductor of a work with choir and
orchestra could read. Pointing to historic performances of Handel, Mozart and Berlioz in which the choir was in front of the orchestra, the writer provides practical structures for performance of the Mozart *Requiem* and Handel *Messiah*, based on his own planning and experience. These provide excellent models for the conductor planning modern performances.

Staging in contemporary choral music provides its own challenges in movement and theatre. Garretson (1981) in *Conducting Choral Music* provides a chapter on the jazz choir, including information on costume and movement. He recommends employing a dance-choreography specialist if the conductor is not well-versed in stage movement. His recommendations on facial communication, eye contact, body language and acceptance of applause are applicable to any ensemble. In the *Choral Journal* in Green (1984) “Choralography: Expressive Movement for Choral Singing” the choralography is of limited body movement, enough to augment the aural impact. There is practical advice on movement, staging and costumes. Sample repertoire ranges from classics to modern, but does not include selections from musicals. There is a claim that through theatre-staging audiences will grow from faithful and tolerant family members and friends to a claque of community supporters!

10. Choral networks

As an aspect of the literature it is important to acknowledge the place of networking and information technology in the choral conductor’s professional life. Attending conferences and training opportunities, networking, belonging to professional associations, subscribing to journals and having on-line links all assist the conductor in maintaining energy for the choral art form, and in being aware of new materials and trends. In addition, web sites from which one can download free music are a useful resource.

In Australia the most pertinent organisations supporting choral conductors are *Australian Choral Conductors Education and Training* (ACCET) at [www.choralconductors.org.au](http://www.choralconductors.org.au) which specializes in choral conductor education in summer schools and workshops; *Australian National Choral Association* (ANCA) [www.anca.org.au](http://www.anca.org.au) a collegial association of conductors and of choirs; and *Australian National Association of Teachers of Singing* (ANATS) [www.anats.org.au](http://www.anats.org.au) a collegial association of singing teachers and voice specialists.

Associated music organisations which at times have events encompassing choirs, conducting and singing are the *Australian Society for Music Education* (ASME) [www.asme.edu.au](http://www.asme.edu.au) an association of teachers, lecturers and other educators; the *Royal School of Church Music Australia* (RSCM Australia) [www.rscmaustralia.org.au](http://www.rscmaustralia.org.au) whose specialty is all aspects of church music; and, in Victoria, the *Association of Music Educators* (aMuse) [www.amuse.vic.edu.au](http://www.amuse.vic.edu.au) which has occasional choral and voice information in conferences and workshops, and has a daily e-newsletter linking musicians on a variety of topics, some to do with choirs.

American organisations of relevance are the *American Choral Directors Association* (ACDA) [www.acda.org](http://www.acda.org), *National Association of Teachers of Singing* (NATS) [www.nats.org](http://www.nats.org) and *National Association for Music Educators* (NAfME) [www.nafme.org](http://www.nafme.org) all of which have a
large membership base and provide much of interest to choral conductors in conferences, research and journals.

An on-line choral music and information source is ChoralNet www.choralnet.org a service of the American Choral Directors Association, covering a wide range of information such as articles, composers, repertoire, workshops, competitions and festivals. Free download music can be found at Choral Public Domain Library (CPDL) www.cpdl.org and at International Music Score Library Project – or Petrucci Music Library (IMSLP) www.imslp.org.

11. Summary

This detailed discussion of nine areas in the literature review includes understanding the voice; analysis and interpretation of music scores; selection and programming for the choir; aural skills for hearing and interpreting the choir; conducting technique; rehearsal and teaching technique; administration of choirs; performance, its presentation and programme notes; and choral networks. The resources in the literature review address various aspects relating to competence as a choral conductor. Those relating to the voice provide a scientific foundation for the voice and its life stages, examine vocal health issues pertinent to the choral conductor as voice teacher and assist with competence in this area. Analysis and interpretation of scores provides models for analysis and preparation of large-scale and small-scale works of varied genres and eras, with some articles relating to conducting music of individual composers and of particular works. The selection of music for programming offers the competent conductor ways of thinking of repertoire for events, and considers the presentation of information to the audience. The competent choral conductor may need information to improve his/her aural acuity, and devices for assisting choristers to develop this skill, found it in this section of the literature review. Development of conducting technique that can be used in conjunction with rehearsal and teaching understandings will provide the conductor with the tools of mime appropriate for use in performance. The literature review presents administration knowledge useful for consideration by the competent conductor, whether he/she is implementing it or in overview for rehearsal and performance; and the provision of choral networks offers the competent conductor links with colleagues for support and for maintaining energy and vision. The exploration of ideas, concepts and commentary provides significant insight into the knowledge needed by a choral conductor, and into the development of the course of study in choral education. Chapter 4 will provide the findings of a survey of Australian choral conductors, and the areas of research will flow into a course of study in Chapter 5.
Chapter 4: Survey data and Findings

Introduction
As discussed in Chapter 1 the survey was developed to elicit from choral conductors their views on topics they considered valuable for inclusion in a course of study for training competent Australian choral conductors. The survey was piloted by members of the ACCET Committee and other conductors and modified at their recommendations. The survey was considered a suitable research tool as resources were available to reach choral conductors across all states of the country, making the research national in scope. The information gained could then be related to the development of a course of study for Australian conductors.

From the responses to this survey on the perceived skills needed to be a competent Australian choral conductor, there emerged distinct categories of conductors. To establish if their needs were specific to their category, the responses were initially grouped into conductors of the following:

1. children’s choirs primary, church and community
2. youth choirs secondary, church and community
3. adult choirs tertiary, church and community.

It became evident that some conductors crossed over between primary and secondary school choirs, for example working in K-12 school structures. The responses demonstrated that, of those taking a mix between primary/children’s and secondary/youth choirs the responses aligned better with the secondary/youth category, so they were considered in that category.

The large number of conductors taking a broader mix of choirs, for example a church children’s choir and church adult choir, a school choir and an adult community choir, required another form of categorisation. These were grouped according to how they perceived their skills, with the thought that this might be another way in which to address a pertinent course of training. They fell as follows:

4. beginner
5. intermediate
6. advanced.

While a course of study for choral conductors could be directed to one skill level or interest category, it is also likely that some from other categories might be interested to participate.

The survey was divided into three sections:
Section 1 was demographic, and included information about prior training.
Section 2 was a request for valuing the broad categories of training needed for becoming a competent choral conductor. Respondents were given opportunity to indicate their level of approval for or disapproval of the topics provided. They could agree strongly, agree, disagree or disagree strongly with the proposed topics as valuable for conductor training.
Section 3 was a request for evaluating detail of the topics from section 2.
Respondents were provided with the opportunity to agree strongly, agree, disagree or disagree strongly with proposed topics, with the intention that the indicated preferences might inform the proposed study content or emphasis. An opportunity to make general comment was provided during or at the end of each section, for valuable material that might be offered by respondents.

Topics have been repeated at the commencement of each section as a reminder of the original order in the survey, in some cases to fill out the full wording in the survey, and also to check if respondents followed this order or considered the survey topics independently. Throughout, it can be seen that the order of topics has not influenced consideration of their importance. The responses were ranked from highest to lowest of the ‘agree strongly’ category, for what the importance of ranking might reveal of the significance of issues for a course training competent choral conductors.

The aggregate totals of agree strongly and agree have also been recorded to keep in perspective the proportion of respondents positively valuing topics for conductor training.

While most respondents worked through all sections, there were some who fell away or left gaps in responses. These gaps are reflected in the totals for sections.

The survey sections to follow are:
Section 1 – Demographic information
Section 2 – Overview skills perceived valuable for a competent choral conductor
Section 3 – Detail of specific areas of skill and knowledge
  Understanding the voice
  Analysis and interpretation of scores
  Selecting and programming for a choir
  Aural skills for hearing and interpreting the ensemble
  Conducting technique
  Rehearsal and teaching technique
  Administration
  Performance
  Choral networks.
1. Conductors of children’s choirs primary, church and community

1.1 Profile

This section was concerned with the profile of children’s choir choral conductors. It included the types of choirs conducted and the conductor’s musical and conducting training. There were 49 respondents – 43 school, one church, one community and four who identified as both school and community choir conductors. In addition to choirs, 21 conducted bands, 14 orchestras, 17 the musical and seven varied ensembles. It is clear that music leadership at children’s level involves both choral and instrumental ensembles, and this might reflect in some special needs in a course of study. Of the respondents 24 had at some time taken singing lessons and five were doing so currently. In life stages, all singers in the choirs conducted were children. Most respondents expressed their conducting skill level as intermediate – beginner 11, intermediate 32 and advanced six. For all but one of the 49 respondents, leading choir/s was not their primary employment, most conducting choir/s ancillary to teaching. In training, 28 had participated in one or more Australian Choral Conductors Education and Training (ACCET) Summer Schools; eight had done tertiary training courses that included some choir studies; and 20 had one-off workshop experiences (Mark O’Leary’s Kodaly-based course for junior choirs was commended by eight people.).

1.2 Overview skills perceived valuable for a competent choral conductor

This section was concerned to gain an overview of the skill areas choral conductors consider useful in a course of study. It is therefore a snapshot which will be amplified in survey section 3. The original order of the topics was understanding the voice, selecting music for choir, analysis and preparation of scores, ability to hear and analyse choir problems, conducting technique, rehearsing and teaching skill, administration skill, people-focused skill, performance and choral networks.

<table>
<thead>
<tr>
<th>Topic</th>
<th>Agree strongly %</th>
<th>Agree %</th>
<th>Disagree %</th>
<th>Disagree strongly %</th>
<th>Total Agree strongly/agree %</th>
</tr>
</thead>
<tbody>
<tr>
<td>Selecting music for choir</td>
<td>94</td>
<td>6</td>
<td>0</td>
<td>0</td>
<td>100</td>
</tr>
<tr>
<td>Rehearsing and teaching skill</td>
<td>94</td>
<td>6</td>
<td>0</td>
<td>0</td>
<td>100</td>
</tr>
<tr>
<td>Understanding the voice</td>
<td>86</td>
<td>8</td>
<td>0</td>
<td>0</td>
<td>94</td>
</tr>
<tr>
<td>Ability to hear and analyse</td>
<td>84</td>
<td>16</td>
<td>0</td>
<td>0</td>
<td>100</td>
</tr>
<tr>
<td>Conducting technique</td>
<td>78</td>
<td>22</td>
<td>0</td>
<td>0</td>
<td>100</td>
</tr>
<tr>
<td>Analysis and preparation of scores</td>
<td>69</td>
<td>31</td>
<td>0</td>
<td>0</td>
<td>100</td>
</tr>
<tr>
<td>Performance</td>
<td>65</td>
<td>33</td>
<td>0</td>
<td>0</td>
<td>98</td>
</tr>
<tr>
<td>People-focused skill</td>
<td>57</td>
<td>39</td>
<td>4</td>
<td>0</td>
<td>96</td>
</tr>
<tr>
<td>Choral networks</td>
<td>33</td>
<td>61</td>
<td>4</td>
<td>0</td>
<td>94</td>
</tr>
<tr>
<td>Administration skill</td>
<td>24</td>
<td>71</td>
<td>5</td>
<td>0</td>
<td>95</td>
</tr>
</tbody>
</table>

Table 1.2 Overview skills perceived
It is clear from the rankings that selecting music for choir, rehearsing and teaching skill, understanding the voice and ability to hear and analyse choir problems are the most favoured topics, and that choral networks and administrative skill are the least favoured for a course of study for a competent conductor. Positive support for all topics (agree strongly/agree) is 94% or over.

1.3 Detail of specific areas of skill and knowledge

This section deals with specific course content. The responses to these topics will inform the detail of the course of study.

1.3.1 Understanding the voice

The topics under consideration, in original order, include warming up the voice, breathing for singing, vocal anatomy, life-time voice changes, correction of faults, conductor as vocal model, tone production, diction, voice classification and vocal health.

<table>
<thead>
<tr>
<th>Topic</th>
<th>Agree strongly %</th>
<th>Agree %</th>
<th>Disagree %</th>
<th>Disagree strongly %</th>
<th>Total Agree strongly/agree %</th>
</tr>
</thead>
<tbody>
<tr>
<td>Breathing for singing</td>
<td>92</td>
<td>8</td>
<td>0</td>
<td>0</td>
<td>100</td>
</tr>
<tr>
<td>Warming up the voice</td>
<td>84</td>
<td>16</td>
<td>0</td>
<td>0</td>
<td>100</td>
</tr>
<tr>
<td>Tone production</td>
<td>78</td>
<td>22</td>
<td>0</td>
<td>0</td>
<td>100</td>
</tr>
<tr>
<td>Diction</td>
<td>78</td>
<td>22</td>
<td>0</td>
<td>0</td>
<td>100</td>
</tr>
<tr>
<td>Vocal health</td>
<td>71</td>
<td>24</td>
<td>2</td>
<td>0</td>
<td>95</td>
</tr>
<tr>
<td>Correction of faults</td>
<td>69</td>
<td>29</td>
<td>2</td>
<td>0</td>
<td>98</td>
</tr>
<tr>
<td>Voice classification</td>
<td>39</td>
<td>53</td>
<td>6</td>
<td>0</td>
<td>92</td>
</tr>
<tr>
<td>Conductor as vocal model</td>
<td>39</td>
<td>53</td>
<td>8</td>
<td>0</td>
<td>92</td>
</tr>
<tr>
<td>Life-time voice changes</td>
<td>37</td>
<td>57</td>
<td>4</td>
<td>0</td>
<td>94</td>
</tr>
<tr>
<td>Vocal anatomy</td>
<td>33</td>
<td>59</td>
<td>4</td>
<td>0</td>
<td>92</td>
</tr>
</tbody>
</table>

Table 1.3.1 Understanding the voice

There is strong support for the first six topics, but it can be seen that agree strongly drops away noticeably in the topics life-time voice changes, voice classification, conductor as a vocal model and vocal anatomy. A response could be to not deal much with these areas in a course of study, or to tailor them specifically – for example take life-time voice changes from child to puberty for this category of participant (and the voice in late years for a different cohort of participants). The total of 92% or above for the agree side gives all topics value in a course. Conductor as vocal model could be assisted by a short course on Singing for Choral Conductors.
1.3.2 Analysis and interpretation of scores

The original order of the topics in the survey is music history and eras, choral styles, analysis of a choral score, marking a choral score, interpreting a choral score and pronunciation of languages.

<table>
<thead>
<tr>
<th>Topic</th>
<th>Agree strongly %</th>
<th>Agree %</th>
<th>Disagree %</th>
<th>Disagree strongly %</th>
<th>Total Agree strongly/ agree %</th>
</tr>
</thead>
<tbody>
<tr>
<td>Interpreting a choral score</td>
<td>55</td>
<td>43</td>
<td>2</td>
<td>0</td>
<td>98</td>
</tr>
<tr>
<td>Analysis of a choral score</td>
<td>51</td>
<td>47</td>
<td>2</td>
<td>0</td>
<td>98</td>
</tr>
<tr>
<td>Marking a choral score</td>
<td>47</td>
<td>41</td>
<td>12</td>
<td>0</td>
<td>88</td>
</tr>
<tr>
<td>Pronunciation of languages</td>
<td>43</td>
<td>53</td>
<td>2</td>
<td>0</td>
<td>96</td>
</tr>
<tr>
<td>Choral styles</td>
<td>31</td>
<td>65</td>
<td>4</td>
<td>0</td>
<td>96</td>
</tr>
<tr>
<td>Music history and eras</td>
<td>20</td>
<td>69</td>
<td>10</td>
<td>0</td>
<td>89</td>
</tr>
</tbody>
</table>

Table 1.3.2 Analysis and interpretation of scores

There is less agreement regarding the value of the analysis and interpretation of scores topics, and while positive support is 88% or more, there is a substantial response in two disagree categories. The perception of the topics may be part of the issue. Marking a score may be assisted by examples in choral education class, conducting tuition and in preparing for a recital. In understanding choral styles, for example, many children’s choirs sing songs of Africa, simple jazz and simple theatre pieces, which indeed do have different choral styles and historic backgrounds. Classics such as a Bach chorale melody may be being taught in isolation, without thought of music history and eras. In making these topics relevant, background to music being used in analysis and conducting classes in the course might help to show their usefulness. The comment by one respondent, to all categories, that the topics were “Not really applicable for teaching 5 – 10 year olds” illustrates the need to make course material pertinent to the conductor.

1.3.3 Selecting and programming for a choir

The topics under consideration, in original order, are repertoire knowledge, matching repertoire to the choir, adapting music to suit the choir, selecting music for special occasions, sourcing Australian music, identifying quality music and structuring a programme selection to flow.

<table>
<thead>
<tr>
<th>Topic</th>
<th>Agree strongly %</th>
<th>Agree %</th>
<th>Disagree %</th>
<th>Disagree strongly %</th>
<th>Total Agree strongly/ agree %</th>
</tr>
</thead>
<tbody>
<tr>
<td>Matching repertoire to choir</td>
<td>92</td>
<td>8</td>
<td>0</td>
<td>0</td>
<td>100</td>
</tr>
<tr>
<td>Adapting music to suit the choir</td>
<td>65</td>
<td>35</td>
<td>0</td>
<td>0</td>
<td>100</td>
</tr>
<tr>
<td>Repertoire knowledge</td>
<td>63</td>
<td>37</td>
<td>0</td>
<td>0</td>
<td>100</td>
</tr>
</tbody>
</table>
From the above responses it can be seen that, in children’s choirs, these topics are considered valuable for a course of study. Selecting music for special occasions, and structuring a programme to flow, finds less initial accord, although positive agree responses are high. The markedly few who agree strongly to sourcing Australian music, and the number of respondents who disagree/disagree strongly with the topic in a course of study, needs consideration. The finding that Australian music is not favoured need not mean rejection of this repertoire in the course, but rather it can be a spur to making sure that Australian choral music is strongly present.

1.3.4 Aural skills for hearing and interpreting the ensemble

The original order of topics was recognising accuracy/error in rhythm, recognising accuracy/error in melody, recognising accuracy/error in harmony, hearing and interpreting vocal problems, hearing and adjusting balance, hearing and adjusting blend and having a mental image of the music.

<table>
<thead>
<tr>
<th>Topic</th>
<th>Agree strongly</th>
<th>Agree %</th>
<th>Disagree %</th>
<th>Disagree strongly</th>
<th>Total Agree strongly/agree %</th>
</tr>
</thead>
<tbody>
<tr>
<td>Recognising accuracy/error in rhythm</td>
<td>84</td>
<td>16</td>
<td>0</td>
<td>0</td>
<td>100</td>
</tr>
<tr>
<td>Hearing &amp; interpreting vocal problems</td>
<td>82</td>
<td>18</td>
<td>0</td>
<td>0</td>
<td>100</td>
</tr>
<tr>
<td>Recognising accuracy/error in melody</td>
<td>78</td>
<td>22</td>
<td>0</td>
<td>0</td>
<td>100</td>
</tr>
<tr>
<td>Hearing and adjusting blend</td>
<td>78</td>
<td>22</td>
<td>0</td>
<td>0</td>
<td>100</td>
</tr>
<tr>
<td>Recognising accuracy/error in rhythm</td>
<td>76</td>
<td>24</td>
<td>0</td>
<td>0</td>
<td>100</td>
</tr>
<tr>
<td>Hearing and adjusting balance</td>
<td>73</td>
<td>27</td>
<td>0</td>
<td>0</td>
<td>100</td>
</tr>
<tr>
<td>Having a mental image of the music</td>
<td>53</td>
<td>35</td>
<td>10</td>
<td>0</td>
<td>88</td>
</tr>
</tbody>
</table>

There is strong support for the topics in this section of the survey. While it can be seen that having a mental image of the music may be an unfamiliar idea to the respondents, those who attend eisteddfods with a set piece hear the result of conductors having a mental image of the music, or not having a considered it, very clearly in the contrasting performances.
Additionally, a children’s choir that sings *Advance Australia Fair* and follows it with *The Lion Sleeps Tonight* is dependent on a conductor having a contrasting mental image of each piece in preparation of the music for rehearsal and performance. This area of knowledge could be demonstrated and developed in the course, especially in conducting tuition and in recital preparation areas.

### 1.3.5 Conducting technique

The original order of the survey was basic beat patterns, advanced beat patterns, changing beat patterns, establishing/maintaining tempo, varying tempo, cues, cut-offs and pauses, conducting dynamics, conducting contrapuntal music, left and right hand independence, conducting expressively and conducting for vocal response.

<table>
<thead>
<tr>
<th>Topic</th>
<th>Agree strongly %</th>
<th>Agree %</th>
<th>Disagree %</th>
<th>Disagree strongly %</th>
<th>Total Agree strongly/agree %</th>
</tr>
</thead>
<tbody>
<tr>
<td>Cues, cut-offs, pauses</td>
<td>86</td>
<td>12</td>
<td>0</td>
<td>0</td>
<td>98</td>
</tr>
<tr>
<td>Conducting dynamics</td>
<td>84</td>
<td>14</td>
<td>0</td>
<td>0</td>
<td>98</td>
</tr>
<tr>
<td>Establishing/maintaining tempo</td>
<td>80</td>
<td>18</td>
<td>0</td>
<td>0</td>
<td>98</td>
</tr>
<tr>
<td>Basic beat patterns</td>
<td>78</td>
<td>20</td>
<td>0</td>
<td>0</td>
<td>98</td>
</tr>
<tr>
<td>Conducting expressively</td>
<td>73</td>
<td>22</td>
<td>2</td>
<td>0</td>
<td>95</td>
</tr>
<tr>
<td>Conducting for vocal response</td>
<td>73</td>
<td>20</td>
<td>4</td>
<td>0</td>
<td>93</td>
</tr>
<tr>
<td>Varying tempo</td>
<td>71</td>
<td>27</td>
<td>0</td>
<td>0</td>
<td>98</td>
</tr>
<tr>
<td>Changing beat patterns</td>
<td>57</td>
<td>37</td>
<td>4</td>
<td>0</td>
<td>94</td>
</tr>
<tr>
<td>Left/right hand independence</td>
<td>57</td>
<td>31</td>
<td>10</td>
<td>0</td>
<td>88</td>
</tr>
<tr>
<td>Advanced beat patterns</td>
<td>49</td>
<td>43</td>
<td>4</td>
<td>0</td>
<td>92</td>
</tr>
<tr>
<td>Conducting contrapuntal music</td>
<td>35</td>
<td>49</td>
<td>10</td>
<td>0</td>
<td>84</td>
</tr>
</tbody>
</table>

Table 1.3.5 Conducting technique

Advanced beat patterns, and conducting contrapuntal music, are seen as less applicable to children’s choir music. However, to the extent that the conductor of a children’s choir will often programme rounds and canons, conducting contrapuntal music does occur. Tailoring the music for relevance may be the solution to providing an entry into this skill. The rating of importance in this section might reflect the usual music conducted for children’s choirs.

### 1.3.6 Rehearsal and teaching technique

The original order of topics in this section was warm-ups, rehearsal preparation, a rehearsal plan, teaching the notes, developing and correcting tone, developing vocal range, improving pitch and aural skills, blending voices, improving diction, building performer energy, patterns for seating the choir and conductor post-rehearsal review.
<table>
<thead>
<tr>
<th>Topics</th>
<th>Agree strongly %</th>
<th>Agree %</th>
<th>Disagree %</th>
<th>Disagree strongly %</th>
<th>Total Agree strongly/agree %</th>
</tr>
</thead>
<tbody>
<tr>
<td>Warm ups</td>
<td>92</td>
<td>8</td>
<td>0</td>
<td>0</td>
<td>100</td>
</tr>
<tr>
<td>Developing and correcting tone</td>
<td>82</td>
<td>18</td>
<td>0</td>
<td>0</td>
<td>100</td>
</tr>
<tr>
<td>Improving pitch and aural skills</td>
<td>78</td>
<td>22</td>
<td>0</td>
<td>0</td>
<td>100</td>
</tr>
<tr>
<td>Building performer energy</td>
<td>71</td>
<td>29</td>
<td>0</td>
<td>0</td>
<td>100</td>
</tr>
<tr>
<td>Rehearsal preparation</td>
<td>71</td>
<td>24</td>
<td>0</td>
<td>0</td>
<td>95</td>
</tr>
<tr>
<td>Improving diction</td>
<td>69</td>
<td>31</td>
<td>0</td>
<td>0</td>
<td>100</td>
</tr>
<tr>
<td>Blending voices</td>
<td>67</td>
<td>28</td>
<td>0</td>
<td>0</td>
<td>95</td>
</tr>
<tr>
<td>A rehearsal plan</td>
<td>65</td>
<td>29</td>
<td>6</td>
<td>0</td>
<td>94</td>
</tr>
<tr>
<td>Developing vocal range</td>
<td>59</td>
<td>39</td>
<td>0</td>
<td>0</td>
<td>98</td>
</tr>
<tr>
<td>Teaching the notes</td>
<td>53</td>
<td>37</td>
<td>8</td>
<td>0</td>
<td>90</td>
</tr>
<tr>
<td>Patterns for seating a choir</td>
<td>51</td>
<td>43</td>
<td>4</td>
<td>0</td>
<td>94</td>
</tr>
<tr>
<td>Conductor post-rehearsal review</td>
<td>37</td>
<td>59</td>
<td>4</td>
<td>0</td>
<td>96</td>
</tr>
</tbody>
</table>

Table 1.3.6 Rehearsal and teaching technique

There was a wide range in the responses about the rehearsal and teaching process, and yet the total agree strongly and responses were 90% or over. While the term ‘seating a choir’ is used in choral references, it might have been clearer to have written ‘positioning singers’, as this is the purpose of the activity. Conductor post-rehearsal review will be in practice when participants and preparing for recital.

1.3.7 Administration

The original order of topics in this section was preparing a choir curriculum, recruiting, auditioning, organising a budget, sponsorships, donations and grants, purchasing and storing music, obtaining rights to print music, performance and recording rights, recording, purchasing equipment, organising performance dress, running a concert, participating in a choral festival and participating in a choral competition.
There is great variation in the perceived usefulness of the administration topics. This brings into question the value of the topics to many conductors of children’s choirs. The first six categories have high enough positive approval for inclusion in a course of study. Some respondents remarked that in schools there are givens – a venue, school uniform, costs absorbed by the school, taking all-comers and not auditioning, equipment in-house, and no need to seek sponsorships. For community children’s choir conductors these areas are more relevant. In considering the course content it would be important to note the background of participants, and to provide materials according to their needs.

1.3.8 Performance

The original order of topics was locating and hiring venues, evaluating venue for sound, light, and space, on and off stage movement of people and equipment, relating to audience, handling acknowledgements and applause, writing and presentation of programme notes and managing front-of-house.

<table>
<thead>
<tr>
<th>Topic</th>
<th>Agree strongly %</th>
<th>Agree %</th>
<th>Disagree %</th>
<th>Disagree strongly %</th>
<th>Total Agree strongly/ agree %</th>
</tr>
</thead>
<tbody>
<tr>
<td>Relating to audience</td>
<td>39</td>
<td>49</td>
<td>10</td>
<td>0</td>
<td>88</td>
</tr>
<tr>
<td>On/off stage movement</td>
<td>37</td>
<td>47</td>
<td>14</td>
<td>0</td>
<td>84</td>
</tr>
<tr>
<td>Evaluating venue sound, light, space</td>
<td>27</td>
<td>53</td>
<td>14</td>
<td>0</td>
<td>80</td>
</tr>
<tr>
<td>Acknowledgements, applause</td>
<td>24</td>
<td>59</td>
<td>16</td>
<td>0</td>
<td>83</td>
</tr>
<tr>
<td>Writing, presentation programme notes</td>
<td>18</td>
<td>57</td>
<td>24</td>
<td>0</td>
<td>75</td>
</tr>
<tr>
<td>Locating and hiring venues</td>
<td>14</td>
<td>57</td>
<td>22</td>
<td>0</td>
<td>71</td>
</tr>
<tr>
<td>Managing front-of-house</td>
<td>10</td>
<td>59</td>
<td>27</td>
<td>2</td>
<td>69</td>
</tr>
</tbody>
</table>

The limited valuing of the conductor being knowledgeable about these performance details is clearly evident. Some respondents did not need to locate and evaluate venues as this is a given in their schools. For some respondents there are staff members who organise on-off stage movement and also front-of-house service. A comment that “If possible this is the sort of stuff conductors should delegate to a volunteer” illustrates this point. The total range of
agree strongly/agree was from 69-88% and there was a solid percentage in the disagree category. From this outcome one would advisedly find out what performance skills would be helpful to certain course participants – again more likely the community children’s choir conductors, who are often in overall responsibility for management and administration. Content of programme notes if written, plus relating to the audience and planned acknowledgement of applause implemented by the conductor, may need only rate a mention in course content although perhaps significant in recital.

1.3.9 Choral networks

The original survey order was relating to choral associations, relating to choral colleagues, relating to voice associations, relating to voice colleagues, knowledge of retail outlets, knowledge of choral-related web sites and knowledge of music-on-line resources.

<table>
<thead>
<tr>
<th>Topic</th>
<th>Agree strongly %</th>
<th>Agree %</th>
<th>Disagree %</th>
<th>Disagree strongly %</th>
<th>Total Agree strongly/agree %</th>
</tr>
</thead>
<tbody>
<tr>
<td>Relating to choral colleagues</td>
<td>39</td>
<td>47</td>
<td>10</td>
<td>0</td>
<td>86</td>
</tr>
<tr>
<td>Knowledge of choral web sites</td>
<td>37</td>
<td>55</td>
<td>2</td>
<td>0</td>
<td>92</td>
</tr>
<tr>
<td>Knowledge of music on-line resources</td>
<td>35</td>
<td>53</td>
<td>10</td>
<td>0</td>
<td>88</td>
</tr>
<tr>
<td>Knowledge of retail outlets</td>
<td>33</td>
<td>53</td>
<td>10</td>
<td>0</td>
<td>86</td>
</tr>
<tr>
<td>Relating to choral associations</td>
<td>29</td>
<td>55</td>
<td>12</td>
<td>0</td>
<td>84</td>
</tr>
<tr>
<td>Relating to voice colleagues</td>
<td>24</td>
<td>53</td>
<td>16</td>
<td>0</td>
<td>77</td>
</tr>
<tr>
<td>Relating to voice associations</td>
<td>22</td>
<td>55</td>
<td>16</td>
<td>0</td>
<td>77</td>
</tr>
</tbody>
</table>

Table 1.3.9 Choral networks

It is evident that many conductors of children’s choirs do not place importance on looking outward to support systems. Including such information in the course could provide links and encourage collegiality.

1.3.10 Comments provided by respondents which might usefully appear in course content or detail

These comments have been collected from information given across all of the children’s choir conductor survey sections, where they provide original ideas or specific emphases. The comments already encompassed in the course structure were not repeated here.

Comments that were repeated included – “Winning and keeping boys” (3 mentions), “Lobbying/timetabling rehearsals in school timetables”, “Adapting music” and “Specialising in Primary school/young choir” (each 2 mentions). These points could be tested for inclusion in a course for conductors of children’s choirs. The following might be mentioned in course areas – “Starting a choir”, “Helping singers find their voice”, “Problem of working with other teachers who do not respect the child voice”, “Multicultural settings in government schools; multicultural repertoire”, “Pitch matching for young singers/pitching to instruments”,

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“Copyright”, “Handling an all-comer choir”, “Recruiting and keeping members”, “Understanding feeling in music” and “Musicality”. In the conducting unit in the course of study “Teaching the choir the meaning of conductor gesture”, “Using the face in conducting” and “Hearing other choirs and attending other rehearsals” could be handled. The time required for the following areas would require stand-alone short courses: “Rudiments of music – including for the conductor”, “Choral conducting with instrumental/orchestral accompaniment” and “Voice training for the conductor”. One respondent stated that “If you ever have a workshop that covers all of this I would LOVE to go.” and this was further supported by “If courses could cover areas on your list, they would be very useful.”

2. Conductors of youth choirs, secondary, church and community

Included in the youth analysis are surveys from 20 choral conductors who cross over children’s and youth sectors – for example are working in a K-12 school or taking choirs across schools. The responses aligned more readily with the secondary/youth sector, as in the conductors describing senior ensembles conducted.

2.1 Profile

This section is concerned with the profile of choral conductors. It includes the types of choirs conducted and the conductor’s musical and choral training. There were 61 respondents – 59 school, one church youth and one community youth choir conductors. Their ensembles included a contemporary vocal group, a music theatre choir and a year 12 group. In addition to choirs, they conducted as follows: 25 the school band, 17 the school orchestra, 40 the school musical, one a community orchestra, two community musicals and two a church band. Additional performance groups were two school orchestra-and-choir combinations, and varied ensembles – two stage bands, and string, brass two, percussion three, wind, clarinet, flute, ensembles, a rock band and jazz combos. It is evident that these conductors are taking a variety of vocal and instrumental ensembles, some likely with training in one area more than the other. Of the respondents, 46 had at some time taken singing lessons and five were doing so currently. One was a singing teacher. Life stages of singers – 54 marked secondary/youth, 20 led children, and three, adults. One can conjecture that some extra-curricular events happen – for example a school parent’s choir. Skill levels range was beginner 13, intermediate 30, advanced 15. One elected between beginner and intermediate; and one made a query on the meaning of advanced – advanced if I conduct the orchestra? Advanced because I have been doing it a long time? To the question ‘Is it your primary job?’ seven answered yes. For most, however, it went with a teaching job. Forty-eight had been to ACCET Summer Schools, 24 had tertiary training that included some choir studies and 10 had attended one-off workshops. (Mark O’Leary’s course for junior choirs was mentioned by two people). Three had a Master degree with varying amounts of choral content. More thorough choral conductor training mentioned included two years full time at Florida State University, across two years in Brisbane, across four years at Melbourne College of Advanced Education and a two month liturgical music course in USA.
2.2 Overview of skills perceived valuable for a competent choral conductor

The purpose of this section is to gain an overview of the skill areas choral conductors consider useful in a course of study. It is a snapshot which will be expanded in survey section 3. The original order of topics was understanding the voice, selecting music for the choir, analysis and preparation of music scores, ability to hear and analyse choir problems, conducting technique, rehearsing and teaching skill, administration skill, people-focussed skill, performance and choral networks.

<table>
<thead>
<tr>
<th>Topic</th>
<th>Agree strongly %</th>
<th>Agree %</th>
<th>Disagree %</th>
<th>Disagree strongly %</th>
<th>Total Agree strongly/agree %</th>
</tr>
</thead>
<tbody>
<tr>
<td>Rehearsing and teaching skill</td>
<td>93</td>
<td>3</td>
<td>0</td>
<td>0</td>
<td>96</td>
</tr>
<tr>
<td>Ability to hear and analyse problems</td>
<td>90</td>
<td>8</td>
<td>0</td>
<td>0</td>
<td>98</td>
</tr>
<tr>
<td>Selecting music for choir</td>
<td>83</td>
<td>15</td>
<td>0</td>
<td>0</td>
<td>98</td>
</tr>
<tr>
<td>Understanding the voice</td>
<td>75</td>
<td>23</td>
<td>0</td>
<td>0</td>
<td>98</td>
</tr>
<tr>
<td>Conducting technique</td>
<td>75</td>
<td>23</td>
<td>0</td>
<td>0</td>
<td>98</td>
</tr>
<tr>
<td>Analysis and preparation of scores</td>
<td>66</td>
<td>30</td>
<td>0</td>
<td>0</td>
<td>96</td>
</tr>
<tr>
<td>Performance</td>
<td>66</td>
<td>34</td>
<td>0</td>
<td>0</td>
<td>100</td>
</tr>
<tr>
<td>People-focussed skill</td>
<td>59</td>
<td>38</td>
<td>2</td>
<td>0</td>
<td>97</td>
</tr>
<tr>
<td>Administration skill</td>
<td>31</td>
<td>62</td>
<td>4</td>
<td>0</td>
<td>93</td>
</tr>
<tr>
<td>Choral networks</td>
<td>31</td>
<td>57</td>
<td>7</td>
<td>0</td>
<td>88</td>
</tr>
</tbody>
</table>

Table 2.2 Overview skills perceived

The topics are generally seen as valuable for a course of study to be a competent choral conductor. The hierarchy of agree strongly responses reveal that administration skill and choral networks are the least valued.

2.3 Detailed consideration of skills perceived valuable for a competent choral conductor.

This section identifies specific course content. The responses to these topics will inform the detail of the course of study.

2.3.1 Understanding the voice

The topics for consideration in this area, in original order, are warming up the voice, breathing for singing, vocal anatomy, life-time voice changes, correction of faults, conductor as vocal model, tone production, diction, voice classification and vocal health.
<table>
<thead>
<tr>
<th>Topic</th>
<th>Agree strongly %</th>
<th>Agree %</th>
<th>Disagree %</th>
<th>Disagree strongly %</th>
<th>Total Agree strongly/agree %</th>
</tr>
</thead>
<tbody>
<tr>
<td>Warming up the voice</td>
<td>80</td>
<td>16</td>
<td>0</td>
<td>0</td>
<td>96</td>
</tr>
<tr>
<td>Breathing for singing</td>
<td>77</td>
<td>20</td>
<td>0</td>
<td>0</td>
<td>97</td>
</tr>
<tr>
<td>Diction</td>
<td>77</td>
<td>20</td>
<td>0</td>
<td>0</td>
<td>97</td>
</tr>
<tr>
<td>Tone production</td>
<td>74</td>
<td>21</td>
<td>0</td>
<td>0</td>
<td>95</td>
</tr>
<tr>
<td>Correction of faults</td>
<td>66</td>
<td>26</td>
<td>3</td>
<td>0</td>
<td>92</td>
</tr>
<tr>
<td>Vocal health</td>
<td>60</td>
<td>36</td>
<td>3</td>
<td>0</td>
<td>96</td>
</tr>
<tr>
<td>Conductor as vocal model</td>
<td>52</td>
<td>40</td>
<td>5</td>
<td>0</td>
<td>92</td>
</tr>
<tr>
<td>Voice classification</td>
<td>47</td>
<td>47</td>
<td>3</td>
<td>0</td>
<td>94</td>
</tr>
<tr>
<td>Life-time voice changes</td>
<td>46</td>
<td>47</td>
<td>3</td>
<td>0</td>
<td>93</td>
</tr>
<tr>
<td>Vocal anatomy</td>
<td>34</td>
<td>52</td>
<td>10</td>
<td>0</td>
<td>86</td>
</tr>
</tbody>
</table>

Table 2.3.1 Understanding the voice

There is variation in support for these topics, although the total in the agree categories is high. The lesser supported may not be avoided, but may need particular care to be presented as relevant. The topics of voice classification and life-time voice changes are particularly pertinent when young singers will be going through voice changes at puberty, and some vocal anatomy study will accompany this area of the course.

### 2.3.2 Analysis and interpretation of musical scores

The topics in this area of study, in original survey order, are music history and eras, choral styles, analysis of a choral score, marking a choral score, interpreting a choral score and pronunciation of languages.

<table>
<thead>
<tr>
<th>Topic</th>
<th>Agree strongly %</th>
<th>Agree %</th>
<th>Disagree %</th>
<th>Disagree strongly %</th>
<th>Total Agree strongly/agree %</th>
</tr>
</thead>
<tbody>
<tr>
<td>Interpreting a choral score</td>
<td>67</td>
<td>30</td>
<td>2</td>
<td>0</td>
<td>97</td>
</tr>
<tr>
<td>Pronunciation of languages</td>
<td>67</td>
<td>30</td>
<td>0</td>
<td>0</td>
<td>97</td>
</tr>
<tr>
<td>Analysis of a score</td>
<td>60</td>
<td>36</td>
<td>0</td>
<td>0</td>
<td>96</td>
</tr>
<tr>
<td>Choral styles</td>
<td>57</td>
<td>36</td>
<td>2</td>
<td>0</td>
<td>93</td>
</tr>
<tr>
<td>Music history eras</td>
<td>50</td>
<td>44</td>
<td>0</td>
<td>0</td>
<td>94</td>
</tr>
<tr>
<td>Marking a choral score</td>
<td>43</td>
<td>46</td>
<td>7</td>
<td>0</td>
<td>89</td>
</tr>
</tbody>
</table>

Table 2.3.2 Analysis and interpretation of scores

While agree strongly tapers, the positive response remains strong and confirms the value of these areas for a course of study for conductors of youth choirs. Marking a choral score will become relevant when course participants are preparing for a choral recital.

### 2.3.3 Selecting and programming for the choir

The topics for this area of the survey are repertoire knowledge, matching repertoire to the choir, adapting music to the choir, selecting music for special occasions, sourcing Australian music, identifying quality music and structuring a programme selection to flow.
Table 2.3.3 Selecting and programming

The topics reasonably support the areas suggested for a course of study, particularly if taking the total of positive responses. Structuring a programme to flow will become relevant when selecting music for recital. The disinterest in sourcing Australian music, with some respondents marking disagree, is cause for making sure that Australian repertoire becomes known to course participants.

2.3.4 Aural skills for hearing and interpreting choir

The topics in this section of the survey are recognising accuracy/error in rhythm, recognising accuracy/error in melody, recognising accuracy/error in harmony, hearing and interpreting vocal problems, hearing and adjusting balance, hearing and adjusting blend and having a mental image of the music.

Table 2.3.4 Aural skills
The support for all of these areas suggests all of these topics as being seen as acceptable in a course. Mental image of the music will be illustrated in conducting classes.

### 2.3.5 Conducting technique

The topics for this area of the survey, in original order, are basic beat patterns, advanced beat patterns, changing beat patterns, establishing/maintaining tempo, varying tempo, cues, cut-offs and pauses, conducting dynamics, conducting contrapuntal music, left and right hand independence, conducting expressively and conducting for vocal response.

<table>
<thead>
<tr>
<th>Topic</th>
<th>Agree strongly %</th>
<th>Agree %</th>
<th>Disagree %</th>
<th>Disagree strongly %</th>
<th>Total Agree strongly/agree %</th>
</tr>
</thead>
<tbody>
<tr>
<td>Cues, cut-offs, pauses</td>
<td>85</td>
<td>15</td>
<td>0</td>
<td>0</td>
<td>100</td>
</tr>
<tr>
<td>Conducting expressively</td>
<td>85</td>
<td>11</td>
<td>0</td>
<td>0</td>
<td>96</td>
</tr>
<tr>
<td>Conducting for vocal response</td>
<td>83</td>
<td>13</td>
<td>0</td>
<td>0</td>
<td>96</td>
</tr>
<tr>
<td>Conducting dynamics</td>
<td>82</td>
<td>16</td>
<td>0</td>
<td>0</td>
<td>98</td>
</tr>
<tr>
<td>Varying tempo</td>
<td>80</td>
<td>20</td>
<td>0</td>
<td>0</td>
<td>100</td>
</tr>
<tr>
<td>Establishing/maintaining tempo</td>
<td>80</td>
<td>16</td>
<td>2</td>
<td>0</td>
<td>96</td>
</tr>
<tr>
<td>Basic beat patterns</td>
<td>75</td>
<td>23</td>
<td>0</td>
<td>0</td>
<td>98</td>
</tr>
<tr>
<td>Left/right hand independence</td>
<td>74</td>
<td>23</td>
<td>0</td>
<td>0</td>
<td>97</td>
</tr>
<tr>
<td>Changing beat patterns</td>
<td>56</td>
<td>41</td>
<td>2</td>
<td>0</td>
<td>97</td>
</tr>
<tr>
<td>Advanced beat patterns</td>
<td>50</td>
<td>44</td>
<td>2</td>
<td>0</td>
<td>94</td>
</tr>
<tr>
<td>Conducting contrapuntal music</td>
<td>47</td>
<td>47</td>
<td>2</td>
<td>0</td>
<td>94</td>
</tr>
</tbody>
</table>

Table 2.3.5 Conducting technique

While positive affirmation is 94% or above, conductors of youth choirs may conduct a limited amount of more complex rhythmic music and contrapuntal music, and this could be reflected in a course of study for them. Comments reflect on varied amounts of skill brought to the survey, and thought necessary, depending on choir conducted: “All of these are important but represent different skill levels. A competent choral conductor needs them all. The weighting varies also with different musical styles – gospel, for example, has different requirements” and “Are there different levels of choral conducting expectancy? E.g. a conductor could be competent at beginning repertoire, or at intermediate repertoire. … It depends on the level of music being conducted.”

### 2.3.6 Rehearsal and teaching technique

The topics for this section of the survey are warm ups, rehearsal preparation, a rehearsal plan, teaching the notes, developing and correcting tone, developing vocal range, improving pitch and aural skills, blending voices, improving diction, building performer energy, patterns for seating a choir and conductor post-rehearsal review.
The topics are varyingly supported for a course of study, and conductor post-rehearsal review is not seen to be a priority. This can be addressed in conducting class and in recital rehearsal and preparation. Comment was made that “Teaching the notes – depends on age/musical literacy”. The comment “I do agree with thought to where the singers will stand” regarding seating or standing positions, again indicates that the issue is generally not clear with the respondents – placement of singers being the practical outcome of such an exercise.

### 2.3.7 Administration

The topics in survey order are preparing a choir curriculum, recruiting, auditioning, organising a budget, sponsorships, donations and grants, purchasing and storing music, obtaining rights to print music, performance and recording rights, recording, purchasing equipment, organising performance dress, running a concert, participating in a choral festival and participating in a choral competition.
Table 2.3.7 Administration

Five respondents commented in terms of “These are all good things but can be done by others.” The responses may also reflect a wide variety of types of choir and educational purposes – for example in auditioning and recruiting, where choirs may be all-comers or else all students may be required to participate. The variation in financing may reflect schools covering costs. These would need to be explored with the particular participants in a course of study.

2.3.8 Performance

The topics for the performance section of the survey are locating and hiring venues, evaluating venue for sound, light and space, on and off stage movement of people and equipment, relating to audience, handling acknowledgement and applause, writing and presentation of programme notes and managing front-of-house.

<table>
<thead>
<tr>
<th>Topic</th>
<th>Agree strongly %</th>
<th>Agree %</th>
<th>Disagree %</th>
<th>Disagree strongly %</th>
<th>Total Agree strongly/agree %</th>
</tr>
</thead>
<tbody>
<tr>
<td>On/off stage movement</td>
<td>49</td>
<td>41</td>
<td>7</td>
<td>0</td>
<td>90</td>
</tr>
<tr>
<td>Relating to audience</td>
<td>46</td>
<td>50</td>
<td>0</td>
<td>0</td>
<td>96</td>
</tr>
<tr>
<td>Evaluating venue – sound, light, space</td>
<td>44</td>
<td>46</td>
<td>8</td>
<td>0</td>
<td>90</td>
</tr>
<tr>
<td>Handling acknowledgement</td>
<td>43</td>
<td>50</td>
<td>4</td>
<td>0</td>
<td>93</td>
</tr>
<tr>
<td>Writing presentation programme notes</td>
<td>34</td>
<td>52</td>
<td>10</td>
<td>0</td>
<td>86</td>
</tr>
<tr>
<td>Locating/hiring venues</td>
<td>25</td>
<td>56</td>
<td>16</td>
<td>0</td>
<td>81</td>
</tr>
<tr>
<td>Managing front-of-house</td>
<td>15</td>
<td>59</td>
<td>19</td>
<td>2</td>
<td>74</td>
</tr>
</tbody>
</table>

Table 2.3.8 Performance

With performance practicalities conductors incline to someone else doing the thinking and action. “These could be organised by another to enable the choral conductor to concentrate on the musical performance” and “Ideally front-of-house would be looked after by someone
else”. This area might be covered only briefly, unless current participants indicate the need. It is likely that the conductor will be handling acknowledgement; and maybe, instead of writing programme notes, “Prefer verbal explanations”, being the presenter to the audience, and these areas could be briefly covered.

### 2.3.9 Choral networks

Topics for the choral networks section are relating to choral associations, relating to choral colleagues, relating to voice associations, relating to voice colleagues, knowledge of retail outlets, knowledge of choral web sites and knowledge of choral music-on-line sites.

<table>
<thead>
<tr>
<th>Topics</th>
<th>Agree strongly %</th>
<th>Agree %</th>
<th>Disagree %</th>
<th>Disagree strongly %</th>
<th>Total Agree strongly/agree %</th>
</tr>
</thead>
<tbody>
<tr>
<td>Relating to choral colleagues</td>
<td>46</td>
<td>46</td>
<td>6</td>
<td>0</td>
<td>92</td>
</tr>
<tr>
<td>Knowledge of retail outlets</td>
<td>43</td>
<td>46</td>
<td>8</td>
<td>0</td>
<td>89</td>
</tr>
<tr>
<td>Knowledge music order-on-line sites</td>
<td>41</td>
<td>50</td>
<td>5</td>
<td>0</td>
<td>91</td>
</tr>
<tr>
<td>Knowledge of choral web sites</td>
<td>41</td>
<td>46</td>
<td>10</td>
<td>0</td>
<td>87</td>
</tr>
<tr>
<td>Relating to choral associations</td>
<td>33</td>
<td>52</td>
<td>11</td>
<td>0</td>
<td>85</td>
</tr>
<tr>
<td>Relating to voice colleagues</td>
<td>31</td>
<td>60</td>
<td>7</td>
<td>0</td>
<td>91</td>
</tr>
<tr>
<td>Relating to voice associations</td>
<td>21</td>
<td>60</td>
<td>15</td>
<td>0</td>
<td>81</td>
</tr>
</tbody>
</table>

Table 2.3.9 Choral networks

The *agree strongly* category shows limited enthusiasm for these areas, but the total positives seem to acknowledge their value. Brief coverage and information lists could contribute to any presentation and development in this area.

### 2.3.10 Additional comments

These comments have been collected from information given across all of the youth choir conductor sections. As with the previous section, the comments already encompassed in the course structure were omitted. Those with two mentions – “Psychology for choirs”, “Accompanist training – ensemble sense” and “Advocacy within schools” were identified as contributing to a course of study for conductors of youth choirs. The following might be mentioned in course areas - “Ability to teach and work with solfa and rhythm names”, “If not auditioning, still hear individual voices”, “Working with mixed ages years 7 – 12”, “Sight singing”, “Diet”, and “Training in phonetics”. In the conducting unit in the course of study “Conductor, sing in a choir”, “Digital/video analysis”, “Advanced scores”, “Posture comfortable, natural, effective” and “Face of the conductor” would find a place. “How to write own arrangements” could be handled in a short course.

Support for the topics as content for a course of study for choral conductors is found in the following comments: “A post-graduate course that covered all this would be fantastic!” and
“Faye, this should be a great course if this is any guide.” and “If a course with all this content was offered, I would definitely want to do it!”

3. Conductors of adult choirs – tertiary, church, community

3.1 Profile

This section is concerned with the profile of choral conductors. It includes the type of choirs conducted and the conductor’s musical and conducting training. For conductors of adult choirs there were 41 respondents – 26 community, 11 church, four tertiary. These included choirs mixed SATB, men’s, women’s, opera and tertiary choirs of varied sizes. One person conducted three choirs, another conducted two; and choirs ranged from larger formal structures to chamber size and ‘house’ rehearsal ensembles. In addition respondents conducted a school orchestra, community band/orchestra/musicals, a church band, professional bands and a recorder consort. In voice development 27 have had singing lessons, with 4 having lessons currently. Two were teachers of singing. The life stages in choirs ranged across the age spectrum – two children’s, three youth, 14 young to middle years, 27 advanced years, and 14 a mix of these. One respondent pointed out that community choirs may include a few child singers. The respondents described their skill levels as beginner 12, intermediate 27 and advanced 2. There were comments regarding training being learning on the job. To the question ‘Is it your primary job?’ 11 said yes. Seven of these were church musicians. An additional 4 commented that they were volunteer conductors. In short choral conducting courses 31 had been to ACCET Summer Schools – four of them several times. Five had university studies (one with choral content), one had a Masters (specialty not mentioned) and one had done an extended course in USA. Thirteen had attended short-term workshops (Kodály course and ANCA included). Three had attended church-music courses, one had an Associate Diploma and one had a Masters in church music.

3.2 Overview of skills perceived valuable for a competent choral conductor

This section is concerned to gain an overview of the skill areas choral conductors consider useful in a course of study. It is a snapshot which will be detailed in survey section 3. The topics, in the order of the survey, are understanding the voice, selecting music for the choir, analysis and preparation of music scores, ability to hear and analyse choir problems, conducting technique, rehearsing and teaching skill: administration skill, people-focussed skill, performance and choral networks.

<table>
<thead>
<tr>
<th>Topic</th>
<th>Agree strongly %</th>
<th>Agree %</th>
<th>Disagree %</th>
<th>Disagree strongly %</th>
<th>Total Agree strongly/ agree %</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ability to hear, analyse problems</td>
<td>78</td>
<td>20</td>
<td>0</td>
<td>0</td>
<td>98</td>
</tr>
<tr>
<td>Rehearsal and teaching skill</td>
<td>76</td>
<td>20</td>
<td>0</td>
<td>0</td>
<td>96</td>
</tr>
<tr>
<td>Understanding the voice</td>
<td>70</td>
<td>27</td>
<td>0</td>
<td>0</td>
<td>97</td>
</tr>
<tr>
<td>Selecting music for choir</td>
<td>70</td>
<td>27</td>
<td>0</td>
<td>0</td>
<td>97</td>
</tr>
</tbody>
</table>
Conducting technique 63 30 5 0 93
Analysis and preparation of scores 56 37 2 0 93
Performance 54 37 0 0 91
People-focussed skill 51 44 2 0 95
Administration skill 20 60 12 2 80
Choral networks 17 66 10 2 83

Table 3.2 Overview skills perceived

Administration skill and choral networks were least valued both in agree strongly and in the totals. Limited emphasis in these areas in a course running for conductors of adult choirs would be a suitable response.

3.3 Detailed consideration of skills perceived valuable for a competent choral conductor.

This section provides specific course content. The responses to these topics will inform the detail of a course of study.

3.3.1 Understanding the voice

The topics, in survey order are warming up the voice, breathing for singing, vocal anatomy, life-time voice changes, correction of faults, conductor as vocal model, tone production, diction, voice classification and vocal health.

Breathing for singing 70 24 2 0 94
Warming up the voice 63 34 0 0 97
Tone production 60 34 0 0 94
Diction 58 40 0 0 98
Correction of faults 51 44 2 0 95
Voice classification 37 50 7 0 87
Vocal health 31 63 0 0 94
Life-time voice changes 24 68 2 0 92
Conductor as vocal model 24 60 10 0 84
Vocal anatomy 21 70 5 0 91

Table 3.3.1 Understanding the voice

While the five upper responses indicate support for these topics in a course of study, the five lower responses provide points for consideration. Voice classification (soprano, alto, tenor and bass) and guiding singers into suitable voice part for singing, life-time voice changes in a choir of adult singers (especially if there are mature-age singers), vocal health and vocal
anatomy as a means of showing life-time voice changes are likely to remain in a course for adult choirs.

3.3.2 Analysis and interpretation of scores

The topics, in survey order, are music history eras, choral styles, analysis of a choral score, marking a choral score, interpreting a choral score and pronunciation of languages.

<table>
<thead>
<tr>
<th>Topic</th>
<th>Agree strongly %</th>
<th>Agree %</th>
<th>Disagree %</th>
<th>Disagree strongly %</th>
<th>Total Agree strongly/ agree %</th>
</tr>
</thead>
<tbody>
<tr>
<td>Interpreting a score</td>
<td>54</td>
<td>41</td>
<td>2</td>
<td>0</td>
<td>95</td>
</tr>
<tr>
<td>Pronunciation of languages</td>
<td>51</td>
<td>44</td>
<td>2</td>
<td>0</td>
<td>95</td>
</tr>
<tr>
<td>Analysis of a score</td>
<td>46</td>
<td>50</td>
<td>2</td>
<td>0</td>
<td>96</td>
</tr>
<tr>
<td>Marking a score</td>
<td>40</td>
<td>50</td>
<td>10</td>
<td>2</td>
<td>84</td>
</tr>
<tr>
<td>Choral styles</td>
<td>31</td>
<td>60</td>
<td>5</td>
<td>0</td>
<td>91</td>
</tr>
<tr>
<td>Music history and eras</td>
<td>24</td>
<td>66</td>
<td>7</td>
<td>0</td>
<td>90</td>
</tr>
</tbody>
</table>

Table 3.3.2 Analysis and interpretation of scores

There is support in the positive totals for the inclusion of all topics in a course of study. However choral styles and music history and eras might not be applicable to some choirs, and participants in a course for conductors of adult choirs would need to be canvassed for type of choir – for example a Welsh male choir or an Italian women’s choir may sing a limited repertoire of music, not perform in other styles and not seek a broad historic perspective. Understanding the needs of the course participants would decide emphasis in this section. The comment “I seldom teach from scores. I teach aurally & often do the arrangements myself” reflects the teaching method of some “song leaders”, though it is unlikely that they would be interested in the course of study.

3.3.3 Selecting and programming for the choir

The topics, in survey order, are repertoire knowledge, matching repertoire to the choir, adapting music to suit the choir, selecting music for special occasions, sourcing Australian music, identifying quality music and structuring a programme to flow.

<table>
<thead>
<tr>
<th>Topic</th>
<th>Agree strongly %</th>
<th>Agree %</th>
<th>Disagree %</th>
<th>Disagree strongly %</th>
<th>Total Agree strongly/ agree %</th>
</tr>
</thead>
<tbody>
<tr>
<td>Matching repertoire to the choir</td>
<td>80</td>
<td>15</td>
<td>0</td>
<td>0</td>
<td>95</td>
</tr>
<tr>
<td>Adapting music to suit the choir</td>
<td>56</td>
<td>34</td>
<td>5</td>
<td>0</td>
<td>90</td>
</tr>
<tr>
<td>Repertoire knowledge</td>
<td>44</td>
<td>50</td>
<td>0</td>
<td>0</td>
<td>94</td>
</tr>
<tr>
<td>Identifying quality music</td>
<td>44</td>
<td>41</td>
<td>5</td>
<td>4</td>
<td>85</td>
</tr>
<tr>
<td>Selecting music for special</td>
<td>41</td>
<td>46</td>
<td>2</td>
<td>0</td>
<td>87</td>
</tr>
</tbody>
</table>
occasions

| Structuring a programme to flow | 40 | 51 | 2 | 0 | 91 |
| Sourcing Australian music | 21 | 54 | 15 | 2 | 75 |

Table 3.3.3 Selecting and programming

All areas but the last received support from the respondents for inclusion in a course of study. The disinterest in sourcing Australian music in the agree categories, with 17% marking disagree, and one making a comment regarding quality: “Of course we sing Australian music, but it has to be good music, not just Australian at all costs” is again evident.

### 3.3.4 Aural skills for hearing and interpreting the ensemble

The topics, in survey order, are recognising accuracy/error in rhythm, recognising error/accuracy in melody, recognising error/accuracy in harmony, hearing and interpreting vocal problems, hearing and adjusting balance, hearing and adjusting blend and having a mental image of the music.

<table>
<thead>
<tr>
<th>Topic</th>
<th>Agree strongly %</th>
<th>Agree %</th>
<th>Disagree %</th>
<th>Disagree strongly %</th>
<th>Total Agree strongly/agree %</th>
</tr>
</thead>
<tbody>
<tr>
<td>Recognising accuracy/error in melody</td>
<td>76</td>
<td>21</td>
<td>0</td>
<td>0</td>
<td>97</td>
</tr>
<tr>
<td>Recognising accuracy/error in rhythm</td>
<td>70</td>
<td>21</td>
<td>0</td>
<td>0</td>
<td>91</td>
</tr>
<tr>
<td>Recognising accuracy/error in harmony</td>
<td>73</td>
<td>21</td>
<td>0</td>
<td>0</td>
<td>94</td>
</tr>
<tr>
<td>Hearing and adjusting blend</td>
<td>70</td>
<td>21</td>
<td>2</td>
<td>0</td>
<td>91</td>
</tr>
<tr>
<td>Hearing and adjusting balance</td>
<td>66</td>
<td>27</td>
<td>2</td>
<td>0</td>
<td>93</td>
</tr>
<tr>
<td>Hearing and interpreting vocal problems</td>
<td>66</td>
<td>27</td>
<td>2</td>
<td>0</td>
<td>93</td>
</tr>
<tr>
<td>Having a mental image of the music</td>
<td>51</td>
<td>27</td>
<td>12</td>
<td>2</td>
<td>78</td>
</tr>
</tbody>
</table>

Table 3.3.4 Aural skills

In general this area of topics is supported for the course of study. Having a mental image of the music, the least concern expressed, is still acceptable as course content. Even with the comment “As I work with a community choir, accuracy isn’t important to me” knowledge of the music and a concept or image of the music will be the basis of rehearsal teaching and performance, and can be included in the course of study in the choral education, conducting tuition and recital preparation units.
3.3.5 Conducting technique

The survey topics are basic beat patterns, advanced beat patterns, changing beat patterns, establishing/maintaining tempo, varying tempo, cues, cut-offs, pauses, conducting dynamics, conducting contrapuntal music, left and right hand independence, conducting expressively and conducting for vocal response.

<table>
<thead>
<tr>
<th>Topic</th>
<th>Agree strongly %</th>
<th>Agree %</th>
<th>Disagree %</th>
<th>Disagree strongly %</th>
<th>Total Agree strongly/ agree %</th>
</tr>
</thead>
<tbody>
<tr>
<td>Cues, cut-offs, pauses</td>
<td>68</td>
<td>24</td>
<td>2</td>
<td>0</td>
<td>92</td>
</tr>
<tr>
<td>Establishing/maintaining tempo</td>
<td>66</td>
<td>27</td>
<td>2</td>
<td>0</td>
<td>93</td>
</tr>
<tr>
<td>Conducting dynamics</td>
<td>63</td>
<td>27</td>
<td>2</td>
<td>0</td>
<td>90</td>
</tr>
<tr>
<td>Conducting expressively</td>
<td>63</td>
<td>24</td>
<td>5</td>
<td>2</td>
<td>87</td>
</tr>
<tr>
<td>Basic beat patterns</td>
<td>58</td>
<td>34</td>
<td>2</td>
<td>2</td>
<td>92</td>
</tr>
<tr>
<td>Conducting for vocal response</td>
<td>54</td>
<td>31</td>
<td>2</td>
<td>2</td>
<td>85</td>
</tr>
<tr>
<td>Varying tempo</td>
<td>54</td>
<td>40</td>
<td>0</td>
<td>0</td>
<td>94</td>
</tr>
<tr>
<td>Changing beat patterns</td>
<td>50</td>
<td>36</td>
<td>4</td>
<td>2</td>
<td>86</td>
</tr>
<tr>
<td>Left/right hand independence</td>
<td>50</td>
<td>37</td>
<td>7</td>
<td>2</td>
<td>87</td>
</tr>
<tr>
<td>Advanced beat patterns</td>
<td>44</td>
<td>41</td>
<td>7</td>
<td>2</td>
<td>85</td>
</tr>
<tr>
<td>Conducting contrapuntal music</td>
<td>44</td>
<td>37</td>
<td>10</td>
<td>2</td>
<td>81</td>
</tr>
</tbody>
</table>

Table 3.3.5 Conducting technique

Although *agree strongly* support is less than in some categories, the total of positive responses gives approval for the study course topics. The range of choir types at the adult level is illustrated by the following comment: “I direct from the keyboard with no gesture. … Conducting gesture isn't part of it”, and this may apply more generally to the organist/choir conductor in churches. Some adult choirs are less likely to sing advanced rhythmic music and contrapuntal music. If their conductors were course participants they would likely bring the music most pertinent to them to conducting classes; and the tutor could select other music to stretch their skill.

3.3.6 Rehearsal and teaching technique

The original order of topics is warm ups, rehearsal preparation, a rehearsal plan, teaching the notes, developing and correcting tone, developing vocal range, improving pitch and aural skills, blending voices, improving diction, building performer energy, patterns for seating a choir and conductor post-rehearsal review.

<table>
<thead>
<tr>
<th>Topic</th>
<th>Agree strongly %</th>
<th>Agree %</th>
<th>Disagree %</th>
<th>Disagree strongly %</th>
<th>Total Agree strongly/ agree %</th>
</tr>
</thead>
<tbody>
<tr>
<td>Rehearsal preparation</td>
<td>58</td>
<td>40</td>
<td>0</td>
<td>0</td>
<td>98</td>
</tr>
</tbody>
</table>
Table 3.3.6 Rehearsal and teaching technique

While all areas were recognised positively by the respondents to be included in a course of study, the two supported least need consideration. The person commenting “My choir rehearses standing … also join different parts for different songs, so will move around.” points up the intended outcome, the positioning of singers in the topic ‘seating a choir’. Post-rehearsal review is least valued, and its use could be put into practice in recital preparation. The variety in types of choirs at adult level is illustrated by the following: “I work with a group of monks that sing constantly so we never need to warm up.”

3.3.7 Administration

The topics in survey order are preparing a choral curriculum, recruiting, auditioning, organising a budget, sponsorships, donations and grants, purchasing and storing music, obtaining rights to print music, performance and recording rights, recording, purchasing equipment, organising performance dress, running a concert, participating in a choral festival and participating in a choral competition.
There was dispute on the subject of administration. Comments such as “Most of this should be left to the committee with ‘some’ MD input” and “All skills are useful but not much used by a typical church choir” reflect on this topic. For some, taking part in a festival or competition would not be in their framework: “We are a community choir which performs in nursing homes” and regarding auditioning: “The choirs I work with are open to anyone”. Such diversity indicates that these areas might be briefly touched upon so as to be taken up only by those for whom there is a need; and it would be helpful to canvas participants in a course of study on their areas of interest.

3.3.8 Performance

The topics surveyed are locating and hiring venues, evaluating venue for sound, light and space, off and on stage movement of people and equipment, relating to audience, handling acknowledgements and applause, writing and presentation of programme notes and managing front-of-house.

<table>
<thead>
<tr>
<th>Topic</th>
<th>Agree strongly %</th>
<th>Agree %</th>
<th>Disagree %</th>
<th>Disagree strongly %</th>
<th>Total Agree strongly/ agree %</th>
</tr>
</thead>
<tbody>
<tr>
<td>Relating to audience</td>
<td>41</td>
<td>44</td>
<td>7</td>
<td>0</td>
<td>85</td>
</tr>
<tr>
<td>Evaluating venue light, sound, space</td>
<td>34</td>
<td>46</td>
<td>7</td>
<td>0</td>
<td>80</td>
</tr>
<tr>
<td>On/off stage movement</td>
<td>20</td>
<td>46</td>
<td>21</td>
<td>0</td>
<td>66</td>
</tr>
<tr>
<td>Handling acknowledgements</td>
<td>17</td>
<td>63</td>
<td>7</td>
<td>2</td>
<td>80</td>
</tr>
<tr>
<td>Writing, presentation programme notes</td>
<td>15</td>
<td>63</td>
<td>12</td>
<td>0</td>
<td>78</td>
</tr>
<tr>
<td>Locating and hiring venues</td>
<td>10</td>
<td>56</td>
<td>24</td>
<td>0</td>
<td>66</td>
</tr>
<tr>
<td>Managing front-of-house</td>
<td>7</td>
<td>41</td>
<td>40</td>
<td>2</td>
<td>48</td>
</tr>
</tbody>
</table>

In the responses there was much difference of opinion on the value of the performance topics in a course of study for choral conductors. Comments in the categories of conductor involvement included: “The conductor should be aware but not necessarily involved in”, “A cross over between MD and concert committee” and “Important but not essential” and in locating and evaluating venues: “All concerts are in house therefore do not need to hire venues”. However a caution came from another respondent: “Don’t let your audience down with sloppy presentation of any aspect”. In this area of a study course, a cursory presentation of the topics might assist some participants. Again, getting to know the course participants and their choral situations could make topic modification pertinent.
3.3.9 Choral networks

Topics in order of the survey are relating to choral associations, relating to choral colleagues, relating to voice associations, relating to voice colleagues, knowledge of retail outlets, knowledge of choral web sites and knowledge of music order-on-line services.

<table>
<thead>
<tr>
<th>Topics</th>
<th>Agree strongly %</th>
<th>Agree %</th>
<th>Disagree %</th>
<th>Disagree strongly %</th>
<th>Total Agree strongly/ agree %</th>
</tr>
</thead>
<tbody>
<tr>
<td>Knowledge of choral-related web sites</td>
<td>31</td>
<td>51</td>
<td>10</td>
<td>2</td>
<td>82</td>
</tr>
<tr>
<td>Relating to choral colleagues</td>
<td>30</td>
<td>54</td>
<td>7</td>
<td>0</td>
<td>84</td>
</tr>
<tr>
<td>Knowledge of order-on-line services</td>
<td>30</td>
<td>56</td>
<td>5</td>
<td>0</td>
<td>86</td>
</tr>
<tr>
<td>Relating to choral associations</td>
<td>21</td>
<td>63</td>
<td>10</td>
<td>0</td>
<td>84</td>
</tr>
<tr>
<td>Knowledge of retail outlets</td>
<td>20</td>
<td>66</td>
<td>7</td>
<td>0</td>
<td>86</td>
</tr>
<tr>
<td>Relating to voice colleagues</td>
<td>10</td>
<td>56</td>
<td>20</td>
<td>2</td>
<td>66</td>
</tr>
<tr>
<td>Relating to voice associations</td>
<td>7</td>
<td>60</td>
<td>17</td>
<td>2</td>
<td>67</td>
</tr>
</tbody>
</table>

Table 3.3.9 Choral networks

Self-reliance rather than collegiality is suggested here. “I tend to be a loner when choosing music”. Making information available would aid some choral conductors. The church respondent: “RSCM provides useful resources” is worth investigation.

3.3.10 Additional comments

These comments have been collected from information given across all of the adult choir conductor survey sections, where they provide original ideas or specific emphases. The comments already encompassed in the course structure have been left out. The following responses might be mentioned in course areas: “Understanding the learner”, “Teaching non-readers to read music”, “Cultural traditions” and “A cappella singing”. Short extension courses might serve the needs of “Conducting instrumental groups” and “Substantial voice lessons with a fine teacher.”
4. Conductors in mixed age categories – Beginner

4.1 Profile

This section is concerned with the profile of choral conductors. It includes the types of choirs conducted and the conductor’s musical and choral training. This group of respondents conducts more than one choir, and the choirs cross the children’s, youth and adult age ranges. Of them, eight nominated their skill level as beginner, and three have been incorporated who marked beginner-intermediate, as their responses suggested this level – for example: “I am not a choir director, I facilitate them to sing”; and “Few read music”; and “Informal singing groups”. There was lack of continuity in responses – one respondent dropped out after section two, and two skimmed across sections. There were eight mostly complete responses. The 11 respondents between them conducted nine children’s, three youth, 10 adult and one church mixed-ages choir. In addition to choirs they conducted four school bands, one school orchestra, three school musicals, one community musical, two church bands and professional jazz bands. Seven had at some time had singing lessons. The life ages of choir members were seven children, three youth, four adult to middle years, six adult advanced years, six mixed age range ensembles, thus covering all voice stage needs. In assessing their conducting skills they responded as Beginner eight and Beginner-intermediate three. For none was conducting choirs their primary job. In choral training seven have been to ACCET Summer Schools, three had had tertiary training with some choral content and one had attended short courses.

4.2 Overview of skills perceived valuable for a choral conductor

This section is concerned to gain an overview of the skill areas choral conductors consider useful in a course of study. It is a snapshot which will be detailed in section 3. The topics in survey order are understanding the voice, selecting music for the choir, analysis and preparation of music scores, ability to hear and analyse choir problems, conducting technique, rehearsing and teaching skill, administration skill, people-focussed skill, performance and choral networks.

<table>
<thead>
<tr>
<th>Topic</th>
<th>Agree strongly %</th>
<th>Agree %</th>
<th>Disagree %</th>
<th>Disagree strongly %</th>
<th>Total Agree strongly/ agree %</th>
</tr>
</thead>
<tbody>
<tr>
<td>Hear/analyse choir problems</td>
<td>90</td>
<td>10</td>
<td>0</td>
<td>0</td>
<td>100</td>
</tr>
<tr>
<td>Rehearsing and teaching skill</td>
<td>82</td>
<td>18</td>
<td>0</td>
<td>0</td>
<td>100</td>
</tr>
<tr>
<td>Understanding the voice</td>
<td>64</td>
<td>36</td>
<td>0</td>
<td>0</td>
<td>100</td>
</tr>
<tr>
<td>Selecting music for the choir</td>
<td>55</td>
<td>45</td>
<td>0</td>
<td>0</td>
<td>100</td>
</tr>
<tr>
<td>Analysis/preparation of scores</td>
<td>55</td>
<td>45</td>
<td>0</td>
<td>0</td>
<td>100</td>
</tr>
<tr>
<td>Conducting technique</td>
<td>55</td>
<td>45</td>
<td>0</td>
<td>0</td>
<td>100</td>
</tr>
<tr>
<td>People-focussed skill</td>
<td>55</td>
<td>45</td>
<td>0</td>
<td>0</td>
<td>100</td>
</tr>
<tr>
<td>Performance</td>
<td>55</td>
<td>45</td>
<td>0</td>
<td>0</td>
<td>100</td>
</tr>
<tr>
<td>Choral networks</td>
<td>10</td>
<td>90</td>
<td>0</td>
<td>0</td>
<td>100</td>
</tr>
<tr>
<td>Administration skill</td>
<td>0</td>
<td>64</td>
<td>36</td>
<td>0</td>
<td>64</td>
</tr>
</tbody>
</table>
Table 4.2 Overview skills perceived

Most topics were supported in agree strongly or agree categories, for a course of study including beginner conductors. Choral networks as a topic was not seen as vital (agree strongly) but generally useful. Administration skills were not seen as necessary for a competent choral conductor.

4.3 Detailed consideration of skills perceived valuable for a competent choral conductor.

This section provides specific course content. The responses to these topics will inform the detail of the course.

4.3.1 Understanding the voice

The topics in survey order are warming up the voice, breathing for singing, vocal anatomy, life-time voice changes, correction of faults, conductor as vocal model, tone production, diction, voice classification and vocal health.

<table>
<thead>
<tr>
<th>Topic</th>
<th>Agree strongly %</th>
<th>Agree %</th>
<th>Disagree %</th>
<th>Disagree strongly %</th>
<th>Total Agree strongly/agree %</th>
</tr>
</thead>
<tbody>
<tr>
<td>Diction</td>
<td>81</td>
<td>9</td>
<td>0</td>
<td>0</td>
<td>90</td>
</tr>
<tr>
<td>Warming up the voice</td>
<td>72</td>
<td>18</td>
<td>0</td>
<td>0</td>
<td>90</td>
</tr>
<tr>
<td>Breathing for singing</td>
<td>77</td>
<td>18</td>
<td>0</td>
<td>0</td>
<td>95</td>
</tr>
<tr>
<td>Tone production</td>
<td>54</td>
<td>36</td>
<td>0</td>
<td>0</td>
<td>90</td>
</tr>
<tr>
<td>Vocal health</td>
<td>54</td>
<td>36</td>
<td>0</td>
<td>0</td>
<td>90</td>
</tr>
<tr>
<td>Correction of faults</td>
<td>45</td>
<td>45</td>
<td>0</td>
<td>0</td>
<td>90</td>
</tr>
<tr>
<td>Life-time voice changes</td>
<td>27</td>
<td>54</td>
<td>0</td>
<td>0</td>
<td>81</td>
</tr>
<tr>
<td>Voice classification</td>
<td>27</td>
<td>63</td>
<td>9</td>
<td>0</td>
<td>90</td>
</tr>
<tr>
<td>Vocal anatomy</td>
<td>18</td>
<td>63</td>
<td>0</td>
<td>0</td>
<td>81</td>
</tr>
<tr>
<td>Conductor as vocal model</td>
<td>18</td>
<td>63</td>
<td>9</td>
<td>0</td>
<td>81</td>
</tr>
</tbody>
</table>

Table 4.3.1 Understanding the voice

The areas of least interest – lifetime voice changes and voice classification should be included in a category covering voices from children through youth to mature age, allowing individuals with particular concern for age ranges to pick them up in research. Vocal anatomy would attend these topics. The conductor as vocal model could be handled for those interested with a short course in Singing for Choral Conductors. The comment “Understanding vibrato and its effect on harmonies e.g. no vibrato suited to jazz harmonies” could be touched on under this area and in styles in the analysis and interpretation category.
4.3.2 Analysis and interpretation of musical scores

The topics in survey order are music history and eras, choral styles, analysis of a choral score, marking a choral score, interpreting a choral score and pronunciation of languages.

<table>
<thead>
<tr>
<th>Topic</th>
<th>Agree strongly %</th>
<th>Agree %</th>
<th>Disagree %</th>
<th>Disagree strongly %</th>
<th>Total Agree strongly/agree %</th>
</tr>
</thead>
<tbody>
<tr>
<td>Analysis of a score</td>
<td>45</td>
<td>36</td>
<td>0</td>
<td>0</td>
<td>81</td>
</tr>
<tr>
<td>Interpreting a score</td>
<td>45</td>
<td>36</td>
<td>0</td>
<td>0</td>
<td>81</td>
</tr>
<tr>
<td>Pronunciation of languages</td>
<td>45</td>
<td>27</td>
<td>9</td>
<td>0</td>
<td>72</td>
</tr>
<tr>
<td>Music history and eras</td>
<td>27</td>
<td>45</td>
<td>9</td>
<td>0</td>
<td>72</td>
</tr>
<tr>
<td>Marking a choral score</td>
<td>27</td>
<td>54</td>
<td>0</td>
<td>0</td>
<td>81</td>
</tr>
<tr>
<td>Choral styles</td>
<td>18</td>
<td>54</td>
<td>9</td>
<td>0</td>
<td>72</td>
</tr>
</tbody>
</table>

Table 4.3.2 Analysis and interpretation of scores

While there was sufficient agreement in the value of these topics for a course of study, choral styles being least sought, the topic might be included as required by particular course attendees. The added comment “Languages and accents” points up the need to deal with accent as well as the correct pronunciation in the course, and can be dealt with in this section.

4.3.3 Selection and programming for the choir

The topics in survey order are repertoire knowledge, matching repertoire to the choir, adapting music to suit the choir, selecting music for special occasions, sourcing Australian music, identifying quality music and structuring a programme selection to flow.

<table>
<thead>
<tr>
<th>Topic</th>
<th>Agree strongly %</th>
<th>Agree %</th>
<th>Disagree %</th>
<th>Disagree strongly %</th>
<th>Total Agree strongly/agree %</th>
</tr>
</thead>
<tbody>
<tr>
<td>Repertoire knowledge</td>
<td>63</td>
<td>27</td>
<td>0</td>
<td>0</td>
<td>90</td>
</tr>
<tr>
<td>Identifying quality music</td>
<td>54</td>
<td>36</td>
<td>0</td>
<td>0</td>
<td>90</td>
</tr>
<tr>
<td>Matching repertoire to choir</td>
<td>54</td>
<td>36</td>
<td>0</td>
<td>0</td>
<td>90</td>
</tr>
<tr>
<td>Selecting for special occasions</td>
<td>36</td>
<td>54</td>
<td>0</td>
<td>0</td>
<td>90</td>
</tr>
<tr>
<td>Adapting music to the choir</td>
<td>27</td>
<td>54</td>
<td>9</td>
<td>0</td>
<td>81</td>
</tr>
<tr>
<td>Structuring programme to flow</td>
<td>27</td>
<td>63</td>
<td>0</td>
<td>0</td>
<td>90</td>
</tr>
<tr>
<td>Sourcing Australian music</td>
<td>9</td>
<td>54</td>
<td>18</td>
<td>0</td>
<td>63</td>
</tr>
</tbody>
</table>

Table 4.3.3 Selecting and programming

All but one section provide sufficient support for the topics to be included in a course of study for choral conductors. There was lack of acceptance of the topic ‘sourcing Australian music’. The challenge in the course will be to introduce Australian music that may assist in changing this perception.
4.3.4 Aural skills for hearing and interpreting choir

The topics in survey order are recognising accuracy/error in rhythm, recognising accuracy/error in melody, recognising accuracy/error in harmony, hearing and interpreting vocal problems, hearing and adjusting balance, hearing and adjusting blend and having a mental image of the music.

<table>
<thead>
<tr>
<th>Topic</th>
<th>Agree strongly %</th>
<th>Agree %</th>
<th>Disagree %</th>
<th>Disagree strongly %</th>
<th>Total Agree strongly/agree %</th>
</tr>
</thead>
<tbody>
<tr>
<td>Recognising accuracy/error harmony</td>
<td>81</td>
<td>9</td>
<td>0</td>
<td>0</td>
<td>90</td>
</tr>
<tr>
<td>Recognising accuracy/error rhythm</td>
<td>72</td>
<td>18</td>
<td>0</td>
<td>0</td>
<td>90</td>
</tr>
<tr>
<td>Recognising accuracy/error melody</td>
<td>72</td>
<td>18</td>
<td>0</td>
<td>0</td>
<td>90</td>
</tr>
<tr>
<td>Hearing/interpreting vocal problems</td>
<td>54</td>
<td>36</td>
<td>0</td>
<td>0</td>
<td>90</td>
</tr>
<tr>
<td>Hearing, adjusting balance</td>
<td>54</td>
<td>27</td>
<td>0</td>
<td>0</td>
<td>81</td>
</tr>
<tr>
<td>Hearing, adjusting blend</td>
<td>54</td>
<td>27</td>
<td>0</td>
<td>0</td>
<td>81</td>
</tr>
<tr>
<td>Mental image of the music</td>
<td>27</td>
<td>54</td>
<td>0</td>
<td>0</td>
<td>81</td>
</tr>
</tbody>
</table>

Table 4.3.4 Aural skills

The support for all topics is sufficient for them to be presented in a course of study that includes conductors designated as beginners. An understanding of a mental image of the music can be presented and made pertinent in score preparation and rehearsal.

4.3.5 Conducting technique

The topics in original survey order are basic beat patterns, advanced beat patterns, changing beat patterns establishing and maintaining tempo, varying tempo, cues, cut-offs and pauses, conducting dynamics, conducting contrapuntal music, left and right hand independence, conducting expressively and conducting for vocal response.

<table>
<thead>
<tr>
<th>Topic</th>
<th>Agree strongly %</th>
<th>Agree %</th>
<th>Disagree %</th>
<th>Disagree strongly %</th>
<th>Total Agree strongly/agree %</th>
</tr>
</thead>
<tbody>
<tr>
<td>Cues, cut-offs, pauses</td>
<td>63</td>
<td>27</td>
<td>0</td>
<td>0</td>
<td>90</td>
</tr>
<tr>
<td>Conducting dynamics</td>
<td>63</td>
<td>27</td>
<td>0</td>
<td>0</td>
<td>90</td>
</tr>
<tr>
<td>Basic beat patterns</td>
<td>54</td>
<td>36</td>
<td>0</td>
<td>0</td>
<td>90</td>
</tr>
<tr>
<td>Establishing/maintaining tempo</td>
<td>54</td>
<td>36</td>
<td>0</td>
<td>0</td>
<td>90</td>
</tr>
<tr>
<td>Conducting for vocal response</td>
<td>54</td>
<td>27</td>
<td>0</td>
<td>0</td>
<td>81</td>
</tr>
</tbody>
</table>

84
Changing beat patterns  45  45  0  0  90
Varying tempo  45  45  0  0  90
Advanced beat patterns  36  45  0  0  81
Conducting contrapuntal music  36  36  9  0  72
Conducting expressively  36  36  9  0  72
Left/right hand independence  27  54  0  0  81

Table 4.3.5 Conducting technique

The fall away of support in agree strongly is noted when it comes to more advanced skills, and also for conducting expressively and left and right hand independence. The weight of emphases on developing conducting technique of these skills would be influenced by the skills participants bring to practical conducting classes, so would be included to the extent needed.

4.3.6 Rehearsal and teaching technique

The topics as in the survey, are warm ups, rehearsal preparation, a rehearsal plan, teaching the notes, developing and correcting tone, developing vocal range, improving pitch and aural skills, blending voices, improving diction, building performer energy, patterns for seating the choir and conductor post-rehearsal review.

<table>
<thead>
<tr>
<th>Topics</th>
<th>Agree strongly %</th>
<th>Agree %</th>
<th>Disagree %</th>
<th>Disagree strongly %</th>
<th>Total Agree strongly/ agree %</th>
</tr>
</thead>
<tbody>
<tr>
<td>Warm ups</td>
<td>72</td>
<td>18</td>
<td>0</td>
<td>0</td>
<td>90</td>
</tr>
<tr>
<td>Rehearsal preparation</td>
<td>72</td>
<td>18</td>
<td>0</td>
<td>0</td>
<td>90</td>
</tr>
<tr>
<td>Developing/correcting tone</td>
<td>63</td>
<td>18</td>
<td>0</td>
<td>0</td>
<td>81</td>
</tr>
<tr>
<td>Improving pitch/aural skills</td>
<td>63</td>
<td>27</td>
<td>0</td>
<td>0</td>
<td>90</td>
</tr>
<tr>
<td>Improving diction</td>
<td>63</td>
<td>27</td>
<td>0</td>
<td>0</td>
<td>90</td>
</tr>
<tr>
<td>A rehearsal plan</td>
<td>54</td>
<td>36</td>
<td>0</td>
<td>0</td>
<td>90</td>
</tr>
<tr>
<td>Teaching the notes</td>
<td>54</td>
<td>36</td>
<td>0</td>
<td>0</td>
<td>90</td>
</tr>
<tr>
<td>Blending voices</td>
<td>54</td>
<td>36</td>
<td>0</td>
<td>0</td>
<td>90</td>
</tr>
<tr>
<td>Building performer energy</td>
<td>45</td>
<td>45</td>
<td>0</td>
<td>0</td>
<td>90</td>
</tr>
<tr>
<td>Developing vocal range</td>
<td>36</td>
<td>54</td>
<td>0</td>
<td>0</td>
<td>90</td>
</tr>
<tr>
<td>Conductor post-rehearsal review</td>
<td>36</td>
<td>45</td>
<td>0</td>
<td>0</td>
<td>81</td>
</tr>
<tr>
<td>Patterns for seating a choir</td>
<td>18</td>
<td>63</td>
<td>0</td>
<td>0</td>
<td>81</td>
</tr>
</tbody>
</table>

Table 4.3.6 Rehearsal and teaching technique

Of 90% responding, either agree strongly or agree account for most replies. However, significance of topics tapers, with patterns for seating a choir least valued. Depending on the beginner designated clientele of a particular course, this area might be given small attention. Conductor post-rehearsal review will occur in the course, especially when conductors are leading rehearsal for their recital.
4.3.7 Administration

The topics in original order are preparing a choral curriculum, recruiting; auditioning, organising a budget, sponsorships, donations and grants, purchasing and storing music, obtaining rights to print music, performance and recording rights, recording, purchasing equipment, organising performance dress, running a concert, participating in a choral festival and participating in a choral competition.

<table>
<thead>
<tr>
<th>Topic</th>
<th>Agree strongly %</th>
<th>Agree %</th>
<th>Disagree %</th>
<th>Disagree strongly %</th>
<th>Total Agree strongly/ agree %</th>
</tr>
</thead>
<tbody>
<tr>
<td>Preparing a choir curriculum</td>
<td>27</td>
<td>36</td>
<td>9</td>
<td>0</td>
<td>63</td>
</tr>
<tr>
<td>Obtaining rights to print</td>
<td>27</td>
<td>36</td>
<td>0</td>
<td>0</td>
<td>63</td>
</tr>
<tr>
<td>Organising performance dress</td>
<td>18</td>
<td>27</td>
<td>18</td>
<td>0</td>
<td>45</td>
</tr>
<tr>
<td>Running a concert</td>
<td>18</td>
<td>45</td>
<td>0</td>
<td>0</td>
<td>63</td>
</tr>
<tr>
<td>Recruiting</td>
<td>9</td>
<td>54</td>
<td>0</td>
<td>0</td>
<td>63</td>
</tr>
<tr>
<td>Purchasing/storing music</td>
<td>9</td>
<td>54</td>
<td>0</td>
<td>0</td>
<td>63</td>
</tr>
<tr>
<td>Performing/recording rights</td>
<td>9</td>
<td>45</td>
<td>9</td>
<td>0</td>
<td>54</td>
</tr>
<tr>
<td>Purchasing equipment</td>
<td>9</td>
<td>45</td>
<td>9</td>
<td>0</td>
<td>54</td>
</tr>
<tr>
<td>Participating choral festival</td>
<td>9</td>
<td>45</td>
<td>18</td>
<td>0</td>
<td>45</td>
</tr>
<tr>
<td>Participating choral competition</td>
<td>9</td>
<td>21</td>
<td>27</td>
<td>0</td>
<td>30</td>
</tr>
<tr>
<td>Auditioning</td>
<td>0</td>
<td>54</td>
<td>0</td>
<td>0</td>
<td>54</td>
</tr>
<tr>
<td>Organising a budget</td>
<td>0</td>
<td>54</td>
<td>9</td>
<td>0</td>
<td>54</td>
</tr>
<tr>
<td>Sponsorships, donations, grants</td>
<td>0</td>
<td>36</td>
<td>27</td>
<td>0</td>
<td>36</td>
</tr>
<tr>
<td>Recording</td>
<td>0</td>
<td>36</td>
<td>27</td>
<td>0</td>
<td>36</td>
</tr>
</tbody>
</table>

Table 4.3.7 Administration

Administration matters are not seen the province of the choral conductor, as illustrated in the comment “A conductor can work in partnership with others.” The course would advisedly limit treating the topic unless required by particular course participants.

4.3.8 Performance

The topics in survey order are locating and hiring venues, evaluating venue for sound, light and space, on/off stage movement of people and equipment, relating to audience, handling acknowledgements and applause, writing and presentation of programme notes and managing front-of-house.

<table>
<thead>
<tr>
<th>Topic</th>
<th>Agree strongly %</th>
<th>Agree %</th>
<th>Disagree %</th>
<th>Disagree strongly %</th>
<th>Total Agree strongly/ agree %</th>
</tr>
</thead>
<tbody>
<tr>
<td>Relating to audience</td>
<td>36</td>
<td>54</td>
<td>0</td>
<td>0</td>
<td>90</td>
</tr>
<tr>
<td>Evaluating light, sound, space</td>
<td>18</td>
<td>72</td>
<td>0</td>
<td>0</td>
<td>90</td>
</tr>
</tbody>
</table>
Locating/hiring venues 9 72 0 0 81
On/off stage movement 9 81 0 0 90
Handling acknowledgements 9 81 0 0 90
Managing front-of-house 9 54 0 0 63
Presentation programme notes 0 81 0 0 81

Table 4.3.8 Performance

Performance areas are not seen as priority for competence as a choral conductor. In some choir situations they may be irrelevant – for example in leadership of church choirs, and also for ensembles that meet to sing but do not perform. Information from beginner-designated participants to this effect would influence course content.

4.3.9 Choral networks

The topics in original order are relating to choral associations, relating to choral colleagues, relating to voice associations, relating to voice colleagues, knowledge of retail outlets, knowledge of choral-related web sites and knowledge of music order-on-line resources.

<table>
<thead>
<tr>
<th>Topic</th>
<th>Agree strongly %</th>
<th>Agree %</th>
<th>Disagree %</th>
<th>Disagree strongly %</th>
<th>Total Agree strongly/ agree %</th>
</tr>
</thead>
<tbody>
<tr>
<td>Knowledge on-line resources</td>
<td>27</td>
<td>54</td>
<td>0</td>
<td>0</td>
<td>81</td>
</tr>
<tr>
<td>Relating to choral associations</td>
<td>18</td>
<td>45</td>
<td>18</td>
<td>0</td>
<td>63</td>
</tr>
<tr>
<td>Relating to choral colleagues</td>
<td>18</td>
<td>45</td>
<td>18</td>
<td>0</td>
<td>63</td>
</tr>
<tr>
<td>Relating to voice associations</td>
<td>9</td>
<td>54</td>
<td>0</td>
<td>0</td>
<td>63</td>
</tr>
<tr>
<td>Relating to voice colleagues</td>
<td>9</td>
<td>63</td>
<td>9</td>
<td>0</td>
<td>72</td>
</tr>
<tr>
<td>Knowledge of retail outlets</td>
<td>9</td>
<td>72</td>
<td>0</td>
<td>0</td>
<td>81</td>
</tr>
<tr>
<td>Knowledge of choral web sites</td>
<td>9</td>
<td>72</td>
<td>0</td>
<td>0</td>
<td>81</td>
</tr>
</tbody>
</table>

Table 4.3.9 Choral networks

Relating to outside resources is not well valued by these respondents. The area might be handled by providing contact lists for those with interest.

4.3.10 Additional Comment

The final comment by one respondent, “Effective communication, and psychology” can be encompassed in the rehearsal and teaching technique area.
5. Conductors in mixed categories – Intermediate

5.1 Profile

This section is concerned with the profile of choral conductors. It includes the types of choirs conducted and the conductor’s musical and conducting training. Added to those who nominated intermediate are three respondents with limited identifying information. From some answers they can be categorised as conducting mixed choirs, and two as at intermediate conducting level.

There were 78 respondents, who lead 79 children’s choirs – 48 school, 25 community and six church; 36 respondents who lead youth choirs – 17 school, 18 community and one church; 86 who lead adult choirs – six tertiary, 53 community and 27 church. In addition to choirs they conducted school band 28, orchestra seven and musical 13; community band eight, orchestra four and musical eight; and church band nine, orchestra two and musical four. They identify other ensembles conducted as keyboard, percussion, string, jazz, brass, flute, recorder, rock, piano trio and string quartet (maybe as participant rather than conductor?). Of the 78 intermediate level conductors 59 have had singing lessons, with 11 doing so currently. The life stages of choristers marked in the responses are children’s 49, youth 34, adult to middle years 37, adult advanced years 39 and conducting choirs of mixed ages 31. Skill level nominated was intermediate. In training, 57 had attended ACCET Summer Schools. Comments included two having ACCET Summer Schools as their only tertiary training. One claimed that working professionally was their way of gaining skills; and one was a singing teacher required to take vocal ensembles. Further, 24 had tertiary training including some orchestral and/or choral units. The choral content was described as minimal. One conductor’s Masters was in choral conducting (it was not indicated whether in Australia or overseas). Two had studied choral courses in USA.

In other courses Kodály, ASME, ANCA, VOSA and RSCM classes were mentioned. To the questions ‘Is it your primary job?’ four answered yes. Comments include taking choirs as part of a teaching requirement, and three stated that they are volunteer conductors.

5.2 Overview of skills perceived valuable for a competent choral conductor

This section is concerned to gain an overview of the skill areas choral conductors consider useful in a course of study. It is a snapshot which will be detailed in survey section 3. The topics surveyed are understanding the voice, selecting music for the choir, analysis and preparation of music scores, ability to hear and analyse choir problems, conducting technique, rehearsing and teaching skill, administration skill, people-focused skill, performance and choral networks.
In keeping with the trend in other respondent categories, choral networks and administration skills rank as least necessary to the intermediate category respondents, for being a competent choral conductor.

5.3 Detailed consideration of skills perceived valuable for a competent choral conductor.

This section provides specific course content. The responses to these topics will inform the detail of the course of study.

5.3.1 Understanding the voice

The topics in survey order are warming up the voice, breathing for singing, vocal anatomy, life-time voice changes, correction of faults, conductor as vocal model, tone production, diction, voice classification and vocal health.
Table 5.3.1 Understanding the voice

All areas are supported as agree strongly or agree to 86% or over. Concerning the conductor as a vocal model, help may be given with voice lessons for choral conductors. Support for the importance of the conductor as vocal model came from three respondents: “I think conductors need to be careful when modelling – most do it incorrectly”, “Conductor can only be a vocal model if he/she has had training” and “I think choral conductors should spend years in private singing lessons so that their knowledge is not superficial.”

5.3.2 Analysis and interpretation of scores

The topics in survey order are music history and eras, choral styles, analysis of a choral score, marking a choral score, interpreting a choral score and pronunciation of languages.

<table>
<thead>
<tr>
<th>Topic</th>
<th>Agree strongly %</th>
<th>Agree %</th>
<th>Disagree %</th>
<th>Disagree strongly %</th>
<th>Total Agree strongly/agree %</th>
</tr>
</thead>
<tbody>
<tr>
<td>Interpreting a choral score</td>
<td>70</td>
<td>26</td>
<td>0</td>
<td>0</td>
<td>96</td>
</tr>
<tr>
<td>Analysis of a choral score</td>
<td>67</td>
<td>32</td>
<td>0</td>
<td>0</td>
<td>99</td>
</tr>
<tr>
<td>Pronunciation of languages</td>
<td>55</td>
<td>37</td>
<td>5</td>
<td>0</td>
<td>92</td>
</tr>
<tr>
<td>Choral styles</td>
<td>51</td>
<td>45</td>
<td>2</td>
<td>0</td>
<td>96</td>
</tr>
<tr>
<td>Marking a choral score</td>
<td>46</td>
<td>49</td>
<td>3</td>
<td>0</td>
<td>95</td>
</tr>
<tr>
<td>Music history and eras</td>
<td>37</td>
<td>59</td>
<td>3</td>
<td>0</td>
<td>96</td>
</tr>
</tbody>
</table>

The respondents recorded agree strongly/agree highly in all categories. While music history and eras may be considered less vital to some, this overall area is seen as valuable for an intermediate category competent choral conductor. The comment “All the above is necessary to faithfully hand on musical traditions” is in support of the area. The response: “Knowledge of acceptable diction for e.g. spirituals, or use of chest voice in some styles, & also sliding for certain notes would be important”, could be encompassed in languages and choral styles.

5.3.3 Selecting and programming for the choir

The topics in survey order are repertoire knowledge, matching repertoire to the choir, adapting music to suit the choir, selecting music for special occasions, sourcing Australian music, identifying quality music and structuring a programme selection to flow.
<table>
<thead>
<tr>
<th>Topic</th>
<th>Agree strongly %</th>
<th>Agree %</th>
<th>Disagree %</th>
<th>Disagree strongly %</th>
<th>Total Agree strongly/agree %</th>
</tr>
</thead>
<tbody>
<tr>
<td>Matching repertoire to choir</td>
<td>83</td>
<td>14</td>
<td>0</td>
<td>1</td>
<td>97</td>
</tr>
<tr>
<td>Identifying quality music</td>
<td>65</td>
<td>31</td>
<td>1</td>
<td>0</td>
<td>96</td>
</tr>
<tr>
<td>Repertoire knowledge</td>
<td>63</td>
<td>31</td>
<td>2</td>
<td>0</td>
<td>94</td>
</tr>
<tr>
<td>Selecting music special occasion</td>
<td>59</td>
<td>38</td>
<td>1</td>
<td>0</td>
<td>97</td>
</tr>
<tr>
<td>Adapting music to suit choir</td>
<td>58</td>
<td>37</td>
<td>2</td>
<td>0</td>
<td>95</td>
</tr>
<tr>
<td>Structuring a programme to flow</td>
<td>56</td>
<td>40</td>
<td>1</td>
<td>0</td>
<td>96</td>
</tr>
<tr>
<td>Sourcing Australian music</td>
<td>36</td>
<td>52</td>
<td>10</td>
<td>0</td>
<td>88</td>
</tr>
</tbody>
</table>

Table 5.3.3 Selecting and programming

The comments “Australian music – NA for me” and “Aussie music – it depends on the choir” are representative of the general disaffection with this topic. A response may be the introduction of fine Australian music, and perhaps research assignments for Australian music repertoire in various voice categories.

5.3.4 Aural skills for hearing and interpreting the ensemble

The topics in survey order are recognising accuracy/error in rhythm, recognising accuracy/error in melody, recognising accuracy/error in harmony, hearing and interpreting vocal problems, hearing and adjusting balance, hearing and adjusting blend and having a mental image of the music.

<table>
<thead>
<tr>
<th>Topic</th>
<th>Agree strongly %</th>
<th>Agree %</th>
<th>Disagree %</th>
<th>Disagree strongly %</th>
<th>Total Agree strongly/agree %</th>
</tr>
</thead>
<tbody>
<tr>
<td>Accuracy/error harmony</td>
<td>90</td>
<td>10</td>
<td>0</td>
<td>0</td>
<td>98</td>
</tr>
<tr>
<td>Accuracy/error melody</td>
<td>87</td>
<td>11</td>
<td>0</td>
<td>0</td>
<td>98</td>
</tr>
<tr>
<td>Accuracy/error rhythm</td>
<td>84</td>
<td>14</td>
<td>0</td>
<td>0</td>
<td>98</td>
</tr>
<tr>
<td>Hearing/adjusting balance</td>
<td>85</td>
<td>14</td>
<td>0</td>
<td>0</td>
<td>99</td>
</tr>
<tr>
<td>Hearing/adjusting blend</td>
<td>82</td>
<td>15</td>
<td>1</td>
<td>0</td>
<td>97</td>
</tr>
<tr>
<td>Hearing/interpreting problems</td>
<td>76</td>
<td>22</td>
<td>0</td>
<td>0</td>
<td>98</td>
</tr>
<tr>
<td>Having mental image of music</td>
<td>60</td>
<td>33</td>
<td>3</td>
<td>0</td>
<td>93</td>
</tr>
</tbody>
</table>

Table 5.3.4 Aural skills

All topics were well supported to be in a course of training for the intermediate level competent choral conductor. The added comment “Tuning very important” could be handled under the sub-headings harmony and melody.
5.3.5 Conducting technique

The topics in order are basic beat patterns, advanced beat patterns, changing beat patterns, establishing/maintaining tempo, varying tempo, cues, cut-offs and pauses, conducting dynamics, conducting contrapuntal music, left and right hand independence, conducting expressively and conducting for vocal response.

<table>
<thead>
<tr>
<th>Topic</th>
<th>Agree strongly %</th>
<th>Agree %</th>
<th>Disagree %</th>
<th>Disagree strongly %</th>
<th>Total Agree strongly/agree %</th>
</tr>
</thead>
<tbody>
<tr>
<td>Conducting for vocal response</td>
<td>86</td>
<td>11</td>
<td>1</td>
<td>0</td>
<td>97</td>
</tr>
<tr>
<td>Conducting expressively</td>
<td>82</td>
<td>12</td>
<td>3</td>
<td>0</td>
<td>94</td>
</tr>
<tr>
<td>Establishing/maintaining tempo</td>
<td>80</td>
<td>17</td>
<td>0</td>
<td>0</td>
<td>97</td>
</tr>
<tr>
<td>Cues, cut-offs, pauses</td>
<td>80</td>
<td>17</td>
<td>0</td>
<td>0</td>
<td>97</td>
</tr>
<tr>
<td>Conducting dynamics</td>
<td>78</td>
<td>18</td>
<td>1</td>
<td>0</td>
<td>96</td>
</tr>
<tr>
<td>Varying tempo</td>
<td>73</td>
<td>24</td>
<td>0</td>
<td>0</td>
<td>97</td>
</tr>
<tr>
<td>Basic beat patterns</td>
<td>70</td>
<td>24</td>
<td>1</td>
<td>0</td>
<td>94</td>
</tr>
<tr>
<td>Changing beat patterns</td>
<td>64</td>
<td>33</td>
<td>1</td>
<td>0</td>
<td>97</td>
</tr>
<tr>
<td>Left/right hand independence</td>
<td>61</td>
<td>34</td>
<td>1</td>
<td>0</td>
<td>95</td>
</tr>
<tr>
<td>Advanced beat patterns</td>
<td>49</td>
<td>45</td>
<td>2</td>
<td>0</td>
<td>94</td>
</tr>
<tr>
<td>Conducting contrapuntal music</td>
<td>37</td>
<td>52</td>
<td>3</td>
<td>0</td>
<td>89</td>
</tr>
</tbody>
</table>

Table 5.3.5 Conducting technique

While all topics are sufficiently supported for a course, the least perceived need is for conducting contrapuntal music. Full-on counterpoint may be less likely, but imitative two and three parts are common ground for many conductors, and the area could be covered with this level of music in conducting classes.

5.3.6 Rehearsal and teaching technique

The topics in order are warm ups, rehearsal preparation, a rehearsal plan, teaching the notes, developing and correcting tone, developing vocal range, improving pitch and aural skills, blending voices, improving diction, building performer energy, patterns for seating a choir and conductor post-rehearsal review.

<table>
<thead>
<tr>
<th>Topic</th>
<th>Agree strongly %</th>
<th>Agree %</th>
<th>Disagree %</th>
<th>Disagree strongly %</th>
<th>Total Agree strongly/agree %</th>
</tr>
</thead>
<tbody>
<tr>
<td>Improving pitch/aural skills</td>
<td>78</td>
<td>15</td>
<td>3</td>
<td>0</td>
<td>93</td>
</tr>
<tr>
<td>Improving diction</td>
<td>76</td>
<td>22</td>
<td>0</td>
<td>0</td>
<td>98</td>
</tr>
<tr>
<td>Warm ups</td>
<td>69</td>
<td>27</td>
<td>0</td>
<td>0</td>
<td>96</td>
</tr>
<tr>
<td>Blending voices</td>
<td>68</td>
<td>29</td>
<td>1</td>
<td>0</td>
<td>97</td>
</tr>
<tr>
<td>Rehearsal preparation</td>
<td>68</td>
<td>29</td>
<td>1</td>
<td>0</td>
<td>97</td>
</tr>
</tbody>
</table>
Developing/correcting tone 65 31 1 0 96
Building performer energy 61 36 0 0 97
Developing vocal range 51 41 5 0 92
A rehearsal plan 47 45 5 1 92
Teaching the notes 45 49 3 1 94
Seating a choir 42 50 6 0 92
Post-rehearsal review 41 50 6 1 91

Table 5.3.6 Rehearsal and teaching technique

While both agree strongly and agree total 91% or over, it is clear that a rehearsal plan, teaching the notes, seating a choir and post-rehearsal review do not get initial support. For the intermediate-level conductor they would still be useful topics in the course, and will be evident in recital planning. Two respondents added comments: “Discuss rehearsal with accompanist” and “Management and use of accompanist in rehearsal/use of piano”.

5.3.7 Administration

The topics are preparing a choir curriculum, recruiting, auditioning, organising a budget, sponsorships, donations and grants, purchasing and storing music, obtaining rights to print music, performance and recording rights, recording, purchasing equipment, organising performance dress, running a concert, participating in a choral festival and participating in a choral competition.

<table>
<thead>
<tr>
<th>Topic</th>
<th>Agree strongly %</th>
<th>Agree %</th>
<th>Disagree %</th>
<th>Disagree strongly %</th>
<th>Total Agree strongly/agree %</th>
</tr>
</thead>
<tbody>
<tr>
<td>Performing/recording rights</td>
<td>49</td>
<td>33</td>
<td>9</td>
<td>1</td>
<td>82</td>
</tr>
<tr>
<td>Preparing choir curriculum</td>
<td>46</td>
<td>50</td>
<td>1</td>
<td>1</td>
<td>96</td>
</tr>
<tr>
<td>Obtaining print rights</td>
<td>46</td>
<td>38</td>
<td>10</td>
<td>1</td>
<td>84</td>
</tr>
<tr>
<td>Running a concert</td>
<td>42</td>
<td>47</td>
<td>3</td>
<td>1</td>
<td>89</td>
</tr>
<tr>
<td>Auditioning</td>
<td>38</td>
<td>47</td>
<td>5</td>
<td>2</td>
<td>85</td>
</tr>
<tr>
<td>Participating in choral festival</td>
<td>37</td>
<td>47</td>
<td>5</td>
<td>1</td>
<td>84</td>
</tr>
<tr>
<td>Recruiting</td>
<td>37</td>
<td>52</td>
<td>5</td>
<td>2</td>
<td>89</td>
</tr>
<tr>
<td>Purchasing/storing music</td>
<td>32</td>
<td>47</td>
<td>17</td>
<td>1</td>
<td>79</td>
</tr>
<tr>
<td>Participating choral competition</td>
<td>24</td>
<td>54</td>
<td>14</td>
<td>1</td>
<td>78</td>
</tr>
<tr>
<td>Organising a budget</td>
<td>23</td>
<td>51</td>
<td>18</td>
<td>1</td>
<td>74</td>
</tr>
<tr>
<td>Recording</td>
<td>22</td>
<td>56</td>
<td>11</td>
<td>1</td>
<td>78</td>
</tr>
<tr>
<td>Sponsorships, donations, grants</td>
<td>18</td>
<td>50</td>
<td>23</td>
<td>1</td>
<td>68</td>
</tr>
<tr>
<td>Purchasing equipment</td>
<td>15</td>
<td>59</td>
<td>15</td>
<td>2</td>
<td>74</td>
</tr>
<tr>
<td>Organising performance dress</td>
<td>15</td>
<td>52</td>
<td>22</td>
<td>3</td>
<td>67</td>
</tr>
</tbody>
</table>

Table 5.3.7 Administration

Twelve respondents made comment regarding delegating tasks of administration to a team or a committee. These comments might well be summarised in this contribution: “Some of the
above one would hope, would be taken by the choir committee. However it is essential that the choir conductor has a good understanding of it all”, and “I run a non-auditioned, non-performing community choir, so most of this was not applicable”. It is obvious that in these cases these topics are not valued as essential to a choral conductor training course and should be cursorily covered.

5.3.8 Performance

The topics are locating and hiring venues, evaluating venue for sound, light and space, on and off stage movement of people and equipment, relating to audience, handling acknowledgements and applause, writing and presentation of programme notes and managing front-of-house.

<table>
<thead>
<tr>
<th>Topic</th>
<th>Agree strongly %</th>
<th>Agree %</th>
<th>Disagree %</th>
<th>Disagree strongly %</th>
<th>Total Agree strongly/ agree %</th>
</tr>
</thead>
<tbody>
<tr>
<td>Relating to audience</td>
<td>52</td>
<td>42</td>
<td>1</td>
<td>1</td>
<td>94</td>
</tr>
<tr>
<td>Handling acknowledgements</td>
<td>52</td>
<td>45</td>
<td>2</td>
<td>1</td>
<td>97</td>
</tr>
<tr>
<td>Evaluating light, sound, space</td>
<td>38</td>
<td>47</td>
<td>6</td>
<td>1</td>
<td>85</td>
</tr>
<tr>
<td>Writing programme notes</td>
<td>33</td>
<td>54</td>
<td>6</td>
<td>2</td>
<td>87</td>
</tr>
<tr>
<td>On/off stage movement</td>
<td>26</td>
<td>55</td>
<td>10</td>
<td>2</td>
<td>81</td>
</tr>
<tr>
<td>Managing front-of-house</td>
<td>14</td>
<td>54</td>
<td>21</td>
<td>3</td>
<td>68</td>
</tr>
<tr>
<td>Locating/hiring venues</td>
<td>14</td>
<td>55</td>
<td>22</td>
<td>3</td>
<td>69</td>
</tr>
</tbody>
</table>

Table 5.3.8 Performance

Comments again turn to the committee as the responsible body for these areas – seven respondents delegating these tasks to a committee or a school – for example: “A good committee with people skills is very helpful, but M.D. must be very aware of all in relation to these matters.” The survey responses indicate that many conductors do not wish to carry these tasks and do not think a conductor needs information in the area. The topics involved here could be introduced, and the needy invited to research them. Support for evaluating the venue for sound came in this warning: “Acoustics I am discovering can annihilate a lot of hard work”.

5.3.9 Choral networks

The topics are relating to choral associations, relating to choral colleagues, relating to voice associations, relating to voice colleagues, knowledge of retail outlets, knowledge of choral-related web sites and knowledge of music order-on-line resources.
The provision of information would suffice in relationships in a course of study for these choral conductors, allowing those who will to be involved.

### 5.3.10 Additional comments
These concluding comments have been collected from information given across all of the intermediate choir conductor survey sections, where they provide original ideas or specific emphases. The comments already encompassed in the course structure, as found in the survey, were left out.

“Connecting with the spirit of song – feeling song move you emotionally” and “Rehearsal recording for analysis” could be encompassed in the topic analysis and interpretation of scores; “Dealing with different personalities within the group esp. problem members”, “Developing aural skills for first-time choristers”, “Teaching sight singing (children – adult)” and “Compensation for unbalanced groups; for wide range of singer’s abilities” could be covered in rehearsal and teaching technique. “Directing from the piano (from the organ was also mentioned elsewhere)” and “The use of the baton in a choral setting/with ensemble” could be addressed in conducting classes. The administration area could encompass “Creative vision is very important to keeping choir members and administrators interested in the choral program”, “Evolution of the choir – how it changes, and how conductor recognises and adapts”, “Managing volunteers who assist the group”, “Marketing concerts”, and “Advertising”. In the performance area “Accommodation of pianists/ensemble/orchestra” is implied, and “Managing post-performance self-evaluations: chorister evaluations” could be added. Repertoire would encompass “Selecting music to perform with an orchestra or ensemble”. “Use of music technology to enhance choirs & legal implications” could be covered under obtaining rights. A short course could be set up for “Arranging music for choirs”. “Singing in choir yourself” – two comments; “Listening to a variety of choirs” is advice to pass on, and “Psychological training & access to pedagogical resources e.g. RSCM’s Voice for Life programme” is advice to follow through. Two ending comments: “I hope this course gets off the ground.” and “If a course could be developed with all these areas, it would be WONDERFUL.” are encouraging.
6. Conductors in mixed age categories – Advanced

6.1 Profile

This section is concerned with the profile of choral conductors. It includes the types of choirs conducted and the conductor’s musical and conducting training. Included in this section are 51 respondents who nominated advanced skills and nine who marked between intermediate and advanced. From the responses themselves, and from some contributors having identified themselves, the ambivalent seemed to fit best into this section. Of the total 60 respondents – 51 are advanced and nine intermediate-to-advanced. They conduct 68 children’s choirs – 39 school, 20 community, nine church; 74 youth choirs – 48 school, 17 community, nine church/synagogue; and 83 adult choirs – nine tertiary, 45 community, 29 church/synagogue. Additionally they lead a jazz ensemble, a multicultural women’s choir, an aged care choir, a massed school choir, chorus for musicals – two respondents, a gaol choir and music camp choirs. Other ensembles conducted include: in schools – 26 band, 32 orchestra, 36 musical; in the community – four band, 13 orchestra, 16 musical; and in the church, five band, seven orchestra, five musical; with other ensembles specified as pop music bands, world music bands (Greek, Jewish), big band, world jazz ensemble (vocal and instrumental), gamelan, and two each of flute and recorder ensembles. Fifty respondents had at some time had singing lessons, and seven were doing so currently. The life stages of choristers conducted were listed as 39 children, 45 youth, 30 adult young to middle years, 29 adult advanced years and 31 mixed ages. The conductor skill levels were 51 advanced; nine intermediate-to-advanced. Conducting was primary job for 12 respondents. One commented: “My obsession!” Of the sixty, 51 have attended ACCET Summer Schools, many having attended several times – for example individuals stating 15, 14, 5, 4, 3 (five people), 2 (three people) and ‘several’ (3 people).

Of university courses 27 had done courses with some choral content – University of Western Australia, Monash University and Australian Catholic University were specifically mentioned. One respondent had a Masters. Overseas experience listed was at Princeton, in the USA and in Canada, Hungary and South Africa. One said: “Major studies at uni with final year study in choral conducting.” Short-term courses with organisations mentioned were with ASME, ABODA and ANCA and Kodály Institute; and other experience included master classes with Robert Rosen, three overseas choral symposiums, two New Zealand schools, Education Department professional development, Melbourne Symphony orchestral experience, experience in Finland and Canada, in UK and Australia with RSCM, at Westminster College in USA and in Brisbane. In their university courses most had introductory courses, but one had 60 hours dedicated to choral studies, one had 24 hours dedicated to choral studies, and in a BMus one had a dedicated study of choral conducting.

6.2 Overview of skills perceived valuable for a competent choral conductor

The topics in survey order are understanding the voice, selecting music for the choir, analysis and preparation of music scores, ability to hear and analyse choir problems, conducting technique, rehearsing and teaching skill, administration skill, people-focussed skill, performance and choral networks.
All topics are scored as of value for the course, with administration skill and choral networks the less valued topics sought after. Two comments allude to long-term planning for the conductor of advanced skills – “Preparing a yearly program and monitoring for a long life (we are only 4 years)”, and “Knowing what sound one wants in the long term. Having a plan for the quality some years ahead”.

6.3 Detailed consideration of skills perceived valuable for a competent choral conductor.

This section provides specific course content. The responses to these topics will inform the detail of the course of study.

6.3.1 Understanding the voice

The topics, in survey order, are warming up the voice, breathing for singing, vocal anatomy, life-time voice changes, correction of faults, conductor as vocal model, tone production, diction, voice classification and vocal health.
Those claiming advanced skills embrace all of the identified topics as suitable for the course of study. Awkwardness is hinted at in two comments, “I would not want my choir to sound like me”, and “Singing skills to model choristers, or a willing substitute within the group” suggest the value of a short course in Singing for Choral Conductors. The comments regarding conductor as vocal model “Vital”, and “Vocal model – is the best tool for teaching”, support this topic. A possible addition of “Understanding correct singing posture” could be in the short course Singing for Choral Conductors and in the choral education sector of a course.

### 6.3.2 Analysis and interpretation of scores

The topics, in order, are music history and eras, choral styles, analysis of a choral score, marking a choral score, interpreting a choral score and pronunciation of languages.

<table>
<thead>
<tr>
<th>Topic</th>
<th>Agree strongly %</th>
<th>Agree %</th>
<th>Disagree %</th>
<th>Disagree strongly %</th>
<th>Total Agree strongly/ agree %</th>
</tr>
</thead>
<tbody>
<tr>
<td>Interpreting choral score</td>
<td>80</td>
<td>20</td>
<td>0</td>
<td>0</td>
<td>100</td>
</tr>
<tr>
<td>Analysis of choral score</td>
<td>78</td>
<td>15</td>
<td>3</td>
<td>0</td>
<td>93</td>
</tr>
<tr>
<td>Pronunciation of languages</td>
<td>72</td>
<td>28</td>
<td>0</td>
<td>0</td>
<td>100</td>
</tr>
<tr>
<td>Choral styles</td>
<td>70</td>
<td>30</td>
<td>0</td>
<td>0</td>
<td>100</td>
</tr>
<tr>
<td>Music history and eras</td>
<td>53</td>
<td>45</td>
<td>2</td>
<td>0</td>
<td>98</td>
</tr>
<tr>
<td>Marking a choral score</td>
<td>53</td>
<td>45</td>
<td>0</td>
<td>0</td>
<td>98</td>
</tr>
</tbody>
</table>

Table 6.3.2 Analysis and interpretation of scores

The advanced category of conductors commends all of the topics as suitable for a course of study.

### 6.3.3 Selection and programming for choir

The topics, in order, are repertoire knowledge, matching repertoire to the choir, adapting music to suit the choir, selecting music for special occasions, sourcing Australian music, identifying quality music and structuring a programme to flow.

<table>
<thead>
<tr>
<th>Topic</th>
<th>Agree strongly %</th>
<th>Agree %</th>
<th>Disagree %</th>
<th>Disagree strongly %</th>
<th>Total Agree strongly/ agree %</th>
</tr>
</thead>
<tbody>
<tr>
<td>Matching repertoire to choir</td>
<td>88</td>
<td>10</td>
<td>0</td>
<td>0</td>
<td>98</td>
</tr>
<tr>
<td>Identifying quality music</td>
<td>87</td>
<td>13</td>
<td>0</td>
<td>0</td>
<td>100</td>
</tr>
<tr>
<td>Repertoire knowledge</td>
<td>77</td>
<td>21</td>
<td>0</td>
<td>0</td>
<td>98</td>
</tr>
<tr>
<td>Adapting music to choir</td>
<td>67</td>
<td>30</td>
<td>3</td>
<td>0</td>
<td>97</td>
</tr>
</tbody>
</table>

Table 6.3.3 Selection and programming for choir
Table 6.3.3 Selecting and programming

Support for the Selection and the programming topic is good, and supported by the comments “This is the lifeblood of the conductor”, and “The conductor has to love the music & want to propagate it”, with advice in “Matching music to the choir is PARAMOUNT as this can determine the success or failure of a program even before rehearsals begin”. There is again a lag in support for sourcing Australian music – “A good thing but not essential to being a good conductor” – that needs to be addressed in the course.

6.3.4 Aural skills and interpreting ensemble

The topics, in order, are recognising accuracy/error in rhythm, recognising accuracy/error in melody, recognising accuracy/error in harmony, hearing and interpreting vocal problems, hearing and adjusting balance, hearing and adjusting blend and having a mental image of the music.

<table>
<thead>
<tr>
<th>Topic</th>
<th>Agree strongly %</th>
<th>Agree %</th>
<th>Disagree %</th>
<th>Disagree strongly %</th>
<th>Total Agree strongly/agree %</th>
</tr>
</thead>
<tbody>
<tr>
<td>Hearing accuracy/error melody</td>
<td>97</td>
<td>3</td>
<td>0</td>
<td>0</td>
<td>100</td>
</tr>
<tr>
<td>Hearing accuracy/error harmony</td>
<td>95</td>
<td>5</td>
<td>0</td>
<td>0</td>
<td>100</td>
</tr>
<tr>
<td>Hearing accuracy/error rhythm</td>
<td>92</td>
<td>8</td>
<td>0</td>
<td>0</td>
<td>100</td>
</tr>
<tr>
<td>Hearing/interpreting problems</td>
<td>90</td>
<td>10</td>
<td>0</td>
<td>0</td>
<td>100</td>
</tr>
<tr>
<td>Hearing/adjusting balance</td>
<td>90</td>
<td>8</td>
<td>0</td>
<td>0</td>
<td>98</td>
</tr>
<tr>
<td>Hearing/adjusting blend</td>
<td>82</td>
<td>18</td>
<td>0</td>
<td>0</td>
<td>100</td>
</tr>
<tr>
<td>Mental image of music</td>
<td>65</td>
<td>30</td>
<td>3</td>
<td>0</td>
<td>95</td>
</tr>
</tbody>
</table>

Table 6.3.4 Aural skills

Support for all topics is strong and commends them to be included in a course of study. Having a mental image of the music can be illustrated in the rehearsal preparation and conducting areas of a study course.

6.3.5 Conducting technique

The topics, in order, are basic beat patterns, advanced beat patterns, changing beat patterns, establishing/maintaining tempo, varying tempo, cues, cut-offs and pauses, conducting dynamics, conducting contrapuntal music, left and right hand independence, conducting expressively and conducting for vocal response.
<table>
<thead>
<tr>
<th>Topic</th>
<th>Agree strongly %</th>
<th>Agree %</th>
<th>Disagree %</th>
<th>Disagree strongly %</th>
<th>Total Agree strongly/agree %</th>
</tr>
</thead>
<tbody>
<tr>
<td>Cues, cut-offs, pauses</td>
<td>95</td>
<td>5</td>
<td>0</td>
<td>0</td>
<td>100</td>
</tr>
<tr>
<td>Varying tempo</td>
<td>90</td>
<td>10</td>
<td>0</td>
<td>0</td>
<td>100</td>
</tr>
<tr>
<td>Establishing/maintaining tempo</td>
<td>88</td>
<td>12</td>
<td>0</td>
<td>0</td>
<td>100</td>
</tr>
<tr>
<td>Conducting dynamics</td>
<td>88</td>
<td>12</td>
<td>0</td>
<td>0</td>
<td>100</td>
</tr>
<tr>
<td>Conducting for vocal response</td>
<td>85</td>
<td>10</td>
<td>2</td>
<td>0</td>
<td>95</td>
</tr>
<tr>
<td>Conducting expressively</td>
<td>84</td>
<td>13</td>
<td>0</td>
<td>0</td>
<td>97</td>
</tr>
<tr>
<td>Basic beat patterns</td>
<td>83</td>
<td>15</td>
<td>2</td>
<td>0</td>
<td>98</td>
</tr>
<tr>
<td>Changing beat patterns</td>
<td>78</td>
<td>22</td>
<td>0</td>
<td>0</td>
<td>100</td>
</tr>
<tr>
<td>Left/right hand independence</td>
<td>75</td>
<td>23</td>
<td>0</td>
<td>2</td>
<td>98</td>
</tr>
<tr>
<td>Advanced beat patterns</td>
<td>70</td>
<td>30</td>
<td>0</td>
<td>0</td>
<td>100</td>
</tr>
<tr>
<td>Conducting contrapuntal music</td>
<td>61</td>
<td>33</td>
<td>2</td>
<td>0</td>
<td>94</td>
</tr>
</tbody>
</table>

Table 6.3.5 Conducting technique

It could be speculated that the more advanced the skill, the greater perception of what should be contained in a course of study for training a choral conductor. These responses support suggested course topics. The comment “Conductor encouraging proper breathing is important”, would be found in the choral education and in the conducting units.

### 6.3.6 Rehearsal and teaching technique

The topics are warm ups, rehearsal preparation, a rehearsal plan, teaching the notes, developing and correcting tone, developing vocal range, improving pitch and aural skills, blending voices, improving diction, building performer energy, patterns for seating the choir and conductor post-rehearsal review.

<table>
<thead>
<tr>
<th>Topic</th>
<th>Agree strongly %</th>
<th>Agree %</th>
<th>Disagree %</th>
<th>Disagree strongly %</th>
<th>Total Agree strongly/agree %</th>
</tr>
</thead>
<tbody>
<tr>
<td>Developing/correcting tone</td>
<td>85</td>
<td>15</td>
<td>0</td>
<td>0</td>
<td>100</td>
</tr>
<tr>
<td>Warm ups</td>
<td>83</td>
<td>17</td>
<td>0</td>
<td>0</td>
<td>100</td>
</tr>
<tr>
<td>Improving pitch/aural skills</td>
<td>83</td>
<td>17</td>
<td>0</td>
<td>0</td>
<td>100</td>
</tr>
<tr>
<td>Blending voices</td>
<td>83</td>
<td>11</td>
<td>2</td>
<td>0</td>
<td>94</td>
</tr>
<tr>
<td>Improving diction</td>
<td>83</td>
<td>17</td>
<td>0</td>
<td>0</td>
<td>100</td>
</tr>
<tr>
<td>Building performer energy</td>
<td>82</td>
<td>18</td>
<td>0</td>
<td>0</td>
<td>100</td>
</tr>
<tr>
<td>Rehearsal preparation</td>
<td>73</td>
<td>27</td>
<td>0</td>
<td>0</td>
<td>100</td>
</tr>
<tr>
<td>Patterns for seating choir</td>
<td>67</td>
<td>31</td>
<td>0</td>
<td>0</td>
<td>98</td>
</tr>
<tr>
<td>Developing vocal range</td>
<td>65</td>
<td>33</td>
<td>2</td>
<td>0</td>
<td>98</td>
</tr>
<tr>
<td>A rehearsal plan</td>
<td>62</td>
<td>38</td>
<td>0</td>
<td>0</td>
<td>100</td>
</tr>
</tbody>
</table>
Teaching the notes  | 61  | 33  | 0   | 0   | 94  
Post-rehearsal review  | 61  | 35  | 2   | 0   | 96  

Table 6.3.6 Rehearsal and teaching technique

In overview all areas are recommended for a course of study. Post-rehearsal review is commented on by one respondent as an “Absolute must”. The observation “I keep a notebook of what works in warming up exercises” can be made a useful recommendation in the course of study detail.

### 6.3.7 Administration

The topics are preparing a choral curriculum, recruiting; auditioning, organising a budget, sponsorships, donations and grants, purchasing and storing music, obtaining rights to print music, performance and recording rights, recording, purchasing equipment, organising performance dress, running a concert, participating in a choral festival and participating in a choral competition.

<table>
<thead>
<tr>
<th>Topic</th>
<th>Agree strongly %</th>
<th>Agree %</th>
<th>Disagree %</th>
<th>Disagree strongly %</th>
<th>Total Agree strongly/ agree %</th>
</tr>
</thead>
<tbody>
<tr>
<td>Running a concert</td>
<td>57</td>
<td>37</td>
<td>3</td>
<td>2</td>
<td>94</td>
</tr>
<tr>
<td>Preparing a choir curriculum</td>
<td>55</td>
<td>41</td>
<td>2</td>
<td>0</td>
<td>96</td>
</tr>
<tr>
<td>Auditioning</td>
<td>55</td>
<td>33</td>
<td>7</td>
<td>0</td>
<td>88</td>
</tr>
<tr>
<td>Obtaining rights to print</td>
<td>52</td>
<td>34</td>
<td>10</td>
<td>0</td>
<td>86</td>
</tr>
<tr>
<td>Performance/recording rights</td>
<td>48</td>
<td>43</td>
<td>7</td>
<td>0</td>
<td>91</td>
</tr>
<tr>
<td>Recruiting</td>
<td>47</td>
<td>43</td>
<td>5</td>
<td>0</td>
<td>90</td>
</tr>
<tr>
<td>Purchasing/storing music</td>
<td>45</td>
<td>45</td>
<td>10</td>
<td>0</td>
<td>90</td>
</tr>
<tr>
<td>Recording</td>
<td>45</td>
<td>41</td>
<td>11</td>
<td>0</td>
<td>86</td>
</tr>
<tr>
<td>Participating in choral festival</td>
<td>40</td>
<td>48</td>
<td>7</td>
<td>0</td>
<td>88</td>
</tr>
<tr>
<td>Organising a budget</td>
<td>37</td>
<td>48</td>
<td>11</td>
<td>0</td>
<td>85</td>
</tr>
<tr>
<td>Purchasing equipment</td>
<td>33</td>
<td>48</td>
<td>17</td>
<td>0</td>
<td>81</td>
</tr>
<tr>
<td>Sponsorships, donations, grants</td>
<td>33</td>
<td>43</td>
<td>17</td>
<td>2</td>
<td>76</td>
</tr>
<tr>
<td>Participating choral competition</td>
<td>31</td>
<td>47</td>
<td>18</td>
<td>2</td>
<td>78</td>
</tr>
<tr>
<td>Organising performance dress</td>
<td>30</td>
<td>45</td>
<td>21</td>
<td>0</td>
<td>75</td>
</tr>
</tbody>
</table>

Table 6.3.7 Administration

In overview there is a hope similar to other categories that this area be handled by others. “My best memories and successes came when I had excellent support by parents/dedicated member to cover most of these areas” is representative of less enthusiasm for the necessity of course materials in the administration area. On the contrary are comments “Don’t have a committee – they suck your time – do it yourself with a friend” and “Delegate only the things that won’t sabotage the presentation” that suggest other experience. The comment “I audition for attitude. They must want to improve – not just sing” is a thought to add to study course detail. Mention the topics in the course.
6.3.8 Performance

The topics in survey order are locating and hiring venues, evaluating venue for sound, light and space, on and off stage movement of people and equipment, relating to audience, handling acknowledgements and applause, writing and presentation of programme notes and managing front-of-house.

<table>
<thead>
<tr>
<th>Topic</th>
<th>Agree strongly %</th>
<th>Agree %</th>
<th>Disagree %</th>
<th>Disagree strongly %</th>
<th>Total Agree strongly/agree %</th>
</tr>
</thead>
<tbody>
<tr>
<td>Relating to audience</td>
<td>65</td>
<td>28</td>
<td>5</td>
<td>0</td>
<td>93</td>
</tr>
<tr>
<td>Venue sound, light, space</td>
<td>58</td>
<td>37</td>
<td>5</td>
<td>0</td>
<td>95</td>
</tr>
<tr>
<td>Acknowledgements, applause</td>
<td>58</td>
<td>38</td>
<td>3</td>
<td>0</td>
<td>96</td>
</tr>
<tr>
<td>Programme notes</td>
<td>55</td>
<td>35</td>
<td>8</td>
<td>0</td>
<td>90</td>
</tr>
<tr>
<td>On/off stage movement</td>
<td>50</td>
<td>38</td>
<td>8</td>
<td>0</td>
<td>88</td>
</tr>
<tr>
<td>Locating/hiring venues</td>
<td>45</td>
<td>40</td>
<td>11</td>
<td>0</td>
<td>85</td>
</tr>
<tr>
<td>Front-of-house</td>
<td>37</td>
<td>35</td>
<td>25</td>
<td>2</td>
<td>72</td>
</tr>
</tbody>
</table>

Table 6.3.8 Performance

The respondents were not overwhelmingly enthusiastic about these topics, and yet the totals support reasonable need for knowledge of them, whoever in the end executes them, as in “Many tasks can/should be delegated” and, regarding venues, “Mainly as decider”. The reality of an individual situation is seen in the following comment: “In small rural areas there is not a lot of choice wrt (with regard to) venues”. Provide information for research.

6.3.9 Choral networks

The topics in survey order are relating to choral associations, relating to choral colleagues, relating to voice associations, relating to voice colleagues, knowledge of retail outlets, knowledge of choral-related web sites and knowledge of music order-on-line resources.

<table>
<thead>
<tr>
<th>Topic</th>
<th>Agree strongly %</th>
<th>Agree %</th>
<th>Disagree %</th>
<th>Disagree strongly %</th>
<th>Total Agree strongly/agree %</th>
</tr>
</thead>
<tbody>
<tr>
<td>Knowledge of choral web sites</td>
<td>52</td>
<td>45</td>
<td>3</td>
<td>0</td>
<td>97</td>
</tr>
<tr>
<td>Relating to voice colleagues</td>
<td>50</td>
<td>50</td>
<td>0</td>
<td>0</td>
<td>100</td>
</tr>
<tr>
<td>Knowledge music order-on-line</td>
<td>45</td>
<td>52</td>
<td>2</td>
<td>0</td>
<td>97</td>
</tr>
<tr>
<td>Knowledge retail outlets</td>
<td>42</td>
<td>58</td>
<td>0</td>
<td>0</td>
<td>100</td>
</tr>
<tr>
<td>Relating to choral colleagues</td>
<td>41</td>
<td>55</td>
<td>2</td>
<td>0</td>
<td>96</td>
</tr>
<tr>
<td>Relating to choral associations</td>
<td>40</td>
<td>57</td>
<td>3</td>
<td>0</td>
<td>97</td>
</tr>
<tr>
<td>Relating to voice associations</td>
<td>27</td>
<td>57</td>
<td>15</td>
<td>0</td>
<td>84</td>
</tr>
</tbody>
</table>
Table 6.3.9 Choral networks

More positive recommendations for collegiality and knowledge of resources than from some other conductor categories appear in the responses of the advanced category conductors – “Networking is important. A conductor does not have to be the source of all knowledge, but needs to know how and where to find answers”, and, regarding contact with voice colleagues, “Vocal coaching can be very useful – a second voice to suggest improvements”. The comment “Use email to keep in contact with choir members past & present” could be mentioned in course materials. Provide information in the course of study.

6.3.10 Additional comments

These comments have been collected from information given across all of the advanced choir conductor survey sections, where they provide original ideas or specific emphases. The comments already encompassed in the course structure, as found in the survey, were left out.

Some of the suggestions provide good insights into the development and expansion of the following course topics. Understanding the voice – “Conductor health”. “Approach to different types of choirs – treble, boys’, girls’, SATB, youth etc.” could be dealt with in understanding the voice and likely also in rehearsal and teaching. “World music” could be discussed within selecting and programming, as could “Capacity to select music and program it effectively … musical issues & the audience/venue content”. “Teaching choristers to hear themselves as part of the group” would belong to aural skills. Several suggested topics could be handled under rehearsal and teaching technique – “Relationship between conductor and accompanist”, “A sequenced literacy program”, and “Psychology of singing and singers”. The rehearsal and teaching area would also encompass “One of the most important skills is the ability to formulate teaching sequence so as to bring the choir with you and facilitate their learning of new repertoire”. The administration topic could offer information on “Setting up a choir”, and “Scheduling of rehearsals”.

The suggested topics that might become short courses are “How to commission Australian music”, and an instrumental series encompassing “Conducting choir with instrumental ensembles”, and “Working with different types of accompaniment (organ, piano, obbligato inst., percussion)”. “Self-awareness of posture” would be handled in a short course Singing for the Choral Conductor; and “Developing musicianship of the conductor should be a priority” may be assisted by an aural skills short course. “Conducting recitative, early music” might fit into existing conducting classes or become a separate unit as a short course. The general comments “Experience as a chorister” and “Experience listening to good choirs so as to educate the ear” – three comments – can be built into the course of study.

Support for the course of study is found in “I look forward to hearing of a course! I would be enrolling as soon as I could.” and “Great idea and very much needed in Australia.”
7. Conclusion

The surveys have provided much information that will influence the structure of a course of study for choral conductor.

It was not known at the outset what would be the profile of conductors or choirs, and the responses prompted the analysis in the six areas.

The participant profiles in each category have shown the range of choirs and the ages/stages of singers in them, and the many conductors also working across several ensembles, both choral and instrumental. Many of the respondents had participated in short courses, but, across the 300 survey respondents, few had extended choral conductor training.

There was good support for most of the topics suggested in the survey content. However, variations occurred and some patterns can be seen. From the primary school/junior choir area and from beginner conductors there was little urgency for more complex conducting techniques, while those with intermediate to advanced skills sought greater complexity. This information can be applied to courses, with emphasis according to clientele.

There was general rejection of administration of choirs and performance practicalities as necessary in a course of training for choral conductors. While touching on these areas might remain so that those who need them are introduced to them, they might receive small attention.

Sourcing Australian choral music was a low priority in all survey categories. This needs to be addressed in two ways – the provision of information and resources to the choral community, and the use of Australian music in suitable areas in the course structure, for example in conducting classes and recital requirements. In selection of Australian music the following definitions will apply: music written by composers who identify as Australian; music arranged, whether of Australian or other sources, by arrangers who identify as Australian; and folk songs written for, or adapted to, Australian history.

Surveying the participants in a conducting course for their personal and choir profiles can allow for a course to be modified to match particular needs, for example some performance issues may not arise if all events are in the church or the school hall.

Some skills expressed as of less importance may become of use as courses progress – for example, vocal anatomy attending to voice changes; seating a choir as positioning singers for best sound; and having a mental image of the music may be clarified in conducting classes. Marking a score may be unfamiliar, but can be practiced in analysis and in conducting classes; and post-rehearsal review may become useful when it comes to rehearsing for a recital.

Some topics in the additional comments would not be fitted into a survey course, but could be handled in independent short courses. Examples could be Singing for Choral Conductors, Aural skills for Choral Conductors, and Choir with Orchestra.
Valuable comment across the surveys can be mined for adding interest and colour to areas of the course of study. Examples would be winning and keeping boys, advocating for rehearsals in the school timetable and dealing with the accompanist.

Analysis of the survey in six categories has been productive in revealing particular needs. Examples are dealing with level of difficulty of conducting technique, and pertinent topics in understanding the voice. Awareness of the needs of course participants, and providing a survey for course clientele, is a good outcome of this learning.

The findings of the choral conductor education survey have been valuable for what they have confirmed and what they have challenged in the study course implied by the topics surveyed. The resulting course of study will be offered to choral conductors across Australia and will contribute in this country to enrichment of knowledge and skill in the choral art. The course outline will be presented in Chapter 5.
Chapter 5: Choral Conducting Certificate

Introduction
The basis of the research study has been the urging of choral conductors from throughout Australia to have an intensive course of choral conductor training. Among those urging such a course have been participants in the ACCET annual conductor summer schools, who have sought more intense and continuous training experience. The Choral Conductor Certificate is in response to their needs.

As discussed in earlier chapters the course of study has been developed through an investigation of current course offerings in Australia and North America. These along with the review of the literature have provided a basis in existing knowledge. The findings of the survey when seen in the context of the literature have secured the foundations for the course of study. The issues of availability and access have also been central to the considerations of this course of study.

The four units presented are:

Unit 1, Attendance at ACCET Summer School and Sing for Life Choir. This provides the conductor with opportunity to learn from conductors of international and national expertise, to have hands-on conducting tuition, to watch others through conducting and master classes, to gain specialist choral education as offered at a particular school, to read a substantial amount of choral repertoire, and to sing in the Sing for Life Choir – learning rehearsal and conducting techniques by watching, and experiencing the skills of, the international guest leader.

Unit 2, Choral Education, is designed to provide up-to-date knowledge of the choral instrument, the voice, to have tools for selection and programming of choral literature, to gain a variety of rehearsal tools, to advance personal aural skills and to have knowledge for developing aural skills in choristers, to develop score reading, analysis and interpretation techniques, to consider administration and performance needs and to know about choral networks.

Unit 3, Choral Conducting, comprises a series of hands-on conducting classes for development of conducting gesture and technique.

Unit 4, Choral Recital, is a guided concert presentation in which the conductor can apply, and demonstrate, learning.

In order to complete the certificate course all units must be passed.

Unless already fulfilled, each candidate is required to participate in a choir for two years, for experience and observation of rehearsal, performance and direction by another conductor.
A preliminary questionnaire for the participants in a particular course will assist in refining topics and making them pertinent to the conductors present. This could impact on the intended course content, and may add to areas of study. (See Appendix 5.)
1. ACCET Choral Conductor Summer School and Sing for Life Choir

Unit 1 – Attendance at ACCET Summer School and Sing for Life Choir. This unit provides the conductor with opportunity to learn from conductors of international and national expertise, to receive hands-on conducting tuition, to watch others through conducting classes and master classes, to gain specialist choral education as offered at the particular summer school, to read a substantial amount of choral repertoire, and to sing in the Sing for Life Choir – learning rehearsal and conducting techniques by watching, and experiencing, the skill of the international guest leader.

Attendance 30 hours
Journal of the week (2,000 words) and research arising out of a topic of interest (2,000 words)

High Distinction 90 &; Distinction 80 &; Credit 65 &; Pass 50 &; Fail 49 or less.
Contact hours 30 at Summer School, plus 1 advisory from staff.

The Summer School could be at the beginning of the four subjects provided, or could be in the January following doing the other units.

Guidance session should be with supervisor once prior to Summer School and at least once during the Summer School.

Outline of unit

Attendance – across the Choral Conductor Summer School and Sing for Life Choir is a total of 34 & 7 hours = 41 hours. Attendance of 30 hours is required. While lunch breaks are counted in this total, they are included as being relevant for networking and for surveying music and references available at the attending retail booths.

Journal of learning – ACCET Choral Conductor Summer School sessions and Sing for Life Choir may each be useful for the journal. Writing may, for example, be session by session, or all of the presentations of one leader, or personal learning in the group conducting classes. For guidance the following themes may be useful: understanding the voice; selecting music for choir; analysis and preparation of music scores; ability to hear and analyse choir problems; conducting techniques; rehearsing and teaching skill; administration skill; people-focused skill; repertoire; performance; choral networks. (Discretion is to be requested in note-taking, for example in group conducting tuition, in which it is expected that the participant will be a singer for other conductors as well as gaining their own learning.)

Research paper – select a topic arising from a general session or from a conducting class. Discuss and refine the topic with the advisor. Check availability of references for the essay and bibliography before settling on the essay area.

To be submitted at agreed date approximately 6 weeks from end of Summer School.
References
2. Choral Education

Unit 2, Choral Education, is a survey course designed to provide up-to-date knowledge of the choral instrument, the voice, to provide tools for selection and programming choral literature, to expand the variety of rehearsal tools, to advance personal and chorister aural skills, to develop score reading and analysis techniques, to consider administration and performance needs and to develop a choral network.

13 weeks, 1.30 hours per week – topics see below, including group presentation session on an aspect of the voice and the choir (presentation equivalent 1,000 words) Research paper growing out of one topic in the curriculum (3,000 words)

High Distinction 90 &; Distinction 80 &; Credit 65 &; Pass 50 &; Fail 49 or less

Contact hours 20.30; plus an advisory re essay topic, and consultation. Preparation hours 26 – 2 per class

Outline of choral education unit

1. Warming up the voice
2. Voice – ages and stages; classifications and auditioning
3. Voice – techniques for development and correction of the choir
4. Selecting music; repertoire; scheduling and running rehearsals and concerts/events; program
5. Tone and intonation
6. Choral blend (including voice placement), balance and dynamics
7. Diction and languages
8. Aural skills 1 – rhythmic, linear and chordal/harmonic; inner hearing
9. Aural skills 2 – hearing and interpreting vocal and musical problems
10. Score reading and marking for conducting
11. Score analysis, interpretation and styles
12. Administration of choirs, performance issues, copyright, sources of music, choral and choral/vocal networks
13. Group presentations and discussion

Detail of unit

1. Warming up the voice

Rationale
– readiness of mind
– group cohesion
– physical readiness
– development of techniques

Length of time for warm up – 15 – 20 minutes (and during rehearsal as needed)

Breathing – for easy onset of sound – for awareness, strengthening body – for short/long phrases – for high/low notes – for varied dynamics
Onset sounds mm, nn, ng – vowel purity – diphthongs – consonants
Agility – legato – staccato – runs – intervals – range
Unified sound – vowel, tone, diction and dynamic agreement
Dynamics – building an understanding of levels
Aural awareness – ‘hearing’ own sound, and relating sound to others.

Vocal health
Drink! Water in general health; water bottle in rehearsal
Voice in the right place – tessitura – registers – quality – loudness
Healthy and abuse techniques – glottal plosive – posture – length of use (e.g., rehearsal and dynamic) – faulty vocal techniques – environment of performance
Guidance for changing voices – for both girls and boys
Illnesses and voice disorders
Medications – effects on singing voice
Value of cool-down at rehearsal end
The conductor’s voice as model, and vocal health.

References
2. Voice – ages and stages, classifications and auditioning

The voice cradle to grave – stages and voice change throughout life
The aging voice – management by the individual and in the choir
Voice classifications – child – adolescent – adult – mature age

References

3. Voice – techniques for development and correction of the choir

Unlike the instrumental conductor, who expects the player to have/have had lessons, this is the exception among choral singers. The choral conductor is the primary voice teacher of the choir and its members.

Working from particular pieces, analysis of voice issues that may arise, with possible solutions. Relate, if possible, to the choirs of the participant conductors, although each piece will bring up issues useful at varied age and skill levels.

Pieces to be samples for various levels of choirs.
Children
– *Ferry Me Across the Water* – Lyn Williams
– *Seagull* – Stephen Leek
Junior High
– *Island Songs* arr. Stephen Leek
Senior High
SAB – *Children of War* – Dennis Vaughan
SSA – *Love Me Sweet* – Carl Vine
Community
SATB – *A Festive Alleluia* – John Nickson
4. Selecting music, repertoire; scheduling and running rehearsals and events/concerts; program

Selecting music/repertoire:
Recognising current skill of singers, and how far they may advance in a given rehearsal schedule; maybe using repertoire to advance certain skills.
The purpose of the performance – Concert? Concert series? School event? Tour? Church/chapel service? Event such as wedding, Christmas? Entertainment?
Preparation of choir for an outside event and for another conductor? (Score discussion and interpretation with that conductor needed.)
If selecting freely – suitability of text? Can the conductor live with this music?
Programme theme, idea, e.g. essential 1-2 pieces with surround music?
How much music? Timing?
Unity and Variety. Balance of difficult, less difficult?
Budget constraints – music, instrumentalists, costumes, scenery etc.

Number of rehearsals available (less 1 or 2 for slippage). Sectionals?
Schedule for what needs to be achieved by certain dates. Review it as go.
A rehearsal in performance venue?
Memorising or choreography – benchmarks for readiness.

Inspection of concert venue – acoustics; piano, piano stool, choir risers, conducting stand, lighting, mic., lectern – provided or need be brought in?
How to use the building for the choir?
(Also – maybe catering facilities, box office, staff needed etc.)

Programme – type to use – announcement by organiser of event or by MC; edutainment by conductor or designated speakers; printed programme – various structures.
Preparation of programme notes – basic to detailed.

References
5. Tone and intonation

Tone
Evaluation of the current tone state of the choir as a whole, and individuals
Reasonable tone expectations of children, youth, adult singers
What tone does the music require – era, style, size of ensemble?
Building tone from centre outward; and from moderate dynamics outward
Breath connection to tone, phrase, legato, staccato, marcato
Voice technique, vowel placement, tone for medium/high/low notes
Tone in varied dynamics.

Intonation
Conductor’s skill at hearing intonation in melody and harmony, identifying error,
pitch sharp or flat
Application to choristers, and teaching/correction: practicing sight-reading, exercises
on pitches, intervals, scales, tonal memory, correcting back to front, issues of rising
scales, issues of falling scales, slide or leap intervals, adjusting chords, passaggio
issues, problems at music seams, maintaining pitch at repeated notes and key changes.

Tone References
York: Appleton-Century-Crofts.
Association of Teachers of Singing.
teachers of singing and choir directors. Nashville: Genevox.
Association of Teachers of Singing.
University Press.
Fischer.

Intonation References
Choral blend
Evenness of tone quality throughout the voice and choir, developed through listening, sharing, group understanding of voice production, particularly the elements of vowels and diphthongs. If the solo singer reduces volume by one degree he/she may blend in the choir.
Problems with some people sticking out; the less accurate leading others astray by singing their version louder; people with varying paces of vibrato; a strained edgy voice colouring the line. Sometimes ego needs to be tamed! The shy singers likewise need to be assisted to grow – sometimes by pretending to be someone else.
Goal – to be the best the singers in this choir can be, not to mimic another choir.
Maintaining good tone across dynamics, high/middle/low pitches and through passaggios in exercise and constant awareness.

Voice placement
Two levels – where one puts blocks of the choir; how one places individuals.
Blocks: Mixed formation SATB
BSAT etc.
Block formation  B T S B A A2 A1 A A
 S A S T A S1 S2 S1 S2
Weakest for maintenance of pitch is SS AA TT BB or S1 S2 A – removes the bass/root of chord from upper line.
In 2 part, SS AA or AA SS does not matter, but the least secure part nearest the piano may assist.
Sometimes the work determines block placement e.g. contrupuntal, or separated blocks for dialogue
Placement for style may be useful – e.g. for lighter for Renaissance; for richer for Romantic.
Placing of conductor – far enough from choir to hear all – this may mean off the stage, at hall front.
Distance chorister to chorister <><><><> elbow to elbow, with room for line behind to have sight line.

Placement of individuals
Strong weak strong weak is ineffective, reducing security of the best skilled. ‘Just place yourselves’ is not assured you get the best out of singers
Best to have strongest in back line singing across to lift the line in front, and those lifting the line in front of them. With the reverse, one might as well just have a front row!
Placing individuals – various ways. Suggest listen along line as choir sings a known piece/phrase. Select out those with sound strong and alike. Select central voice and match it left and right with singers who complement it and themselves; work the lines L and R from the centre. Having selected singers in appropriate numbers for back row, do same exercise and select out most similar; and so on across choir. Row 1 may be quieter – needing encouragement to grow.

Balance
How important is melody? How important harmony? A particular chord? Bringing out 1 note to establish dissonance, or to resolve to consonance Balance high notes and low notes Balance parts Balance with pianist or instruments? Issues of soloist with mic and group acoustic In theatre, sound when singers are in movement.

Dynamics in balance and blend
Maintaining good tone continuum across range Build concept of public v. private sound How do dynamics work in the performance acoustic?

References

7. Diction and languages

Diction – sung English Clear diction and musical performance – line, phrase, style Types of English – cultured, dialects, styles Formation of vowels (specific mouth shapes), diphthongs, consonants (including multiple consonants, and consonant end of word and start of next) Issues in contrapuntal music Shaping vowel before breath Exercises in refining vowels, diphthongs, consonants Specific song examples.
Other languages
Latin – which Latin – Italian, German/Austrian?
In general – learn language yourself; if involving an assistant, still learn it as best you can; use Moriarty as basis for four languages
Book and web language assistance
Youtube performances – be aware stature of ensemble if modelling.

References


8. Aural skills part 1 – rhythmic, linear, chordal/harmonic, inner hearing

Focus on skill improvement of choristers. Principles for development, and samples. Perhaps also useful as a guide for conductor self-development.
Rhythm
Exercises of various types, including regular and irregular metres

Devices
– walk/dance rhythm
– tap, clap, intone
– hands and feet at once/left hand, right hand at once
– class in parts

Linear/intervallic – interval exercises
– scales major, minor, modal
– chord structures
– rising intervals, falling intervals
– spelling out intervals
– class in parts

Chordal/harmonic – chords in different positions
– chord spacing close/wide
– the third and fifth of the chord
– adjusting and tuning
– clear intervallic leap higher/lower
– a pitch shifting according to chord content
– rising scale, falling scale
– repeated pitches
– repeated note across a bar line
– tonal memory e.g. end one phrase and start next
– is it sharp? Is it flat?
– inner hearing/imagining sound.

References
9. Aural skills part 2 – hearing and interpreting vocal and musical problems

Class to analyse 2-3 performances for issues – pitch, tone, rhythm, balance, blend, phrasing, diction, style, particular features.

Samples of choir errors – problem-solving with multiple potential solutions
A class member may wish to bring recording of their current choir for suggestions.

Examples:
- Pitch
- Tone
- Rhythm
- Balance
- Blend
- Phrasing
- Diction
- Style
- Other

10. Score analysis and marking for conducting

The notation
- clefs, keys, time signatures, dynamics, signs and terms
- structure (including repeats)

Types of scores
- closed score/open score
- a cappella/accompanied
- chamber instruments
- orchestral score.

The ways of editors, publishers.
Lack of uniformity in editing and publishing, so need to interpret a variety of uses of signage.

Marking the score
- mental image of the score
- ‘mapping’ features
- marking by signs, terms, dynamics, phrasing
- marking structure
- marking rhythmic complexities
- adapting score for existing choir.

Style considerations
Music
Ye Spotted Snakes – Sutherland – unison
Something’s Coming/Tonight – Bernstein arr Lojeski – SSA
Lacrimosa – Requiem – Mozart – SATB
Magnificat – Vick – SATB divisi

11. Score analysis, interpretation and styles

Analysis
– work out structure of the music
– sing all parts for content, difficulties (plan possible solutions)
– play parts for harmonic and rhythmic structure and implications
– survey voice ranges and phrase lengths and plan implications
– plan allocation in numbers of parts e.g. divisi
– words – meaning and diction.

Interpretation
– spirit of the music
– relationship to text
– tempo suited to music and to ensemble
– meaning of signs
– meaning of tempo changes
– dynamic range and contrast
– harmonic, melodic and rhythmic features
– ebb and flow of climax/release.

Styles
– historic, arrangement source, genre
– current expectations.

References

Music
Sfogava con le stella – Monteverdi SATB divisi
O Lovely Peace – Handel – 2 part
Dies irae – Requiem – Mozart – choral and full score
Five Hunting Songs – Schumann – TTBB
Jubilate Deo – Britten – SATB
12. Administration of choirs, performance issues, copyright, sources of music, choral/vocal networks

Administration of choirs
Choirs vary in need of administration, but few have staff help, and need agreement to roles even if a committee or group of volunteers manages certain aspects.

Timetable of rehearsals and concerts/events – room booking, accompanist/s
Rehearsal room, ventilation, piano, seating, conducting stand, library

Ordering music
Budgets
Recruitment and promotion

Attendance agreement and roll (assessment?).

Copyright
– Australian law – APRA, AMCOS
– seeking rights for out-of-print music.

Sources of music
– own library
– Canberra Choral Society Lending Scheme
– colleagues – competitions, festivals, concerts, CDs, Youtube
– retailers and on-line retail, catalogues, samplers
– CPDL and IMSLP free music download.

Choral and vocal support organisations
– ACCET, ANCA, ANATS, RSCM Aust.
– ACDA, NATS & education
– ASME, aMuse.

References
13. Group presentations and discussion

In week 4 set group topics – each group 2-3 in number, to select one topic, and all members to participate in presentation. Meetings to be additional to class time.

Choose from
1. Create a warm-up set of exercises suitable for each choir represented in group. Explain purpose and demonstrate them in the presentation.
2. Make a catalogue of the vocal health issues likely in the choirs represented in this group. List remedies and demonstrate them in the presentation.
3. How would you help a teenage girl, and a teenage boy, to sing through puberty and adolescence? Use vocal demonstration in the presentation.
4. Plan an audition, and each group member run one to demonstrate.
3. **Choral Conducting** – 13 weeks, 1 hour – running along side Choral Education unit

Unit 3, Choral Conducting, comprises a series of hands-on conducting classes for development of conducting gesture.
Tuition will be in small groups for hands-on experience and watching others.

Assessment – self-evaluation journal of weekly conducting classes (1,500 words)
Attendance at a concert (or perhaps a rehearsal), reflecting on the conductor’s technique and consequences, and including a review of the event. (1,000 words)
Conducting teacher’s evaluation of student contribution, effort and development. (equivalent 1,500 words)

High Distinction 90%; Distinction 80%; Credit 65%; Pass %0%; Fail 49 or less
Preparation hours 26 – 2 per class

**Detail of conducting unit**

Purpose – development of conducting technique through group tuition.

Session 1
General conducting philosophy and principles; plan of classes 3 pieces to be selected by course leaders; 3 to be selected by student
Other pieces possible as student has issues in own choir
At about 5th session, after individuals have discussed recital répertoire, this music may be added
Sessions 2 onward – 11 group conducting classes
Session 13 – summation and general learning/discussion.

Techniques as they arise in conducting classes – beat patterns and divisi, tempo, rhythm, cut-offs, pauses, rubato, dynamics, harmonic and contrapuntal styles, left hand/right hand dexterity, conducting expressively, using gesture for vocal response, face as a conducting tool.
Conducting people, conducting music.
Piano accompanist and other instrumentalists.
Course co-ordinator will be present at all sessions, providing ongoing evaluation.

Among music selections will be some by Australian composers.

**References**
4. Choral recital

Unit 4, Choral Recital, is a guided concert presentation in which the conductor can apply and demonstrate learning.

Recital 20 minutes minimum duration

Staff
1 advisory, early, for planning
1 advisory mid-rehearsals, check on progress, issues
1 visit, a staff member, to a rehearsal
2 examiners in attendance at concert videoed.

Assessment
– diary of preparation and rehearsal (750 words)
– formal concert programme notes (750 words)
– assessment by two examiners (equivalent 2,500 words)

High Distinction 90%; Distinction 80%; Credit 65%; Pass 50%; Fail 49 or less

Detail of recital unit

Advisory
– planning recital – choir, rehearsal venue, rehearsal schedule, repertoire, recital venue, pianist etc., programme format, recording, budget etc.
– an advisory mid rehearsal schedule as support requested
– staff visit to rehearsal – likely mid to late in schedule

Two examiners to attend the recital, which is to be videoed.
A copy of the video provided to course co-ordinator within a week of the recital.

Contact hours at least 16 hours rehearsal; staff contact 3 advisories; plus assessment.
Preparation hours 26 across the rehearsal schedule
Australian music will be encouraged in the mix of recital selection.

References
Future directions

Because the Choral Conducting Certificate is by necessity a survey course, a further level of study will be planned for those wishing to take their knowledge, technique and performance to a deeper level. This could lead to a further Choral Conducting Diploma to extend those who have completed the Choral Conductor Certificate or be for those whose breadth and depth of knowledge and prior skill in conducting of challenging works invites their participation. Analysis and conducting of master works, depth of understanding of historical traditions and ability to analyse, conduct and teach modern and non-traditional scores will be included at this level.

The pre-requisite for this course will be the successful completion of the Choral Conductor Certificate or extensive breadth and depth of knowledge and prior conducting of challenging works.
# Choral Conducting Certificate (Summary)

## Unit 1 ACCET Summer School and Sing for Life Choir

<table>
<thead>
<tr>
<th>Title of unit</th>
<th>Aims</th>
<th>Outline of unit</th>
<th>Assignments</th>
<th>References</th>
<th>Comment</th>
</tr>
</thead>
</table>
| ACCET Choral Conductor Summer School and Sing for Life Choir | * Breadth and depth of knowledge from presentations and choir experience  
* Advancement of conducting knowledge and technique  
* Expansion of repertoire knowledge  
* Enrichment by research in one area | Attendance at ACCET Choral Conductor Summer School and Sing for Life Choir 30 hours, maintaining a journal of learning from presentations and rehearsals, new learning/observation of conducting techniques, repertoire expansion, general observations and selection of an area for further knowledge through research. | * Journal of learning from ACCET Choral Conductor Summer School covering presentations, rehearsals, conducting, repertoire and general observations. 2,000 words.  
* Selecting a topic of interest, a research paper with bibliography. 2,000 words. | * The Diagnosis and Correction of Vocal Faults – James C. McKinney  
* The Choral Experience – Robinson and Winold  
* Creating Your Own Warm Up Regime – Faye Dumont  
* Teaching Kids to Sing – Kenneth Phillips | Guidance with supervisor before Summer School, and at least once during Summer School.  
Hours available are 34 for Summer School and 7 for Sing for Life Choir. |
### Unit 2 Choral Education

<table>
<thead>
<tr>
<th>Title of unit</th>
<th>Aims</th>
<th>Outline of unit</th>
<th>Assignments</th>
<th>References</th>
<th>Comment</th>
</tr>
</thead>
</table>
| Choral Education | A comprehensive survey education in voice and its development, repertoire selection and implications, choral rehearsal skill, aural skill, score reading and analysis, administration, performance and choral networks. Consolidation through group presentation and an individual essay. | Thirteen lectures/workshops covering major areas in which the choral conductor values skill – understanding and teaching voice, informed repertoire selection and programming, rehearsal planning and teaching, analysis of issues, experiencing and teaching aural skills, preparing scores, and successfully administering a choir. | * Group presentation of one aspect of the course (from topics provided), agreed in week 4, presented in week 13. Equivalent 1,000 words.  
* Research paper – developing one topic of the curriculum, agreed by the course end. Research and bibliography. 3,000 words. | * The Diagnosis and Correction of Vocal Faults – McKinney  
* Teaching Kids to Sing – Phillips  
* Choral Conducting: Focus on Communication – Decker and Kirk  
* Prescriptions for Choral Excellence – Emmons and Chase  
* Choral Intonation – Alldahl  
* Choral Music Education – Roe  
* Aural Skills Acquisition – Karpinski  
* The Choral Experience – Robinson and Winold  
* Choral Techniques – Lamb  
Learning to Conduct and Rehearse – Kohut and Grant | Thirteen 1.30-hour sessions held on the same night as unit 3, so they can be carried together. The course co-ordinator to be advisor concerning essay topics. Course co-ordinator to develop groups and topics. Course co-ordinator to be advisor concerning essay topics. Hours: 20.30 contact hours 26 preparation |
## Unit 3 Choral Conducting

<table>
<thead>
<tr>
<th>Title of unit</th>
<th>Aims</th>
<th>Outline of unit</th>
<th>Assignments</th>
<th>References</th>
<th>Comment</th>
</tr>
</thead>
</table>
| Choral Conducting   | Development of conducting technique in group tuition setting, learning from own and others’ experience. Skill development through tutor-selected music with particular issues and through student-selected music, perhaps including repertoire for recital (in unit 4). Self-evaluation and observation of others. | Thirteen workshops in which all students participate through general and individual tuition. Progression of conducting and teaching skills through active involvement. | * Self-evaluation journal of weekly workshops. 1,500 words.  
* Attendance at a concert (or a rehearsal) reflecting on the conductor’s technique (and teaching), and effectiveness, and review of event Report 1,000 words.  
* Conducting course co-ordinator’s evaluation of student contribution, effort and development. Equivalent 1,500 words. | * Learning to Conduct and Rehearse – Kohut and Grant  
* Choral Conducting: Focus on Communication – Decker and Kirk  
* Conducting Choral Music – Garretson  
* Choral Music Education – Roe  
* Choral Directing – Ehmann  
* The Choral Conductor – Thomas  
* Choral Conducting – Ericson, Ohlin and Spangberg  
* What They See is What You Get – Eichenberger with Thomas | Thirteen one-hour sessions held on the same night as unit 2. The course co-ordinator to be at all sessions though tutors may be various. Course co-ordinator available to discuss recital music as needed.  
Hours: 13 contact hours 26 preparation |
## Unit 4 Choral Recital

<table>
<thead>
<tr>
<th>Title of unit</th>
<th>Aims</th>
<th>Outline of unit</th>
<th>Assignments</th>
<th>References</th>
<th>Comment</th>
</tr>
</thead>
</table>
| Choral Recital| Expression of learning in all units in a choral recital. To include planning of repertoire, rehearsals and recital, administration and writing of programme notes. | Preparation and presentation of a 20 minute minimum choral concert. Submission of repertoire suited to choir, rehearsal content, writing of concert programme notes, organisation of a concert. | Approved repertoire list and rehearsal schedule before commencement of concert preparation. Diary of preparation, rehearsal and rehearsal review (750 words) Concert programme notes submitted for approval (750 words) Concert performance, and recording video – assessment (equivalent 2,500 words) | *Choral Conducting: Focus on Communication* – Decker and Kirk  
*Conducting Choral Music* – Garretson  
*Choral Techniques* – Lamb  
*Choral Conducting – A Symposium* – Decker and Herferd  
*Learning to Conduct and Rehearse* – Kohut and Grant  
*Building Beautiful Voices* – Nesheim and Noble  
*Prescriptions for Choral Excellence* – Emmons and Chase | Time allowance for 1 staff advisory early 1 staff advisory mid 1 staff visit rehearsal Hours: 16 & rehearsal 3 staff advisories 26 planning/prep 2 examiners plus submission concert video |

These four outlines will be useful to present to course participants, and will also provide the information for publicity.
Chapter 6: Conclusion

This investigation into the skills and knowledge required to be a competent Australian choral conductor has drawn information from a national survey of Australian choral conductors, from a literature review and from information from current Australian and USA choral conducting courses. A Choral Conducting Certificate study course has been developed from this research.

In responding the research question *What are the skills and knowledge required to be a competent choral conductor in Australia?* responses were received from 300 Australian choral conductors encompassing every state in Australia. The information was analysed in six categories of conductors for their recommendations and insights; and this information was considered in the preparation of a course of study.

The literature review and survey of Australian and USA choral courses provided significant concepts, insights and details for the development of a course of study for Australian choral conductors.

The findings of the survey and literature research were applied to the development of a Choral Conducting Certificate, designed to provide skills and knowledge for competence in Australian choral conductors. The possibility of a further education course was projected; and recommendations for further study were provided.

**Recommendations for further study**

The study has brought forward a wide range of issues and considerations for further study. Some of these include:

1. A choir curriculum – for school and for community choirs (including long-term planning)
2. A guide to languages for choral conductors
3. Adapting vocal range of music for children’s and youth choirs
4. Applying voice development to choirs with mixed age ranges
5. Auditioning choristers
6. Aural skills needed for choir conductors
7. Catalogue of Australian choral music
8. Choir in the school timetable – advocacy for choir in schools
9. Conducting multiple choirs – conductor adaptations
10. Conducting the choir from organ console or keyboard
11. Choral conductor health – vocal and physical well-being
12. Conductor singing – what skill is needed to demonstrate for modelling for a choir
13. Developing a junior secondary school choir
14. Developing musicianship for the choral conductor
15. Effect of venue acoustics on choral rehearsal and performance
16. Group dynamics in the choir (psychology of singing and singers)
17. How to commission Australian choral music
18. Mental image of the music for choir conductors
19. Managing choirs of mixed age ranges
20. Managing sound and balance in a choir of ‘unbalanced’ numbers
21. Multicultural choral repertoire in schools and community
22. Pitch-matching for young singers
23. Planning choral concerts from start to finish
24. Post-rehearsal choir review as an education tool
25. Positioning choristers for best sound
26. Psychology in choir rehearsal and performance
27. Recruitment and retention of choristers (including boys in choirs)
28. Relationship between conductor, choir and accompanist
29. Repertoire extension for multicultural and style-specific choirs
30. Repertoire for choir with instrument/s, ensemble, orchestra
31. Skills required for a cappella singing
32. Teaching sight-singing to the choir
33. To baton or not to baton in choral conducting
34. Warming up the voice for choir
35. Writing choral arrangements
36. Written and on-stage information on choral works.

In addressing some of these issues the study and practice of choral conducting in Australia and internationally would be enhanced. The present study has made a contribution to this development.
References


Appendices

1. Ethics approval
2. ACCET permission letter
3. Letter to organisation re participation
4. Choral conductor Survey
5. Introductory course questionnaire
6. Courses of study – Australia
7. Courses of study – North America
8. Choral odes
16th December 2008

Ms Faye Dumont
Unit 3, 15 Hill Street
HAWTHORN 3122

Dear Faye,

Re: Human Research Ethics Application – Register Number HREC A-136-09/08

The Chair of the Design and Social Context Human Research Ethics Sub-Committee, Associate Professor Heather Fehring, considered your amended ethics application entitled “The Competent Australian Choral Conductor: An investigation into the skills and knowledge required for the development of Australian choral conductors”.

I am pleased to advise that your application has been approved as Risk Level 2 classification by the committee. This approval will now be reported to the University Human Research Ethics Committee for noting.

This now completes the ethics approval process. Your ethics approval will expire in July 2010.

Please note that all research data should be stored on University Network systems. These systems provide high levels of manageable security and data integrity, can provide secure remote access, are backed on a regular basis and can provide Disaster Recover processes should a large scale incident occur. The use of portable devices such as CDs and memory sticks is valid for archiving, data transport where necessary and some works in progress. The authoritative copy of all current data should reside on appropriate network systems; and the Principal Investigator is responsible for the retention and storage of the original data pertaining to the project for a minimum period of five years.

You are reminded that an Annual /Final report is mandatory and should be forwarded to the Portfolio Ethics Subcommittee Secretary by mid-December 2008. This report is available from:

URL:  http://www.rmit.edu.au/id/hrec/apply

Should you have any queries regarding your application please seek advice from the Chair of the sub-committee Associate Professor Heather Fehring on (03) 9925 7840, heather.fehring@rmit.edu.au or contact Cheryl de Leon on (03) 9925 2974 or email cheryl.deleon@rmit.edu.au

I wish you well in your research.

Yours sincerely

CHERYL C DE LEON
Secretary
DSC Human Research Ethics Sub-Committee

Cc    Dr David Forrest, School of Education
Appendix 2

Dr David Forrest  
RMIT University  
Bundoora Campus,  
PO Box 71,  
BUNDOORA,  
Vic 3083.

10 October, 2008

Dear Dr Forrest,

This letter is to confirm that, at the 20 April 2008 meeting of the ACCET Committee, it was agreed that
   ACCET make available its mailing list to Faye Dumont for the purpose of her research assignment on choral conducting.

Yours sincerely,

Judith McKnight,  
President,  
Australian Choral Conductors Education and Training
Appendix 3

4 December, 2008

Dear Administrator,

I am undertaking a Doctor of Philosophy in the School of Education at RMIT University, supervised by Dr David Forrest. The title of my research is *The competent choral conductor: An investigation into the skills and knowledge required for the development of Australian choral conductors*. The results of this survey will potentially be useful for the establishment of Australian Choral Conductors Education and Training (ACCET) courses directed to the needs of Australian choral conductors. The survey is ready for sending now.

I would like to invite members of ASME

(ANCA)
(RSCM Australia)
(ANATS)
(AMUSE) to participate in a survey. Would your organisation be willing to print a call for interest in participating in the survey through its print, email or web news? I include text which might be suitable for inclusion in such a letter. No further communication with participants by ASME is anticipated beyond the call for interest.

Should you have questions I would be happy to respond on (03) 9818 1296 or by email at faye.dumont@rmit.edu.au My supervisor, Dr David Forrest, can be contacted on david.forrest@rmit.edu.au or (03) 9925 7807.

Yours sincerely,

Faye Dumont
MMusic
## Appendix 4 Choral conductor survey

### General questions

1.1. Choir/choirs conducted  
   (Tick as many as applicable)

<table>
<thead>
<tr>
<th>Primary school choir</th>
<th>Community children’s choir</th>
<th>Church children’s choir</th>
</tr>
</thead>
<tbody>
<tr>
<td>Secondary school choir</td>
<td>Community youth choir</td>
<td>Church youth choir</td>
</tr>
<tr>
<td>Tertiary student choir</td>
<td>Community adult choir</td>
<td>Church adult choir</td>
</tr>
</tbody>
</table>

Other choir

1.2 Other ensembles conducted  
   (Tick as many as applicable)

<table>
<thead>
<tr>
<th>School band</th>
<th>Community band</th>
<th>Church band</th>
</tr>
</thead>
<tbody>
<tr>
<td>School orchestra</td>
<td>Community orchestra</td>
<td>Church orchestra</td>
</tr>
<tr>
<td>School musical</td>
<td>Community musical</td>
<td>Church musical</td>
</tr>
</tbody>
</table>

Other ensemble

1.3

<table>
<thead>
<tr>
<th>Have you had singing lessons?</th>
<th>Yes</th>
<th>No</th>
</tr>
</thead>
<tbody>
<tr>
<td>Do you have singing lessons?</td>
<td>Yes</td>
<td>No</td>
</tr>
</tbody>
</table>

1.4 What are the life stages of the choristers that you conduct?  
   (Tick as many as applicable)

<table>
<thead>
<tr>
<th>Primary school/children</th>
</tr>
</thead>
<tbody>
<tr>
<td>Secondary school/youth</td>
</tr>
<tr>
<td>Adult singers – young to middle years</td>
</tr>
<tr>
<td>Advanced years singers</td>
</tr>
</tbody>
</table>
1.5 How would you describe your choral skills?  
(Tick as applicable)

<p>| | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>A</td>
<td>Beginner – little experience rehearsing and conducting a choir</td>
</tr>
<tr>
<td>B</td>
<td>Intermediate – substantial experience rehearsing and conducting a choir</td>
</tr>
<tr>
<td>C</td>
<td>Advanced – a high level of experience rehearsing and conducting a choir</td>
</tr>
</tbody>
</table>

Comment

1.6

<p>| | | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Is choral conducting your primary job?</td>
<td>Yes</td>
<td>No</td>
</tr>
<tr>
<td>Is choral conducting your secondary job?</td>
<td>Yes</td>
<td>No</td>
</tr>
</tbody>
</table>

1.7 What choral conductor training courses have you attended?  
(Tick first column and add information as applicable)

<table>
<thead>
<tr>
<th>Course</th>
<th>Location in Australia or overseas</th>
<th>Length of course</th>
<th>Comment</th>
</tr>
</thead>
<tbody>
<tr>
<td>None</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>ACCET summer school</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>University choral conductor course (see Q 1.8)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Other course – please specify</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

1.8 If a university course, please tick appropriately:

<table>
<thead>
<tr>
<th>Course</th>
<th>Course hours:</th>
<th>A dedicated choral conducting course</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Part of a course</td>
<td></td>
</tr>
</tbody>
</table>
Diploma

Undergraduate degree

Masters degree

Doctorate

The following survey seeks to know what you would find of value in a choral education course of study. Please tick the appropriate column for your response.

2 To what extent do you agree or disagree that the following skills and knowledge are important in being a competent choral conductor?

Areas of skills and knowledge

<table>
<thead>
<tr>
<th>Topic</th>
<th>Agree strongly</th>
<th>Agree</th>
<th>Disagree</th>
<th>Disagree strongly</th>
</tr>
</thead>
<tbody>
<tr>
<td>Understanding the voice</td>
<td></td>
<td></td>
<td></td>
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</tr>
<tr>
<td>Selecting music for the choir</td>
<td></td>
<td></td>
<td></td>
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</tr>
<tr>
<td>Analysis and preparation of music scores</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Ability to hear and analyse choir problems</td>
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<tr>
<td>Conducting technique</td>
<td></td>
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</tr>
<tr>
<td>Rehearsing and teaching skill</td>
<td></td>
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<td></td>
</tr>
<tr>
<td>Administration skill</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>People-focused skill</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Performance</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Choral networks</td>
<td></td>
<td></td>
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</tr>
</tbody>
</table>

Add further choral education areas you consider important
The following topics seek to find out what you think is important in **specific areas of skills and knowledge education for the choral conductor.**

3 To what extent do you agree or disagree that the following skills and knowledge are important in being a competent choral conductor?

### 3.1 Understanding the voice

<table>
<thead>
<tr>
<th>Topic</th>
<th>Agree strongly</th>
<th>Agree</th>
<th>Disagree</th>
<th>Disagree strongly</th>
</tr>
</thead>
<tbody>
<tr>
<td>Warming up the voice</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Breathing for singing</td>
<td></td>
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</tr>
<tr>
<td>Vocal anatomy</td>
<td></td>
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</tr>
<tr>
<td>Life-time voice changes</td>
<td></td>
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<tr>
<td>Correction of faults</td>
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<tr>
<td>Conductor as vocal model</td>
<td></td>
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<tr>
<td>Tone production</td>
<td></td>
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</tr>
<tr>
<td>Diction</td>
<td></td>
<td></td>
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</tr>
<tr>
<td>Voice classification</td>
<td></td>
<td></td>
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<tr>
<td>Vocal health</td>
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</tbody>
</table>

Comment/other

### 3.2 Analysis and interpretation of musical scores

<table>
<thead>
<tr>
<th>Topic</th>
<th>Agree strongly</th>
<th>Agree</th>
<th>Disagree</th>
<th>Disagree strongly</th>
</tr>
</thead>
<tbody>
<tr>
<td>Music history and eras</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Choral styles</td>
<td></td>
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</tr>
<tr>
<td>Analysis of a choral score</td>
<td></td>
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<tr>
<td>Marking a choral score</td>
<td></td>
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</tr>
<tr>
<td>Interpreting a choral score</td>
<td></td>
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<tr>
<td>Pronunciation of languages</td>
<td></td>
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</tbody>
</table>

Comment/other
### 3.3 Selection and programming for the choir

<table>
<thead>
<tr>
<th>Topic</th>
<th>Agree strongly</th>
<th>Agree</th>
<th>Disagree</th>
<th>Disagree strongly</th>
</tr>
</thead>
<tbody>
<tr>
<td>Repertoire knowledge</td>
<td></td>
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<tr>
<td>Matching repertoire to the choir</td>
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<tr>
<td>Adapting music to suit the choir</td>
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<tr>
<td>Selecting music for special occasions</td>
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<tr>
<td>Sourcing Australian music</td>
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<tr>
<td>Identifying quality music</td>
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<tr>
<td>Structuring a programme selection to flow</td>
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</tbody>
</table>

Comment/other

### 3.4 Aural skills for hearing and interpreting the ensemble

<table>
<thead>
<tr>
<th>Topic</th>
<th>Agree strongly</th>
<th>Agree</th>
<th>Disagree</th>
<th>Disagree strongly</th>
</tr>
</thead>
<tbody>
<tr>
<td>Recognising accuracy/error in rhythm</td>
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<tr>
<td>Recognising accuracy/error in melody</td>
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<tr>
<td>Recognising accuracy/error in harmony</td>
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<tr>
<td>Hearing and interpreting vocal problems</td>
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<tr>
<td>Hearing and adjusting balance</td>
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<tr>
<td>Hearing and adjusting blend</td>
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<tr>
<td>Having a mental image of the music</td>
<td></td>
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</tbody>
</table>

Comment/other
### 3.5 Conducting technique

<table>
<thead>
<tr>
<th>Topic</th>
<th>Agree strongly</th>
<th>Agree</th>
<th>Disagree</th>
<th>Disagree strongly</th>
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</thead>
<tbody>
<tr>
<td>Basic beat patterns</td>
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<tr>
<td>Advanced beat patterns</td>
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<tr>
<td>Changing beat patterns</td>
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<tr>
<td>Establishing/maintaining tempo</td>
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<tr>
<td>Varying tempo</td>
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<tr>
<td>Cues, cut-offs, pauses</td>
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<tr>
<td>Conducting dynamics</td>
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<tr>
<td>Conducting contrapuntal music</td>
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<tr>
<td>Left and right hand independence</td>
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<tr>
<td>Conducting expressively</td>
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<tr>
<td>Conducting for vocal response</td>
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</tbody>
</table>

Comment/other

### 3.6 Rehearsal and teaching technique

<table>
<thead>
<tr>
<th>Topic</th>
<th>Agree strongly</th>
<th>Agree</th>
<th>Disagree</th>
<th>Disagree strongly</th>
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</thead>
<tbody>
<tr>
<td>Warm ups</td>
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<tr>
<td>Rehearsal preparation</td>
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<tr>
<td>A rehearsal plan</td>
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<tr>
<td>Teaching the notes</td>
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<tr>
<td>Developing and correcting tone</td>
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<tr>
<td>Developing vocal range</td>
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<tr>
<td>Topic</td>
<td>Agree strongly</td>
<td>Agree</td>
<td>Disagree</td>
<td>Disagree strongly</td>
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<tr>
<td>----------------------------------------------------------------------</td>
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<tr>
<td>Improving pitch and aural skills</td>
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<tr>
<td>Blending voices</td>
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<tr>
<td>Improving diction</td>
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<tr>
<td>Building performer energy</td>
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<tr>
<td>Patterns for seating the choir</td>
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<tr>
<td>Conductor post-rehearsal review</td>
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<tr>
<td>Comment/other</td>
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</table>

### 3.7 Administration

<table>
<thead>
<tr>
<th>Topic</th>
<th>Agree strongly</th>
<th>Agree</th>
<th>Disagree</th>
<th>Disagree strongly</th>
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</thead>
<tbody>
<tr>
<td>Preparing a choir curriculum</td>
<td></td>
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<tr>
<td>Recruiting</td>
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<tr>
<td>Auditioning</td>
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<tr>
<td>Organising a budget</td>
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<tr>
<td>Sponsorships, donations, grants</td>
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<tr>
<td>Purchasing and storing music</td>
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<tr>
<td>Obtaining rights to print music</td>
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<tr>
<td>Performance and recording rights</td>
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<tr>
<td>Recording</td>
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<tr>
<td>Purchasing equipment</td>
<td></td>
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<tr>
<td>Organising performance dress</td>
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<tr>
<td>Running a concert</td>
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<tr>
<td>Participating in a choral festival</td>
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</tbody>
</table>
### 3.8 Performance

<table>
<thead>
<tr>
<th>Topic</th>
<th>Agree strongly</th>
<th>Agree</th>
<th>Disagree</th>
<th>Disagree strongly</th>
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<tbody>
<tr>
<td>Locating and hiring venues</td>
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<tr>
<td>Evaluating venue for sound, light, space</td>
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<tr>
<td>On and off stage movement of people and equipment</td>
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<tr>
<td>Relating to audience</td>
<td></td>
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<tr>
<td>Handling acknowledgements, applause</td>
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<tr>
<td>Writing and presentation of programme notes</td>
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<tr>
<td>Managing front-of-house</td>
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</table>

### 3.9 Choral networks

<table>
<thead>
<tr>
<th>Topic</th>
<th>Agree strongly</th>
<th>Agree</th>
<th>Disagree</th>
<th>Disagree strongly</th>
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</thead>
<tbody>
<tr>
<td>Relating to choral associations</td>
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<tr>
<td>Relating to choral colleagues</td>
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<tr>
<td>Relating to voice associations</td>
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<tr>
<td>Relating to voice colleagues</td>
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<tr>
<td>Knowledge of retail outlets</td>
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<tr>
<td>Knowledge of choral-related web sites</td>
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<tr>
<td>Knowledge of music order-on-line resources</td>
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</table>
Comment/other

Thank you for completing this survey.
Appendix 5 Introductory course questionnaire

Questionnaire for Choral Conductor Course participants

Name

This information will assist the leadership team in providing course pertinence. Thank you.

What choir/choirs do you conduct? What recent repertoire they have sung?

What is your singing experience (e.g. have you had singing lessons – how many – in what years)? Elaborate.

Have you sung/do you sing in a choir or choirs. Elaborate.

What choral conductor training courses have you attended?

<table>
<thead>
<tr>
<th>Course</th>
<th>Location – Australia? Overseas?</th>
<th>Length of course</th>
<th>comment</th>
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<tbody>
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</table>

What are the ages of the choristers you conduct? (Tick as many as are applicable)

Primary school/children
Secondary school/youth
Adult singers – young to middle years
Advanced years singers
Mixed category in the choir

How would you rank your overall choral conductor skill? (Circle)

Basic Intermediate Advanced

How would you rank your skills/knowledge in the following areas? (Tick as appropriate)
<table>
<thead>
<tr>
<th>Topic</th>
<th>Excellent</th>
<th>Very good</th>
<th>Basic</th>
<th>No knowledge</th>
</tr>
</thead>
<tbody>
<tr>
<td>Understanding the voice</td>
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<tr>
<td>Selecting music for the choir</td>
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<tr>
<td>Analysis and preparation of choral scores</td>
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<tr>
<td>Ability to hear and analyse choral problems</td>
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<tr>
<td>Conducting technique</td>
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<tr>
<td>Rehearsing and teaching skill</td>
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<tr>
<td>Administration skill</td>
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<tr>
<td>People-focussed skill</td>
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<tr>
<td>Performance</td>
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<tr>
<td>Choral networks</td>
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</tbody>
</table>

Add further choral education areas or sub-topics you consider important.
Appendix 6 Courses of study – Australia

The current Australian tertiary conducting courses having choral content are as follows:

at Melbourne Conservatorium – The University of Melbourne, an undergraduate conducting elective / option focussed instrumentally; and in the Master of Music a potential choral component in giving rehearsing and 2 choral recitals; www.VCA-MCM.unimelb.edu.au/...MCM%20Graduate%20Brochure%202015...

at the University of Western Australia, a conducting component in the music education course and a Master of Teaching with an option to do a choral component; www.music.uwa.edu.au Music>courses

at the West Australian Academy of Performing Arts – Edith Cowan University, an introductory course in instrumental conducting; conducting and ensemble direction in Music Education; www.waapa.ecu.edu.au/

at the University of Newcastle, Conducting and Music Direction, an undergraduate option in conducting (strongly instrumental, choral mentioned in passing); www.newcastle.edu.au/degrees/bachelor-of-music/handbook

at Sydney Conservatorium, University of Sydney, a three level conducting course – M Music, PhD or DMA, in areas of symphony orchestra, opera, historic performance, wind symphony, choirs. The program is focussing on the great scores. M Music includes lessons, master classes, workshops, seminars, research methods, performances, keyboard skills and aural perception. PhD is a dissertation of up to 80,000 words. DMA is substantive research leading to a public performance – ¼ coursework and ¾ supervised research with these of 25-30,000 words; www.music.sydney.edu.au/study/areas-of-study/conducting/

at Canberra School of Music, Australian National University, there is an undergraduate conducting option in Music Education. No vocal or choral music is mentioned; https://music.anu.edu.au/...

at the University of Tasmania, Hobart, a Conducting unit – basic techniques, score preparation and gesture – with no mention of choral music; in Bachelor of Teaching there is a Choral Experience unit – not currently offering. www.utas.edu.au/courses/art/units.fbc312-conducting www.utas.edu.au/courses/art/units.fbc140-choral

at Queensland Conservatorium of Music, Griffith University, an Introduction to Conducting – defined as instrumental – 2983QCM; but also Choral Conducting, 2985QCM – not offered in 2015. www.griffith.edu.au
at the University of Queensland, Brisbane, Introductory Choral Conducting (MUSC3160) will offer in the Mus. Bac. in semester 2, 2015; and the Masters degree has a unit titled Choral Conducting and Pedagogy, available if there is a class of 15 which has not offered since summer 2013. 
www.uq.au/study/course.html?course_codeMUSC3160 and Masters MUSC6850

at the Elder Conservatorium of Music, University of Adelaide, a general unit in Conducting; but also available is Choral Education and Leadership. In 2015 there will be a Master of Music Studies, which could be done in choral music. 
www.music.adelaide.edu.au/
Appendix 7: Course of study - United States of America

Choral education courses

North Arizona University
Dr Edith Copley, Regents’ Professor, Director of Choral Studies

Bachelor of Music Education – choral or instrumental

Track: Choral music education

Year 1, Term 1, Fall
Music theory 1
Ear Training 1
Diction for singers
Class piano 1
Private lessons 1
Choral vocal ensemble 1 (Shrine of Ages – mixed choir, Women’s Choir, Men’s Choir)
Critical reading, writing
Quantitative reasoning

Year 1, Term 2, Spring
Music theory 2
Ear Training 2
Diction for singers 2
Class piano 2
Private lessons 1
Choral vocal ensemble 1 (one of 3 choirs)
Liberal studies

Year 2, Term 1, Fall
Prelude to music education
Music theory 3
Ear Training 3
Music history to 1750
Keyboard harmony 1
Private lessons 2
Choral vocal ensemble 2 (one of 3 choirs)
Liberal studies

Year 2, Term 2, Spring
Music theory 4
Ear training 4
Music history from 1750
Introduction to world music
Keyboard harmony 2
Private lessons 2
Choral vocal ensemble (one of 3 choirs)

Year 3, Term 1, Fall
Elementary music studies
Private lessons upper division 1
Choral vocal ensemble (one of 3 choirs)
Conducting fundamentals – conducting patterns and rehearsal techniques, score reading and score preparation

Ed. Psy. Mid-School and Secondary
Liberal arts course

**Year 3, Term 2, Spring**
Topics in music literature
Private lessons upper division 1
Junior recital (for private tuition students)
Choral vocal ensemble (one of 3 choirs)
Choral conducting – techniques, organisation, materials and interpretation of traditional and contemporary choral literature

Introduction to English Immersion
Liberal studies course

**Year 4, Term 1, Fall**
Topics in music theory and composition
Secondary Music Methods 1
Choral vocal ensemble (one of 3 choirs)
Methods secondary school English
Liberal arts 1
Liberal arts 2

**Year 4 Term 2, Spring**
Teaching practicum – music classroom
Contemporary developments (says Choral arranging is a topic)
Contemporary developments 2
Contemporary developments 3
Secondary school methods 2
Choral vocal ensemble (one of 3 choirs)
Liberal arts course
General elective course

**Year 5**
Supervised teaching, secondary

**Master of Music: Choral conducting**
Program highlights:
- Extensive podium time conducting university choral ensembles
- A comprehensive choral literature sequence prepares students who want to pursue doctoral studies
- Hands-on experience coordinating the largest choral festival in the South West
- Major choral/orchestral works prepared and performed each Spring with a regional orchestra
- University chamber choir is provided for all graduate lecture recitals
- Opportunity to study orchestral conducting, private voice, and vocal pedagogy
- International concert tours with the Shrine of Ages Choir (every three years)
Thornton School of Music, University of Southern California  
Dr Jo-Michael Scheibe, Professor  

Bachelor of Arts in Choral Music  
Only subject codes given, no class title or description  

Master of Music in Choral Music  
2 years: 30 units  
Sample program of study  
Lessons – individual voice lessons  
Music ensemble – singing in one of 5 ensembles  
Program intensive courses  
Choral conducting 3  
  Choral development 1  
  Choral literature 1  
  Choral literature 2  
  Seminar in choral music  
  Vocal pedagogy practicum  
Core Thornton academic courses  
  Research materials and techniques  
  Music history electives – two  
  Instrumental conducting  
Capstone projects  
One graduate recital  
One comprehensive review  

DMA in Choral Music  
65 units – can transfer 30 of Masters  
Academic field  
All the options available – choose choral  
  Musicology  
  Analysis  
  Music education  
  Choral music  
  Sacred music  
Basic curriculum  
  Instrumental conducting 2  
  Introduction to analysis of tonal music  
  Introduction to analysis of post-tonal music  
  Teaching and learning music  
  Research materials and techniques  
  Music history electives – three  
  Ensemble electives – two  
Lessons, ensembles, performance classes  
  Choral ensemble participation – two  
  Choral conducting 3  
  Choral conducting 4  
  Performance (lessons)  
Program intensive courses  
Choral development  
  Choral literature 1  
  Choral literature 2
Music of the great liturgies
Choral arranging

Elective fields 1 and 2
Four from 50, for example composition, performance, early music
jazz studies, music education, conducting, pedagogy,
electroacoustic media, music industry, or areas outside music.
No more than two may be in the same department of the School of
Music.

Capstone projects
Two recitals as a conductor, at least one of which must include
instrumental ensemble.
Qualifying exams including major area, one academic field and
two elective fields.
Doctoral dissertation.

**DMA in Sacred Music**
Similar to the DMA in choral music, but with some variation in basic and optional courses:
The organ in worship and congregational life
Music of the great liturgies
Sacred music administration
Hymnology
Introduction to Jewish music
Special studies in music since 1900
Music and the Holocaust
Capstone one lecture recital; other capstone projects as above

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**Florida State University**
**Dr Andre Thomas**
Master of Music – 34 units
Ph.D – 94 units – exemption 34 for M.M.
Choral conducting in music education course

**Master of Music in choral conducting**
Extensive conducting; participate 4 semesters in choral conducting master class; conduct
FSU Choral Union. Serve as teaching assistant and assistant conductor across 8 possible
ensembles.
Study art and science of conducting, crafting fine performances, and best practices in music
education; musicology; theory; superb band and orchestra conductors for observation and
instruction.
Areas
Advanced techniques in choral music
Advanced choral conducting – 3 semesters
Advanced orchestral conducting – 1 semester

Supported by Bibliography
Graduate level history – 2 units
Choral literature
Chamber choir – 2 units

Recital in second year
Comprehensive exam
**Ph. D in Music Education** in conducting
No detail

**Boston University**
**Master of Music conducting**
Orchestral and choral
Conducting techniques and literature with related work in performance, music theory and musicology.
Join a diverse community of scholar-performers led by distinguished, creative and experienced faculty, including early music and new music. In depth and thorough examination of style, sources and performance practices and applications.

**DMA**
The description is the same as for M. Music, plus
Graduate conducting seminars

**Master of Sacred Music**
Offered through the School of Theology

**Butler University**
**B. Mus.**
In voice – Vocal pedagogy – physiology of the human voice and its development from early childhood through to adulthood. Appropriate literature and exercises suitable to vocal development, vocal repair and maintenance
– Teaching the young singer – basic anatomy, breath, resonance, understanding of registration and an even scale, articulation, diction, and vocal exercises designed to correct certain vocal problems. Exploring repertoire for young voices.

**School Music program**
Comprehensive choral music techniques – Philosophies, techniques and materials for developing a comprehensive music program in secondary schools grades 5 – 12.
Kodaly and Orff in the classroom.

**Montclair State University, NY**
**Dr Heather Buchanan, Director of Choral Studies**
**B. Mus.**
Conducting for music educators – rehearsal and performance techniques – elementary and secondary school ensembles.

**Music education**
Choral methods – in-depth teaching of choral music as applied to the school music program for elementary level through secondary.
Topics – program, philosophy, recruitment and retention, program organisation and management, literature selection and ensemble pedagogy.

**St Olaf College**
**Dr Anton Armstrong**
B. Mus. in Performance, Music Education and Church Music
Six performing choirs supporting the program

B. Mus. Music Education
Conducting – conducting gestures with and without baton, meter patterns, preparatory beats, cut-offs, dynamics, fermata, articulations, phrasing, left hand independence, face/eye contact.
Choral conducting – techniques for choral literature including research-based rehearsal techniques, vocal preparation, score study and video evaluation of gesture and rehearsal. Observation of conductors on campus and in the community.
Choral literature 1 Smaller forms of choral music from the Renaissance to the present – emphasis, suitability for junior and senior high school choirs and church choirs. Scores and recordings, for representative style features and characteristics, interpretation and conducting problems.
Choral literature 2 – A study of larger forms of choral music.
Advanced conducting – working with a live orchestral or choral ensemble, conduct movements or entire works and encounter a variety of advanced baton techniques, skills in reading, preparing, interpreting and memorising scores, rehearsal techniques, performance practices and concert programming. Observe rehearsals on and off campus.
Vocal pedagogy – for studio or classroom.
The child and adolescent voices – understanding the developing voice and establishing good vocal habits with appropriate techniques and literature.
Church music practicum 1 – role of music in worship and strategies for developing music groups.
Church practicum 2 – including recruitment, music administration and composing and arranging music for worship.

University of Hartford – the Hartt School of Music
B. Mus. Ed. in voice
Courses: Vocal study
  Choral organisation
  Choral conducting
  Performance in choir (belonging to choir each semester)
  Vocal development
  Vocal class
  School choral program and lab
  Elementary vocal methods
A Music Education, Graduate Professional Diploma (for students without the Hartt School prerequisites) and DMA, or DMA in Music Education are listed without content.

The Boston Conservatory
Master of Music in Choral Conducting
Choral repertoire 1, 2, 3, 4
Score study choral-orchestral masterworks
Score study a cappella master works
Theory – advanced aural skills, score reading, atonal sight reading
Voice pedagogy
Choral conducting, private conducting lessons and conductor’s choir
Orchestral conducting
Voice lessons
Performance with a Boston Conservatory choir
Conducting a university or community choir

**George Fox University, Department of Music**
Emphasis, music vocation for church ministry and local community. Courses include teaching, business and divinity.
Course includes individual lessons, and choral ensembles.
It runs summer programmes, in 2014 with Rodney Eichenberger, teaching non-verbal communication – movement as a means to improve voice quality and aural skills.

**Eastman School of Music**
There is undergraduate basic, intermediate and advanced choral and instrumental conducting.
Ensembles – Repertory Singers (60-70), Chorus (175), Chorale (35-40), Opera Theatre

**B Mus.**
Choral repertory
Contemporary music performance practices
Tutorial sessions

**B. Mus Ed.**
Basic conducting
Elementary general music
Secondary voice
Secondary general music
Elementary and junior high choral music
Choral music
Choral conducting
Choral arranging
Music education majors and organ majors are required to take a conducting course.

**Master of Music – choral specialization**
Diploma of Sacred Music can be combined with the M. Music.
Prerequisite: significant experience as a choral singer and conductor; language skills
Choral conducting
Choral techniques and methods
Advanced instrumental conducting
Rehearsal techniques
Conducting recital
Music bibliography
Analytical techniques
Music history – 2 courses
Choral literature
Electives
Oral and comprehensive exams.

**DMA**
Prerequisites: professional level conducting previous 2 years; language 3 years tertiary
Colloquy in conducting
Doctoral seminars
Tonal literature and analysis
20th century literature and analysis
Graduate theory
Electives
3 public concerts participated in
Examination: Research paper
1 or more public concerts
Lecture/recital in choir rehearsal

**Westminster Choir College of Rider University**
**Dr Joe Miller, Dr James Jordan**

**Master of Music – choral conducting**
Fundamentals of conducting – important relationship between ear, body and choral sound
Techniques of conducting – more complex style and patterns, communication through appropriate gestures. Dynamics, articulations, left hand. Rehearsal procedures, repertoire programming, score preparation, advanced practice, baton technique.
Advanced conducting – more student-centred, process of literature planning for final performance. Intensive score preparation, advanced rehearsal techniques, performance practice, baton technique.
Master Singers – mixed ensemble for graduate conducting, sacred music and music education majors.
Vocal techniques for choirs – for choirs and for class voice. Techniques for affecting change in group vocal production; mental and physical preparation of a group for good vocal production. How to communicate to amateur singers; exercises to improve diction, dynamics, legato, martellato, high and low registers, resonance, vowel modification – to develop sound. Vocal production specific to style eras and demands of particular composers. Conducting methods for good choral and vocal training.
Conducting performance – in semester of student recital.
Choral conducting 1 – conducting technique through facial expression, breathing, alignment and gesture. Developing and refining score study.
Choral conducting 2 – selected major choral works – analysis and stylistic study.
Conducting primary – private, individual lessons based on syllabus for graduate majors.
Baroque performance practice – tempo, phrasing, articulation, ornamentation, rhythmic alteration, qualities of sound, continuo, influence of dance, national idioms. Primary source writings; recent research.
Seminar in choral literature – study of a specific area of choral literature, varied by semester Graduate conductor forum.
Yale University Choral Conducting
**M. Music** (laying foundation for Doctorate)
Individual conducting lessons
Repertory
Recital Chorus
Weekly seminar
Voice
Observe rehearsals vocal and instrumental.
Serve as assistant conductor of one ensemble
Conduct Repertory Chorus 1st year 2 shared performances
2nd year recital with Recital Chorus.

Concordia College, Moorhead, Minnesota
**Dr Rene Clausen**
**B. Music**
Voice – includes choral conducting 1 and 2
**B. Arts Music Ed.**
Choral literature
Choral conducting 1 & 2
Methods of teaching vocal music
Voice
Voice class – principles of voice technique
Content: Choral conducting 1 – baton techniques, selection of voices, choir organisation, rehearsal, phonetics, literature. Class as a choir for practice conducting.
Choral conducting 2 – analysis and conducting choral literature all periods.
Methods of teaching – teaching voice, physiology, appropriate literature for beginner voice.

ACDA The Choral Journal April 2015
American summer schools advertised:
- St Johns University, Collegeville, Minnesota
- Adelphi University, Garden City, New York
- San Jose State University, San Jose, California
- Temple University, Philadelphia, Pennsylvania
- Baylor University, Waco, Texas
- University of Puget Sound, Tacoma, Washington
- Virginia Wesleyan College, Norfolk, Virginia
- Zephyr Point Presbyterian Conference, Center, Zephyr Cove, Nevada
- Elizabethtown College, Elizabethtown, Pennsylvania
- Concordia College, Moorhead, Minnesota
- Cal State University, Fullerton, California
- Augsburg College, Minneapolis, Minnesota
- George Mason University, Fairfax, Virginia
- The University of Buffalo, Amhurst (Buffalo) New York
- Pacific Boychoir Academy, Oakland, California
Mount Carmel Conference Centre, Alexandria, Minnesota
Indiana University Jacobs School of Music, Princeton, New Jersey
University of Missouri, Kansas City School of Music, Kansas City, Missouri
Illinois State University, Normal, Illinois
University of Toronto
Arizona ACDA Summer Conference
Plus 10 choral festival or choral sing opportunities.

Topics in the above summer classes/workshops include conducting masterclass; study of Baroque and Classical literature, taking a choir to performance – as conductors or auditors; director’s chorus; 9th grade chorus masterclass and reading; singing an award-winning composition; adolescent singers; how the voice works; lifespan of the voice; individual conducting lessons; techniques – hand and baton, face, non-verbal communication; teaching music in choral rehearsal; daily podium conducting time; music reading; hymn festival; vocal jazz ensemble and solo singing.
Appendix 8: Choral odes

Ten must-have references for the choral conductor

The purpose of inclusion of this list is to provide a recommended priority selection, or basic library, for the choral conductor. The selection covers the areas of understanding the voice and teaching voice, choral music history, analysis and interpretation of scores, selection and programming of repertoire, aural and sight-reading skills, conducting techniques and issues, rehearsal and teaching, performance, administration and a singer’s dictionary.


The book provides one of the most in-depth scientific studies of its time, and it has been the springboard for much voice science since. While it is a textbook for teachers of singing, it is a foundation reference for the choral conductor, whose every rehearsal is voice teaching. Vennard, who in the preface says: “I believe that our safeguard against the charlatan is general knowledge of the most accurate information available” (p. iii), provides scientific and practical information on acoustics, the respiratory system, breathing mechanism and techniques, posture, attack, registration, the muscles of the larynx and function of the vocal folds, resonance, vowels, diphthongs, articulation of consonants and co-ordination of all elements of the voice in singing. It is illustrated by diagram, x-ray and spectrogram, with fascinating photo sequences of the functioning of the vocal folds. It requires re-reading for familiarity with vocal anatomy. The Thesaurus, consisting of many pages of clear definitions, for example the properties of tone, anatomy and function, and voice classification, is invaluable.


Lecturer, church musician, singer and choir member, McKinney’s diagnosis is from what you can see in the singers – posture, breathing and tension – and what can be heard in the vocal sound. He discusses breathing and support, phonation, registration, voice classification, resonance, articulation, the speaking and singing voice and co-ordination; identifying faults and offering solutions to vocal problems. He recommends, as in a medical diagnosis, asking three questions: “(1) What is wrong with the sound I am hearing? (2) What is causing it to sound that way? (3) What am I going to do about it?” (p. 17) and codes this as “Remember the plan of action: (1) Recognise the symptoms, (2) determine causes, (3) devise cures” (p. 19). The reference is practical and readable for the conductor new to voice science, with notes and further references at the end of each chapter. An audition check list is provided. The American-accent phonetic list needs care, as not all the sounds parallel with Australian diction. An accompanying CD illustrates some vocal problems and solutions.

A vocal dictionary in one’s library can be a first-call reference for a variety of purposes. In two areas *A Dictionary for the Modern Singer* can be valuable for the choral conductor. Firstly it is a handy dictionary for voice information – definitions, terms and signs, vocal forms, voice types, voice science, historic eras and careers, world and national music forms and styles, and some general choral references; and secondly, it contains a set of essays and appendices that a choral conductor would gladly have near at hand – a comparison of singing in classical and contemporary music styles; practicing tips; criteria for repertoire selection; coping with performance anxiety; understanding audio technology; singer’s health; and a comprehensive and up-to-date list of medications and their effects on the voice.


For choral conductors working with children and youth, *Teaching Kids to Sing* is an informative reference, taking those leading young singers through developmental stages across grades 1 – 12. It is based on the tenet that good singing is a learned behaviour, and is full of practical knowledge for developing the young singer. It is also a voice exercise resource. Part 1 outlines vocal processes from child to adolescent, and it has recommendations on vocal health for the young voice. Part 2 outlines a choral curriculum for school or community choirs graded from year 1 to year 12. This contains multiple exercises that relate to later chapters on respiration, phonation, resonant tone production, diction and expression. The exercises are sequential and of most use when accomplished in the order given. A chart for the conductor, to keep a record of exercises achieved, is provided for progression through the plan. An extensive reference list is provided at the end of each chapter.


This comprehensive book, stated by its authors as “for the practicing conductor and the student training for a career in choral music” (p. xv) is both practical and scholarly across a spectrum of choral education. Commencing with a survey of historic choirs of the church, the school and the singing society, and of the development of the role of conductor, it then launches into practicalities. There is information on the vocal mechanism, choral sound and choral diction (in depth in English, and then an introduction to Latin, Italian, Spanish, German and French). Preparing for and running rehearsals, and planning and conducting performances, follows. The extended final section – Performance practices – covers the eras the Renaissance, Baroque, Classical, Romantic and Twentieth Century. Issues dealt with are voice and instruments, problems of notation, ornamentation and improvisation, interpretation of tempo, phrasing, articulation and dynamics that are directed specifically to the choir, its soloists and accompaniment.

*Learning to Conduct and Rehearse* offers the balanced views of one writer an orchestral and one a choral specialist. The authors start their advice considering the role and function of the conductor; and follow this with stance, arm positions and gesture. Covered are regular and complex beat patterns, cues, cut-offs, fermatas, and the value of facial expression and eye contact. Leadership qualities are canvassed, music selection (make sure it is right for the ensemble, occasion and audience, and of good craftsmanship) and score study advice is given, and rehearsal preparation and procedures are worked through. A rehearsal process of synthesis, analysis, synthesis is encouraged. Warm-ups are considered. About one third of the book contains musical excerpts for conducting practice. A comprehensive bibliography under specific headings provides references for further study.


This DVD is most valuable in learning the communication subtleties of conducting gesture. Its subtitle, *Linking the visual, the aural, and the kinaesthetic to promote artistic choral singing* summarises the varying effects gesture can produce. The non-verbal communication demonstrations are with a variety of conductors, and the responses are from a variety of school, tertiary and church choirs, to alternative techniques provided by the conductors. Body language, mouth position, conducting power base, and four functions of rhythm are demonstrated. The visual evidence of the significance of gesture and of the meanings it conveys make this a compelling listening-and-observation experience.


This reference is stimulating for the advanced conductor, the five sections being written by different authors. *The Development of a Choral Instrument* – Howard Swan – outlines six schools of singing and their choral applications, and he then completes the article with his own methodology. Lloyd Pfautsch, writing *The Choral Conductor in Rehearsal*, takes the process from first to dress rehearsal, including purpose, score preparation, organisation of the rehearsal and post-rehearsal review. Walter S. Collins in *The Choral Conductor and the Musicologist* focuses on editing, editions and performance practices. Daniel Moe, in *The Choral Conductor and the Twentieth Century* deals with analysis, interpretation and teaching of new music. In *The Choral Conductor’s Preparation of the Music Score* Julius Herford demonstrates score preparation using movements from four major choral works.

A book for “the aspiring conductor’s most immediate needs” (p. ix), this provides basic and practical information for the conductor early in his/her choral conducting career. While general, it would be particularly relevant for conductors of school choirs. Headings include conducting technique (the drawn patterns being instructive in showing ictus and rebound), tone and diction, style and interpretation, rehearsal techniques, the jazz/show choir, programs and concerts (with model program outlines), and planning and organisation. The appendices provide information on choral composers (with dates), lists of works (2 part, SSA, TTBB, SAB, SATB) and categories with instrumental ensemble, electronic tape, non-conventional notation and jazz/show choirs.


A thorough choral education reference, this book begins with an examination of the role of the conductor. The following chapter headings are: relating gesture to musical expression, preparing for music making – score study (with extended advice on performance across music eras, and with score analysis models), creating music with the choral instrument, rehearsal, aesthetic performance, developing the choral instrument, developing musical skills and responsiveness (including ear training and sight reading), selecting repertory and building the concert program. In places children’s, youth and adult choirs are addressed with separate information. A selection of music is provided for conducting practice, as might be used in a choral training course.

With these resources a choral conductor will have a basic library touching on most general topics for which they may need references. More detail can be found in the literature review.