James E. Henry
Emerson Excellence in Teaching Award Nomination Packet

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UNIVERSITY

Singers

UNIVERSITY
OF MISSOURI
ST. LOUIS
James E. Henry
Emerson Excellence in Teaching Award Nomination Packet
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*Note there are two duplicate Audio CDs included with this packet*
Part I
June 27, 2009

Dear Emerson Award Selection Committee-

It is with pleasure that I enthusiastically nominate Dr. James Henry, Associate Professor of Music and Director of Choral Studies at the University of Missouri-St. Louis, for the Emerson Excellence in Teaching Award. I cannot think of a more deserving educator for such an honor. Dr. Henry is an individual of tremendous integrity and strength. As a teacher he daily exemplifies his ardent commitment to excellence, as well as his commitment to instilling the value of education to future generations. On hearing his name former students proclaim “That man changed my life!” Dr. Henry’s commitment to his field significantly influences the lives of his students as well as the community. Dean of the College of Fine Arts and Communication John Hylton writes that Dr. Henry is “unquestionably the most successful choral conductor we have employed at the University of Missouri-St. Louis in the 29 years that I have been a faculty member here”.

Dr. Henry brought a history of excellence and achievement to his appointment at UMSL. He was responsible for rebuilding an ailing choral department at Lindenwood University. He brought Lindenwood University recognition through an invitation to perform at the 2004 Music Educator’s National Conference. Dr. Henry is widely recognized in the St. Louis community as the conductor of the Ambassadors of Harmony. Charles Coco, President of Dupont Protein Technologies states that Dr. Henry changed the Ambassadors of Harmony “from a struggling local chorus to international champions.” These artistic and scholarly achievements were coupled with individual accomplishments, as Dr. Henry has sung in two internationally award winning quartets leading to his 2008 induction into the Barbershop Harmony Hall of Fame.

At the University of Missouri-St. Louis, Dr. Henry functions as an invaluable ambassador, interweaving UMSL’s dynamic musical scene with the fibers of the St. Louis community. Robert Nordman, Endowed Professor of Music Education and the Director of the E. Desmond Lee Fine Arts Education Collaborative confirms that Dr. Henry’s “work with University choral ensembles has received wide recognition and in many ways has put the University ‘on the map’ for educational and artistic excellence.” He is constantly invited to participate in community based outreach through conducting, performing, adjudicating, lecturing, and composing. The Touhill Performing Arts Center is host to Dr. Henry’s annual workshops known as Acappellooza. This tremendously popular festival recruits over 1,200 high school students and teachers. Jim Henry also takes this opportunity to introduce Acappellooza’s participants to the vocal ensembles offered at UMSL. Dr. Henry’s creation of Acappellooza has single handedly skyrocketed the importance and visibility of UMSL’s music department. As a result, many students have come to study with Dr. Henry in pursuit of becoming music educators and performers.

Dr. Henry’s colleagues express an inexhaustible admiration and respect for his work as a leader, educator and creator of powerful choral ensembles. Past President for the Missouri Choral Directors Association, Mark Lawley describes Dr. Henry “to be an inspiration through his high level of achievement coupled with his unique style that fosters a sense of collegiality among students and colleagues.....spreading a positive message of good
will through the medium of music.” His talents in the arena of conducting have garnered numerous invitations nationwide. Dr. Henry recently received the Outstanding District Director Award from the Missouri Choral Directors Association. Dr. John Romer, Director of Music at the Cathedral Basilica of St. Louis has worked extensively with Dr. Henry and his choirs. He declares that “his work with his choirs is second to none, in this city and I dare say around the country... This dedicated man is the educator and the teacher of us all.” David Wright, Chairman of Washington University’s Department of Mathematics and Associate Director of the Ambassadors of Harmony expounds on Dr. Henry the teacher “I have watched him go beyond the boundary of excellence and enter the realm of the high elite, demonstrating powers of charisma and inspiration that I have never witnessed in a teacher of any subject.”

On January 25, 2008, Dr. Henry’s University Singers were invited to perform at the Missouri Music Educators Association annual conference. This invitation was extended to only two collegiate groups. Due to the blind audition process, it is the most prestigious statewide honor that a school ensemble can receive. This performance was pivotal in gaining state wide recognition for UMSL’s music department. In preparation for this prestigious honor, Dr. Henry organized a five-day choir tour that performed in nine venues throughout the Southeastern United States. UMSL student Julie Hutchison reflects on the tour: “[He] inspired the members of University Singers to create a personal connection with each song... Dr. Henry is an instructor that will never be forgotten by any of his students, because singing for him is life-changing.” UMSL student Victoria Hood explains “This tour offered a great and rare opportunity to many students...Dr. Jim Henry is a rare human being and absolute gem of a teacher.”

Dr. Henry has an exceptional ability to communicate and explain difficult musical concepts. This allows his students to quickly absorb and learn materials. His Choral Handbook articulates the processes, and methodologies which govern his teachings. Dr. Henry successfully equips his students with a skill set to apply musical concepts within a choral and classroom setting. Here is a bit of his Philosophy of Teaching as quoted in the Choral Handbook: “There is nothing easy about taking people with different backgrounds, different life experiences, different places of origin, different sensibilities, different personalities, different learning styles, and different vocal timbres and bringing these disparate people together to form a cohesive musical unit that sings as one, thinks as one, breathes as one, feels as one, emotes as one, communicates as one, creates art as one. We do not achieve this by luck or desire alone. It takes constant, tireless WORK, DISCIPLINE, and INDIVIDUAL RESPONSIBILITY.” The humility with which Dr. Henry approaches his art allows him to genuinely inspire individuals from all ages and backgrounds. Susan Werner, a colleague who worked with Dr. Henry at Lindenwood University and is currently a Professor of Voice at UMSL astutely writes “[It quickly became apparent that he was an absolute genius when it came to making a group of raw college kids into a mean singing machine .... Dr. Henry’s success depends on his wealth of knowledge in his field, coupled with his engaging demeanor... His enthusiastic rapport and sense of humor along with his passion to create fabulous music has set him apart as a choral conductor.”
Dr. Henry’s innate ability to form lifelong impressions and friendships sets him apart. Richard Eichenberger, Dr. Henry’s high school teacher has been a part of his life for the past 29 years. Their association has traveled full circle. Mr. Eichenberger as Dr. Henry’s choral director quickly became his mentor. More recently, they were teaching colleagues at Lindenwood University. Presently, Mr. Eichenberger is a student in University Singers. Mr. Eichenberger is very proud of his student’s accomplishments and remarks that Dr. Henry “sets the highest standard of achievement for himself and his students and then shares his seemingly inexhaustible collection of techniques to help them attain these goals...he is teaching much more than music to his students. By his example and with the universal skills he shares with us daily, he is preparing us to be successful in any career or endeavor. He is building character, teaching a strong work ethic and developing an appreciation for giving something back to make the world a better place.”

In nominating Jim Henry for the Emerson Excellence in Teaching Award, I have had the distinct privilege of working with a truly outstanding educator, musician and human being. I have sung under his baton as he has directed the University Singers and the University Orchestra as well as the Ambassadors of Harmony. Jim and I have spent weeks in problem-solving sessions, addressing the long term goals and needs of our department. I have watched him mentor and guide countless students with incredible kindness and wisdom. The diligent patience and respect with which he treats his students and colleagues motivates me to become a better teacher and leader. I will never forget my first year at UMSL when Dr. Henry, in his usual robust and resonant voice, came into my office and shouted “Markou, you’ll know you’ve made it in this town when you’ve landed on the cover of a phonebook!” His good-natured laugh quickly divulged his true astonishment and humility for the events at hand. I could not explain to him at the time, that his impact on St. Louis would stretch far beyond the cover of a telephone book. Admittedly, the picture brilliantly captures the joy that Dr. Henry brings to his music and his audiences. More remarkably, he instills and infuses his exuberance towards life and music to all those he touches, inspiring generations to come!

Please do not hesitate to call upon me in clarifying or expounding upon any items of this nominating packet.

Sincerely,

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## Courses Taught

### Academic Year | Fall | Spring |
|-----------------|------|--------|
| **2004-05**     | TH&COM 3420: Choral Arranging  
Enrollment: 5 | MUS ED 3710: Cur & Meth Tch Sec Choral  
Enrollment: 4 |
|                 | PRACTM 3522: Conducting II - Choral  
Enrollment: 5 | EN PER 1410: University Singers  
Enrollment: 33 |
|                 | EN PER 1410: University Singers  
Enrollment: 30 |                     |
| **Summer 2005** | MUS ED 5610: Graduate Choral Methods  
Enrollment: 9 |                     |
| **2005-06**     | EN PER 1410: University Singers  
Enrollment: 50 | EN PER 1545: Chamber Ensemble: Voice (Vocal Point)  
Enrollment: 9 |
|                 | PRACTM 3522: Conducting II - Choral  
Enrollment: 12 | MUS ED 3710: Cur & Meth Tch Sec Choral  
Enrollment: 7 |
|                 | EN PER 1545: Chamber Ensemble: Voice (Vocal Point)  
Enrollment: 4 | EN PER 1410: University Singers  
Enrollment: 40 |
|                 | TH&COM 3420: Choral Arranging  
Enrollment: 13 |                     |
| **2006-07**     | EN PER 1410: University Singers  
Enrollment: 65 | EN PER 1410: University Singers  
Enrollment: 52 |
|                 | EN PER 1545: Chamber Ensemble: Voice (Vocal Point)  
Enrollment: 24 | EN PER 1545: Chamber Ensemble: Voice (Vocal Point)  
Enrollment: 16 |
|                 | TH&COM 3420: Choral Arranging  
Enrollment: 9 | MUS ED 3710: Cur & Meth Tch Sec Choral  
Enrollment: 6 |
|                 | PRACTM 3522: Conducting II - Choral  
Enrollment: 7 | EN PER 5310: Graduate Chamber Ensemble  
Enrollment: 1 |
|                 | MUS ED 5610: Graduate Choral Methods  
Enrollment: 10 |                     |
| **2007-08**     | EN PER 1410: University Singers  
Enrollment: 58 | EN PER 1410: University Singers  
Enrollment: 49 |
|                 | EN PER 1545: Chamber Ensemble: Voice (Vocal Point)  
Enrollment: 21 | EN PER 1545: Chamber Ensemble: Voice (Vocal Point)  
Enrollment: 15 |
|                 | TH&COM 3420: Choral Arranging  
Enrollment: 21 | PRACTM 5210: Graduate Conducting  
Enrollment: 5 |
|                 | PRACTM 3522: Conducting II - Choral  
Enrollment: 7 |                     |
| **2008-09**     | EN PER 1410: University Singers  
Enrollment: 67 | EN PER 1410: University Singers  
Enrollment: 47 |
|                 | EN PER 1545: Chamber Ensemble: Voice (Vocal Point)  
Enrollment: 19 | EN PER 1545: Chamber Ensemble: Voice (Vocal Point)  
Enrollment: 18 |
|                 | TH&COM 3420: Choral Arranging  
Enrollment: 3 | MUS ED 3710: Cur & Meth Tch Sec Choral  
Enrollment: 5 |
|                 | PRACTM 3522: Conducting II - Choral  
Enrollment: 6 |                     |

### Student Advising

- **Spring 2008**: Undergraduate, 12 students
- **Fall 2007**: Undergraduate, 12 students
- **Spring 2007**: Undergraduate, 12 students
- **Fall 2006**: Undergraduate, 12 students

### Faculty Advisor, Organizations

- University Singers, UMSL Student Organization (2004-Present)
- American Choral Directors Association, UMSL Student Chapter (2006-Present)
Teaching Philosophy
James E. Henry

At the start of my sophomore year in high school I met the man who changed the course of my life. His name was Richard Eichenberger—we called him Mr. Ike—and he was my high school choir teacher. Mr. Ike was passionate about music and seemed to have boundless energy and countless and diverse techniques to help us achieve an artistic performance. More importantly he instilled a love of music making in every one of us and made each of us feel as if we were critical to the dynamic of the choir. I remember looking around and seeing students who slept through math and English classes come alive in Mr. Ike’s choirs. Mr. Ike saw something valuable, admirable, even lovable in each of us. I do not remember a discipline problem in choir classes because we were all invested in making the choir as good as it could possibly be. With Mr. Ike at the helm we laughed, we harmonized, we learned to love music that we never would have listened to on the radio, we grew as musicians and as people, we learned how our actions affect the dynamic of the entire ensemble. Our souls were fed in that choir. Perhaps more importantly we discovered that we had it in us to similarly impact the audiences we sang for as well. Before the end of that year I knew I wanted to do what Mr. Ike was doing.

I conducted successful community choral ensembles while in college and graduate school and was a fairly seasoned conductor by the time I got my first job as a college educator. At my first position, as at my current one at the University of Missouri-St. Louis, I was the Head of Choral Studies, a position that required that I conduct two choirs and teach several choral-related courses. While generally at home in front of the choirs, I was new to teaching in a more traditional classroom setting. But I soon realized that choir had taught me everything I needed to know about classroom teaching.

Perhaps my favorite aspect of choral music making is that it is a supremely process-oriented medium. Every semester in choir the students are presented with new music to be performed at the end of the term. The students begin by learning the notes, words, and rhythms. Mastery of these fundamental aspects of the piece allows us to move into higher levels of artistry, artistry which could not possibly be achieved without first feeling comfortable with the rudimentary skills. Similarly, the students begin the semester working on basic concepts of the choral singer’s craft—posture, proper breathing, tone, vowel formation—which they build upon as the semester progresses and apply to every piece of music they learn. In the classroom setting I utilize the same principles of progression. Certain fundamentals are taught and assessed for understanding before we move on to higher-level concepts and application of concepts. As the goal in choir is for students to build their musicianship and contribute to an artistic presentation, the goal in a classroom is for students to become learned in that subject but also to apply their new skills and knowledge beyond that particular course.

In the Choral Singer’s Handbook, which I developed for my choir classes, I write:

There is nothing easy about taking people with different backgrounds, different life experiences, different places of origin, different sensibilities, different personalities, different learning styles, and different vocal timbres and bringing these disparate people together to form a cohesive musical unit that sings as one, thinks as one, breathes as one, feels as one, emotes as one, communicates as one, creates art as one. We do not achieve this by luck or desire alone. It takes constant, tireless WORK, DISCIPLINE, and INDIVIDUAL RESPONSIBILITY.
Every new semester means new students to the choir, each marvelously unique. In effect, every semester offers to the world a brand new choir. In order to bring these diverse students together to a common purpose, I must first get a sense of each student individually. Music is the most abstract of the arts, and for singers even more so because their “instrument” is inside their body. Unlike a pianist, a singer does not just depress a finger and get a particular note. Every note a singer produces requires myriad muscular processes, some so subtle that the singer is unaware of them. Even before the singer can make those muscular changes he or she must have the ability to imagine the sound and frequency of that note. Further, for most singers their voice is an extremely personal ingredient of their identity and often is linked to their feeling of self worth. I could never facilitate learning in the choral setting without getting to know their voices and without getting to know them as people. I must have a sense of how they learn, what will challenge them, what will give them a sense of ownership, what is getting in their way, what will put them at ease enough to take the risks involved in learning and growing. This charge is no less valuable in a classroom setting.

Choral students learn the value of the individual to the dynamic of a choir. In order to contribute to the sound of the group every singer must be fully engaged and active in the process. As I write to my singers in the *Handbook*:

> Each of you is different, both personally and vocally. It is important that you bring your unique qualities to the ensemble all the time. As a rainbow is a single object made up of varying colors, our choir sound and personality will shine only when all the colors are brought to bear.

Well-trained choral singers neither lie in the weeds nor overpower the choir. They bring their individual voices to bear while also reinforcing the voices of other singers. A successful class functions the same way. It is important that all the students’ voices are heard and that no one feels empowered to subsume those voices. Synergy is as potent a force in a classroom as it is in a choir room.

In a choral concert if I as the conductor give a miscue, or establish an inappropriate tempo, or am otherwise unclear in my conducting, the choir has no hope of giving its best performance. I, therefore, must be thoroughly prepared in every way and ever “in the moment” in order to help bring out the best performance in the choral singers and by extension the choir as a whole. At rehearsals, I must know the literature, the composer, the stylistic period, the historical context, the pitfalls in the pieces we are singing, the implication of the lyric, and so forth. I must also be willing and able to adapt my teaching style to accommodate the vocal and educational needs of the student. I must assess our progress early and continuously so that we are prepared for the concert. These same qualities also come to bear in my classroom teaching. I must be a student of the art, passionate for new knowledge and new experiences, fearless in challenging my own assumptions and norms, creative in my teaching methods, selfless in my mentoring, and willing to be taught by my students and colleagues. The students and I share responsibility for success in a class or a concert. Only if I am willing to exemplify that responsibility can I expect the same from my students.

The wonderful thing about choral music is that it deals not only with notes and rhythms but also words—poetry. Singers are responsible for communicating not only the inherent musical
qualities of a choral work but also the emotional context of the lyric. Poetry is often about key experiences in a person’s life, moments of epiphany, of great joy or heartache, of nostalgia. Singers become invested in the choral work and in each other because they are sharing their hearts and their voices. I have learned from observing this that when a student connects with a subject on a personal level, when the value of that subject is manifested in that student, he or she is more apt to embrace it, succeed in it, and desire to continue his or her education in it beyond the parameters of the classroom. An important aspect of teaching is to facilitate that connection between student and subject matter.

In 1513, Machiavelli wrote to a friend, describing how he found consolation from the cares of the world:

I go to the library, and as I cross the threshold I cast off my everyday clothing, covered with filth and mud, and put on the costume of the royal court... Thus honorably clad, I enter the classical court of the Ancients. They welcome me warmly, and I feast on the nourishment for which I was born. And there I make bold to speak to them and ask the motives of their actions, and they, in their humanity reply to me. And... I forget the world, remember no vexation, fear poverty no more, tremble no more at death; I pass indeed into their world.¹

This is what our choral music making and education in general can be for us—not just a class or activity; an opportunity to cast off our troubles, if only for a while, put on our royal clothing, and come face to face with our Ancients and their modern day counterparts. To listen to what they have to say to us through their music and writings; to respond to them with the music of our own souls and the knowledge and philosophies gained by our unique experiences; and then to offer this glorious new creation to others, each of whom will receive it in their own unique way, wrapping it inside their own sensibilities, and finding a place in their hearts and minds to keep it for the rest of their lives. This is our calling as students and teachers, and it is an awesome one.

The University of Missouri-St. Louis

The Choral Singer's Handbook

Compiled and written by
Dr. Jim Henry, Head of Choral Studies
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(Revised 2008)

“We are what we repeatedly do.
Excellence, then, is not an act, but a habit.”
Aristotle (384 BC-322 BC)

“We can do no great things,
only small things with great love.”
Mother Teresa (1910-1997)

Please keep this handbook with your music and bring it to every rehearsal.
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Introduction
Welcome and CONGRATULATIONS on being selected to participate in the University of Missouri-St. Louis choral program. This should be a joyous time of great musical and personal growth for you. You have demonstrated the required talent and skills to be a member of the ensemble, but now the real work begins. There is nothing easy about taking people with different backgrounds, different life experiences, different places of origin, different sensibilities, different personalities, and different vocal timbres and bringing these disparate people together to form a cohesive unit that sings as one, thinks as one, breathes as one, feels as one, emotes as one, communicates as one, creates art as one. We do not achieve this by luck or desire alone. It takes constant, tireless WORK, DISCIPLINE, and INDIVIDUAL RESPONSIBILITY. It also requires a willingness on your part to blend your voice and personality into the overall sound and personality of the ensemble. What follows are some philosophies and techniques that will help you (and, by extension, the entire choir) to be successful. No sports team can hope to win if the players aren’t using the same playbook. This is our playbook. Please internalize it. You are required to know and be able to demonstrate everything in it.¹

Rehearsal Expectations and Etiquette

Teamwork
To paraphrase a quote by R. Meredith Belbin, “We don’t need a collection of outstanding singers, we need an outstanding collection of singers.” Each of you is different, both personally and vocally. It is important that you bring your unique qualities to the ensemble all the time. As a rainbow is a single object made up of varying colors, our choir sound and personality will shine only when all the colors are brought to bear. If the color yellow were absent, the rainbow would be diminished, but no more so than if yellow was to overpower the other colors. A rainbow is at its most brilliant when all the colors are present in equal amounts. So when we talk about teamwork, we are not implying that you should completely change your tone or otherwise squelch your uniqueness in order to blend. On the contrary, I hope your unique color in this choral rainbow becomes richer as a result of being in choir. At the same time each color of the rainbow exerts itself only as far as the next color, blending with the next to create new shadings, and conforming to the arc and size demanded by the whole. So you are called to mold your unique qualities in such a way as to serve the ensemble, giving up old habits and developing new ones. Many of the methods by which we can do this musically are listed below, but this is also a calling to bring only the noblest aspects of your personality to the ensemble. When people are working together to create art they cannot help but feel a bond one to another. A great choral community is built on mutual trust and respect. We trust that the conductor and all the singers are committed to doing everything in our power to make the ensemble great, and we respect the unique qualities that each of us brings to the table. As members of this ensemble you and I are expected to behave in such a way as to instill trust and respect among one another. Some of the behaviors that will help us realize this are:

1. Attend all rehearsals and performances. We have no excused or unexcused absences. An absence is an absence, and it means you have missed vital work. An absence from a dress rehearsal or performance unless there are extreme and verifiable circumstances (as determined by the director) will result in a semester grade of F. For more information about attendance expectations, please refer to the syllabus.

2. Be in your place ready to sing at the required time for all rehearsals and performances. You will be marked tardy if you arrive at any point after the rehearsal has begun. Rehearsals also will end on time. You have every right to leave if the director should attempt to prolong the rehearsal past the allotted rehearsal time. Rehearsal will start and end according to Coordinated Universal Time (UTC), and not any clock in the building. Many
of you have cell phones that automatically set the time according to UTC. Use that as your guide.

3. Practice and perfect individual parts outside of class time.

4. Be disciplined and observe the Ten Second Rule. When the music stops, wait with silent attention for ten seconds for the director to say something. Do not talk, hum, or engage in a little rehearsal with the people around you. If the director hasn’t begun talking in ten seconds, you may talk to your neighbor as you wish.

5. Hold your music high enough to see the director without having to move your head and angled in such a way that your mouth isn’t covered.

6. Purchase an individual recorder to use for self-evaluation and evaluation by the instructor.

7. Always stand so that you can see between two people in the row in front of you (we call this your window). Never stand directly behind another person.

8. Tell your section leader if you or your section is having problems with a passage of music. Be sure to observe the Ten Second Rule, however, and talk with your section leader at an appropriate time.

9. Be friendly in your dealings with one another.

10. Be honest in your dealings with one another.

11. Contribute to the unity and morale of the ensemble by maintaining a cheerful, enthusiastic, optimistic, and professional attitude.

When the above musical and interpersonal criteria are met, we will achieve something truly magical: SYNERGY. People often sum up synergy as a phenomenon whereby the whole is greater than the sum of its parts. That’s fine, but I have an old American Heritage Dictionary at home that describes it so much better. Synergy, it reads, is a biological term meaning, “the action of two or more substances, organs, or organisms to achieve an effect of which each is individually incapable.” Now that’s got it! No one of us can hope to do alone what all of us can do TOGETHER.

The Warm Up
The warm up is likely the most important part of our rehearsal. We use this time to warm up our voices, our bodies, and our minds. We also use it to develop our craft and deal with specific concerns of our repertoire. Most importantly, it helps us to shed the cares of the day and come together as a unified ensemble. Appendix A includes the music to some of our more complicated warm-up exercises. Please learn them quickly and thoroughly.

Sight Reading
Imagine being cast in a play and having to learn your lines by repeating them after the director over and over again until you know them. It would be frustrating, and your chances of learning all the lines before opening night would be slim. This is similar to what happens if we rely on rote learning to memorize our notes. In order for us to move at the pace demanded of a select ensemble, we must each become musically literate. Therefore, we will spend a little time at almost every rehearsal working on our sight reading skills. Imagine yourself looking at a piece of music for the first time and being able to read it almost perfectly. It really is possible—and not as difficult as some of you may think—when you dedicate yourself to prolonged, consistent practice.

Marking Your Score
Through the course of the semester, there will be hundreds of directions given about each song. Art is about details, and the choir that masters the most details is the one that will bring an audience to its feet. Unfortunately, details can bog us down if we don’t master them quickly. For that reason, it behooves you to keep a pencil handy (behind the ear or in your hand) so that you can mark everything that is said about each passage of music during rehearsal. You must
develop a system of marking the music that will ensure that you sing the passage properly every
time you come to it, even if it is weeks later.

Time is precious in a rehearsal, so the director will rarely remind you to write things down nor
will he wait for you to do it. You must take it upon yourself to quickly mark everything that is
said without being told to do so. It is important to listen for things to mark even when the
director is working with another section. Often things said to them will concern you as well.

Do not come to rehearsal without a pencil. Your music will be collected periodically and your
markings will be checked as part of your grade.

Recordings
Each singer must supply a personal recording device. It is recommended that this device be used
at every rehearsal to record yourself for the purposes of practice and self-evaluation.
Additionally, we may periodically sing through a song while each singer records him/herself for
evaluation. These evaluations will be a part of the student grade, and singers must demonstrate
an acceptable performance level (as determined by the instructor) in order to perform at one or
more subsequent concerts. Section leaders or the instructor will be available to help you prepare
as their time allows.

What follows are concepts of singing that will guide us in our quest for musical synergy. Some
of these categories are too broad to adequately cover in a simple handbook, so I’ve tried to glean
the basic concepts for you. We will develop these skills further in rehearsal.

Choral Tone
Our goal is first and foremost the vocal development and health of the individual. As the
individual improves in technique so will the ensemble. We are working to achieve an individual
and group tone that is natural, clear, freely produced, well supported, and, above all,
BEAUTIFUL. We want a mature vibrant sound, but never one that is forced, weighty, or
injurious to the singers.

Resonance
Resonance has to do with the intensity of sound. A resonator is a hollow chamber inside of
which sound waves bounce around and are reinforced. Flutes, trumpets, violins, snare drums,
etc. all sound different from one another because they differ in size, shape, material and method
of sound production. As singers we are fortunate because we can manipulate most of our
resonators to vary our sounds and sound intensities. In our mouth we have hard surfaces (hard
palate, teeth) and soft surfaces (soft palate, tongue, lips). Hard surfaces bring out higher
frequencies, thus make the sound brighter while soft surfaces have the opposite effect (imagine
the difference in tone when you sing into a pillow and then at a wall). We can direct our sound
waves as they come up from the vocal folds in such a way as to enhance or diminish the effects
of these surfaces. Further, we are able to add or subtract richness. The larger the chamber is the
more resonant is its tone. A piccolo can never out-blast a tuba; an upright piano cannot hope to
match the sound quality of a nine-foot Steinway. You can add space to your internal resonator in
several ways:

1. You can lift the soft palate
2. You can drop the jaw
3. You can relax your tongue
4. You can lower your larynx
5. You can lift the lips off the teeth

Choral Handbook 4
A change in any one of these areas will result in an immediate and substantial change of timbre and intensity. As a rule of thumb we will sing with all these functions activated—being careful not to overextend them, which would result in tension—so that we may achieve a maximum enhancement of our individual sound quality.

**Head Voice, Chest Voice, and Mixed Voice**

Most people recognize at least two primary vocal registrations. If you hoot like an owl you experience the feeling of head voice. If you imitate the low sound of a big car engine trying to start in winter you are using a lot of chest voice. These designations have to do with how your voice seems to vibrate in one of those two areas. In simplistic terms, your head voice helps to give your voice lift and beauty and your chest voice helps to give your voice power. We will never sing exclusively in one voice or the other. Both will always be present when we sing, but in varying degrees. Lower and/or louder passages will require more chest voice, and higher and/or softer passages will require more head voice. But there will always be a mixture of both. So we could say that we really only have one voice that is an ever changing mixture of two registrations. It is a good idea every day to practice gently gliding from your highest note to your lowest and back and from your softest volume to your loudest and back. This will help build the coordination needed to transition back and forth from more head voice to more chest voice.

**Variations in Choral Tone**

One mark of an accomplished singer is flexibility. This does not just mean that you can sing a string of pitches quickly and accurately. Flexibility also refers to your ability to change your tone color and to control your vibrato. Different vocal music genres demand different choral tones, and you should be able to accommodate those demands. We will use three basic tones:

1. A “solo voice” sound — full vibrato
2. An “ensemble voice” — vibrato limited and controlled
3. A “cathedral tone” — very little vibrato

**A Few Observations about Vibrato**

1. We will never sing a pure straight tone. Though the cathedral tone may sound like a straight tone to the uneducated ear, it must always have just enough vibrato to give it warmth and shimmer.
2. Even when singing a piece for which a good amount of vibrato is appropriate, the amount of vibrato will coincide with the dynamic level—the softer the dynamic the less the vibrato.

**Mental Alertness**

Successful singing is as much a mental process as a physical one. In many ways the mental aspect of singing is even more important. It is important that when you walk in the choir room you clear your mind of all the cares of the day and focus your complete attention on the rehearsal. I have heard Maestro Donald Neuen say, “Sing with your intelligence, not your talent.” How astute that is! It isn’t enough to be able to sing pretty; you must sing *intelligently* and be mentally “present” at all times. Several times this semester I will ask two questions. The first is, “Where are you?” to which you should answer, “Here!” The second is, “What time is it?” to which you should answer “Now!” Think about it: what is the cause of most automobile accidents? Not having your focus 100% on your driving—not being in the *Here* and *Now*. If it happens on the road we have a car crash. If it happens in rehearsal we have a choir crash.

**Rule:** When the director is working with another section you should keep your ears open and your eyes fixed on the music, silently rehearsing your part.

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Physical Readiness

To be physically ready means to stand with a singer's posture and an attitude of confidence and purpose. When you aren’t singing you may relax your body (but not your mind). When the time comes for you to sing, however, you must waste no time in getting physically ready to do so. Your body is your musical instrument. How would an organ sound if you folded its pipes in half? Likewise, you can't possibly produce your best sound with a collapsed body. Here’s a checklist from the ground up to help you find proper body alignment for singing:

1. Feet—keep your feet shoulder-width apart with your outside foot (the foot closest to the outside of the risers) slightly forward. This gives you balance and stability.
3. Pelvis—roll your pelvis under your body slightly as an aid in lengthening your spine.
4. Sternum—keep your sternum (the bone in the center of your chest that protects your heart) relatively high and never let it collapse.
5. Shoulders—keep your shoulders comfortably down and back (about a four o’clock position).
6. Hands—keep your hands tension-free and at your sides.
7. Head—keep your head evenly balanced over your frame, rolled slightly forward.
8. Eyes—keep your eyes “alive.” Raise the eyebrows slightly and look completely engaged in the message of the music.

Another, perhaps better, way to align your body is to work from the top down. Feel as if a string is lifting your head slightly near the crown. Now let the rest of your body just “hang” where it feels the most comfortable. Be sure to release the neck and let your shoulders release and widen.

Breath Support

Proper breath support is the biggest key to wonderful, healthy singing, but it is also the most complicated. We will spend a lot of time on good breathing habits, but the group setting of a choir doesn’t allow the kind of individual attention that is most conducive to discovering the intricacies of your particular breathing mechanism. It is a good idea to work on this one-on-one with a private voice teacher. The following explanations and exercises will help put you on the right track.

The Inhale

While sitting with both feet on the floor, lean forward and rest your elbows on your knees. Breathe in and out allowing air to pass through both your mouth and nose. Be careful to remove all tension in your lips, tongue, and throat that might restrict the flow of air. Just stay relaxed and open. Notice how the area around your abdomen and especially your mid- to lower back expands as you inhale. This is the effect of your diaphragm descending to create space in your lungs into which oxygen is brought in. Your chest hardly moves at all, and there is no sound of gasping as you take in the air. Now come up to an upright position while maintaining the same feeling. Keep your chest lifted and your mouth and throat free of muscular constrictions. Don’t force air in, create expansion with the muscles around your abdomen and lower back, and air will come in naturally and quietly (just like the action of a fireplace bellow). Congratulations, you’re executing a perfect singer’s inhale.

Rule: As you inhale you must always do the following three things:

1. Re-set your mechanism
2. Audiate (hear in your mind) the next pitch
3. Form the first vowel sound

Choral Handbook 6
Initiating the Tone

After you've brought in air you may begin the process of phonation (producing a tone). You bring your vocal chords into a position where they can vibrate and you pass air through them. It is important that these two actions happen simultaneously. Setting your vocal folds before you start the breath will likely result in a glottal entrance. Starting the breath before you set the vocal folds will result in an aspirate entrance (as in starting a word with an h sound). Work to coordinate the beginning of your exhale with the adduction (bringing toward one another) of your vocal folds. This is particularly tricky when the first word begins with a vowel sound like old. Practice singing this word with neither a glottal nor an aspirate entrance. A glottal entrance will have a little grunt at the beginning. An aspirate entrance will make the word sound like hold. We want neither of these. We're looking for an entrance that is both cleanly articulated AND gentle. Some describe the effect as if beginning with a "silent h." For this reason the term "initiate the tone" is preferred over the more commonly used word attack. "Initiate the tone" has much more gentle and non-glottal connotations.

Rule: All entrances should come from above. Many singers have developed a habit of scooping up to notes. Most popular singers do this. Please practice entering with the feeling that you are coming down to the pitch from a higher position.

Sustaining the Tone

After the tone is initiated it must be sustained through the phrase. When you inhaled your diaphragm descended, extending your abdominal wall. That action is reversed when you sing a phrase. The diaphragm controls the amount of air that comes through your vocal folds by resisting the desire of the abdominals to go back where they started. Your job is to develop coordination such that the diaphragm only allows as much air as is required to sing a particular phrase at a particular volume. If the diaphragm resists too much, your tone will be pinched and harsh. If it resists too little, your voice will become breathy. Often singers try to compensate for poor diaphragmatic resistance by controlling the air with the muscles in their neck. This creates a throat tension that can seriously damage your voice. Always center your support in the abdominal area. One image that people often use to maintain diaphragmatic resistance is to imagine that you are inhaling while you sing. This helps you to retain the expansion that happens when you inhale and not let the diaphragm give way to quickly.

Pretend to hold a lit candle about eight inches in front of your mouth. Gently blow on the imaginary flame in such a way that it would bend but not flicker. Sustain this for several seconds. That steady stream of air is a great foundation for sustaining the tone. Turn your silent blowing into a shh sound and then a gentle but clear pitch. Try to keep the stream of air steady. You're on your way to great phrase singing. Speaking of which...

Phrase Singing

I have noticed that more singers than not sing music in an overly note-intensive way. They give little puffs of air for each note, and their chin raises and lowers to follow the contour of the pitches. As a result their tone is inconsistent (their high notes sound as if their coming out of a different person than the one that sings their low notes), their words are choppy and disconnected, and they often can't sustain long phrases without running out of air. Go back to the candle exercise above. Try to keep the same steady stream of air while pronouncing words (the ABC's will do) and/or changing notes. If you can learn to do this consistently at any range or volume your vocal acumen will become levels better. Also, don't think of notes that live higher or lower on the staff as being higher or lower in your voice. All your notes come out of the same mouth. When a cellist wants to play a higher note on one string, which direction does his hand go? DOWN! Sing more like a cellist.

Choral Handbook 7
**Releasing the Tone**

When you end a phrase, gently abduct (separate) your vocal folds while decreasing the flow of air. Avoid the glottal release, which, like the glottal entrance, creates a grunt in your voice at the point of closure. Prolonged, forceful use of glottal initiations and releases may have serious negative ramifications for your vocal health. Note that I am asking you to “release the tone,” which is much more descriptive of what we’re trying to do than the more common (but often glottal-inspiring) term “cut off.”

**Intonation**

Supreme importance will be placed on our ability to sing in tune with one another and to the tonal center. It is this all-too-rare quality that separates the great choirs from the merely good ones. To be great we must sing in tune both vertically (that is, with the other sections) and horizontally (that is, with the tonal center). The first step toward accomplishing this task is mastering the elements of posture, breath support, and phonation outlined above. But that isn’t the whole secret. Excellent tuning is also a function of the following:

1. **Internalizing the tonal center while you sing**—Try to develop a sense of where do is at all times. It is all too common for choirs to flat a song. The moment that occurs all energy is sapped from the performance and any hope they had of really connecting with the audience is lost. It will not happen in this choir. The tonal center will never leave our inner ear.

2. **Never hum the pitch when it is given to you**. It just tightens you up and keeps you and your colleagues from being able to properly audiate the pitch with the inner ear.

3. **Hearing and performing gradations of pitch between the half notes of the piano**—You are not a piano. The half step is not the smallest interval you can sing. Like a violin or trombone you can slide from one note to another, sounding countless incremental pitches along the way. Singing “in the cracks” is an important skill to develop. We have all become accustomed to singing with the piano. The trouble is the piano uses a tuning system called equal temperament, which allows it to play in any key, but also renders it slightly out of tune. We will tend to use just intonation, whose intervals are made up of simpler ratios, and therefore more consonant (and thus more in tune) than most equally tempered intervals.

4. **Hearing the “lock” of a perfectly tuned chord**—When a chord is perfectly tuned, you will hear several overtones above the chord. The more in tune you are the more overtones you will achieve. When the overtones are strongly present you will get a palpable sense that the chord has completely gelled or locked. This is what we are striving for at all times.

5. **Matching vowels with one another**. What makes one vowel sound different than another? When you sing a note, you are not only singing that fundamental pitch, but also countless frequencies—called partials—above that pitch. Some you might be able to hear and many will extend above your range of hearing. The way you shape your mouth for each vowel inhibits some of these frequencies and brings out others. Each of these patterns of partials results in a different vowel sound. For that reason two people can sing the same fundamental pitch, but if their vowels aren’t matched (that is, if the partials that create those vowels aren’t lined up) they will be out of tune with one another. If that is true of only two people, imagine the damage that an entire choir can do if they aren’t matching vowels. On the good side, however, when the entire choir is matching vowels the partials will be so dramatically reinforced that the overtones will be screaming.
6. Balancing the chords properly—In general our sound will be balanced like a pyramid, with the bass as the strongest voice and the soprano as the lightest. This, too, will reinforce the partials and help us to tune.

7. Harmonizing with the other sections—Many unskilled chorus singers learn their part and sing it without any regard as to how it harmonizes with the other parts. To really tune you must always be globally aware: keep your ears open and slot your notes into the ensemble sound.

8. Approaching pitches from above. NEVER scoop up to a note. This is not only true of entrances (see “Initiating the Tone” above) but also ascending and descending notes within the phrase. Developing this habit (and it takes a good deal of conscious effort to do so) will keep the spin in your voice and help you to stay on the high side of every note.

9. Avoiding flat traps:

   • Repeated notes—each successive note must be sung an onion skin higher.
   • Returning to a note—again each time you sing it, you should do so an onion skin higher.
   • Scale degrees 2, 3, and 6. Show me a choir than can sing scale degrees 2, 3, and 6 in tune and I’ll show you a choir that never goes flat.

10. Being “anti-gravity” in everything we do—Gravity will pull our pitch down along with everything else. It is the enemy and we will fight it. We will stand tall, lift our chest, lift our cheekbones, lift our soft palate, lift our lips off our teeth, and even lift our eyebrows slightly when we sing. We will never let our voices get heavy. Instead we will place our voices high and forward, and spin the notes out on a steady column of warm air. The piano’s note won’t be good enough for us. We will strive to make it sound slightly dull to our tonal center.

Singlish

Every word we sing is actually a collection of individual sounds. The word love, for example is made up of three discreet sounds: the l sound, the uh sound, and the v sound. Great choral singers must be experts at identifying word sounds and performing each one properly. There are specific techniques for singing different kinds of consonants, various vowel sounds, diphthongs, etc. and the singers in a choir must do them the same way at the same time. If they don’t the choir will suffer in terms of synchronization, vitality of tone, and intelligibility of the text. If you unthinkingly just sing the words like you would talk or read a book, you will undoubtedly neglect the subtleties needed to properly form all the word sounds. Thus, you should sing not from word to word, but from word sound to word sound. If you see the word love on the page, don’t blithely sing love. Sing l-uh-v. The audience will perceive it as love but only because you’ve performed a perfect l followed by a perfect uh followed by a perfect v. We never sing words; we sing word sounds. It’s not English; it’s SINGLISH!

Target Vowels

The beginning of good Singlish is learning the vowel sounds. Usually we sustain notes on a vowel sound, so everyone must match that vowel if the choir is to blend and tune (see number 5 under “Intonation” above). I call the vowels we sustain “Target Vowels” because you have to hit a bull’s eye every time you sing them. The vowel must be the exact sound the choir has agreed on and it must be sung at exactly the right moment. That moment is always the very point at which the note is to occur (the “point” of the note). So if the target vowel is preceded by a consonant, the consonant must precede the point of the note by a slight bit. If, for example, the word Me is to be sung on the downbeat, the initial m would sound just before the downbeat so that the target vowel ee will sound on the downbeat. If the word occurs on a note change, the m
would sound on the previous pitch and the ee would start the new note. The phrase, “to me,” for example, would be sung like this:

![Musical notation](image)

too--m ee

Singlish vowels are sung with a lifting of the soft palate, with the sound forward-focused toward the teeth, with lips tucked slightly at the corners and lifted off the front teeth, and with the tip of the tongue placed gently on the gum line of your lower teeth. The vowel should sound neither “spread” nor “boothy.”

A target vowel should be sustained in its pure form, never allowing an upcoming diphthong or consonant to be shaded into it. Syllables that end in l or r, for example, are especially problematic in this regard. Sustain the word well on a single pitch. Unless you’re specifically thinking about it, you will likely notice the l sound start to creep in on the EH target. Now sing the word wet. It is easy to hold on to the target because the l doesn’t turn like the l did. Sing the word wet again, but at the last minute sing a frontal l instead of a l. This is the proper way to approach such a word.

We use 13 target vowel sounds, categorized as either Round or Square according to the shape of your lips when you sing them. Note that the chart below includes the International Phonetic Alphabet (IPA) spellings (set off in brackets). You should learn these right away so that you can write them in your score and read them without having to think about them:

### Target Vowel Sounds:

<table>
<thead>
<tr>
<th>Round (small to tall):</th>
<th>Square (small to tall):</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Oo</strong> [u] (soon, food, you)</td>
<td><strong>EE</strong> [i] (feel, see, weep)</td>
</tr>
<tr>
<td><strong>Oo</strong> [u] (full, stood, book, could)</td>
<td><strong>IH</strong> [I] (sit, bill, win)</td>
</tr>
<tr>
<td>schw [ə] (unstressed syllables: trumpet, angel)</td>
<td><strong>AY</strong> [e] (late, same, pale)</td>
</tr>
<tr>
<td><strong>ER</strong> [ə] (word, her, bird)</td>
<td><strong>EH</strong> [e] (let, send, when)</td>
</tr>
<tr>
<td><strong>OH</strong> [o] (go, foal, boat)</td>
<td><strong>X</strong> [æ] (hand, man, sat)</td>
</tr>
<tr>
<td><strong>AW</strong> [a] (gone, fall, soft)</td>
<td><strong>UH</strong> [ʌ] (sun, hush, love)</td>
</tr>
<tr>
<td><strong>AH</strong> [ɑ] (father, hot, light, brown)</td>
<td></td>
</tr>
</tbody>
</table>

This semester we will incorporate the “Chart of Vowel Hand Signals” found in Appendix B of this handbook. Developed by Guy Webb and discussed in the book *Up Front! Becoming the Complete Choral Conductor*, this system should help us clarify the target vowel in real time without saying a word.

**Target Vowel Modification**

As you get higher in your range it is usually necessary to open and round out the vowel. Lower notes, on the other hand, require a brighter, more forward placement in order for them to carry. Remember this mantra: “The higher I sing the rounder I sing.” Also, generally speaking, a softer volume will accompany higher notes, while lower notes should increase in volume. The irony of these techniques is that although you are changing your vowel and dynamic level, the listener will perceive that you are singing very consistently throughout your pitch and dynamic ranges—much more so than if you hadn’t changed anything.

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Diphthongs & Glides
The word *diphthong* literally means “with two sounds” and refers to “double vowels, sounded together as a single unit with a primary emphasis on the first of the two vowels.” This emphasized first vowel would be the target vowel. Here are some examples of diphthongs:

- My = ɑ_jʊ(AH-ih)
- Boy = ɔ.ɪʊ(OH-ih)
- Same = ɔ.ɪʊ(AY-ih)
- How = ɑ.ʊʊ(AH-ow)
- Lone = ɔ.ʊʊ(Oh-ow)
- Sure = ʊ.ʊʊ(OO-ow)

As you close from the taller vowel to the shorter one, a volume loss will naturally occur. You should negate this by increasing the intensity of your shorter vowel as you turn to it. This takes some practice, but it is worth the effort to maintain a constant “wall” of sound throughout the phrase.

Sometimes you will find a double vowel combination in which the shorter vowel comes before the target vowel. This is called a *glide*. You will find glides in almost every word that begins with the letters *y* or *w*, as well a few other instances:

- Yet = ɪ.ʊʊ(EH-ih)
- We = ʊ.ʊʊ(ow-ow)
- Muse = ɪ.ʊʊ(EH-ow)

In these cases, you should perform the shorter vowel as if it were a beginning consonant. You sound it with intensity and emotion, yes, but you also must get off of it quickly in order to get to the target by the point of the note.

**Consonants**
Sing the following lyric from the song “Just the Way You Look Tonight” on a single note (or use the melody if you know it):

Someday when I’m awfully low,
When the world is cold,
I will feel a glow just thinking of you
Just the way you look tonight.

Now sing it without any consonant sounds. Pretty unsatisfying, isn’t it? Without consonants no one would be able to understand a word we are singing.

Sing it again with loud consonants. You can understand the words now, but there’s still something missing.

This time sing with *emotional* consonants. Sing the *f* in *awfully* with the feeling of sadness that the lyric conveys. Communicate the cold loneliness on the *c* in the word *cold*. Ah, but things are about to get better—bring love to the *f in feel* and warmth to the *gl in glow*. This is the real value of consonants—they convey the emotion of the lyric. This is how you create art. There is nothing emptier than a choir with perfectly articulated and soulless consonants. Any group of robots can do that. It is the emotion that we pour into the consonants that communicates the message in a human and heartfelt way. Our consonants will be perfectly articulated, but meaningful.

Consonants can be categorized as either *voiced* or *unvoiced*. As their designation implies, voiced consonants require activation of the vocal folds in order to be pronounced. For example, *b, g, d, v, j, and zh* are all voiced consonants. In order to pronounce them, you have to vibrate your
vocal folds. \( P, k, t, f, ch, \) and \( sh, \) on the other hand, are unvoiced consonants. You pronounce them using only air, not your vocal folds. The two sets of consonants that I listed have an interesting relationship. Each consonant in the first set is a voiced version of its counterpart in the second set. If you put a voice behind a \( p, \) for example, it becomes a \( b. \) If you put a voice behind a \( k \) it becomes a \( g. \) These pairs of voiced and unvoiced consonants are called cognates. The table below shows all the cognates:

<table>
<thead>
<tr>
<th>UNVOICED</th>
<th>VOICED</th>
</tr>
</thead>
<tbody>
<tr>
<td>( p )</td>
<td>( b )</td>
</tr>
<tr>
<td>( k )</td>
<td>( g )</td>
</tr>
<tr>
<td>( t )</td>
<td>( d )</td>
</tr>
<tr>
<td>( f )</td>
<td>( v )</td>
</tr>
<tr>
<td>( ch )</td>
<td>( j )</td>
</tr>
<tr>
<td>( sh )</td>
<td>( zh )</td>
</tr>
</tbody>
</table>

Some consonant sounds, like \( \textit{v}, \textit{zh}, \textit{l}, \textit{m}, \textit{n}, \textit{ng}, \) and \( sh \) can be sustained. I call these singable consonants. This can be extremely helpful in bringing emotion to the text, because some of them, particularly the \( m, n, \) and \( ng \) can be quite beautiful and evocative when given a little length. Sing the lyric again, and pour emotion into the \( m \) in \textit{someday}, and the \( n \) in \textit{when the world} and the \( ng \) in \textit{thinking}. Such depth and intensity of meaning can be found in emotional consonants!

A few rules about consonants:

1. Always sing emotional consonants.
2. Consonants that precede a target vowel must always be sounded a split second before the point of the note so that the target vowel sounds at that point.
3. Always sing a starting consonant on the correct note. Imagine doing this even with unvoiced consonants. This will help you to avoid scooping into the note.
4. Like the secondary vowel of a diphthong, the singable consonants \( l, m, n, \) and \( ng \) should be given increased intensity in order to match the volume of the target vowels.
5. Always keep your consonants up in front. Avoid swallowing them.

**Rhythm**

Singers have a terrible reputation when it comes to performing rhythm. This is probably because singers are usually terrible when it comes to performing rhythm! We will do our part to quell this stereotype by using rhythm as the foundation of much of our music making and by developing an inner metronome sense when we sing. I find that singers are fairly successful at coming in on a phrase, it’s getting out that tends to be troublesome. For that reason, let us pay close attention to releases, and perform them with an accuracy of a finely honed percussionist.

**Communicative Performance**

I once heard the great Eph Ehly say, “The people in the audience don’t want to hear good music; they want to \textit{experience} something.” I never forgot that statement, and it has guided my philosophy ever since. He does not mean, of course, that we shouldn’t make our music good. On the contrary, we must do everything in our power to create as perfect a performance as possible. But a performance without heart and soul is dead, no matter how perfectly sung it is. It is the individual expression and depth that you as a living, feeling human being communicate through your music that changes the lives of the people for whom we will sing. Katie Greenwood wrote, “Music isn’t just learning notes and playing them, you learn notes to play to the music of your soul.” Even that icon of Science and Mathematics Albert Einstein observed,
"He who joyfully marches to music in rank and file has already earned my contempt. He has been given a large brain by mistake, since for him the spinal cord would fully suffice."

You must dig deep and discover how each piece we sing speaks to you, and then you must use your voice, face, and body language to communicate that message. We will not bounce and sway all over the place, but we will feel the freedom to express ourselves, a little bit with our bodies and a LOT with our eyes. Our mouths are not involved, because they’re too busy forming perfect vowels. The eyes are the windows to the soul, as the poet says, and it is from them that your message is best communicated. We all feel deeply, but some people are more comfortable expressing those feelings than others. A simple trick like raising the eyebrows and lifting the cheekbones can be very expressive while helping your pitch and tone at the same time. We will also use our tone color and consonants as a tool to help us communicate meaning. These will all only be cheap, empty devices, however, if you’re not expressing your true heart through them.

**Section Concerns**

The above items are applicable to the entire choir, but there are some peculiarities of each section that should be mentioned:

**Sopranos**
- You are the character of the ensemble. Because you often have the melody you must sing with the most confidence, consistency, and charisma.
- Because you often have the melody you are largely responsible for horizontal tuning.
- When singing notes above the staff, never sing louder than *mezzo forte*. More in that range will bury the rest of the ensemble.
- Also when singing above the staff, modify toward an AH vowel. Not doing so (i.e., maintaining a set vowel shape) will result in a strident tone.
- Learn to fill out the bottom of your range by adding a bit of chest resonance to it.

**Altos**
- One of your biggest jobs is to sound like the sopranos when your notes are near the sopranos’ notes and like a tenor when your notes are near the tenors’ notes. You must bridge this gap seamlessly.
- Always sing with head resonance. Because their part is on the low side, many altos let too much chest voice creep in. Always sing with height and beauty.
- As harmony parts between the soprano melody and the bass foundation, it is up to you and the tenors to slot your notes into the chord. You are largely responsible for our vertical tuning. Harmonize to the melody; don’t just sing your part.

**Tenors**
- You must bridge the gap between the basses and the altos. This means that on your lower notes you should sing a little more like basses (a slightly stronger activation of chest resonance) and on your higher notes you should sound more like altos (a slightly stronger activation of head resonance). Keep your placement always forward.
- As harmony parts between the soprano melody and the bass foundation, it is up to you and the altos to slot your notes into the chord. You are largely responsible for our vertical tuning. Harmonize to the melody; don’t just sing your part.

**Basses**
- You are the foundation of the ensemble, and therefore must sing with constant resonance and charisma.
- At the same time, you should not let yourself get heavy or harsh. Always sing with beauty.
• Because you often sing the roots of chords and the tonic you are largely responsible for horizontal tuning.

**Performance Etiquette**

1. Arrive at the performance site on time!
2. Your concert attire should be complete, clean, pressed, and well fitted. Your hair, makeup and jewelry should be professional and conservative. If the above conditions are not met you may be asked not to perform.
3. **DO** wear deodorant. **DO NOT** wear perfume or cologne.
4. Anyone suspected of coming to a dress rehearsal or performance under the influence of alcohol or another chemical substance will not be allowed to sing and will receive an F for the semester.
5. Never sing directly behind the singer in front of you on the risers. Allow for a full “window” so that you can clearly see the director and so that your voice will project.
6. Always hold your music high so that you can see the bottom line of the music and the conductor without moving your head! This also encourages better posture and breath support.
7. Allow as much space between singers and rows as possible; an open formation allows for a better sound. If singers are in a row on the floor they should stand at least ten inches in front of the first risers. Other singers should stand toward the front of their respective risers.
8. Avoid all scratching, bringing hands up to the head, adjusting glasses, hair, etc. during a performance! Each time you do so, the audience is distracted. Excessive bobbing around on the risers can also be obnoxious and distracting. However, avoid rigidity and stiffness! What you do in rehearsal you will do in performance, so practice keeping your hands at your side every time we sing in rehearsal.
9. We will rehearse carefully walk-ons and walk-offs! As soon as we “hit the stage” the concert has begun. Don’t walk like you were wearing jeans and sneakers. Stand tall, walk tall, and look alive, happy, and ready to sing! An audience gains some awareness that something beautiful and special is about to happen by the manner in which the choir walks on stage!
10. If you ever feel incapacitated on the risers for any reason, don’t wait until it’s too late! Sit down in place quietly, or leave the stage. If you need assistance from those on either side, give a tug! Remember; don’t lock your knees when you stand on the risers. If you develop a cough that is distracting and you cannot stop, leave the stage.
11. Maintain quiet backstage before the concert begins or when another group is performing. When we perform in a high school go directly to the concert area without distraction in the halls.
12. No smoking at any time in the bus, a school, or a church. If you must smoke in any other circumstance please do so away from the other singers and out of sight of our audience members. Also, never smoke right before we are to sing. The smoke will linger on your clothes and affect the other singers.
13. On university sponsored trips we will represent UM-St. Louis to the best of our ability at all times. There will be absolutely no alcoholic beverages or chemical substances on any choir function.

**University Singers and Vocal Point as a Student Organization**

In addition to being classes, University Singers and Vocal Point also comprise a student organization registered with the Student Activities Council. Most of our funding comes from

*Choral Handbook 14*
this affiliation, so we are required to support the functions of the Student Activities Council, and otherwise participate in all events relating to our status as an organization.

Students participating in a choral ensemble as an activity will be graded by the same criteria as credit-seeking students. Though no official university grade will be issued, their grade will effect their qualification as a current and future participant in the choir.

Likewise, students taking a choral ensemble as a class are required to participate in all activities pertaining to the student organization. Not doing so will negatively impact their grade.

We have a slate of officers including a President, a Vice-President, a Treasurer, a Secretary, a Student Government Association Representative, Librarians, and a Public Relations Coordinator. Please see them about any administrative concerns you may have.

Our section leaders will be announced. Please see them or the director about any musical concerns you may have.

**Coda**

In 1513, Machiavelli wrote to a friend, describing how he found consolation from the cares of the world:

> I go to the library, and as I cross the threshold I cast off my everyday clothing, covered with filth and mud, and put on the costume of the royal court.... Thus honorably clad, I enter the classical court of the Ancients. They welcome me warmly, and I feast on the nourishment for which I was born. And there I make bold to speak to them and ask the motives of their actions, and they, in their humanity reply to me. And...I forget the world, remember no vexation, fear poverty no more, tremble no more at death; I pass indeed into their world.\(^7\)

This is what our choral music making can be for us—not just a class or activity; an opportunity to cast off our troubles, if only for a while, put on our royal clothing, and come face to face with our Ancients: Schütz, Bach, Mozart, Brahms—and their modern day counterparts. To listen to what they have to say to us through their music; to respond to them by magnifying their music with the music of our own souls; and then to offer this glorious new creation to others, each of whom will receive it in their own unique way, wrapping it inside their own sensibilities, and finding a place in their hearts and minds to keep it for the rest of their lives. This is our calling, and it is an awesome one.
Appendix A: A Few Warm Up Exercises

Four-Part Exercise

“Bimbo” Exercise

Choral Handbook 16
To Sit In Solemn Silence

Music by W.S. Gilbert
(from "The Mikado")

Music by Jim Henry
Copyright, 2003

To sit in solemn silence in a dull, dark dock, in a pestilential prison, with a life-long lock, awaiting the sensation of a short, sharp shock, from a cheap and chippy chopper on a big black block! A dull, dark dock! A short, sharp shock, from a cheap and chippy chopper on a big black block!
Appendix B: Chart of Vowel Hand Signals

- $u$ (soon) = $i$ (see)
- $U$ (stood) = $I$ (sit)
- $\varepsilon$ (suspend) = $\varepsilon$ (send)
- $\text{sir}$ = $\text{sat}$
- $\text{soul}$ = $\text{sun}$
- $\text{soft}$ = $\text{stop}$

Choral Handbook 18
I Much of this handbook is inspired by or directly draws from *The Choral Singer’s Manual* by Dr. Guy Webb (Coordinator of Choral Studies, Missouri State University) written for his choirs in August 1995. I am deeply indebted to Dr. Webb for allowing me to draw from his work and experience.


3 These designations are from Dr. Webb’s manual.


5 Many people don’t realize that Albert Einstein was an accomplished musician who almost always had his cherished violin near him.

6 I have taken this almost verbatim from Dr. Webb’s manual save a few minor addenda. His list is thorough and effectively written, so there was little value in starting from scratch.


Syllabi
COURSE DESCRIPTION: The University Singers prepare choral music to be publicly performed during the semester. Singers learn choral-style vocal music and principles of music performance. A wide variety of styles and eras will be represented among the repertoire (i.e., Medieval to 20th-Century pieces, accompanied and unaccompanied works, Classical and popular music, language pieces, etc.). Smaller ensembles comprising select members of the Choral Ensemble may also be featured in concerts.

OBJECTIVES: The Singer will:
1. Perform with the ensemble at all scheduled performances and those that originate during the term.
2. Perform concerts during the Spring term:
3. Participate in any University Singers tours. Details of these tours will be announced.
4. Develop a properly produced vocal technique. This includes posture, breathing, resonance, intonation and articulation.
5. Develop sight-reading skills
6. Contribute to a well-blended ensemble sound. This includes tuning and synchronization.
7. Develop a working knowledge of vocal character and phrasing appropriate to the style being performed.
8. Develop an individual practice schedule that relates to the goals stated above.

ENABLING ACTIVITIES
1. Be in your place ready to sing at the required time for all rehearsals and performances.
2. Attend all rehearsals and performances
3. Bring a pencil to rehearsals to mark your score. This pencil should be kept in your hand or behind your ear for easy access. Part of your grade will be based on how thoroughly you've marked your score. Scores may not be marked in pen.
4. Bring a personal recording device to record yourself for self-review and review by instructor. Please start bringing your PRD by February 20.
5. Practice and perfect individual parts. Section leaders or the instructor will be available to help you outside of class if you ask.
6. Listen to required performances and recordings.
7. Be responsible to the ensemble by being disciplined in both practice and punctuality.
8. Contribute to the unity and morale of the ensemble by maintaining a cheerful, enthusiastic, and professional attitude.
9. Refrain from wearing caps, sunglasses, or chewing gum.
10. Turn off beepers and cell phones during class. Adherence to the Student Conduct Code is expected.
11. Students requiring special accommodations should meet with me during office hours so that we can discuss how to meet your needs this semester. Prior to our meeting be sure you have met with someone in Disability Access Services (MSC 144).
12. Please let me know if you have difficulty communicating in English, and I will do my best to accommodate you.
13. Read and abide by all the items in The Choral Singer's Handbook.

MUSIC DISTRIBUTION AND CARE
1. Everyone will be issued all music needed for each performance. You must provide a black, 3-ring binder in which to keep it.
2. You are responsible for the care and condition of the music. Loss of or failure to return your music at the end of the semester will result in your grade being withheld until you either return it or reimburse the choral department for the sum of its value.

CONCERT AND SPECIAL DRESS
1. Concert Dress
   a. Women
      i. Black "Luisa" Top & "Classic" Skirt—both items must be ordered from Southeastern Apparel. Cost with shipping & handling is $72.00. Long skirts will require an extra $5.00
      ii. Closed-toe, black dress pumps 1-2 inches
      iii. Nude hose
   b. Men
      i. Black Tuxedo: Coat & Slacks
      ii. Black Bow Tie
      iii. Black Cummerbund
      iv. White wing-tipped collar tuxedo shirt
      v. (All the above can be ordered from Southeastern Apparel at a cost of $99, which includes shipping.)
      vi. Black dress shoes
      vii. Black socks

2. Concert Blacks
   a. Dressy (but not formal)
      1. No jeans, casual t-shirts, tennis shoes, etc.
      2. Women may wear pants; skirts and dress must fall below the knees; no bellies showing
   b. ALL black—no white or colors. The black must not be faded
   c. Well-fitting, not tight

Measurements will be taken Friday, February 6. All items to be ordered must be paid for by Friday, April 3.
Please ensure that your choice of hairstyle, make-up and jewelry projects a conservative, professional image. The instructor reserves the right to determine the appropriateness of your appearance. If it is deemed inappropriate you will not be allowed to perform with the ensemble and your grade will be negatively impacted. Please see the instructor in advance of the concert date if you have any questions or concerns.

GRADING AND ATTENDANCE POLICY
1. You will be graded according to the following criteria:
   Attendance: 70%
   Singing: 20%
   Score Markings: 5%
   Attitude and Professionalism: 5%
2. Your Attendance grade will be calculated as follows:
   3 absences = 100% (A)
   4 absences = 80% (B)
   5 absences = 70% (C)
   6 absences = 60% (D)
   7 absences = 50% (F)
   8+ absences = 0% (F)
   Absences will not be categorized into "excused" or "unexcused". An absence is an absence. Additionally, every three tardies will be considered an absence. A tardy is defined as arriving after the start of the rehearsal and leaving before the end of the rehearsal.
3. Your Singing grade will be determined either by monitoring your recording or singing in quartets.
   a. Singers who do not demonstrate an acceptable performance level (as determined by the instructor) may not be allowed to perform at one or more subsequent concerts.
   b. The instructor or selected other students will be available to help you prepare as their time allows.
4. Your Score Marking grade will be determined as follows:
   a. I will periodically collect your music to check your score markings
   b. You will be graded on thoroughness
5. Your Attitude and Professionalism grade will be determined by how you demonstrate said attributes. A new grade will be entered every 3 weeks.
6. Additional tardies or absences may be granted to Singers under extreme circumstances. I will decide this on a case-by-case basis. Under such circumstances the Singer may be asked to submit a tape of him/herself singing his/her part to all of the repertoire songs with an acceptable degree of proficiency (as determined by the instructor).
7. Singers who have earned a "F" or who have been issued a withdrawal by a particular concert date will not participate in that concert or subsequent performances that semester.
8. Any absence from a dress rehearsal or performance, unless there are EXTREME AND VERIFIABLE circumstances (as determined by the instructor) will result in a semester grade of "F." Please note performances and other mandatory events under "Important Dates" below.

IMPORTANT DATES (Performances in Boldface) (Mandatory unless told otherwise):
Jan. 28-30 (Wed.-Fri.) Missouri Music Educators Association Conference (No Class; not mandatory) Tar-Tar-A Resort, Osage Beach, MO
Jan. 21 or 22 (Wed., Thurs.) Vocal Point Auditions (not mandatory) Anytime between 2:00-4:00; MB 205
Jan 23 (Friday) Call-back auditions for Vocal Point (mandatory for those interested in VP) MB 205
Feb. 6(Friday) Concert attire fittings.
Feb. 20 (Friday) Begin bringing your personal recording device
April 3 (Friday) Payment due for ordered outfits
April 10 (Monday) Performance at Kirkwood Baptist Church 4:30-5:00; Kirkwood Baptist Church
March 16 (Monday) Sing with the Bach Society 6:00-10:00; Webster University
March 20 (Monday) Haydn's "Nelson" Mass Rehearsal Time TBA; Toshill PAC, AB Hall
April 10 (Monday) Haydn's "Nelson" Mass Performance 5:30; Toshill PAC, AB Hall

Dates may be changed and new performances may arise throughout the course of the semester.

FLEXIBILITY STATEMENT:
This syllabus is subject to change due to instructor or Singer needs. It is the responsibility of the Singer to stay abreast of all changes.

I look forward to the magnificent music I will have the pleasure of hearing you sing. Thank you for being a part of this ensemble. I know you will find it fun and rewarding.
COURSE DESCRIPTION: Vocal Point prepares choral music to be publicly performed during the semester. Students learn choral-style vocal music and principles of music performance. A wide variety of a cappella genres will be represented among the repertoire (i.e., Medieval to 20th-Century pieces Classical and popular music, language pieces, etc.)

OBJECTIVES: The Singer will:
1. Perform with the ensemble at all scheduled performances and those that originate during the term.
2. Perform concerts during the Fall term.
3. Participate in any University Singers tours. Details of these tours will be announced.
4. Develop a properly produced vocal technique. This includes posture, breathing, resonance, intonation and articulation.
5. Develop sight-reading skills
6. Contribute to a well-blended ensemble sound. This includes tuning and synchronization.
7. Develop a working knowledge of vocal character and phrasing appropriate to the style being performed.
8. Develop an individual practice schedule so that rehearsals are used to improve the ensemble goals stated above.

ENABLING ACTIVITIES
1. Be in your place ready to sing at the required time for all rehearsals and performances.
2. Attend all rehearsals and performances
3. Bring a pencil to rehearsal to mark your score. This pencil should be kept in your hand or behind your ear for easy access. Part of your grade will be based on how thoroughly you’ve marked your score. Scores may not be marked in pen.
4. Bring a personal recording device to record yourself for self-review and review by instructor. Please begin bringing your PRD by February 20.
5. Practice and perfect individual parts. Section leaders or the instructor will be available to help you outside of class if you ask.
6. Listen to required performances and recordings.
7. Be responsible to the ensemble by being disciplined in both practice and punctuality.
8. Contribute to the unity and morale of the ensemble by maintaining a cheerful, enthusiastic, and professional attitude.
9. Refrain from wearing caps, sunglasses, or chewing gum.
10. Be responsible to the ensemble by being disciplined in both practice and punctuality.
11. Students requiring special accommodations should meet with me during office hours, so that we can discuss how to meet your needs this semester. Prior to our meeting be sure you have met with someone in Disability Access Services (MSC 44).
12. Please let me know if you have difficulty communicating in English, and I will do my best to accommodate you.
13. Read and abide by all the items in The Choral Singer’s Handbook.

MUSIC DISTRIBUTION AND CARE
1. Everyone will be issued all music needed for each performance. You must provide a black, 3-ring binder in which to keep it.
2. You are responsible for the care and condition of the music. Loss of or failure to return your music at the end of the semester will result in your grade being withheld until you either return it or reimburse the choral department for the sum of its value.

CONCERT AND SPECIAL DRESS
1. Concert Dress
   a. Women:
      • Style 997D5MT blouse (from Formal Fashions). Cost with shipping & handling: $45.00
      • “Classic” Skirt (from Southeastern Apparel). This is the same skirt used by the University Singers, so if you are in University Singers you do not have to purchase another skirt. Cost with shipping & handling: $39.00
      • Black socks/hose
      • Black concert shoes
   b. Men:
      • Black Tuxedo: Coat & Slacks (may provide your own or one can be ordered for $91.35)
      • Black Long Tie
      • Black Shirt
      • Black dress shoes
      • Black socks
   c. Be aware that the student will be responsible for purchasing his/her own outfit.
2. Concert Blacks
   i. Dressy (but not formal)
      1. No jeans, casual t-shirts, tennis shoes, etc.
      2. Women may wear pants; skirts and dress must fall below the knees; no bellies showing
   ii. All black—no white or colors. The black must not be faded
   iii. Well-fitting, not tight

Measurements will be taken Friday, February 6. All items to be ordered must be paid for by Friday, April 3.
Please ensure that your choice of hairstyle, make-up and jewelry projects a conservative, professional image. The instructor reserves the right to determine the appropriateness of your appearance. If it is deemed inappropriate you will not be allowed to perform with the ensemble and your grade will be negatively impacted. Please see the instructor in advance of the concert date if you have any questions or concerns.

GRADING AND ATTENDANCE POLICY
1. You will be graded according to the following criteria:
   - Attendance: 70%
   - Singing: 20%
   - Score Markings: 5%
   - Attitude and Professionalism: 5%
2. Your Attendance grade will be calculated as follows:
   - 3 absences = 100% (A)
   - 4 absences = 80% (B)
   - 5 absences = 70% (C)
   - 6 absences = 60% (D)
   - 7 absences = 50% (F)
   - 8+ absences = 0% (F)
   Absences will not be categorized into "excused" or "unexcused". An absence is an absence. Additionally, every three tardies will be considered an absence. A tardy is defined as arriving after the start of the rehearsal and leaving before the end of the rehearsal.
3. Your Singing grade will be determined as follows:
   a. Singers who do not demonstrate an acceptable performance level (as determined by the instructor) may not be allowed to perform at one or more subsequent concerts.
   b. The instructor or selected other students will be available to help you prepare as their time allows
4. Your Score Marking grade will be determined as follows:
   a. I will periodically collect your music to check your score markings
   b. You will be graded only on thoroughness
5. Your Attitude and Professionalism grade will be determined by how you demonstrate said attributes. A new grade will be entered every 3 weeks.
6. Additional tardies or absences may be granted to singers under extreme circumstances. I will decide this on a case-by-case basis. Under such circumstances the singer may be asked to submit a tape of him/herself singing his/her part to all of the repertoire songs with an acceptable degree of proficiency (as determined by the instructor).
7. Singers who have earned an "F" or who have been issued a withdrawal by a particular concert date will not participate in that concert or subsequent performances that semester.
8. Any absence from a dress rehearsal or performance, unless there are EXTREME AND VERIFIABLE circumstances (as determined by the instructor) will result in a semester grade of "F." Please note performances and other mandatory events under "Important Dates" below.

IMPORTANT DATES (Performances in Boldface) (Mandatory unless told otherwise):

<table>
<thead>
<tr>
<th>Date</th>
<th>Event Description</th>
<th>Location</th>
<th>Time</th>
</tr>
</thead>
<tbody>
<tr>
<td>Jan. 28-30</td>
<td>MMEA Conference (No Class; not mandatory)</td>
<td>Tan-Tar-A Resort, Osage Beach, MO</td>
<td>In class</td>
</tr>
<tr>
<td>Feb. 6 (Fri)</td>
<td>Concert attire fittings.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Feb. 20 (Fri)</td>
<td>Begin bringing your personal recording device</td>
<td></td>
<td></td>
</tr>
<tr>
<td>April 3 (Fri)</td>
<td>Payment due for ordered outfits</td>
<td></td>
<td></td>
</tr>
<tr>
<td>March 6 (Fri)</td>
<td>Performance at St. Paul UCC, Belleville, IL</td>
<td>6:00 Call, St. Paul UCC, Belleville, IL</td>
<td></td>
</tr>
<tr>
<td>March 8 (Sun)</td>
<td>Performance at Kirkwood Baptist Church</td>
<td>4:30-5:00; Kirkwood Baptist Church</td>
<td></td>
</tr>
<tr>
<td>March 16 (Mon)</td>
<td>Sing with the Bach Society</td>
<td>6:00-10:00; Webster University</td>
<td></td>
</tr>
<tr>
<td>Week of April 27</td>
<td>High School Tour</td>
<td>TBA</td>
<td></td>
</tr>
<tr>
<td>May 4 (Mon)</td>
<td>Spring Concert Dress Rehearsal</td>
<td>6:00-9:30PM; Tounhill (AB)</td>
<td></td>
</tr>
<tr>
<td>May 5 (Tues)</td>
<td>Spring Concert</td>
<td>6:00PM-9:30PM; Tounhill (AB)</td>
<td></td>
</tr>
</tbody>
</table>

Dates may be changed and new performances may arise throughout the course of the semester.

FLEXIBILITY STATEMENT:
This syllabus is subject to change due to instructor or Singer needs. It is the responsibility of the Singer to stay abreast of all changes.

I look forward to the magnificent music I will have the pleasure of hearing you sing. Thank you for being a part of this ensemble. I know you will find it fun and rewarding.
UNIVERSITY OF MISSOURI-ST. LOUIS

34290: Choral Arranging
Fall 2008
Office: MB 316
Phone: 314-516-6607
E-Mail: heruyjam@umsl.edu

 prerequisite: 231112312 or consent of department
Office Hours: MW 3:30-5:00, TR 2:00-4:00 or call for appt.

COURSE DESCRIPTION: A course designed to teach the student to develop written vocal arrangements in various styles of accompanied and unaccompanied music. Areas of study include chord voicing, vocal range and flexibility considerations and voice leading principles. Concurrent participation in University Singers is strongly recommended.

OBJECTIVES:
1. The student will be able to employ the basic principles of part writing (i.e., voice leading, chord progression, handling dissonances and chromaticism, etc.) for two or more voices.
2. The student will be equipped with the necessary tools for arranging classical and popular styles of music.
3. The student will learn to arrange both accompanied and unaccompanied vocal music.
4. The student will be able to reduce parts from or add parts to an existing arrangement.
5. The student will experiment with special vocal effects in his/her arrangement.
6. The student will learn to arrange for treble, male, or mixed voices.
7. The student will learn effective ways for dealing with key and tempo changes.
8. The student will learn to compose introductions and endings.
9. The student will learn to map out an arrangement.
10. The student will learn the most effective method of scoring his/her arrangement.

MATERIALS:
2. Notebook
3. Staff paper
4. A folder in which to keep handouts and assignments.
5. No. 2 pencil

ENABLING ACTIVITIES:
1. Attend all classes
2. Take notes
3. Read the text
4. Complete homework
5. Ask questions
6. Demonstrate any new concepts presented.
7. Complete and solve musical problems presented in the text or in the classroom.
8. Listen to a variety of musical examples.
9. Take quizzes and tests
10. Turn off beepers and cell phones during class. Adherence to the Student Conduct Code is expected.
11. Students requiring special accommodations should meet with me during office hours so that we can discuss how to meet your needs this semester. Prior to our meeting be sure you have met with someone in Disability Access Services (MSC 144)
12. Please let me know if you have difficulty communicating in English, and I will do my best to accommodate you.

GRADING AND ATTENDANCE POLICY:
75% Homework and Projects
25% Quizzes and Tests

HOMEWORK POLICY
You are expected to complete and submit homework assignments whether or not you are absent for class. Ten percent of the assignment's value will be deducted for each calendar day (not including weekends) it is late. No assignment will be accepted after 10 days.

SEMESTER SCHEDULE
See Attached.

CLASS ATTENDANCE
Attendance at all class meetings is mandatory. To be considered for an excused absence state the nature of the absence in writing at least 2 days prior to the anticipated date. Excuses for health related reasons must include a statement by your attending physician on clinic stationary. An athletic or other school conflict is not an excused absence unless I have communicated with your coach or supervisor well in advance of the conflict date. Make up quizzes and tests will only be given to those students with excused absences.

ETHICAL CONDUCT
Please refer to UMSL's "Student Conduct Code" in the Student Planner or online for policies regarding conduct, cheating and plagiarism.

FINAL EXAM
The final exam will be held on Tuesday, December 9, 7:45-9:45 AM

FLEXIBILITY STATEMENT
This syllabus may change at any time to accommodate instructional and/or student needs. It is the responsibility of the student to keep abreast of any changes.

I look forward to spending the semester with you. Thank you for being a part of this class. I hope you will find it fun and educational. Please feel free to contact me if you ever have any questions or concerns. My door is open to you.
## SEMESTER SCHEDULE (Subject to Change):

<table>
<thead>
<tr>
<th>WEEK</th>
<th>TUESDAY</th>
<th>THURSDAY</th>
</tr>
</thead>
<tbody>
<tr>
<td>1 (8/18)</td>
<td>Introduction, Syllabus Review, simple part writing</td>
<td>Rainge, Texture, Open Close Scoring (pp. 3-1)</td>
</tr>
<tr>
<td>2 (8/25)</td>
<td>Chord Nomenclature, Stemming Beaming, Rests, Piano Notation, Text Notation, Text Declaration (12-17) Assignment for Thursday: * Study for Quiz</td>
<td>Quiz 1 (Chapter 2) Assignment for Tuesday: * Read Chapter 3</td>
</tr>
<tr>
<td>3 (9/1)</td>
<td>Chapter 3 (18-22) Assignment for Thursday: * Read Chapter 3 * Worksheet on pp. 18-22</td>
<td>Chords &amp; Chord Progression (22-24) Assignment for Tuesday: * Worksheet on Progression</td>
</tr>
<tr>
<td>4 (9/8)</td>
<td>Melody Harmonization (24-27) In Class Exercises Assignment for Thursday: * Ex. 3.1</td>
<td>Sevenths (27-28) Check 1st drafts Assignment for Tuesday: * Ex. 3.2</td>
</tr>
<tr>
<td>5 (9/15)</td>
<td>Chapter 3 review In Class: ex. using secondary choirs Assignment for Thursday: * Ex. 3.9</td>
<td>Chapter 5 (59-61) Assignment for Tuesday: * Read Chapter 5</td>
</tr>
<tr>
<td>6 (9/22)</td>
<td>No Class (Acappella)</td>
<td>Chapter 5 (continued) Assignment for Tuesday: * Arrange &quot;Silent Night&quot; 3 ways (homophonic, animated homophonic, 1 counterpoint texture)</td>
</tr>
<tr>
<td>7 (9/29)</td>
<td>Test Review Assignment for Thursday: * Study for Test</td>
<td>TEST 1 (Chapters 2, 3 &amp; 5) Assignment for Tuesday: * Read Chapter 6 &amp; play examples</td>
</tr>
<tr>
<td>8 (10/6)</td>
<td>Chapter 6, pp. 76-85 Assignment for Thursday: * Ex. 6.1</td>
<td>Pages 85-92 Listening Assignment for Tuesday: * Study for Quiz</td>
</tr>
<tr>
<td>9 (10/13)</td>
<td>QUIZ 2 (Chapter 6) Assignment for Thursday: * Read Chapter 8</td>
<td>Chapter 8 Listening (&quot;Shenendoah&quot; &amp; &quot;Something's Coming&quot;) Assignment for Thursday: * Read Chapter 9</td>
</tr>
<tr>
<td>10 (10/20)</td>
<td>Chapter 10, pp. 144-151 Assignment for coming weeks: * &quot;I Wonder As I Wander&quot; * 1st Draft due Thursday, 11/3 * Final Draft due Tuesday, 11/15</td>
<td>Do 4-part exercise in class Assignment for Tuesday: * Ex. 10.1</td>
</tr>
<tr>
<td>11 (10/27)</td>
<td>Pages 151-161 Schedule times to look at 1st drafts Assignment for Thursday: * &quot;I Wonder As I Wander&quot; - 1st draft</td>
<td>Contrapuntal Devices Assignment for Thursday, November 10: * Short exercises in contrapuntal devices</td>
</tr>
<tr>
<td>12 (11/3)</td>
<td>Pages 162-167 Do exercises in class Assignment for Thursday: * Short exercises in contrapuntal devices</td>
<td>Review or look over arrangements as needed Assignment for Tuesday: * &quot;I Wonder As I Wander&quot; - final draft</td>
</tr>
<tr>
<td>13 (11/10)</td>
<td>Chapter 11, pp. 171-177 Listening: Special Devices Assignment for Thursday: * Worksheet on Special Devices</td>
<td>Pages 177-182 No Assignment</td>
</tr>
<tr>
<td>14 (11/17)</td>
<td>Chapter 7, pp. 97-102 Listening: Intros Assignment for Tuesday: * Ex. 7.1</td>
<td>Look over Ex. 7.4 No assignment for Thursday</td>
</tr>
<tr>
<td>15 (11/24)</td>
<td>FALL BREAK: No Class</td>
<td></td>
</tr>
<tr>
<td>16 (12/1)</td>
<td>Pages 103-106 Listening: Findings Assignment for Thursday: * Ex. 7.4</td>
<td>Look over exercises Assignment: Study for Final Exam</td>
</tr>
<tr>
<td>17 (12/8)</td>
<td>FINAL EXAM (12/9) 7:45 - 9:45 AM</td>
<td>Why are you even reading this box? It’s the Thursday after the Final. You’re finished with class. Let it go, you overachiever, you.</td>
</tr>
</tbody>
</table>
OBJECTIVES: The student will:
1. Refine basic conducting skills.
2. Achieve accuracy and conservation of motion for effective conducting.
3. Identify problem areas in conducting and discover ways to improve them.
4. Identify and learn conducting gestures which will assist a choir in overcoming common choral problems.
5. Learn techniques to assist a choir in proper tone production.
6. Communicate expression to a choir through conducting technique using a wide palate of gestures.
7. Discover ways of going beyond the notes to create an artistic performance.
8. Understand the relationship between text and music and how that relationship effects conducting.
9. Gain experience in preparing music for conducting.
10. Learn basic terminology that assists in score reading and interpretation.

MATERIALS:
1. Baton
2. Handouts & Materials distributed in class
3. Blank Video Tape

ENABLING ACTIVITIES:
1. Attend all classes
2. Take notes
3. Complete assignments
4. Ask questions
5. Practice outside of class
6. Demonstrate any new concepts presented.
7. Complete and solve musical problems presented in the classroom.
8. Listen to a variety of musical examples.
9. Take quizzes and tests
10. Observe other choral conductors
11. Review your video tape alone & with instructor
12. Turn off beepers and cell phones during class. Adherence to the Student Conduct Code is expected.
13. Students requiring special accommodations should meet with me during office hours so that we can discuss how to meet your needs this semester. Prior to our meeting be sure you have met with someone in Disability Access Services (MSC 144)
14. Please let me know if you have difficulty communicating in English, and I will do my best to accommodate you.

GRADING AND ATTENDANCE POLICY:
65% Conducting/Rehearsal Evaluations (Conducting technique, interpretation, ability to hear and correct)
1. Weekly
2. Mid-Term and Final
35% Written Assignments/Discussions. Includes:
1. Score preparation and analysis
2. Reports on readings
3. Observation reports
4. Mid-Term and Final

(The instructor reserves the right to modify the above percentages.)

HOMEWORK & IN-CLASS CONDUCTING POLICY
1. You are expected to complete and submit homework assignments on time whether or not you are absent for class. Ten percent of the assignment’s value will be deducted for each calendar day (not including weekends) it is late. No assignment will be accepted after 10 days.
2. In order to stay on schedule it is important that in-class conducting assignments take place on the day they are assigned. If a student has an excused absence (as determined by the instructor) that student will be expected to make an appointment to conduct for the instructor outside of class time. The student must conduct within 2 days of his/her return to school.

CLASS ATTENDANCE
Attendance at all class meetings is mandatory. To be considered for an excused absence state the nature of the absence in writing at least 2 days prior to the anticipated date. Excuses for health related reasons must include a statement by your attending physician on clinic stationary. An athletic or other school conflict is not an excused absence unless I have communicated with your coach or supervisor well in advance of the conflict date. Make up quizzes, tests, and in-class conducting assignments will be given only to those students with excused absences.
ETHICAL CONDUCT
Please refer to UMSL’s “Student Conduct Code” in the Student Planner or online for policies regarding conduct, cheating and plagiarism.

FINAL EXAM
The final exam will be held on Thursday, December 11, 7:45-9:45 AM

FLEXIBILITY STATEMENT
This syllabus may change at any time to accommodate instructional and/or student needs. It is the responsibility of the student to keep abreast of any changes.

CLASS SCHEDULE

<table>
<thead>
<tr>
<th>WEEK</th>
<th>TOPIC</th>
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<tbody>
<tr>
<td>August 18</td>
<td>Beat Patterns: Simple Meters</td>
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<tr>
<td>August 25</td>
<td>Application: Simple Meters</td>
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<tr>
<td></td>
<td>In Class Conducting Assignment Thursday</td>
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<tr>
<td>September 1</td>
<td>Entries on the Offbeat and Application: Simple Meters</td>
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<tr>
<td></td>
<td>In-Class Conducting Assignment Thursday</td>
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<tr>
<td>September 8</td>
<td>Compound and Irregular Meters</td>
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<tr>
<td>September 15</td>
<td>Application: Compound and Irregular Meters</td>
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<tr>
<td></td>
<td>In-Class Conducting Assignment Thursday</td>
</tr>
<tr>
<td>September 22</td>
<td>Dynamics (NO CLASS ON TUESDAY DUE TO “ACAPELLOOOZA”)</td>
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<tr>
<td>September 29</td>
<td>Articulations</td>
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<td></td>
<td>In-Class Conducting Assignment Thursday</td>
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<td></td>
<td>Observation Report 1 Due on Thursday</td>
</tr>
<tr>
<td>October 6</td>
<td>Tempo Fluctuations</td>
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<tr>
<td></td>
<td>In-Class Conducting Assignment Thursday</td>
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<tr>
<td>October 13</td>
<td>Left Hand Independence</td>
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<tr>
<td>October 20</td>
<td>Left Hand Cueing</td>
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<tr>
<td>October 27</td>
<td>Left Hand Phrase Conducting</td>
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<td></td>
<td>In-Class Conducting Assignment Thursday</td>
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<tr>
<td>November 3</td>
<td>Changing Meter</td>
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<td></td>
<td>In-Class Conducting Assignment Thursday</td>
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<tr>
<td>November 10</td>
<td>Text Considerations</td>
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<tr>
<td>November 24</td>
<td>Text Considerations and Free Phrasing</td>
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<tr>
<td></td>
<td>In-Class Conducting Assignment Thursday</td>
</tr>
<tr>
<td>November 24</td>
<td>Fall Break: No Class</td>
</tr>
<tr>
<td>December 1</td>
<td>Score Preparation</td>
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<td></td>
<td>Score Preparation Assignment Due on Thursday</td>
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<tr>
<td></td>
<td>Observation Report 2 Due on Thursday</td>
</tr>
<tr>
<td>December 8</td>
<td>Final Exam: Thursday, 12/11, 7:45 - 9:45 AM</td>
</tr>
</tbody>
</table>

BIBLIOGRAPHY & SUGGESTED READINGS

I look forward to spending the semester with you. Thank you for being a part of this class. I hope you will find it fun and educational. Please feel free to contact me if you ever have any questions or concerns. My door is open to you.
COURSE DESCRIPTION: The teaching of choral music in the classroom. Areas of study include teaching proper vocal technique, developing an ensemble sound, designing warm-ups and craft sessions, planning a rehearsal, selecting choral literature, musical interpretation considerations, and auditioning and placing voices. Concurrent enrollment in MUS 110, 210, 310 or 410 required.

OBJECTIVES:
1. The student will be able to demonstrate and explain proper vocal technique.
2. The student will be equipped with the necessary tools for achieving a proper choral tone.
3. The student will be able to audition and place voices for a choral program.
4. The student will be able to plan and lead warm-ups and craft sessions.
5. The student will be able to plan effective daily rehearsals.
6. The student will be able to plan for concerts, festivals and competitions.
7. The student will be able to utilize performance practices that are appropriate to the various styles and eras of choral music.

MATERIALS:
1. Handouts
2. Notebook
3. A folder in which to keep handouts.
4. No. 2 pencil

ENABLING ACTIVITIES:
1. Attend all classes
2. Take notes
3. Read and study any materials handed out in class or recommended by the instructor.
4. Complete homework
5. Ask questions
6. Demonstrate any new concepts presented.
7. Complete and solve musical problems presented in the text or in the classroom.
8. Listen to a variety of musical examples.
9. Take quizzes and tests
10. Concurrent enrollment in University Singers is helpful but not mandatory.

GRADING AND ATTENDANCE POLICY:
50% Assignments
50% Quizzes and Tests
In addition to the above criteria, students will be evaluated based on attendance as follows:
- In order to receive an A, a student must have no more than three unexcused absences.
- In order to receive a B, a student must have no more than four unexcused absences.
- In order to receive a C, a student must have no more than five unexcused absences.
- In order to receive a D, a student must have no more than six unexcused absences.
- Students with seven or more unexcused absences will receive an F for the course.

CLASS ATTENDANCE
To be considered for an excused absence state the nature of the absence in writing at least 2 days prior to the anticipated date. Excuses for health related reasons must include a statement by your attending physician on clinic stationary. An athletic or other school conflict is not an excused absence unless I have communicated with your coach or supervisor well in advance of the conflict date. Make up quizzes and tests will only be given to those students with excused absences.

ETHICAL CONDUCT
Those who cheat or plagiarize will fail the class.

FLEXIBILITY STATEMENT
This syllabus may change at any time to accommodate instructional and/or student needs. It is the responsibility of the student to keep abreast of any changes.
**SEMESTER SCHEDULE (May change to accommodate instructional and/or student needs):**

<table>
<thead>
<tr>
<th>WEEK</th>
<th>TUESDAY</th>
<th>THURSDAY</th>
</tr>
</thead>
<tbody>
<tr>
<td>3/2</td>
<td>No Class</td>
<td>MEET ON WEDNESDAY&lt;br&gt;Choral Tone&lt;br&gt;• Posture &amp; Exercises&lt;br&gt;• Breathing &amp; Exercises&lt;br&gt;Assignment for Tuesday:&lt;br&gt;• Turn in 5 posture exercises and 5 breathing exercises of your own</td>
</tr>
<tr>
<td>3/9</td>
<td>MEET ON MONDAY&lt;br&gt;Choral Tone&lt;br&gt;• Phonation/Initiation &amp; Exercises&lt;br&gt;• Release &amp; Exercises&lt;br&gt;Assignment for Thursday:&lt;br&gt;• Turn in 5 phonation/initiation exercises of your own</td>
<td>MEET ON WEDNESDAY&lt;br&gt;Choral Tone&lt;br&gt;• Resonance &amp; Exercises&lt;br&gt;• Vibrato&lt;br&gt;• Listening to various choral tones&lt;br&gt;Assignment for Tuesday:&lt;br&gt;• Turn in 3 resonance exercises of your own&lt;br&gt;• Study for QUIZ</td>
</tr>
<tr>
<td>3/16</td>
<td>QUIZ 1 (Choral Tone)&lt;br&gt;English Diction/Tone&lt;br&gt;• Target Vowels&lt;br&gt;• Listening: Vowel Targets&lt;br&gt;Assignment for Thursday:&lt;br&gt;• Target vowel worksheet</td>
<td>English Diction&lt;br&gt;• Dipthongs, Tripthongs&lt;br&gt;Assignment for Tuesday:&lt;br&gt;• Dipthongs/Tripthongs worksheet</td>
</tr>
<tr>
<td>3/23</td>
<td>SPRING BREAK: NO CLASSES</td>
<td></td>
</tr>
<tr>
<td>3/30</td>
<td>English Diction&lt;br&gt;• Consonants&lt;br&gt;• Special diction problems&lt;br&gt;Assignment for Thursday:&lt;br&gt;• Phonetic worksheet</td>
<td>Interpretation/Performance Practice&lt;br&gt;• Dynamics, Tempi, Articulation, etc.&lt;br&gt;• Renaissance, Baroque&lt;br&gt;Assignment for Tuesday:&lt;br&gt;• None</td>
</tr>
<tr>
<td>4/6</td>
<td>Interpretation/Performance Practice&lt;br&gt;• Classical&lt;br&gt;• Romantic&lt;br&gt;• Twentieth Century/Contemporary&lt;br&gt;• Listening&lt;br&gt;Assignment for Thursday:&lt;br&gt;• Study for Quiz</td>
<td>QUIZ 2 (English Diction, Interp./Perf. Practice)&lt;br&gt;The Warm Up&lt;br&gt;• Philosophy and structure&lt;br&gt;Assignment for Tuesday:&lt;br&gt;• Create a warm up and conduct it</td>
</tr>
<tr>
<td>4/13</td>
<td>The Warm Up/Craft&lt;br&gt;• Conduct warm-up &amp; critique&lt;br&gt;• Building craft over a long period&lt;br&gt;Assignment for Thursday:&lt;br&gt;• None</td>
<td>Rehearsals&lt;br&gt;• The first rehearsal&lt;br&gt;• Daily rehearsals&lt;br&gt;• In class rehearsal-planning activity&lt;br&gt;Assignment for Tuesday:&lt;br&gt;• Plan a 50-minute rehearsal using songs from University Choir</td>
</tr>
<tr>
<td>4/20</td>
<td>Rehearsals&lt;br&gt;• Developing a repertoire rehearsal schedule&lt;br&gt;Assignment for Thursday:&lt;br&gt;• Study for Quiz</td>
<td>QUIZ 3 (The Warm Up &amp; Rehearsals)&lt;br&gt;Repertoire Selection &amp; Concert Programming&lt;br&gt;Assignment for Tuesday:&lt;br&gt;• None</td>
</tr>
<tr>
<td>4/27</td>
<td>Selection and Placement of Voices&lt;br&gt;• Auditioning Singers (Instructor will conduct an audition in class as an example)&lt;br&gt;Assignment for Thursday:&lt;br&gt;• Prepare to conduct an audition</td>
<td>Selection and Placement of Voices&lt;br&gt;• Conduct auditions in class&lt;br&gt;• Discussion with students&lt;br&gt;Assignment for Monday:&lt;br&gt;• None</td>
</tr>
<tr>
<td>5/0</td>
<td>Selection and Placement of Voices&lt;br&gt;• Placing singers on the risers&lt;br&gt;Assignment for Thursday:&lt;br&gt;• None</td>
<td>Wrap Up Discussion</td>
</tr>
<tr>
<td>5/11</td>
<td></td>
<td>FINAL EXAM (COMPREHENSIVE) 7:45 AM – 9:45 AM</td>
</tr>
</tbody>
</table>

I look forward to spending the semester with you. Thank you for being a part of this class. I am confident that you will find it challenging and rewarding. Please feel free to contact me if you ever have any questions or concerns. My door is open to you.
Tour Itinerary
Press Packet
&
A High School Thank You Letter

(From the tour's travels)
UNIVERSITY OF MISSOURI-ST. LOUIS
UNIVERSITY SINGERS TOUR ITINERARY

TOUR (Monday-Friday, January 7-11, 2008)

I. Itinerary

Day 1: Depart 8:00 am from UMSL Music Building for Arnold, MO
DRESSED IN BLACKS, BUT BRING A CHANGE OF CLOTHES
Sing in Arnold (10:00 am)
* for several East Central schools at Rickman Auditorium, Fox H.S.
Rickman Auditorium
745 Jeffco Blvd.
Arnold, MO 63010

Lunch
Depart for Farmington, MO
Sing in Farmington (1:30 pm)
* for several MAAA schools at Centene Centre
Centene Centre
Farmington Civic Center
2 Black Knight Dr.
Farmington, MO 63640
CHANGE CLOTHES
Depart for Cape Girardeau
Dinner
Stay in Cape Girardeau, MO
Victorian Inn & Suites
3265 William St.
Cape Girardeau, MO 63703

Day 2: Breakfast in hotel
POLO SHIRT OUTFIT, BUT BRING A CHANGE OF CLOTHES
Depart for Jackson, MO (8:30 AM)
Sing in Jackson (10:00) for Jackson Senior High School
First Baptist Church of Jackson
212 South High St.
Jackson, MO 63755

CHANGE CLOTHES
Lunch @ Jackson HS
Depart for Memphis, TN
Check into Comfort Inn Downtown
Comfort Inn Downtown
100 N. Front St.
Memphis, TN 38103

Dinner
Sing for Cotton Boll Chorus (7:00 pm)
DRESSED IN POLO SHIRT OUTFIT
Poplar Plaza Mall
3412 B Poplar Ave (West side off Poplar)
Memphis, TN 38111

Stay in Memphis
Day 3: Breakfast in hotel

**POLO SHIRT OUTFIT, BUT BRING A CHANGE OF CLOTHES**

Depart for Collierville (7:00 AM)
Sing Collierville H.S. (9:15)
Collierville High School
1101 N. Byhalia Road
Collierville, Tennessee 38017

Sing Houston H.S. (10:30)
Houston High School
9755 Wolf River Blvd.
Germantown, TN 38139

Lunch
Sing at Germantown H.S. (1:15 pm)
Germantown High School
7653 Old Poplar Pike
Germantown, TN 38138

**CHANGE CLOTHES**

Sightseeing at Graceland (3:30 pm)
Graceland
3734 Elvis Presley Blvd
Memphis, TN 38116-4106

Dinner
Stay in Memphis

Day 4: Breakfast in hotel

Vocal Point Depart for Memphis University HS (8:00 AM)

**BLACKS, BUT BRING A CHANGE OF CLOTHES**

Vocal Point sings at Memphis University H.S. (9:30 am)
Memphis University High School
6191 Park Ave
Memphis, TN 38119

Depart for Oxford, MS (Time TBA)

**CASUAL DRESS**

Lunch
Workshop with Donald Trott (Head of Choral Studies at the University of Mississippi)
University of Mississippi Music Department
Scruggs Hall
350 University Avenue
University, MS 38677-1848

Depart for Memphis
Dinner
Stay in Memphis

Day 5: Breakfast in hotel

9:00 Return to UMSL Music Building

BE SURE TO PACK:
Black Outfit (dressy, ALL black)
Polo Shirt Outfit: Black Polo Shirt, Black Slacks, Black Socks, Black Shoes
We will NOT be wearing our Concert Dress
University Singers to Perform for the Missouri Music Educators Convention

The University of Missouri-St. Louis's select vocal ensemble, University Singers, was honored to receive an invitation to perform at the Missouri Music Educators Association (MMEA) Conference on January 25, 2008. Each year the MMEA (the Missouri affiliate of the Music Educators National Conference) holds a convention at the Tan-Tar-A resort in Osage Beach. The top musical ensembles in the state, from elementary through collegiate levels, are selected to perform at this convention. In order to be selected, a group must send a recording which is reviewed by an out-of-state panel of MENC officials in a blind audition format. This is the most prestigious statewide honor that a school ensemble can achieve, and University Singers was one of only two collegiate groups to have been selected.

University Singers will be presenting the following repertoire at the MMEA conference:

- A Choral Flourish .............................................. Ralph Vaughan Williams
- In Paradisum .................................................... Edwin Fissinger
- Under the Willow Tree (From "Vanessa") .................. Samuel Barber
- Ronde (Roundelay) (from "Trois Chansons") ............... Maurice Ravel
- Eine Kleine NOT Musik ....................................... W.A. Mozart/ arr. James Henry
- Charm Me Asleep: To Music .................................. James Muirholland

University Singers is conducted by Dr. Jim Henry, Associate Professor of Music and Head of Choral Studies at the University of Missouri-St. Louis.
Formed in the fall of 2005, Vocal Point has already distinguished itself as one of St. Louis’s premiere a cappella ensembles. Vocal Point performs both classical and popular music from Renaissance to contemporary styles, including motets, madrigals, jazz standards, folk songs, spirituals, multi-cultural pieces, pop and doo-wop tunes, and more. The group consists of about twenty singers who are selected by audition as demonstrating great versatility, refined musicianship, and a passion for excellence.
University Singers is an auditioned concert choir open to students of all majors at the University of Missouri-St. Louis. The choral organization has appeared in concert halls and on community, church, and university artists series throughout the country, including presentations in Washington D.C.'s Kennedy Center, New York's Carnegie Hall, Louisville's Kentucky Center, and for the Missouri Music Educators Association. They have appeared with the St. Louis Symphony and the St. Louis Philharmonic. After one such performance a reviewer from the St. Louis Post-Dispatch commented, "what made it work musically was the excellent UM-SL University Singers. They sang the music evenly, combining good diction with a fluid yet delicate delivery that suited this work perfectly." The Singers have traveled to Europe, presenting concerts in Prague, Vienna, Salzburg, and Munich. In January 2008, the University Singers will be touring through Southeast Missouri; Memphis, TN; and Oxford MS. They have also been invited to perform at the Missouri Music Educators Association Conference, the most prestigious venue for showcasing music ensembles to music educators in Missouri.
Dear Mr. Henry,

I would like to personally thank you for stopping in Jackson to perform for our choirs. I thoroughly enjoyed the entire performance of both choirs. I loved the selections and arrangements of music you chose. I particularly enjoyed Vocal Point because I am typically accustomed to hearing large choirs. The smaller ensemble was incredible; I was astonished at the music that was attempted, yet I was even more impressed by the execution.

I am a first soprano in our choir. I hate it when we have the melody, but I adore it when we get to sing outrageously high notes. Therefore, I envied the first sopranos in most of the songs for both choirs. One of my favorite parts were the final releases of each song. The releases left silence: perfectly clear that you had cut off, but so subtle that I couldn't place the exact moment. It left an incredible ringing in the silence. However, my overall favorite was how everyone was so concentrated and focused. Throughout my five years of choir, I have learned facial animation can either make or break a choir. Your choirs appear to have a firm grasp on that subject; they were so engaging that I was mesmerized during every song. They obviously have a firm understanding of the literature that they are singing.

In any case, I just wanted to extend my gratitude to you for choosing Jackson as a stop on your tour. Good luck to both you and the choirs at the MMEA conference. To the choirs: I don't know how many of you have ever performed at the conference, but last year I was in the Jackson Junior High Select Choir and was privileged enough to go. I can honestly say I have never felt anything like what I felt when I was performing in front of all those music directors; my adrenaline was so enormously high when we finished that it was overwhelming. Walk into that room with confidence—you guys sound amazing. Most of all, don't just give the audience an amazing concert to sit through—engage the audience so that they don't want the amazing concert to end. Congratulations on the honor of performing and on accomplishing the huge task!

Sincerely,

Brittany Hastings, Sophomore Soprano, Jackson Concert Choir
James E. Henry
Emerson Excellence in Teaching Award
Audio Excerpts

Tracks featuring University Singers at the 2008 Missouri Music Educators Association Annual Conference
#1 Ronde (Roundelay) (from “Trois Chansons”) ...........................................Maurice Ravel
#2 Under the Willow Tree (From “Vanessa”) .............................................Samuel Barber
#3 Eine Kleine NOT Musik ...........................................................................W.A. Mozart/ arr. James Henry
#4 Charm Me Asleep: To Music ......................................................................James Mulholland

Tracks Featuring Dr. Henry’s internationally award winning barbershop quartet, Crossroads
#5 You Don’t! You Won’t! ..................................................................................arr. Aaron Dale
#6 Roll, Jordan, Roll .........................................................................................as sung by The Fairfield Four
#7 Country Dances .............................................................................................arr. Ward Swingle adapted by Jim Henry

*Please locate Audio CDs with this packet