

12. Why should students not be placed in the hall for discipline purposes? Where could they be placed if removal from the class is necessary?
13. Why is documentation of student infractions of the discipline code necessary?
14. Who are some people to enlist help from in discipline matters?
15. When are phone calls to parents and guardians justified, and when should a parental conference be initiated by the choral director?
16. What are the four major characteristics of classroom management evidenced by an exemplary music educator? Is joke telling generally appropriate?
17. What elements of the classroom environment must the choral director attend to when preparing for and conducting a rehearsal?
18. What are some appropriate activities for the beginning of the rehearsal that will bring focus and a smooth beginning?
19. What are some suggestions for the elimination of talking during rehearsals?
20. Why is anticipating discipline action and planning rules and consequences so important to effective classroom management?

### REFERENCES

- Acheson, K. A., and M. D. Gall (1997). *Techniques in the clinical supervision of teachers*. New York: Longman.
- Brand, M. (1990). Master music teachers: What makes them great? *Music Educators Journal*, 77(2), 22–25.
- Cooper, M. C. (1984). *Change your voice, change your life*. New York: Macmillan. (paperback reprint, Scranton, PA, Harper Collins, 1985).
- Elrod, W. (1976). Don't get tangled in discipline problems. *Music Educators Journal*, 63(4), 47–50.
- Evertson, C. M. (1987). Managing classrooms: A framework for teachers. In D. C. Berliner and B. V. Rosenshine (eds.), *Talks to teachers*, 52–74. New York: Random House.
- Herman, S. (1988). *Building a pyramid of musicianship*. San Diego, CA: Curtis Music Press, Neil A. Kjos Music, distributor.
- Jorgensen, N. S., and C. Pfeiler (1995). *Things they never taught you in choral methods*. Milwaukee, WI: Hal Leonard.
- King, G. (1998). Exemplary music educator: A case study. *Bulletin of the Council for Research in Music Education*, 137, 57–71.
- Lautzenheiser, T. (1990). Motivation and the master music teacher. *Music Educators Journal*, 77(2), 34–36.
- Merrion, M. (1990). How master teachers handle discipline. *Music Educators Journal*, 77(2), 26–29.
- Purkey, W., and J. Novak (1984). *Inviting school success: A self-concept approach to teaching and learning*. Belmont, CA: Wadsworth.
- Rossman, R. L. (1989). *TIPS: Discipline in the music classroom*. Reston, VA: Music Educators National Conference.
- Swanson, F. J. (1973). *Music teaching in the junior high and middle school*. Englewood Cliffs, NJ: Prentice Hall.
- Woolfolk, A. E. (1993). *Educational psychology*. Boston: Allyn and Bacon.

## 9 | Choosing the Music

Choosing music for teaching and performance is one of the most difficult jobs for the choral conductor. What may work with one group may not work with other groups; it remains a constant challenge to find the right music for the right set of circumstances. Music is expensive, and little money can be wasted on music that turns out to be a mistake. The objective is to build a library of quality choral music that can be used repeatedly.

Most vocal music majors have experienced a considerable amount of choral music by the time they graduate from college. This can be a help or a hindrance. Beginning choral conductors sometimes choose music for their own school choirs that they have sung in college. This music usually proves to be too difficult, and the novice can become discouraged by choosing music that is beyond the achievement level of his or her own choir. It is safe to say that a new choral director should err on the side of choosing music that is easy, rather than difficult. Finding something that singers can learn quickly and perform successfully provides a tremendous energy boost for a group and a conductor who are just getting used to one another. Difficulty level always can be increased once the strengths and weaknesses of a group are known.

### GUIDELINES FOR CHOOSING QUALITY CHORAL LITERATURE

Quality choral literature is available today from numerous publishers (see Appendix A for a list of choral music publishers and websites). There is also much inferior literature, and the choral director must learn to tell the difference. In general, the music of well-known and respected composers will be better literature. Walter Ehret, in *The Choral Conductor's Handbook* (1959), provides the following checklist of general guidelines for the selection of good choral music:

#### Text

- Does it have literary value?
- Are the words easy to sing?
- Is the translation a good one?

#### Music

- Is it original in concept?
- Is it melodically, harmonically, and rhythmically interesting?
- Is its appeal lasting or only ephemeral?
- Is the musical setting in keeping with the style and mood of the text?

- Do the basic ideas grow as a whole?
- Is the part writing vocal rather than instrumental?
- Is it a good arrangement or overarranged?
- Are the ranges and tessituras suitable?
- Are the vocal lines interesting?
- Will it appeal to both performers and audience?
- Is it worth the effort to prepare for performance?
- Does the work fit into a balanced repertoire?
- Is it within the ability of the group to learn?
- Can its meaning be understood by the group so that a mature, emotional performance can result?
- Does the accompaniment enhance rather than detract?

### Importance of the Text

Choosing music with a good text is important to the success of any choral composition. Is the text of literary value, are the words easy to sing, and if using a translation of a foreign text, is it a good translation? There is nothing wrong with using a good translation, but use of original languages is especially appropriate in a school setting where foreign languages are part of the curriculum. The choral conductor can emphasize the importance of foreign-language instruction by singing in foreign languages. This is a good way to build a working relationship between the choral area and the foreign-language department. Also, by retaining the original language, the beauty of the original setting is maintained—word syllables more closely match the notes. While an audience may not understand a foreign text, this can be overcome by providing a good translation.

Textual consideration is extremely important when choosing music for young teenagers. Adolescents will object to singing music they view to be textually immature or sentimental. Also, gender biases creep in as directors tend to look for music that is male oriented, feeling that girls will go along with the repertoire if the boys are happy. “This Old Hammer” will be a winner for most boys, who usually respond to more earthy texts, but girls may find it unappealing. Patricia O’Toole (1998) reflects this point of view when she writes:

The majority of choral repertoire is about male experiences and written from the male perspective—even women’s choirs’ repertoire. Furthermore, it is expected that girls will comply with any repertoire choice. . . . One has to wonder how long boys would tolerate singing songs primarily about girls and songs written from the female perspective. Just as textbook companies have rethought the presentation (or lack thereof) of women in history, literature, social studies, and science, choral directors and music publishers need to respond to the same problems with choral music. As choral directors, we need to search for better texts for women to sing, even in the mixed-voice choir. (p. 20)

It takes great wisdom to choose choral music at all levels, and gender bias is an issue that has come of age. O’Toole’s article provides some excellent resources and websites for locating choral materials and literature for women.

### Importance of the Music

The second major element to consider when choosing literature is the quality of the music itself. The question must be asked, is the music worth the effort to prepare? It is not uncom-

mon to work on a difficult piece, only to have the performance produce a weak aesthetic impression. Sometimes such an outcome cannot be predicted until the music has been sufficiently experienced. Selections that sound good at the piano may not sound nearly so good when sung by voices. Trying to avoid such an outcome is one of the demands placed on the choral director in choosing the music to learn and perform.

A good recording of a selection is an excellent way to gain the whole picture of a piece before selecting it for study. What is not apparent initially often becomes visible once the piece is experienced aurally. Much choral music is available today on cassette tape and CD, and many publishers now make available sample recordings of new releases. The *Choral Journal* contains a regular column titled “Compact Disc Reviews.”

Considerations of range and tessitura are important when choosing music. Directors must know the “comfort zone” (tessitura) for the age level with which they are working and depart from it only when the music is not too demanding or taxing on the voice. Young tenors cannot abide a tessitura that “hangs high,” and young altos should not be kept singing so low that they develop a break between their lower and upper vocal registers. Appropriate vocal ranges and tessituras are discussed in Chapter 4.

### Choral Arrangements and Editions

There is a lot of choral literature to perform, and choral directors today can avoid choosing music of master composers that is arranged by someone else for other voicings. An SSA arrangement of Handel’s “Hallelujah Chorus” is not a good idea—why tamper with genius? With sufficient SSA music available, choosing an arrangement that misrepresents an SATB masterwork is not necessary. Some arrangements merely simplify a work for use at a less demanding level. Again, the choral director needs to be suspicious of arrangements of masterworks unless it is known that the original ideas of the composer have not been violated.

Choral directors also should avoid choosing arrangements of instrumental works to which words have been added. This was a common practice in the days when good choral music was not so readily available. The second movement of Dvořák’s *New World* Symphony does not need words (e.g., “Going Home”). The music of Dvořák stands on its own merit without any tampering. The choral art has a tremendous heritage of music from many centuries, and there is no need to resort to instrumental music with added words.

Walter Collins (1988) addresses the need for identifying and using excellent choral editions in “The Choral Conductor and the Musicologist.” While this article may be more interesting to the college or university conductor, Collins’s explanations of what to look for in good musical arrangements, transcriptions, and critical editions makes for valuable reading. Many works formerly available only in highly edited versions are now available in “cleaner” editions in which editorial markings have been removed.

### Music of Lasting Value

One of the most important issues that choral directors must address when choosing choral music is its lasting appeal. Sally Herman states (1988):

There seems to have been a push, in the junior high particularly, to look for “quick fixes” in terms of literature. There are *no quick fixes* in anything! The trend toward literature that the students can learn quickly and “like” has greatly disillusioned many teachers. The students may like a piece of music that they learned rapidly for the moment, but the long lasting effects are superficial. They will never “hold on” to the memories of that piece as they will one that they had to work feverishly on before they could even pretend to “know” it. (p. 90)



Herman further states that directors should choose a variety of music representing a range of styles and cultures. Jorgensen and Pfeiler (1995) agree: "Even when the literature is challenging, a diet of any one style is boring. A sound educational program demands a widely varied repertoire" (p. 15).

Is the programming of pop music a sell-out to audience tastes and popular culture? Some choral directors think so, but many believe that a certain amount of popular music in the choral curriculum is acceptable, as long as the arrangements are done well. The Tanglewood Symposium held in 1967 (sponsored by MENC, the Berkshire Music Center, Theodore Presser Foundation, and Boston University) issued a declaration of goals for guiding the future of music education in the United States. Goal number two states:

Music of all periods, styles, forms, and cultures belongs in the curriculum. The musical repertory should be expanded to involve music of our time in its rich variety, including popular teenage music and avant-garde music, American folk music, and the music of other cultures. (Choate, 1968, p. 139)

This Tanglewood declaration opened the way for popular music to become an acceptable part of the school music curriculum. Because of it, music educators no longer label popular music as being inferior or poor, but rather recognize that all genres of music, including classical, have musical compositions that are superior and inferior.

The problem with any movement is those people who jump on the band wagon and take things to extremes. Some choral directors, in their attempt to include popular music in the curriculum, so embrace this genre that their choral programs become little more than venues for entertainment. Choral directors are not professional entertainers—they are music educators. If popular music is included in the choral program, it should be chosen because it has something to teach students.

The Tanglewood declaration also stimulated a multicultural movement within the choral curriculum. While music of great Western composers remains the core of the traditional choral program, a greater diversity is now possible because music of non-Western composers is becoming readily available. The study of choral music is an important way in which appreciation for cultural diversity is taught.

### LOCATING QUALITY CHORAL LITERATURE

Where does the choral director find good choral literature? It is difficult to sort through the tons of literature produced by music publishers. To help, many publishers offer reading sessions for new choral works and make recordings and preview copies available.

#### Recommended Lists

An excellent source for finding choral music is to peruse recommended lists published in various periodicals or other sources. A recommended music list for junior high choirs by Sandra Chapman appears in the February 1991 issue of the *Choral Journal*, and Guy Webb's compilation of ACDA Honor/Festival Choir music used at national and division conventions appears in the September 1994 issue of the *Choral Journal*. A listing of high-quality but easy choral works for the developing high school choir is presented by Larry Torkelson in *Melisma*, a publication of the North Central ACDA. These three lists of recommended literature appear in Appendix C. In addition, yearly lists of music performed at all-state choral festivals now appear in the *Choral Journal*.

Multicultural music is becoming easier to locate, and recommended lists are being published. A "Selected List of Published Multi-Cultural Ethnically Inspired Choral Music" by Lawrence Kaptein (*Melisma*, winter 1995), is representative of the wide variety of world music now available to the choral profession. This list also appears in Appendix C. Choral conductors are becoming more aware of the need to avoid editions of multicultural music that are overly arranged and inauthentic.

For advanced senior high school literature, ACDA offers *An Annotated Inventory of Distinctive Choral Literature* (Hawkins, 1976) as the second in a series of monographs on choral topics. MENC publishes *Choral Music for Children* (1990), an annotated listing of over two hundred choral selections for children's choirs. Both of these lists include music of the highest quality.

A number of state choral directors' associations have provided tremendous service by making available lists of music recommended by many of its established members. Repertoire lists often are based on a certain categorization of music (e.g., music for chamber choir, SSA, boys' chorus, SATB secular, SATB sacred, and so forth). A check with state-level ACDA organizations will determine if such lists are available.

### Library Resources

Music publishers often permit music to go out of print because costs of maintaining high inventories are prohibitive. The *Choral Music in Print* series (Daugherty, 1996), available in most college and university libraries, is an excellent source for determining if a choral selection is in print, who the publisher is, and in what voicings it exists. Updated supplements have been forthcoming since the original series began in 1974.

### Reviews and Reading Sessions

Reviews of more recently published choral works regularly appear in the *Choral Journal*. These reviews are helpful in learning about appropriate age and difficulty levels. *The American Choral Review* is a monograph that contains scholarly discourses on choral music, including reviews of newly composed literature. Once published separately, it is now published as a quarterly supplement to Chorus America's *The Voice*.

Reading sessions at organizational conferences and conventions are another place to find new literature. Such sessions often include recommendations of "old chestnuts" by the clinicians and recommendations of newer works that have been used and found worthy for performance.

### Personal Contacts and Concert Attendance

Perhaps the best idea for finding literature that works is to ask other directors what they have found to be successful. Word-of-mouth recommendations still seem to be the best way of finding out about unknown gems. Exploring another director's choral library is an excellent way to learn about choral literature.

Attending choral concerts to learn what other directors are performing is another good way to learn of literature. Outstanding choral groups appear at ACDA and MENC conventions, and the convention programs regularly contain the necessary publication information needed to order the music programmed by these choirs.

### Music Clearinghouses

A number of music publishing houses sell music from many other firms. These are clearinghouses for all types of music. Most of these publishers will send out music on review for

thirty days; it can be reviewed and retained or returned. Often they make available recommended lists of their best-sellers. While this music is not always the best, it may give an idea of what might work in a given situation.

The hunt for quality music is never-ending for the choral conductor. New directors should not feel overwhelmed by the task, but do need to find help when looking for high-quality literature. Knowing where to begin the search is the first step.

### PROGRAMMING OBJECTIVES

There needs to be balance in the choral literature chosen for any choir. Programming nothing but "heavy" works can tax the students beyond their endurance and may leave the audience bewildered. Likewise, a program of all lighter works will have little educational benefit. Balanced programming objectives include: (1) teaching comprehensively, (2) performing a variety of styles, (3) developing the singing voice, and (4) entertaining the audience.

#### Programming to Teach Comprehensively

When choosing music as an educator, choral directors are responsible for more than choosing music that is aesthetically satisfying—they are responsible for choosing music that also educates students about music. It is not good music education when a choral music educator turns out students who sing beautifully but know nothing about the music they are singing. Thinking and learning about music in the contemporary choral classroom is known as comprehensive musicianship.

John Hylton (1995) describes comprehensive musicianship for the choral musician as follows:

Comprehensive choral music education is inclusive, in depth, and *educates* the participant through experiences in choral music. This education is not limited to the learning of pitches and rhythms, but occurs through the provision of aesthetic experiences, the refinement of critical thinking skills, and the development of a fuller understanding of self. Comprehensive choral music education is not limited to the teaching of three pieces for competition or twelve selections for the spring concert, but rather seeks to facilitate student development in the areas of music reading, languages, and the historical and stylistic context of music. (pp. 2–3)

The additional responsibilities of comprehensive musicianship for today's choral teachers certainly would seem to increase the work load. It was easier when choral directors concerned themselves only with excellent performances outside the classroom. Today's educators must be as concerned with what is happening in the classroom as with performances outside. Why is this?

Today, more than ever, the place of music in the school curriculum is being challenged. More emphasis is placed on "basics," and the general public does not view music as a basic. What the general public does not understand is that music's core body of complex knowledge is basically academic. School administrators are demanding that each school subject worthy to be counted for academic credit must produce academic achievement. Simply grading students on attendance or attitude will no longer suffice. Grades in choirs must represent solid academic achievement that can be tested.

How does a choral teacher test students for academic achievement if nothing academic is being taught? Choral directors are so busy preparing students for concerts, contests, and

festivals that little time seems to remain for teaching anything about music. Teachers complain that taking rehearsal time for teaching music history and theory weakens the performance program. However, research (Gleason, 1996) shows that performance is not weakened when teachers take time to emphasize knowledge about the music being studied. Knowing that J. S. Bach was a great composer of the Baroque period, the dates of the Baroque era, and what it represented musically, would seem to be minimal knowledge for students when singing anything by the great master. Also, knowing what key the music is in and what the musical terminology means (e.g., dynamics and tempo) is minimal theoretical knowledge. Teaching to include this information has not been common practice, and only a change in the attitude of choral directors to include a knowledge base in the choral curriculum will change future practice.

Why should a choral director choose music to perform that also has a solid base of knowledge? It may be the best way to guarantee music's place in the curriculum. When a choral teacher can say that grades in choir represent academic achievement, it places music on par with other academic subjects. Performance should remain the major objective of choral classes—students join choir to sing. However, a complex body of knowledge should be imparted along with performance so as to insure a balanced approach to music learning. Choral directors must be responsible for turning out singers who sing well and know something about what they are singing. That is the challenge—to be a musician and an educator.

#### Programming to Perform a Variety of Styles

Choral singing is almost as old as humankind, and history has produced a great heritage of choral music for the choral conductor to sample. Students, however, will initially dismiss musical styles with which they are unfamiliar, and choral teachers sometimes succumb to picking music only of the contemporary era to please students. Choral directors must remember—they are not hired by schools to act like professional entertainers, they are hired to be educators. Giving in to students' demands for a diet exclusive of anything but pop music is like going to a smorgasbord and choosing only desserts. Students need to be taught about the tremendous variety of musical styles that exist from all eras; they need to learn about music that is not so readily available to them through MTV and other popular media sources. The job of the music educator is to program a variety of choral music styles so that students will learn about this variety and come to understand and appreciate it.

Programming to include a variety of styles also means including music of non-Western composers. The use of multicultural music in choral programs is increasing, and choral conductors need to know where to find suitable literature. The *Choral Journal* is most helpful to this end. An article by Ronald M. Kean (1996) provides a listing of multicultural music according to the cycle of life (e.g., birth, childhood, work). The *Music Educators Journal* also has devoted numerous articles to multicultural music; one such article by Patricia Shehan Campbell (1995) focuses on the gospel music of African Americans.

#### Programming to Develop the Singing Voice

A third objective for programming music is to help students develop vocally. The choral director, most likely, will be the only voice teacher students ever have for vocal instruction. While a great deal can be accomplished in private lessons (if students have lessons), the regular teaching of voice in the rehearsal assures that all students are reached.

The music chosen for students must be matched to their singing skill. Programming music that is beyond their technique will lead to damaged voices and frustration. However, the



music needs to present some technical challenge for vocal growth. Choosing music with extended musical phrases can be an excellent means of teaching good breath control. If the phrase lengths are too demanding, no vocal development will take place. Music with a wide range can aid in developing an expanded singing range if the notes are not so high or low that students must strain to sing them. When judging the technical difficulty of a choral piece, the director must ask if the degree of difficulty matches the technique of the students, and if the music provides opportunities for singing technique to grow. Music chosen to begin the year will of necessity be less vocally challenging than music programmed as the year progresses.

### Programming to Entertain the Audience

The audience cannot be ignored when programming a school concert. Some choral conductors do not believe the audience should be considered when choosing music. Such an attitude may result in a sparse audience when most of the music programmed is beyond the comprehension of those in attendance. Music educators have an obligation to educate audiences, and such a task is best done slowly. This does not mean the choral director should assume the role of entertainer. It does require directors to choose a balance of music and styles, some of which will be more accessible.

There is nothing wrong with a spring pops concert that features popular music, if during the remainder of the year the choirs have worked on a balance of musical styles from the major historical eras. Choruses from America's musical theater are appropriate, as are popular ballads and folk music. But trying to make a fifty-voice choir sound like the latest six-member rock group just does not work. A choir is a choir, and most popular rock arrangements do not fit the choral idiom. When singing this music, students often complain that it does not sound like the recording. Of course not—it can't. This is a choir singing, not a rock group.

It is important for the audience to understand the choral director's job as educator and not entertainer. Each concert is really a "recital" or presentation of what has been learned in class. Sadly, many school choral concerts show little evidence of anything worthwhile having been learned. When parents and students understand a concert as a recitation and not a show, educational objectives are served.

The back of a concert program is a good place to explain the educational objectives of the concert. Learning to sing in a foreign language could be one goal, or having students experience a variety of musical styles could be another. Part of the job of a music educator is to educate the audience, informing them about music education and helping them to find meaning in the music. There is nothing wrong in programming an old patriotic war horse such as "The Battle Hymn of the Republic." But the audience should be challenged with something that will stretch them a little; the program should demonstrate that students are maturing in musical understanding. Parents respond positively when they learn about educational objectives for the choral program—objectives that include musical growth and knowledge.

### PROGRAMMING SACRED MUSIC IN THE SCHOOLS

Much of the music in the choral heritage is set to sacred texts, and in an era of separation of church and state, this can present a problem for the choral conductor. *Religious Music in the Schools* (1987) states:

It is the position of Music Educators National Conference that the study of religious music is a vital and appropriate part of the total music experience in both performance and listening. To omit sacred music from the repertoire or study of music would present an incorrect and incomplete concept of the comprehensive nature of the art. (p. 1)

Sacred music does have a place in the public school setting. How that place is to be determined has been set forth in varying guidelines based on Supreme Court decisions and on constitutional and ethical considerations (Reynolds, 1984).

### Supreme Court Decisions

A number of Supreme Court decisions have been made regarding the teaching of religion in the public schools. Generally, these decisions state that schools may teach about all religions but may not sponsor the practice of any religion. Therefore, the school's approach to religion must be academic and not devotional. A public school choral teacher cannot use choral music in a way that would lead anyone to believe that some type of religious rite was being practiced or advocated.

At the center of the constitutional consideration is the question. Does the activity have a secular purpose? In other words, is sacred music being used because it represents a genre that is historically significant? If so, it is allowed. If, however, the use of a piece of music may be construed to be the practice of religion, it is not allowed. The government has gone to great ends to discourage the excessive entanglement of public schools and religion. Sacred music is not considered an entanglement so long as there is no perceived entanglement by the public.

### Guidelines for Using Sacred Music

Ethically, a choral director must work not to offend anyone of any faith when programming sacred music. Contemporary Christian gospel music usually has a very personal message and, as such, may offend non-Christians in the choir. Such music is best avoided in a public school setting. The question should be asked, "Has this music been chosen because of its educational value or because of some other reason that may be construed to be religious?" There should always be educational objectives for all programmed music.

The following guidelines are given to help choral directors who choose to program sacred music in the public schools:

- Sacred music should be selected on the basis of its musical and educational value rather than its religious context.
- Traditions of different people should be shared and respected.
- The excessive use of sacred music, religious symbols or scenery, and performance in devotional settings is to be avoided.
- The role of sacred music should be a neutral one, neither promoting nor inhibiting religious views.
- School policies regarding religious holidays are to be observed.
- Students who object to the singing of sacred music because of a conflict with their own religious beliefs should not be penalized.

### Christmas and Holiday Concerts

Is it wrong to have a Christmas concert in the public schools? That depends on the policies of the school district and the common disposition of the people within the school district.

Some schools in the "Bible Belt" still have Christmas concerts with apparently no objections from the general public. Many schools have gone to "holiday" concerts in which music selections of various faiths and secular music are included. Some choral directors avoid the problem by having a "midwinter" concert in January or February, instead of the traditional December concert. This relieves some of the pressure people feel during the holidays, and it makes a fall concert an alternative.

### Program to Educate

Whatever is done as a public school choral music educator, it must be done to educate, not proselytize. Wise judgment is needed, but there should be no trouble defending sacred music for school performance. Of course, if it is a parochial or private school, all of this discussion is moot. Choral directors in such schools are free to follow whatever religious practices are honored and choose music accordingly. Even here, however, all music chosen for study should have educational benefit, increasing knowledge, skills, or both. In addition, the music should be of lasting value—of excellent quality no matter what genre or style.

### STUDY AND DISCUSSION QUESTIONS

1. When choosing music for the first time for a choir, should the director choose music that is generally easier or generally more of a challenge for the singers? Explain your answer.
2. Ehret asks if the text of a choral composition has literary value. How do you determine literary value?
3. What advantages are there for singing in the original language of a composition? What can be the disadvantages if the language is foreign to the singers and audience?
4. What does Ehret mean when he asks, "Is the part writing vocal rather than instrumental"? Do you know of a master composer whose vocal lines often tend to be like instrumental parts?
5. How could an accompaniment detract from a musical composition?
6. Do you believe there is a gender bias in choral music?
7. How can gender bias affect the choosing of choral music?
8. What can choral directors do to avoid gender bias?
9. What is the difference between vocal range and tessitura?
10. Why are arrangements or highly edited versions of masterworks usually to be avoided?
11. Where can you go to find lists of recommended choral music?
12. What does comprehensive musicianship involve for the choral class, and why is this important to the choral curriculum?
13. What does research say about the inclusion of comprehensive musicianship in music rehearsals?
14. What is the overall objective for "programming to perform a variety of musical styles"?
15. What are the general guidelines for "programming to develop singers vocally"?
16. Why is "programming to entertain" one legitimate objective of the choral program?
17. What happens when "programming to entertain" becomes the sole objective?

18. What is the position of each of the following regarding sacred music performance in the public schools: MENC, Supreme Court, U.S. Constitution, ethics?
19. What are some options to programming the traditional December Christmas concert?
20. What should be the overall guideline when choosing all choral music for programming?

### REFERENCES

- Chapman, S. (1991). Selected choral literature for junior high choirs. *Choral Journal*, 31(7), 23–29.
- Choate, R. (ed.) (1968). *Documentary report of the Tanglewood Symposium*. Reston, VA: Music Educators National Conference.
- Collins, W. S. (1988). The choral conductor and the musicologist. In H. A. Decker and J. Herford (eds.), *Choral Conducting Symposium* (2d ed.). Englewood Cliffs, NJ: Prentice Hall.
- Daugherty, F. M. (1996a). *Sacred choral music in print: Master index, 1996*. Philadelphia: Musicdata.
- (1996b). *Secular choral music in print: Master index, 1996*. Philadelphia: Musicdata.
- Ehret, W. (1959). *The choral conductor's handbook*. New York: Edward B. Marks.
- Gleason, B. P. (1996). The effects of beginning band instruction using a comprehensive, multicultural, interdisciplinary method on the knowledge, skills, attitudes, and retention of sixth-grade students (doctoral diss., The University of Iowa). *Dissertation Abstracts International*, A 57(01), 145.
- Hawkins, M. B. (1976). *An annotated inventory of distinctive choral literature for performance at the high school level*. Lawton, OK: American Choral Directors Association (Monograph no. 2).
- Herman, S. (1988). *Building a pyramid of musicianship*. San Diego, CA: Curtis Music Press, Neil A. Kjos Music, distributor.
- Hylton, J. B. (1995). *Comprehensive choral music education*. Englewood Cliffs, NJ: Prentice Hall.
- Jorgensen, N. S., and C. Pfeiler (1995). *Things they never taught you in choral methods*. Milwaukee, WI: Hal Leonard.
- Kaptein, L. (1995). Selected list of published multi-cultural ethnically inspired choral music. *Melisma*, 13(2), 14–15.
- Kean, R. A. (1996). A global celebration of life: Programming multicultural and ethnically inspired choral music according to the cycle of life. *Choral Journal*, 36(9), 45–48.
- MENC (1987). *Religious music in the schools*. Reston, VA: Music Educators National Conference.
- (1990). *Choral music for children: An annotated list*. Reston, VA: Music Educators National Conference.
- O'Toole, P. (1998). A missing chapter from choral methods books: How choirs neglect girls. *Choral Journal*, 39(5), 9–32.
- Reynolds, C. (1984). Sacred music: How to avoid cooking your holiday goose. *Music Educators Journal*, 71(3), 31–33.
- Shehan Campbell, P. (1995). Mellonee Burnim on African American music. *Music Educators Journal*, 82(1), 41–48.
- Torkelson, L. (1994). Accessible choral works for the developing high school choir. *Melisma*, 13(1), 12–13.
- Webb, G. B. (1994). Repertoire performed by ACDA honor/festival choirs, 1983–1994. *Choral Journal*, 35(2), 25–40.