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A SELECTIVE GUIDE OF CANADIAN CHORAL COMPOSITIONS
APPROPRIATE FOR THE SENIOR HIGH SCHOOL CHOIR

The Louisiana State University and Agricultural and Mechanical Col.

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A SELECTIVE GUIDE OF
CANADIAN CHORAL COMPOSITIONS
APPROPRIATE FOR THE SENIOR HIGH SCHOOL CHOIR

A Dissertation

Submitted to the Graduate Faculty of the
Louisiana State University and Agricultural and Mechanical College
in partial fulfillment of the requirements for the degree of
Doctor of Philosophy

in

The School of Music

by
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ABSTRACT

The growth in the number of high school choral programs in Canada has resulted in a need for locating and securing Canadian choral literature for the new curricula. The report presents an annotated guide of Canadian choral compositions which will assist in the development of a variety of musical skills ranging from simple to more complex while teaching Canadian students about their musical heritage.

The *Selective Guide* is preceded by a brief history of choral singing and the secondary vocal music program in Canada. This is followed by a discussion of problems encountered in the Canadian choral curriculum and in working with senior high school choirs.

The *Selective Guide* presents an annotated list of SATB arrangements of Canadian choral repertoire appropriate for senior high school use. Annotated items include: 1) Composer (dates), 2) Title of composition, 3) Publisher (date), 4) Catalogue number, 5) Text, 6) Recording (when available), 7) Accompaniment, 8) Voicing (all SATB with some variations such as SSATB, etc.), 9) Rating (level of difficulty).

The *Selective Guide* is divided into two sections: Canadian Secular Choral Music and Canadian Sacred Choral Music. Each section is sub-divided into three levels of difficulty: Easy, Easy Medium; Medium, Medium Difficult; Difficult. The annotated listing reflects a balance of traditional and contemporary choral music.

It was concluded that despite a strong European influence in Canada's choral heritage and in its secondary school choral music education, the body of Canadian music presently being composed and used in the Canadian choral curriculum is growing. This report confirmed that there is a great quantity

\[\n\]
of Canadian choral repertoire that could be incorporated into the secondary school music curriculum. In the main, many Canadian high school music teachers are unfamiliar with the contemporary music scene and require special training in this area.

Recommendations resulting from this report included suggestions that: 1) the music publishing industry in Canada should be encouraged to provide music teachers with additional Canadian music instructional materials; 2) teacher training at the university level requires serious attention; 3) worthwhile projects such as the John Adaskin Project and the Composers-in-the-schools projects should be continued.
CHAPTER ONE

INTRODUCTION

The history of choral singing in Canada traces its roots to the early settlements of New France during the early seventeenth century. Folk song, transmitted orally from generation to generation, and Roman Catholic liturgical music were brought to the wilderness of New France by French peasants and missionaries. It was not until the 1930s and the period following World War II, however, that choral music gained in importance in the Canadian secondary school curriculum. Since World War II choral groups have flourished throughout various parts of Canada. From the smallest village church choir to large distinguished choral societies, Canada has come into her own as a singing nation. The imagination of both composers and music educators was sparked by this surge of interest in the choral medium. British traditions such as the Royal School of Church Music and European methods such as those proposed by Carl Orff and Zoltan Kodály influenced the development of choral music in Canada. Indeed, the English translation of the Orff *Schulwerk* was done in Canada.¹

In 1967, Canada's centennial year, one witnessed the rise of interest in Canadian arts and culture. Canadian composers at this time were given the opportunity to work in schools and to write music for student

¹The first of many foreign versions of Orff's *Schulwerk* was *Music for Children* (Mainz, 1956–61), an adaptation in English by Arnold Walter and Doreen Hall of the University of Toronto.
performing groups. Their work represented Phase One of the John Adaskin Project, an effort to promote the use of more Canadian music for schools. Since Canada's centennial year, composers, educators, and publishers have continued to demonstrate their interest and concern for the development of high standards of music-making, particularly in the realm of choral music. Ministries of Education throughout Canada are more conscientiously updating guidelines for the secondary school choral curriculum; various studies and reports such as *Choral Music in Ontario* (1970) by Keith Bissell and Ezra Schabas,2 *Canadian Music: A Selective Guidelist for Teachers* (1978) by Patricia Shand3 and the more recent Ontario Choral Federation survey4 on current problems and needs of Ontario's high school choral programs show a concern for continued growth in secondary school choral music education. Canadian composers are showing an increased interest in the development of high school choral programs. One such composer, Nancy Telfer, states that "There are more and more fine quality choral programs in Ontario and throughout Canada these days. The percentage of students


3Patricia Shand, *Canadian Music: A Selective Guidelist for Teachers* (Toronto: Canadian Music Centre, 1978). Shand's work was part of Phase One of the John Adaskin Project designed to promote the use of more Canadian music in schools. The guidelist included repertoire for Choir, Band, and Chamber Ensembles.

4The results of this survey on the present status of high school choral music programs will not be made known until summer, 1986.
involved in high school choral programs is fast growing and the quality is sometimes unbelievable."5

Statement of the Problem

Throughout recent decades there has been a significant growth in the number of high school choral programs in Canada. With this growth the need for locating and securing quality Canadian choral literature for the new curricula increases. To a large extent, music education research is still in its infancy in Canada.6 With the exception of Canadian Music: A Selective Guidelist for Teachers by Patricia Shand, there exists, at present, limited formal writing which presents annotated listings describing important Canadian choral works for mixed voices which are appropriate for the senior high school choir; therefore, a need for such an investigation and compilation is deemed to exist.

Significance of the Problem

Teaching Canadian students about their unique musical heritage and encouraging them to develop their own creative potential is contingent on the selection of compositions which assist this growth. The present study therefore will provide a compendium of Canadian choral compositions which will systematically assist in the development of a variety of musical skills ranging from simple to more complex. The benefits of this report, although

5Canadian composer Nancy Telfer to James McCormick, 7 November 1985, Toronto, Ontario.

valuable for choirs in general, should serve as both practical and useful information for the high school teacher and amateur musician in Canada and other parts of the world who are interested in Canadian choral music.

**Delimitations of the Study**

The primary purpose of this study is to examine and annotate specific works for mixed voices which are appropriate for the senior high school choir and written by Canadian composers between the years 1928 to 1985. The large mass of popular transient music will be excluded. Simple folk music will be omitted except where a composer has imaginatively arranged or expanded upon folk material. Every attempt will be made to achieve a balance and variety in the level of difficulty and musical styles in the repertoire selected. Each work listed, including arrangements, has successfully met the criteria of judgment proposed in this report and is therefore recommended for its musical value.

Works which appear in collections, and are worthy of inclusion in this volume, are listed under the appropriate title of the collection. In order to keep the selection within reasonable limits, only those works readily available through Canadian and American publishers and distributors were considered.

**Definition of Terms**

All terms were defined as needed in the context of this study.

**Method of Investigation**

This study involved an historical-descriptive-philosophical approach to demonstrate the manner in which the selective guide was developed. The study includes information from related articles appearing in professional
journals, magazines, encyclopedias, and communications with professional Canadian composers and music educators. Books and essays dealing with the topics of choral music pedagogy and curriculum were also consulted. The information for the annotated guide included in this report was secured by means of examining the musical score of each work listed. Catalogs of major Canadian publishing companies outlined in the Encyclopedia of Music in Canada were taken into consideration as were anthologies and music syllabi of Canadian performing organizations.

This report presents a selective guide. The inclusion of each individual piece in the Canadian choral repertoire for this report should contribute to the development of the students' aesthetic awareness of the music of Canadian composers and of music in general. Criteria established to select the choral compositions to be included in this report are as follows:

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7Ibid., s.v. "Publishing."

1. A high degree of merit as work of art; that is, inherent aesthetic beauty in a piece of music.

2. A text of literary value.

3. Pedagogical value.

4. Technical components well conceived:
   (a) Elements of melody, harmony, rhythm, and texture are suitable for the high school singer.
   (b) Musical and textual phrases and sections are well treated and constructed.
   (c) Accompaniment, when employed, enhances the work.
   (d) Demands on performers with regard to range, tessitura, and acceptable vocal limitations (intervals and phrase lengths) are reasonable.

5. Probable appeal to both listeners and performers.

Finally, a descriptive annotation of each musical composition will be included. In the format adopted for presenting this information the annotation will include the following items:

1. Composer (dates)
2. Title of composition
3. Publisher (date)
4. Catalogue number
5. Text
6. Recording (when available)
7. Accompaniment (other than piano for rehearsal purposes only)
8. Voicing (all SATB with some variations such as SSATB etc.; selections with solo lines and divisi arrangements are indicated)
9. Rating (level of difficulty)
10. Comments (Musical Style, Technical Challenges, and Pedagogical Value)

Development of the Remainder of the Report

Chapter Two provides an account of the history of choral singing in Canada and the Canadian Secondary Vocal Music Program. Chapter Three presents various problems encountered in working with the senior high school choir. Chapter Four contains a descriptive annotation of each choral composition. Finally, Chapter Five presents a summary, conclusions, and recommendations.
CHAPTER TWO

A BRIEF HISTORY OF CHORAL SINGING IN CANADA
AND THE CANADIAN SECONDARY VOCAL MUSIC PROGRAM

Choral Singing in Canada

The history of Canada as a nation began some three hundred and seventy-five years ago. For more than three centuries, choral singing in Canada has contributed significantly to religious, social, and educational activities within the country. The history of choral music in Canada dates back to the time of her discovery and colonization by the French under Jacques Cartier in 1534. In Aspects of Music in Canada, Arnold Walter describes the elation of the first French settlers upon their safe arrival in the New World:

When the first explorers and missionaries set foot on the new shores their *Te Deums* or *Ave Marias* rang with an intense feeling of gratitude for having survived dangerous months of sea voyage, and when they set out on uncharted and endless forest lands, inhabited by savage people, the *Veni Creator Spiritus* would be meaningful beyond the routine chanting of a French parish priest.9

---

European music was first used in Canada by these French explorers in religious services and ceremonial meetings with the native people in Hochelaga (present-day Montreal) and later in Stadacona (present-day Quebec City). Accounts given by the missionaries in the Jesuit Relations illustrate the Indians' natural musical aptitude and the fascination that the music of the church held for them. The French missionaries were delighted to find a flourishing musical tradition among the Indians. One missionary, Father Louys André, noted in 1670 that

... the Hurons performed choral music with two alternating groups of singers. ... he [Father André] therefore used flute music interspersed with antiphonal singing in his little chapel, hoping to attract future Indian converts.

Armed with the knowledge that music, especially singing, was an excellent means by which they could befriend and convert the Indians, the French missionaries translated the chants of the church into native dialects. Kallmann comments on the early missionaries' musical efforts:

The missionaries, however, did not always manage to establish harmonious relations with the Indians, but their musical diplomacy had good results. To this day

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10 The Jesuit Relations were written reports of the Jesuit missionaries in North America sent to Montreal or Quebec, composites of which were subsequently sent to the Provincial in France. The Relations were translated and published with letters and journals of the missionaries by Burrows Bros., Cleveland, from 1896 to 1901.

certain Indian tribes in Eastern Canada have preserved the chants taught to them three hundred years ago.12

Not all missionaries, however, were chosen for their musical talents as indicated by the comments of Father Jean Enjalran in 1676.

The nuns of France do not sing more agreeably than some savage women here; and as a class, all the savages have much aptitude and inclination for singing the hymns of the Church, which have been rendered into their language.13

Permanent French settlements in the New World in the early seventeenth century centered around Port Royal, the short-lived colony in what is now Nova Scotia. In 1606 Samuel de Champlain founded the Ordre de Bon Temps ("Order of Good Cheer") in the settlement of Port Royal in an effort to banish loneliness through singing and other forms of evening entertainment.

Quebec City, however, was one of the earliest centers of choral music in Canada. Choral music became an integral part of the general education of the students largely through the efforts of the Ursuline Sisters under Mother Marie de l'Incarnation and Monsigreur Laval, Canada's first bishop, who listed le plain-chant gregorian among the subjects in which the clerics were to be trained. Generally speaking, the leaders of New France considered music an essential part of the pioneer's equipment and way of living. Such an attitude provided a contrast to that of the leaders of later


13 Jesuit Relations and Allied Documents, 1610-1791, R. G. Thwaites, ed. (Cleveland, 1896-1901), LV, p. 147.
centuries, who too often regarded music as a mere frill unworthy of their attention.

Eighteenth-century Canada continued to witness the conversion of the natives, the development of the fur trade, and constant struggles between England and France over Canada's leadership. Singing continued to be an integral part of the daily life of the French settler, whether he be a habitant, a coureur de bois, or voyageur plying the waterways of Ontario and Quebec. Musical life flourished in Maritime Canada (Newfoundland, Nova Scotia, and New Brunswick) such that by 1789 in Halifax (Nova Scotia) there were sufficient resources to perform the final chorus of Handel's Messiah and one of his coronation anthems.14

In *A History of Music in Canada 1534-1914* Helmut Kallmann aptly describes the nature and role of the early musical contributions of Canada's pioneers:

The record of music in Canada's first three centuries takes as its subjects not creative giants who determine the course of world music history but humble musicians who instil a taste for their art among pioneers preoccupied with establishing the physical and economic foundations of a new nation; instead of mirroring the entertainment of the elite in the world's musical capitals, it reflects the musical pastimes and aspirations of the many; and instead of noting the changing styles which express the spirit of the age and nation, it deals with the collecting and assimilating of traditional forms from outside

sources. In short, the record is concerned more with social than with artistic aspects of music.\textsuperscript{15}

In addition to the European influence in church music in early Canada, there existed a strong American element. Singing Masters from New England in the eighteenth century would travel from town to town, organizing "singing schools" in which the rudiments of notation would be taught. One such notable singing master in the Maritime provinces was Stephen Humbert (1767-1849) who established his Sacred Vocal Music School in 1796 in Saint John (New Brunswick). Finding a lack of suitable choral music, he compiled a book of psalm tunes which he published in 1801, entitled \textit{Union Harmony}. Such masters proved to have had long-term strong musical influence on their students such that later in the nineteenth century,

\begin{quote}
The old people look back wistfully to the days when the 'Singing Master' travelled from place to place with his modulator and pitch-pipe, satisfying the artistic appetites of his fellow citizens for the price of a dollar and bed and breakfast for himself and his horse.\textsuperscript{16}
\end{quote}

In 1760 Canada finally passed under British rule. A constant stream of new immigrants of Anglo-Saxon origin, with their own traditions, settled in the Maritimes and in Ontario, gradually spreading westwards to the Pacific coast. The traditional British love of choral music took firm root. Clifford Ford comments on the important role of the British church musician,

\begin{quote}
\footnote{Helmut Kallmann, \textit{A History of Music in Canada 1534-1914} (Toronto: University of Toronto Press, 1960), p. 3.}
\end{quote}

\begin{quote}
\footnote{Betty Murray, "Decade of Music in Nova Scotia," \textit{Food for Thought} XVIII (March, 1958): 275.}
\end{quote}
... who, since the late eighteenth century, came to fill positions in the many new communities springing up across the country. In many cases, as the only educated musician in a community, the organist not only served the church but also was the source of music education apart from the bandsman. Often, church organists, being primarily from the English tradition, had aspirations for choral music and were instrumental in the formation of philharmonic societies. Although many of the British-born organists and choirmasters who came to Canada slid into historical obscurity, their work was, nevertheless, an important factor in the development of musical awareness in this young country.17

In the nineteenth century, the pioneer musician had to be versatile, enterprising, and idealistic. Walter states that during this period "All pioneer work was concentrated in the musical societies and the instrumental, or more often, choral groups."18 Kallmann describes the enterprising accomplishments of the pioneer musician in the nineteenth century:

Having gathered around him a circle of pupils and music lovers, he [the pioneer musician] might proceed to organize a musical society, preparing concerts with his group and inviting outstanding artists to visit and participate. The pioneer musician discovered that formation of such organizations . . . was the best means of promoting music . . . Naturally most musical societies were choirs. It takes less time to become a chorister than to develop instrumental technique.


18 Arnold Walter, p. 40. Hymn collections and books of the rudiments of sacred singing with a Boston or Philadelphia imprint are displayed in several of Canada's regional museums.
Moreover, choral singing was fostered in church and was, as well, a tradition with British immigrants.19

By the end of the nineteenth century most cities had sizable choral societies which were the principal performing organizations; these included the Sacred Harmonic Choir in Hamilton (1877-99), the Philharmonic Society in Montreal (1877-99), the New Westminster Choral Union in British Columbia (1880), the Toronto Mendelssohn Choir (1894), and the Bach-Elgar Choir in Hamilton (1904). From Halifax to Victoria such fine societies made possible the performance of large-scale works, sometimes with impressively massive forces.20

With the expansion of her territories, by the late nineteenth century it was evident that Canada had not grown from one colony, but from a variety of colonies and races. It was therefore natural that the source of musical inspiration of each region did not lie in the local capitals in Europe and the United States.

It is natural that in all settlements music began with the transplantation of European traditions and their modification or attenuation in a new environment... Musical pioneers would, immediately on arrival, gather receptive people around them and, by teaching, organizing and performing, begin to re-create the musical atmosphere of their homelands.21

During the late nineteenth century a love for the French folk song continued to thrive in Quebec; Ontario and the West, on the other hand,


20Clifford Ford, pp. 75-85 passim.

21Arnold Walter, pp. 28-29.
enjoyed a more varied musical life. Even in the smaller centers musical societies were often formed from the resources of the church choirs. Music festivals with massed choirs of hundreds of singers were not rare. In the late nineteenth century, choral singing in Canada enjoyed a growth without a sponsoring social class or official provincial support.

By the early twentieth century, English-speaking Canada was leading the way in the establishment of fine choirs throughout the country.

Among the English-speaking population, choral music represented a more deeply rooted tradition connected with religious worship and strengthened by the influence of British musicians who brought their love of oratorio from their mother country. Its sociable nature also focused interest on choral singing. Furthermore, much less time is required to train a good choir from scratch than to drill a mediocre orchestra.\(^{22}\)

The availability of willing choral forces and the shorter training period required to reach an acceptable performance level were two factors affecting the increased growth of singing societies in Canada at the turn of the twentieth century.

The decade before World War One witnessed the rise of hundreds of church and secular choral groups. This was probably the richest choral period in Canadian history. The city of Toronto, Ontario, appeared at this time to be the leader in the choral expansion race.

The assertion, frequently made by contemporary Canadian critics, that Toronto was the choral capital of North America was not an idle boast. One is amazed at the sheer number of people who appeared in public

concerts each year in one of the 4 or 5 large choral organizations.\textsuperscript{23}

Canada was now a music-minded country, entering a period of vigor and expansion. Indeed, the relative number of amateurs involved in music-making during this period was undoubtedly greater than it is today. The larger concert choirs were extensions or amalgamations of church choirs, favoring names such as "philharmonic society" or "choral union," usually prefaced by the name of the city.

During this period of expansion in Canadian choral singing, both native-born and immigrant composers influenced the direction and scope of early twentieth-century Canadian choral music. Guillaume Couture wrote the first Canadian oratorio, \textit{Jean le Précurseur} in 1909; one of Canada's most famous, early choral conductors and founder of the Toronto Mendelssohn Choir, August Vogt (1861-1926), wrote a number of short choral pieces during this period. This era marked the end of Canada's long colonial period in music; henceforth, Canadians born and educated in Canada would help foster the growth of Canadian choral life as composers, educators, and conductors.

In 1913 Healey Willan arrived from London, England, to teach at the Toronto Conservatory of Music. For more than six decades he exercised a profound influence on the choral situation in Canada and made a vast contribution to the literature. In discussing the impact of Willan's work at St. Mary Magdalene's Church in Toronto, Gilles Bryant writes:

\begin{quote}
Both his [Willan's] performances and his style of choral writing, a subtle blend of sinuous lines, warm
\end{quote}

\textsuperscript{23}Ibid., p. 204.
harmony and fastidious counterpoint, became models for composers of the next generation.24

Other notable Canadian composers who contributed to the choral interest in Canadian music in the first half of the twentieth century were W. H. Anderson, Alfred Whitehead, and Claude Champagne.

Following the First World War the musical prosperity of the previous decade did not return to the Canadian choral scene. The dominant role of instrumental music began in earnest during this period. Clifford Ford explains the change in the following manner:

The rise of orchestral music in Canada was concurrent both with the rise of the music industry—the phonograph, radio and film—and the rise of unionism.25

On the same subject, Kallmann writes:

... several new forces emerged: the mechanical reproduction and transmission of music; the festival movement; immigration from a variety of countries bringing musicians of diverse backgrounds; the influx of American popular music; improved standards of musical training; a revival of folk songs.26

The onset of the "television era" did little to strengthen church choirs and choral societies in general. Moreover, with the advent of two world wars, the male sections of many choirs were depleted or greatly reduced as the men went into the armed forces. Funds used to help sustain many Canadian choral societies were diverted to wartime purposes. The Great

24 Encyclopedia of Music in Canada, s.v. "Choral Composition" by Gilles Bryant.


26 Catalogue of Canadian Composers, p. 16.
Depression of the 1930s imposed yet another handicap on necessary support needed for broadcasting and advertising by various choral societies. Temporarily, amateur participation in musical organizations and music-making at home declined.

It was during the war years also that the former centers of musical life, choral and instrumental, lost much of their relative importance. The new musical leaders were orchestra conductors, composers, radio and television producers, concert agents, school, and union officials. There was a shift in taste from vocal to instrumental music. With the secularization of music, the organist-choirmaster had become less and less the undisputed leader of music in his community. According to Walter,

"Formerly, the musical experience of many Canadians originated in the church service; now it roots largely in the secular music of the radio and other mass distribution media."27

Since the middle of the twentieth century, choral singing in Canada appears to be enjoying a revival both on amateur and professional levels. In this new period of vigor and expansion, choral societies are working more closely with the schools; young Canadian choral conductors are emerging and Canadian composers are showing more of an interest in writing for the choral idiom:

"... with ever-improving standards of performance and the healthy growth in the number of choirs during the 1970s, more composers became encouraged to think of choral music as a logical and idiomatic outlet for their important work."28

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27 Arnold Walter, p. 57.

28 Gilles Bryant, p. 192.
Improved broadcasting, an increase in quality concert halls, music festivals, summer camps, and the establishment of local, provincial, and national youth choirs, are all factors accounting for continued growth in Canadian choral singing and composition since the 1950s. Furthermore, Canadian publishers are presently more involved in issuing their own series of Canadian choral music. Provincial choral federations across Canada hold annual conferences and issue bulletins of choral happenings on a local and federal level. Grants from various provincial and federal arts councils are now made available to choral societies to encourage and inspire them in their endeavors. The Association of Canadian Choral Conductors (ACCC) promotes workshops and informs amateurs of Canadian choral music about the latest choral events. Finally, the number of professional Canadian choirs has increased rapidly since the middle of the twentieth century. In 1955, in an article entitled "Choral Music" in his book *Music in Canada*, Sir Ernest MacMillan discusses the state of choral singing in Canada:

> Choral music on a large scale is traditionally an amateur art and it is a happy circumstance that, in so many Canadian centres, its amateur status is still maintained. . . . It is good to find so many enthusiasts still making music for its own sake, receiving and giving lasting pleasure and inspiration. Amateur music-making indicates a healthy communal life and helps to produce intelligent audiences. . . . Our larger choirs number among their membership many highly trained singers who find choral singing enjoyable. . . . Wise vocal teachers encourage their students to enlarge their experience by singing in choirs.29

---

In a similar optimistic fashion, Clifford Ford discusses the continued activity in the area of choral singing in Canada in the 1980s:

The success of Canada's post-war choral ensembles is due in large measure to the firm tradition of choral singing which began more than a century and a half ago. In the past, members of society gathered to sing in what was almost the only form of music-making available. Today, the spirit of amateur music-making continues to be the backbone of choral singing in the country, and, with the growth of education and communication, has ensured the increased calibre and stability of our choral ensembles.30

On the whole, the tradition of choral singing is being well maintained in Canada. Many of Canada's choral societies are capable of performing competently, and sometimes with distinction, the masterpieces of choral literature. The growth of choral activity in Canada since 1950 confirms the words of Sir Ernest MacMillan who in 1955 wrote in Music in Canada that "Canada is a singing nation—indeed increasingly so."31

The Canadian Secondary Vocal Music Program

But what of the growth of public music education programs in Canada and what role did choral music play in their evolution and growth? Throughout Canadian history, from the early settlements in New France to the present, choral singing in Canada has contributed significantly not only to religious and social activities but also to educational activities within the country. To better appreciate and understand the present status of

30Clifford Ford, p. 213.

31Sir Ernest MacMillan, p. 91.
vocal music programs in Canadian schools of the 1980s, a brief history of music education is in order.

The French missionaries in seventeenth-century Canada used music as a means to an end—the conversion of the Indians. Their interest in providing musical instruction, primarily the teaching of plainsong, was generally limited to the advancement of their proselytizing efforts in New France.

Early pioneer education in the seventeenth and eighteenth centuries stressed artisanship and music was excluded from the curriculum which taught everything from theology and mathematics to weaving and shoemaking. It was natural that the early settlers would emphasize fundamentals in the early curriculum since their primary concern was one of survival. Material hardships made music education a very marginal activity in the pioneer community. R. Murray Schafer, author of *Creative Music Education*, explains this seeming lack of interest in music education on the part of the early Canadian pioneers.

Geographically the country was large and inhospitable. The physical hardships the early settlers had to endure forced them to be more interested in their material welfare than in the refinements of life.32

The early habitation of Quebec was perhaps one exception where the Jesuit Seminary and the Ursuline Convent included in their instruction some

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rudimentary musical theory, singing, and possibly, some instrumental training.33

The first people to teach music outside the Roman Catholic institutions were the singing masters who appeared in the late eighteenth century. Often from New England, they organized "singing schools" mainly in maritime Canada in the regions of Nova Scotia and New Brunswick. In effect, these schools resembled Sunday schools somewhat more than they did public schools. For a modest sum they taught the rudiments of musical notation and singing, thus enabling their students to help with the musical part of the church service.34 Any other musical instruction provided at this time was through private lessons.

During the nineteenth century, school music was usually offered at school for an additional fee by private teachers. Facilities, even for elementary musical education, were very slight in early nineteenth-century Canada. Elementary schools, with few exceptions, offered no systematic training in music. By the 1840s music was offered a somewhat more regular place in the education of the middle classes, offering instruction in the fundamentals of vocal music, piano, harp, and guitar. Music teachers were engaged by many of the "higher ladies academies."35 Music in the nineteenth century was viewed as a frivolous pastime and was considered important only as part of the education of young ladies.


35Ibid., p. 112.
Playing an instrument was admitted as a pleasant pastime and a definite asset for marriageable daughters—the same plane as baking or embroidery. A musical career was generally discouraged and frowned upon.\textsuperscript{36}

Boys were not encouraged and, in fact, were actively discouraged from a musical career.

In the early days of the nineteenth century in Canada, many leaders of choirs and bands had, as well as rehearsing pieces to be performed, given as much instruction in the rudiments of musical theory and performance as was needed at the moment. In the late nineteenth century such instruction was taken over by such agencies as the public school, the private music teacher, the conservatory, and the university, each with its particular function.

With the dawning of urban musical life in numerous Canadian centers towards the end of the nineteenth century, music was offered for credit in schools and higher educational institutions. It was not until the middle of the nineteenth century that music education became a major concern with Canadians. Until this time music was at best an incidental activity in public schools, depending largely on the talent and inclination of individual teachers and people outside the school system such as the local private music teacher and church choir director.

\textsuperscript{36}Ibid.
In order to give music a regular place in the curriculum, it was necessary to train qualified teachers. In Ontario the foundations for such music teacher certification were laid by James P. Clarke (1808-1877) in 1847 when he was appointed music teacher at the Toronto Normal School. In the following years music teaching made a gradual appearance in some Ontario schools. Both Toronto and Hamilton have had a continuous history of music instruction since the 1870s.

Few men have played as important a role in the growth of Ontario school music as did Alexander T. Cringan (1860-1931). In 1886, he was appointed Superintendent for the Toronto Public Schools and published a *Canadian Music Course* expounding the tonic sol-fa system, the system employing "movable do." He also served as director of a teachers' course in practical music, theory, and methods, established by the University of Toronto for the Ontario Department of Education. His work included the responsibility of training mammoth choirs of students. In 1919 he became the first president of the Music Section of the Ontario Educational Association as well as Music Inspector for the Department of Education. In his various roles he was an influential pioneer in the development of Ontario School Music.

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37 Ontario was a pioneer in the field of public school music education. A complete history of the development of school music education in Canada is beyond the scope of this chapter; however, the developments in Ontario were representative of those of the other provinces.


By the late nineteenth century, music was becoming recognized as a subject in the Canadian elementary school curriculum. Educators realized more and more that a strong musical culture depended as much on the existence of an intelligent audience as it did on professional performers. Music education was seen as a means to encourage the development of such an audience as well as amateur musicians who would likewise help to strengthen Canada's musical standards.

With improved teacher training the number of students actually receiving quality music education increased in Ontario during the first decade of the twentieth century. In the elementary grades the time allotted was usually less than one hour a week, but this was increased later, particularly in the senior grades. The activity usually consisted of rote-singing and instruction in the rudiments of music.\(^{40}\)

Public school music education made great advances before World War One; however, since responsibility for public education rested with the individual provinces, public school music education was not a universal feature across the country. After the First World War a more systematic development was made possible through the appointment of provincial directors of music. Instruction during this period was almost exclusively limited to vocal music.

During the inter-war years (1918-1939) great strides were made in Canadian music education in the public schools. The Ontario Music Educators' Association (OMEA), founded as the music section of the Ontario Educational Association in 1919, concerned itself chiefly in the 1920s with the promotion of compulsory vocal music instruction in elementary schools. In

\(^{40}\)Encyclopedia of Music in Canada s.v. "School Music" by Ken Bray.
the 1930s the OMEA began to lobby for music courses in the high schools.\(^{41}\) It was at this time also that some provinces appointed provincial directors of music to supervise and co-ordinate musical efforts.

The fact that the British North America Act made education a provincial concern had a profound influence on the progress of music education in Canada. It was up to the various provincial and municipal authorities to solve their educational problems in a variety of ways, selecting the solutions which they deemed wisest and best according to existing circumstances. On a national scale the apportioning of responsibility to the provinces was to later result in a lamentable lack of uniformity. With the introduction of music into the high school curriculum beginning in the 1930s, each province developed its own bureaucracy which bore little resemblance to that of its neighbors. Wide variations existed particularly in budgeting, curricula, scheduling, and training and certification of teachers, not to mention the kinds of musical activities and the calibre of experience available to the children. Discrepancies in the quality of curricular offerings in music were found between one school and another, not only in a single province but also within the same area. Trends towards decentralization of authority within a province in the 1970s made it increasingly difficult for those making the decisions concerning music education to remain fully aware of the needs and problems of their counterparts in implementing the music curriculum in other provinces. Such decentralization had detrimental effects on the development of music in the

\(^{41}\)Ibid., s.v. "Ontario Music Educators' Association," by Diana Brault.
schools and made it difficult to assess progress or to compare achievement between provinces.\footnote{Ibid., s.v. "School Music," by Ken Bray.}

It is important to note that the first appearance of music activities in the high schools invariably was extra-curricular and only later appeared as an elective curricular offering. In most cases, in elementary and particularly in secondary schools, extra-curricular activities, both vocal and instrumental, were undertaken to supplement the often insufficient time scheduled during school hours.

In 1935, George Roy Fenwick (1889-1970) was appointed Director of Music for Ontario—the first such appointment in Canada. His first task was to establish music programs throughout rural Ontario. He enlisted local musicians as supervisors who instructed students and gave teachers material from which to work between visits. He actively promoted music education through his several books, many radio broadcasts, inspec tional visits throughout the province, and adjudication at competition festivals. New music courses were issued by the Department of Education in 1935 for elementary schools, and in 1937 for secondary schools.

Fenwick's primary contribution to Canada's music education system was the way in which he drew to the attention of local trustees, schools boards, and parents the need for music in the curriculum. Many school boards resisted spending money on what they thought to be a frivolous subject and did not consider a music program to be worth the expense. Fenwick saw, therefore, the competitive music festival as a means of enlisting the support of the school boards and public for music in the schools. Throughout most of Canada this "Festival Movement" grew rapidly.
Much touted as music education at the grass-roots level, the festival movement attracted parents and school officials by the spectacle and provided young people with timely if not profound comments on music by the adjudicator. Without a doubt, the festival movement was highly successful in introducing music to a large number of people, many of whom had little or no experience with that type of music before. Through the festivals, it was hoped that parents would see the need for music education in the schools.43

The pattern set by Ontario was followed by the other provinces. By the end of the Second World War, the other provincial governments supported music education financially but left the formulation of programs up to individual teachers.

Until the mid-1940s subjects taught were primarily vocal music, rudimentary theory and some music appreciation. It was after World War II that instrumental music came to the fore, especially in the secondary schools of larger centers. Two factors accounted for this instrumental expansion: 1) the return of service men and women who had experienced at first hand the importance of music in the war effort, and 2) the appearance of Canada's first university degree program designed especially for training potential school instrumental music teachers.44

In 1959 a proposal was made for the founding of a national organization of music educators—the Canadian Music Educators' Association (CMEA). With education being the responsibility of the provinces, the need for such a national organization of music educators was deemed necessary

43Clifford Ford, pp. 117-118.

44Ibid., s.v. "School Music," by Ken Bray. This course, initiated at the University of Toronto in 1946, has had a strong, continuing influence.
for the communication of ideas, problems, and solutions across the country. The establishment of the CMEA represented the beginning of continuous investigation of Canada's music education system in terms of public school music. The CMEA's chief aim—unifying and informing Canada's musicians and music educators—has been carried out mainly through publications and conventions.

In the 1950s and 1960s, both vocal and instrumental music was beginning to assume a somewhat more legitimate and higher profile in the Canadian secondary school curriculum. To strengthen this profile individual schools saw the music teacher as musical director for school functions, such as commencement exercises and for music nights to which parents were invited to be entertained by their musical sons and daughters. Teachers wishing to take a somewhat more comprehensive approach in their instruction felt hindered in their new role of music producers. One concerned music educator, Ward Cole (b. 1922), pointed out the necessary basic fundamentals of music education.

The unique responsibility of music education in the schools is to provide ways and means of raising the established level of musical literacy, wherever that is at the outset.45

An important factor affecting the quality of music teaching in the Canadian secondary schools in the 1950s and 1960s was the lack of training of elementary school music teachers and workable methods for introducing music to the young people. Most provincial departments of education at this time required music to be taught by the home-room teacher who may have

had little or no training in music, let alone in methodology of elementary music education. The need for music specialists in the elementary grades was recognized by music educators. By the 1960s such specialists were already placed in the elementary school system throughout various parts of Canada.

In the 1960s, however, vocal music programs in the Canadian secondary schools were often rote-performance oriented subjects. The study of music as a cultural phenomenon, i.e., its theory, history, and aesthetics, took on a secondary role.

Ken Bray points out that in the 1960s and 1970s there was little or no consensus on the part of the Canadian teachers as to the objectives or the philosophy of secondary school music except in the most general, fundamental terms.

Yet serious unanswered questions continued to exist in the collective minds of the Canadian school music profession. Differences of opinion and uncertainty exist, not only as to curricular problems in music, such as choral versus instrumental instruction or what constitutes 'good' or 'bad' music, but also in professional problems: the length and kind of training required of music teachers-in-training, the function and relative importance of the classroom and the specialist music teacher... the relationship between mere entertainment and the acquisition of performing skills in music, the integration of performance and non-performance activities, the competitive music festival, and, more recently, the importance of creative work in the developing of musicianship in children and the ideal ratio of creative and re-creative activities in the classroom. Any evaluation of music instruction is thus made

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46Clifford Ford, p. 173.
increasingly difficult because of vague and shifting criteria.47

In 1969 Arnold Walter in *Aspects of Music in Canada* realistically outlined numerous problems and statistics about recent Canadian music education problems. Walters was concerned with the unevenly distributed musical offerings in the secondary school system as a result of the provincial fragmentation of education. He pointed out that information was difficult to obtain and would remain so until a federal ministry of culture or an office of education was established and maintained by the provinces.

In a questionnaire Walters learned, however, that in the elementary schools throughout most of Canada, the majority of the instruction time was devoted to singing. In his study he indicates that teaching time available was again divided in various ways to accommodate singing, instrumental training, listening, and theory.

Walter discovered additional variations in the availability and administration of curricular offerings in music at the high school level. The percentage of schools offering music education fluctuated across the country as did the time devoted to such instruction. He learned also that teaching qualifications for secondary school music teachers were dissimilar both in name and content.

As of the early 1970s Prince Edward Island favored singing, as the instrumental program was not yet implemented. In Nova Scotia, 60 per cent of the time allotted went to singing, 30 per cent to listening, 10 per cent to theory. New Brunswick apportioned 30 per cent to singing, 30 per cent to instrumental music, and 40 per cent to appreciation, theory, and history. Ontario assigned 80 per cent to vocal and instrumental instruction, 20 per

47Ken Bray, p. 582.
cent to history, theory, and listening. Manitoba divided the available time between singing, aural and instrumental training (42 per cent), music history (33 per cent), and theory (25 per cent) in the lower grades; the divisions differ in grade 12 where 30 per cent is devoted to singing, aural and instrumental training, over 33 per cent to music appreciation and history, and over 27 per cent to theory. In Saskatchewan, the time allotment was 50 per cent for singing, 25 per cent for instrumental training, and 25 per cent for music appreciation. Apparently at the time there were no comments from Alberta and British Columbia.

According to Walter, as of 1970, Ontario led all other provinces in school music. In 30 per cent of the secondary schools music was not taught at all. Of the remaining 70 per cent, or roughly 350 high schools, 70 limited themselves to vocal music, while 150 offered instrumental music. About one hundred—or 20 per cent of the total number of secondary schools—were able to offer a combined program. Walter concluded that in Canada's most highly developed province no more than one-fifth of the secondary schools taught music as it ought to be taught, i.e., these schools included the teaching of both vocal and instrumental music.48

In the 1960s one of the major developments in music education was the introduction of Canadian music into the educational process in the public schools. This far-reaching project was the Canadian Music Center's Graded Educational Music Project, begun by John Adaskin, Executive Director of the Canadian Music Center. After his death in 1964, this project was renamed the John Adaskin Project. In 1963, fifteen Canadian composers were brought into the classrooms to work with and write music for

elementary and high school students. The initial aim was to promote increased interest and use of Canadian music in schools. The grading and evaluating of repertoire in terms of its suitability for student performers began in 1962. This project was renewed under the direction of Patricia Shand in 1973. The aims of the John Adaskin project were to acquaint educators with published Canadian music suitable for student vocal and instrumental ensembles, to promote publication of additional music for student performers, and to encourage Canadian composers to add to the vocal and instrumental repertoire. In 1978 Shand further realized these aims in her *Canadian Music: A Selective Guidelist for Teachers* in which she recommended and described Canadian music available for student bands, orchestras, string orchestras, choirs, and chamber ensembles.49

In the 1980s instrumental music courses continue to dominate the Canadian secondary school curriculum. Following the pattern of the 1960s and 1970s these instrumental courses are, by and large, still performance oriented. In the larger Canadian centers some quality vocal music programs may be found; on the whole, however, instrumental music programs continue to remain the primary offerings for the Canadian secondary school curriculum.

Recruitment for the choral program at the high school level remains one of the choral music director's largest challenges. In the words of Sir Ernest MacMillan:

> In our co-educational schools boys usually participate in choral singing but their numbers tend to drop off even before their voices approach the

breaking stage. To be sure they often reappear as tenors and basses in the later high school grades, but at this stage a boy is apt to be very self-conscious and his voice is immature. The best of our high-school choirs are generally composed of girls alone. As the late Lawrence Mason once remarked: 'The female of the species is more choral than the male'; . . . the fact remains, however, that choirs of women's voices are still more numerous and that in our mixed choruses, women usually outnumber men.  

R. Murray Schafer is in touch with some of the needs and problems of both the choral and instrumental secondary school music teacher. He feels that the root problem is ignorance of contemporary music and that music education is out of touch with modernism. Secondary music teachers are often embarrassed by their ignorance of contemporary music.

Even the educator who insists on having all kinds of music is often seeking only to legitimize his personal capitulation to pop. Rarely is he ambitious to tell the students about Boulez.  

The choral teacher, like the instrumental teacher, is oftentimes too preoccupied with a performance-oriented program. High schools that resemble performance institutions are often an embarrassment to serious educators. On this issue, Schafer points out that "Our system of music education is one in which creative music is progressively vilified and choked out of existence."  

50 Sir Ernest MacMillan, p. 81.  
51 R. Murray Schafer, p. 52.  
52 Ibid., p. 53.
The most important and pressing need for the secondary school music teacher, choral or instrumental, is to establish a sound philosophical foundation for the teaching of music as an essential ingredient of the school curriculum, a justification which will be acceptable to the general public and to the educational authorities alike. The distinctive role of aesthetic education in the teaching of music—one of encouraging perception, reaction, and general sensitivity to that which is expressive in music—continues to be understood by few choral and instrumental secondary school music teachers and even fewer administrators and parents.

Choral directors in Canada should feel encouraged in their efforts to promote vocal music programs in the secondary school system. Better quality materials suitable for the high school choir are more easily attainable. Federal and provincial professional music organizations ensure the availability of regular conferences, clinics, and educational periodicals. In all parts of Canada there are innovative teachers who are seeking to incorporate so-called "new" ideas and increased importance is being attached to research in music education. University music schools across the country are beginning to produce increasing numbers of talented graduates whose musical expertise and teaching potential will brighten the educational future of Canadian youth and the developing maturity of the Canadian music teaching profession. The growth of music programs, in particular choral programs, can be viewed optimistically at the secondary level in Canada.

Though Canada as a whole has been slow in assuring music a firm place in the basic curricula of its schools, by 1980 the emerging philosophy of Canadian music education appeared sound, based as it was on an increasing concern for the individual student and yet not geared merely to the requirements of an elite.
The approach reflected a belief in the need for educating Canadian youth to their full potential, according to their personal needs and capabilities, aesthetic as well as vocational.53

53Ken Bray, p. 855.
CHAPTER THREE

PROBLEMS ENCOUNTERED IN THE CHORAL CURRICULUM AND IN WORKING WITH SENIOR HIGH SCHOOL CHOIRS

Canadian Education: A Provincial Responsibility

Education in Canada is a provincial, not a federal responsibility. Throughout the country, music courses are provided as a regular part of the program in elementary schools and as an optional subject in the secondary schools. The Ministry of Education in each province has the power to determine, directly or indirectly, the priority of music in the curriculum. How much music is taught depends on:

a) The guidelines set by the provincial government
b) Guideline implementation by individual school boards
c) The presence or absence of a competent District Supervisor of Music who can stimulate and influence a number of schools
d) Interest of the principal and individual teachers
e) Interest shown by parents in getting music into schools and improving what is already there

In the present Canadian school system, the importance attached to music in education and the courses of study presented by the ten provincial ministries of education vary to a considerable extent from province to province. Given the principle of provincial jurisdiction, this unavoidable variation has had a profound influence on the progress of music education.
This apportioning of responsibility to provinces... has resulted in a lamentable lack of uniformity in the educational procedure, especially as it pertains to music.

Over the years each province has evolved its own bureaucracy, ... Across Canada wide variations continue to exist in 1980, particularly in ... the kinds of musical activities available to the children.54

Dominance of the Instrumental Music Curriculum

Instrumental music, as discussed in Chapter One, came to the fore after World War II, especially in the secondary schools of larger centers. Vocal music programs began to lose their position of prominence in the high schools.

While it is true that the only economically possible way of reaching all the children is through vocal music, Canadian schools recognize the fact that instrumental music may be taught successfully in classes. ... an increasing number of schools, both secondary and elementary, are teaching band and orchestral instruments as part of the regular curriculum.55

In the 1950s and 1960s many Canadian Universities initiated effective instrumental music education programs designed to prepare students to become music teachers in the schools.

54 Ken Bray, p. 852.

55 Ibid., p. 149.
Since these new teachers were well trained in band and strings, they were hired to set up instrumental programs (most often band) in the high schools. For a variety of reasons (lack of interest in choral music on the part of these new teachers at the time, the attraction of shiny band instruments to easily impressed parents, the amount of energy to create a good program just in band alone let alone a multi-skill program including choral), secondary school choirs started to die out rather dramatically.\textsuperscript{56}

Expansion of instrumental programs continued to dominate and even eclipse formerly successful vocal music programs in Canadian high schools through the 1980s. Indicative of the decline in popularity of these programs across Canada are the comments of Renate Wilson in her discussion of Canadian high school music offerings:

\begin{quote}
In [Ontario] secondary schools music is optional and involves less than 20 per cent of students. There is a choice of choral or instrumental, but the band program attracts the largest enrollment. . .

In [Quebec] senior secondary schools the student who chooses music may take it for three years. There are few orchestras and choirs, but bands and recorder groups exist.\textsuperscript{57}
\end{quote}

Controversy between Instrumental and Choral Curriculums

Walter's study in 1969 of Ontario secondary schools revealed that choral and instrumental music reigned side by side in fewer than one-fifth

\textsuperscript{56}Canadian composer Nancy Telfer (Toronto, Ontario) to James P. McCormick, 7 November 1985.

\textsuperscript{57}Renate Wilson, \textit{For the Love of Music} (Vancouver: Douglas & McIntyre Ltd., 1978), pp. 48-49.
of the schools surveyed. Presently, differences of opinion continue to exist as to the value of choral versus instrumental instruction. Instrumental programs continue to remain popular as a decreasing number of students show an interest in opting for a vocal music program.

School choirs are formed usually when there is one good person available to direct them and persuade the school principal that choral music is a worthwhile academic or extracurricular subject.

If a healthy band program already exists in a given high school, there is normally no room in the curriculum for a vocal program. Fortunately, however, there are teachers who will direct a vocal program as an extracurricular activity when such conditions prevail. Such teachers feel the need for the vocal program as an addendum to the music education of the students taking the instrumental program. One teacher, Iwan Edwards, music director of a high school in Montreal, Quebec, believes that all students involved in the instrumental program should also be in the choral program.

I believe that both programs should exist side-by-side. . . . I do believe that teachers of instrumental music could enrich their instrumental programs by encouraging their students to sing wherever possible.

The end results of both programs are the same: to aim for the highest levels of performance

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58 Arnold Walter, p. 271.

59 Renate Wilson, p. 107.
and the greatest appreciation of the mechanics of the art and how it is put together.60

Very often music directors in high schools with a waning vocal program are encouraged by their principals to start band programs to generate a general interest in music in the hopes that they can later rekindle an interest in the choral program.

**The Present Status of Choral Music Education:**

*Choral Music in Ontario: The 1970 Survey*

Each province in Canada has its own choral federation interested in monitoring the status of choral music education in its home province. The largest and most active of these federations is the Ontario Choral Federation. It is one of the few to date that has surveyed the choral music education situation in the high schools on a provincial level.

In September 1985, the Ontario Choral Federation carried out a survey on the present status of choral music education in Ontario's high schools. Of the 875 schools included in the survey, only 200 schools returned the questionnaires. The president of the Ontario Choral Federation, Norah Bolton, commented on the survey and its projected results.

We are appalled at the present lack of interest and the current status of secondary school choral music education. With the survey we are hoping to get the facts straight as to the present conditions and problems plaguing the choral programs in the high schools. We had hoped to receive more of a response from those receiving questionnaires. Our

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goal in the survey is to gather information so as we can be better prepared in assisting the upgrading of existing choral programs.\textsuperscript{61}

The results of the 1985 Ontario Choral Federation survey are currently being tabulated; the results of the survey will be released in the summer of 1986.

President Bolton registered her disappointment at the initial response to the survey and did not appear optimistic as to the outcome of the federation's efforts.

An earlier survey in 1972 did, however, draw a much larger response from secondary school choral directors. It is on this survey that our attention will be focused to learn more about the status of choral music education in some of Canada's high schools.

In \textit{Choral Music in Ontario},\textsuperscript{62} a report for the Province of Ontario Council for the Arts (POCA) prepared by Keith Bissell and Ezra Schabas in 1972, valuable insights were gained by means of a comprehensive choral questionnaire sent to secondary school choral directors investigating the present state of the high school choral situation in the early 1970s.\textsuperscript{63}

Interested in learning more about the reasons for the less than widespread popularity of choral music education in Ontario's secondary schools, Bissell

\textsuperscript{61}Norah Bolton, director of the Ontario Choral Federation, to James P. McCormick, 12 December, 1985, Toronto, Ontario. [A telephone communication.]


\textsuperscript{63}It is interesting to note that despite the time difference of 15 years (1970-1985), it appears as if the status of choral music education in the high schools has changed very little.
and Schabas's questions were direct and probing. The results of the questionnaire outlined some of the salient problems identified by the participating choral directors.

**Declining Enrollment and Recruitment Problems in the Choral Program**

In the main, questionnaire respondents dwelt on declining interest in choral programs and recruitment problems. Decreasing membership and a general indifference on the part of the students were two key concerns expressed by the high school choral directors. Choral directors who were asked to discuss the declining enrollment in their programs provided answers offering valuable insights into the present lack of popularity of vocal music courses.

**Attitudes and Former Musical Training**

From the questionnaire Bissell and Schabas learned that the student's negative attitude and lack of interest towards music was very often a reflection on the poor musical training received from unqualified and disinterested elementary school music teachers.

There seems to be a strong feeling against singing other than the usual male reticence. In questioning the students . . . many had experienced incompetent and uninteresting teaching in the public schools . . . the natural enjoyment of making sounds and responding to rhythms was killed by poor repertoire, taught by rote until it sprouted roots, and performed to show off the school.
A crucial shortage of qualified and interested teachers . . . too many school administrators feel no need for vocal music as an option with regular classes where the students learn reading, voice production, literature, etc. They assume that a happy little extra curricular 'choir' is all that's necessary, and perhaps encourage a Broadway show to keep interest up.

Too much emphasis on band work--'start a band first--if it works we'll try vocal as well.'

Students that take choral music are in many cases the bottom of the 'heap' academically and are given vocal music because they will not fit in anywhere else. . . . The reason they fill these classes with people who have not chosen music is that no-one wants to take the subject. . . . If students 'do their own thing' there will be no choral music.

Children don't learn one note from another, are burdened with unmusical and poorly trained teachers in the elementary school and develop attitudes to singing which persist like smoke clouds from Vesuvius for the rest of their lives.64

The comments of the respondees indicate the choral student's strong lack of enjoyment and interest in the vocal program. It appears as if such an indifferent attitude was brought about through exposure to former unqualified and disinterested music teachers.

Scarcity of Male Singers

The Changing Male Voice

Recruitment problems in high school choral programs, however, are not necessarily a Canadian phenomenon. One of the most common problems

64Keith Bissell and Ezra Schabas, pp. 11-12.
shared by choral directors at the secondary level is the scarcity of male singers. The changing male voice has not yet completely settled even at the high school level; consequently male adolescents often hesitate to sing alone or in groups for fear of ridicule by their peers. The result is that few boys register for mixed chorus; the numbers of tenors and basses in the choir often do not balance the growing number of altos and sopranos in the choir. Describing this situation in the Canadian choral programs Ernest MacMillan, as previously mentioned in chapter one, stated:

In our co-educational schools boys usually participate in choral singing but their numbers tend to drop off even before their voices approach the breaking stage.

... The best of our high school choirs are generally composed of girls alone.65

In *Choral Music in Ontario*, Bissell and Schabas encountered a similar male reticence to participate in high school choirs.

Few students elect to take choral music after Grade VIII. It must be learned by rote. The boys associate the choir with effeminacy. Give them a horn, the band is the group with which to make the music! And as for wearing that gown...66

Many high schools do not have a single adolescent male enrolled in vocal music. Girls’ choruses are in abundance in such schools. Frederick Swanson claims that

The scandal of few male students in vocal music has been with us for at least half a century.

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65 Ernest MacMillan, *Music in Canada*, p. 81

66 Ibid., pp. 11-12.
In 1932, I taught my first classes in junior high school vocal music. I have been conscious of the situation ever since.67 Young males in their early teens are self-conscious and confused when suddenly, and usually with strange, unexpected quirks, their voice drops as much as two octaves in pitch. When properly handled, however, young adolescents undergoing such changes in their voice do enjoy singing and are intrigued by what is happening to their voices. Such students, however, require knowledgable and innovative teachers.

Senior high school teachers should be the most knowledgeable about the problem of adolescent male singers. Many teachers, however, both in the junior and senior high schools are not equipped to guide the young male voice safely through this change.

Such changes are normally not an orderly, predictable process.

Why expect the cartilaginous larynx to be any more orderly or predictable in its growth than any of the other aspects of growth in the adolescent male?68

Music as an Elective

The fact that vocal music is an elective offering at the senior high school level and is not part of the core curriculum further heightens the recruitment challenge offered to the choral director. Students in their senior high school years who are considering university studies must bow under parental or guidance counselor pressures to ensure that they have the


68Frederick Swanson, p. 48.
proper amount of credits and grade point averages for acceptance into post-secondary institutions. Many secondary schools require students to take at least one option in arts, music, or drama. The result of the large number of electives is that the majority of secondary school students do not have any music education at all.

The Semester System

An additional problem experienced by many high school music programs in Canada is the use of the semester system. In this system, students who finish one semester of vocal music may be obliged to wait another entire year before enrolling in the next upper level course offered at the high school. In the intervening time period students often lose interest or choose another available arts option that will satisfy certain necessary graduation requirements. Such a system is often a deterrent in the music education of the student and discourages a consistent growth in the choral department.

Scheduling

Scheduling the choral music class and additional choral rehearsals offers its own set of problems for successful choral recruitment. Too often students cannot remain after school for rehearsals or have class conflicts during the day in the regularly scheduled vocal music class. Such rehearsals often compete with other extra-curricular activities such as football.
Solutions for Recruitment Problems

The fact that music, an elective subject in a timetable filled with required subjects, encounters rehearsal scheduling and semester system problems partially accounts for the decrease in choral music interest. However, and more importantly, membership in high school choral ensembles appears to be directly related to insufficient elementary school music training and the poor image of vocal music programs as perceived by prospective adolescent singers in general. The lack of a continuum of music courses from kindergarten through senior high school, as well as qualified music specialists to teach and administer such courses, significantly hampers the consistent growth of choral programs both at elementary and secondary levels.

Changing Attitudes Towards Choral Music: A Public Relations Challenge

Bissell and Schabas, in their discussion of declining enrollment in high school choral programs, stated that

School singing can be made more attractive. Songs children sing should be closer to life. Notation should be taught through the ear, both in the formal and informal situation. Music is not arithmetic, despite the valiant rudiment instructors across the land to prove otherwise. Singing is an activity for boys and girls. It should be prestigious as well as fun. Travel, concerts, and enthusiastic social activity coincident with choir membership are basic.

The director's best recruiting technique is to promote his choral program through his teaching, his actions, and his students. Success in the

69Ibid., p. 15.
choral director's recruitment endeavors depends to a large extent on the success and image of the choral groups present in the school. Personal contact with the students throughout the school will result in superior recruitment. Wise choral directors make it a point to maintain positive relations with the administration of the school, the guidance counselors, the president of the student council, and the captains of the various teams. Polished performances and the establishment of ad-hoc teacher and student choirs serve to promote the choral program positively. Time should be taken to advertise the program well throughout the school and throughout the feeder schools. The student body should be aware of what the vocal program includes. To this end, the music director should exploit local and school newspapers, television, radio, bulletin boards, assemblies, and awards evenings.

Recruiting the Male Singer

The Changing Male Voice

Visits by the high school music director to feeder schools in search of prospective male singers can greatly benefit choral recruitment at the secondary level.

If the choral director in senior high school is willing and has the time, he could well be the person most interested in getting a steady, dependable supply of tenors and basses, and presumably be the most aware of the problems of adolescent male singers. . . . What a good opportunity this changing voice class could provide for the senior high director to win over boys before they arrive in high school.70

70ibid.
At the 1959 MENC Convention, whose theme was *Music in the Senior High School*, it was agreed that a sensitive treatment of the young male adolescent would encourage him to remain in vocal music at the secondary level.

The physiological change in the male voice often acts as deterrent to a boy’s singing if he is not carefully encouraged. If interest is allowed to diminish, the period of adjustment is more difficult in terms of singing activities. The whole process of the change is developmental. Increased attention must be given to the adjustment of the ear in hearing pitches in the new register, to the co-ordination of the ear and the voice to acquire a reading ability in the bass clef. If the boy finds himself in a sympathetic climate for development, the period of adjustment is more easily and profitably made.71

Enlightened attitudes have been responsible for encouraging the young male adolescent to continue singing during the voice change. Provided that it is not too vigorous, singing can help ease the transition from the boy’s voice to the adult voice.72

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72Additional information on this subject is clearly set out in Don Collins’ *The Cambiata Concept, A Comprehensive Philosophy and Methodology of Teaching Music to Adolescents* (Conway, Arkansas: Cambiata Press, 1981), pp. 1–11.
Music as an Elective

Choral directors should be cognizant of the few free periods remaining in the curriculum of the senior high school student's schedule. He should remain in close contact with guidance personnel, encouraging them to urge the students to find out for themselves what the choral curriculum can offer them. Beginning high school students should be educated as to what choral options are available to them in their senior secondary school years. The choral director should remain in close contact with the parents on the importance of music as an option in the high school curriculum.

The Semester System

The choral director should initiate a number of changes to cope with problems incurred by the semester system. The music director should plan highly motivating projects and streamline his music classes to suit both the needs of the students and meet the overall goals of the music program. He should take advantage of the longer class time which provides opportunities for extended rehearsals or in-depth activity in ear training, sight reading, and music theory. In an attempt to cope with the semester system which interrupts the student's ongoing serious study of music, invitations should be extended to students to consider remaining in one or more choral groups on a voluntary basis during the semester in which the music course for their level is not being offered.

Scheduling

The choral music director should make every effort to schedule rehearsals to accommodate students who, for various reasons, are unable to attend early morning or after school rehearsals. To this end noon hours and
spare periods should be exploited as well as full day weekend sessions where necessary.

The Art of Choral Recruitment

Generally speaking, finding ways to solve the problem of declining enrollment demands both ingenuity and co-operation on the part of the choral director who remains keenly aware of the importance of his program in today's educational arena. Writing in *The Choral Journal*, David Hensley reminds vocal music directors that

> Since many choral directors are competing with other elective programs for student participation, particularly in the secondary schools, it is becoming more important that choral directors do a positive job of attracting students. . . . With fewer students signing up for music on their own initiative, maybe it is time for us to remember that reaching out to the students is not obsolete. Recruiting techniques are not new. Many of us, however, are out of practice.73

Repertoire Selection: Problems and Solutions

One of the most visible and important aspects of any choral program is the type of literature that is performed by its ensembles. In considering potential repertoire, the teacher's long-term objective should remain that of producing musically sensitive adolescents. When choosing repertoire, the teacher should consider what the student will gain musically from singing a particular work. Does the composition give the student an understanding of

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musical structure? Does it help his understanding of harmonic analyses? Through the use of a particular work will the student gain valid music reading experience? Does the composition afford the student an opportunity to enhance his vocal technique? The teacher should consider exactly what the students can learn about music in general through the various compositions.

In *Choral Music in Ontario*, respondees to the questionnaire also expressed their concern about the difficulties in choosing and locating appropriate music necessary to maintaining the interest of vocal groups.

It is difficult to find good music at the student level... which they can almost read... and enjoy.

Music published for schools is not well graded.

We must include popular music, because it speaks to the students.... nearly all the songs we sing are from musical shows.

Being young folk of this age, they prefer music with a message and a good beat and melody.

... contemporary music represents only about 15% of the choral literature available for high school use--excluding pop and rock and roll, of course.

What good choral music there may be--present and past--isn't used on a widespread basis, is badly listed and too difficult for choristers who can't read music.74

Maintaining that there is no shortage of choral music at all levels of difficulty and from all periods of composition, Bissell and Schabas were

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concerned by the complaints of high school choral directors about limited repertoire, and ineffective contemporary music. Other complaints centered on the lack of its availability of scores and poor sales of choral music by music merchants and publishers.

Respondees to the questionnaire voiced the following reasons for their complaints:

Some choral music is very difficult, more so when the choristers can't read well. There are limitations in music for children. Composers must 'write down' in the best sense of the word.

Some of the best works require instruments... conductors are frightened to try them without getting professional instrumentalists.

The trouble is that no matter how ready a choir conductor may be to work in contemporary idioms, he must always be limited by the competence of his singers.75

Bissell and Schabas, examining the results of the questionnaires, concluded that choral directors are generally timid in their choice of music, principally because they are inhibited by the lack of reading skills of their choristers. Aware of the limited musical skills of their choral ensembles, music directors feel limited in their choice of appropriate material that their groups could master with some ease and enjoyment.

Inadequate Teacher Training

In the survey, however, Bissell and Schabas believed that the complaints registered on many of the questionnaires regarding repertoire

75 Ibid., pp. 16-17.
reflected a limited knowledge and interest on the part of the respondees in choral music in the schools. To this end they raised questions about the training of high school conductors.

What kind of training do these people [high school choral conductors] get? Why do they know so little about great choral music of the past when they must have studied at least some of it in the many music history courses which adorn faculty of music calendars of leading universities? Do we labour under the misapprehension that we can teach musical literature to people without their experiencing it live?

Surely the inactive taste buds of our choral directors stem from their inactive careers as participating music students—a syndrome which begins in public school and hounds them to the day they first stand in front of their own choir.

A professional music student . . . must make music in his years of training.76

Bissell and Schabas expressed both concern and surprise that a high number of choral directors were not university graduates (1972). They raised doubts about the director's conducting training and his evident lack of taste and knowledge of repertoire; at the same time they questioned the quality and efficacy of present university music education courses.

He has no baton technique, knows little about the voice and doesn't even earn the low salary he usually gets.77

It is evident that well-trained musicians interested in the choral art are needed in the high school system in order to change the tide of decreasing

76 Ibid.
77 Ibid., p. 13.
membership in vocal programs. Bissell and Schabas's comments stress the importance of better conducting training through improved curricula and courses of study at the university level.

... there is sufficient evidence culled from the Questionnaire to suggest that choral conductor selection and training needs a drastic overhaul. ... The schools and universities have also been delinquent in their responsibilities to choral music ... most universities absolve themselves from elementary school preparation in music other than a few isolated courses.79

Attendance at concerts and any other form of exposure to fine music-making should be considered a vital part of the prospective teacher's music education. The concerned music educator should continue to hone his skills by remaining active in local, provincial, and national music associations and by attending teaching workshops and conferences wherever they may be held. Choral music education courses at the university level taught by professors who are in touch with the needs and weaknesses of the high school music program will serve to improve the quality of training received by high school choral music directors. College music education methods and conducting courses should impart music selection techniques to future choral music educators.

The Conductor's Musical Knowledge and Ability

Choosing repertoire, a task that is both time consuming and demanding, reflects the conductor's musical knowledge and ability. He must know if a given selection is within the technical grasp of his singers.

78Ibid., p. 13.
Will the students get beyond the initial stage of learning notes to artistically interpret the work and enjoy an aesthetic experience in so doing? Are the ranges of each section within the limits of the director's choral forces? Is the piece effective harmonically, melodically, and rhythmically? Will it withstand intensive rehearsal drill or will boredom creep into its rehearsal at an early stage? The extent to which the choral conductor is aware of the selection considerations in choral repertoire reflects his knowledge and ability to further develop a strong vocal program suitable for his ensembles.

Repertoire Selection Considerations

General Considerations

In *Choral Techniques*, Gordon Lamb outlines certain general criteria that the director should seriously consider in choosing choral music for the high school: 1) Does the piece have lasting qualities—permanence, sincerity, originality, and workmanship? 2) How authentic is the musical style if the piece is an arrangement?, 3) What are the capabilities and limitations of the group?, 4) Will the piece program well with other selections?\(^7^9\)

The following guidelines from the MENC Conference *Singing in the Schools* (1958) should be helpful in selecting appropriate high school repertoire.

1. Select songs that have an emotional appeal.
2. Consider what the text has to say.
3. Observe the accompaniment. If it is only a duplication of vocal parts, be skeptical of using it.
4. Avoid songs that are too difficult.

\(^7^9\)Gordon H. Lamb, *Choral Techniques*, pp. 102-107 passim.
5. Do not avoid unison songs.
6. Select songs that fit the voices you have.
7. Music arranged for SATB should be carefully examined for ranges.
8. The speed of articulation demanded by the voices should be carefully considered.
9. Always consider the choice of harmony in a selection.
10. Do not be afraid of using a cappella selections.
11. Be sure that the music is in good taste and possesses interest for the performers as well as the audience.80

On the subject of repertoire selection, John Peed writes:

Good music is not difficult to find, yet so many conductors choose to ignore the excellent variety of available music, and either stick to one type or style or select mediocre editions. Everyone has his/her own idea as to what makes a good arrangement or edition of music. There is so much mediocrity in choral arrangements of the day, it is becoming extremely difficult to effectively update the choral library.81

In *Music in the Senior High School*, prepared by the MENC Music in American Life Commission on *Music in the Senior High School*, chapter three, entitled "Vocal Instruction and Ensembles in the Senior High School," focused on the importance of proper music selection by the choral director. The MENC Committee stressed the importance of assessing and upgrading one's music library periodically as its contents will indicate the breadth and depth of one's choral offerings over a period of years.

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If we really wish to educate through music, then that music which lends itself in the most worthy way must be used in the classroom for public performance.

When one considers the number of musical compositions that can be brought to students in this short span of time, it follows that much serious thought must be given to the selection of music that will stimulate further interest and participation beyond the school's years.82

**Ability Level of the Group**

The type and quality of music chosen by the choral conductor for his ensemble is of paramount importance. The teacher must ensure that the work is carefully graded and is suited to the age and ability of the students in his vocal ensembles. Beginning teachers must soon develop a clearly defined method of selecting music suitable for the ability of his ensembles.

Too often lists of mixed chorus include repertoire that exceeds the technical equipment of the secondary school chorister, music that overextends the limits of high school vocal physiology. The director's aim is to develop musicianship through music that is vocally beneficial to the chorister. Selecting music that is too difficult for the choral ensemble frustrates the young choristers. Overestimating the ability of the chorus is one of the downfalls choral directors encounter. The vocal teacher in touch with his ensemble emphasizes the need for his choristers to have a sense of success. Consequently, he chooses music that will ensure this feeling of achievement.

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Range and Tessitura

One of the most important influences a vocal music teacher can have on adolescent voice development is in the selection of song material with an appropriate range and tessitura.83 Songs with extreme range and tessitura not only damage the young adolescent voice but also contribute to the development of non-singers. Choosing a selection which encompasses a comfortable range is vital for healthy adolescent vocal production and development. The high school music director should constantly remain aware of the dangers of the demands placed on young singers in works requiring extreme range and tessitura.

The music should be chosen to fit the voices at hand and not vice versa.

The final and most important point... is to drive home the importance of singing choral literature which is written specifically for adolescents. They must sing literature written within their vocal limitations and tessitura in mind. SATB music was originally conceived for adults.84

It is important to realize that music for high school choruses should be selected according to the singers' physiological maturation and training. Choral directors must remain cognizant of the fact that physiological factors determine range, tessitura, and dynamic limitations. The director's challenge is to choose music suitable to the innate ability and musical

83The tessitura is that portion of the complete vocal range that is most comfortable for sustained singing; the term is also used in reference to the average position of tones in music to be sung (in contrast to the entire range of the music).

84Ibid., p. 71.
training of his choristers without damaging their immature instruments. He must stay within vocal limitations and still select music of aesthetic and social value.

Private voice teachers often hesitate to allow their students to participate in choral groups because of the demands the music makes on their voices. This type of reaction to choral programs can be avoided by the intelligent choral director who gives careful attention to the range, tessitura, and dynamic demands of the music he chooses for his choral forces.

Robert Shewan, acknowledging that the majority of choral works are written for mature voices, feels that composers have ignored a potentially good market in the high school chorus.

Composers, once aware of the technical limitations of high school voices and the need for good contemporary music in high school, might be encouraged to use the high school chorus as a medium for their creative output. Commissioning a composer to compose a work for the chorus is another means of creating interest in the high school chorus. . . . High school directors who feel strongly enough about selecting music according to the technical considerations stated herein could demand that the publisher include ranges and tessitura at the beginning of each composition. Any publisher who attempts to clarify these considerations warrants the attention of music educators.85

Proper Voice Classification

Beginning choristers seldom know the extent of their ranges. Aware of the young singer's range and tessitura, the high school choral director faces a very important task, that of proper voice classification. Voice placement categories have been the source of much controversy among choral educators. How does one correctly determine which voice type a young adolescent singer possesses? Although it appears that range is the least reliable consideration in the placement of teen-age voices, nevertheless, it continues to serve as one of the key criteria on which choral directors base their classification of voices.

Bessom feels during the final two years of high school, most adolescent voices have reached a fairly stable level of maturity and can be satisfactorily classified. The table below shows both the range and tessitura of high school sopranos, altos, tenors, and basses according to Bessom. It also describes the quality of the voices at this age level.

<table>
<thead>
<tr>
<th>Range</th>
<th>Tessitura</th>
<th>Voice</th>
<th>Quality</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td>Soprano I</td>
<td>Gaining in brilliance and resonance; not as thin and breathy as in middle and junior high schools.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Soprano II</td>
<td>Same as Soprano I but slightly lower in range.</td>
</tr>
</tbody>
</table>


Not a true alto quality but richer and darker than the soprano; has great carrying power.

Not very common; light and lyrical; at the high school level, upper range is usually falsetto.

More dramatic in quality than Tenor I.

Brilliant and resonant, especially in the upper range; at the high school level, lacks body in the low register.

Heavier and darker than the baritone; some can be found in high school.

Fig. 1. High school voice classification chart by Bessom et al.

In the main, Harry Wilson in *Artistic Choral Singing* supports Bessom's belief that high school voices can be classified into the soprano, alto, tenor and bass ranges, claiming that

The boys’ voices are beginning to settle into tenor and bass classifications. A few genuine contraltos are in evidence. Soprano voices are fuller and more mature.88

Wilson's table\textsuperscript{89} of extreme and comfortable ranges for high school voices is listed below.

\begin{figure}[h]
\centering
\includegraphics[width=\textwidth]{Fig2.png}
\caption{High school chorus voice ranges by Wilson}
\end{figure}

The Voice Placement Category Controversy

Is it realistic, however, for the high school choral director to attempt to classify voices at this level? Paul Roe claims that the quality and tessitura of the junior high voice will still be found in immature high school singers. His chart applies also to singers in the average adult choir as well as to relatively untrained high school voices.\textsuperscript{90}

\begin{table}[h]
\begin{tabular}{|l|l|l|}
\hline
Voice & Easy Range & Tessitura \\
\hline
First Soprano: & \begin{align*}
\text{Light, flutelike,} \\
\text{lyric sound}
\end{align*} & \begin{align*}
\text{} \\
\text{\sffamily\textsuperscript{\textcopyright} 89ibid., p. 259. White notes indicate comfortable ranges. Black notes indicate extreme ranges. Reproduced by permission of Schirmer Books, New York}
\end{align*} \\
Second Soprano (Mezzo): & & \\
\hline
\end{tabular}
\end{table}

\textsuperscript{89}Ibid., p. 259. White notes indicate comfortable ranges. Black notes indicate extreme ranges. Reproduced by permission of Schirmer Books, New York.

\textsuperscript{90}Paul Roe, \textit{Choral Music Education}, pp. 19-21. Ranges and tessitura are provided through the courtesy of the American Academy of Teachers of Singing (ATTS) and the National Association of Teachers of Singing (NATS). Reproduced by permission of Prentice-Hall, Inc., Englewood Cliffs, New Jersey.
Fuller, more dramatic than the first soprano. Many mezzo voices in junior high and high school sing alto.

Alto: Easy Range

First Tenor: Easy Range

Second Tenor: (C) D-E(F)

Baritone: Easy Range

Deeper sound, rich quality

Bass: (E) F-B (C)

Fig. 3 High school ranges and tessituras of the American Academy of Teachers of Singing (AATS) and the National Association of Teachers of Singing (NATS). They refer only to choral music.

Unlike Bessom and Wilson, Roe contends that true altos and tenors are rare even at the high school age. Young women who sing contralto are often really mezzos; the tenor voice has not yet matured at this young age.91

91Ibid., p.20.
Fluctuating Adolescent Voice

Gordon Lamb, taking into account the fluctuating state of the adolescent voices, emphasizes the fact that in high school, voices should be placed in a section for a year, or even a part of a year, and later moved to another section as the change in quality and range indicate. Lamb stresses that high school voices should be reauditioned periodically because they are constantly changing and maturing and need close attention. Frequently retesting the voices of the individual choristers throughout the year will help avoid needless vocal abuse.

Furthermore, Lamb expresses his concern that SATB categories at the high school level do not properly allow for the middle voice, one that directors find in abundance among young singers: a baritone quality that does not have the low range to sing bass or the top range to sing tenor; or a girl's voice that cannot sing the low alto notes nor the top soprano notes without straining.

The danger lies in the demands the director makes of them, not in which part they are assigned. They should be placed so they may move from part to part as the music necessitates and cautioned from attempting to sing the extreme notes in a given part. These people can still be valuable choir members and profit from a good singing experience.

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92 Gordon H. Lamb, p. 10.

93 Ibid., p. 11.
Potential Voice Damage

Don Collins underlines the long-term damage that improper voice classification can do to the high school student. His research and studies with Irvin Cooper in this field have led him to state that "the voice should not be made to fit the music, the music should be made to fit the voice."94 He contends that once choral directors realize the limitations of the young singer, and select literature appropriate for their students, many vocal problems in dealing with the adolescent voice are eliminated. Collins points out that even high school should be included in one's definition of adolescence by saying that

... adolescence must be defined as the changing years and must encompass those grades as early as the fifth and as late as the twelfth.95

Consequently, it is not surprising to learn that Collins disagrees with Bessom and Wilson on the subject of voice classification at the high school level. He argues that age is the key factor in their proper adult classification as true sopranos, altos, tenors, and basses. In particular, the true tenor and mature baritone and bass voices do not emerge until the middle or latter twenties.96

Generally speaking, low basses are infrequently found among young singers of high school age. In The Cambiata Concept, Don Collins discusses the rarity of such basses.


95Don Collins, The Cambiata Concept, p. 6.

96Ibid., pp. 6-7.
True adolescent basses (fully changed) are very rare. When they do exist in a singing organization, they should be designated to the baritone part and allowed to choose the lower octave particularly at cadences.\(^{97}\)

In *Voice Training for the High School Chorus*, Robert Shewan generally supports Collins’s opinions on voice classification. He provides his own music selection and tessitura classification range charts\(^{98}\) as shown below.

![Tessitura Classification Chart](chart)

Fig. 4. Music selection (A) and tessitura classification range (B) charts by Shewan

In considering the range of the voices and the balance of sections in the secondary vocal ensemble, the end result should always remain that of singing using proper technique. Robert Shewan summarizes the challenging situation of the high school choral conductor when he writes that placing

\(^{97}\)Don Collins, *The Cambiata Concept*, p. 16.

singers into sections in which they do not belong is a dangerous practice but one that is often expedient in the search for balanced high school choruses. Shewan advocates sacrificing the choral program for the correct placement of the singer into the proper voice classification of in the individual singer.99 Shewan's thoughts are echoed by Paul Roe who contends that any ambitions to produce a perfectly balanced organization must be restrained so as not to jeopardize the vocal welfare of the singers.100

Writing in *The Choral Journal*, Lane Galloway suggests various ways of avoiding such abuse to the adolescent high school voice. Included in his list are such items as:

1. Avoid singing high pitch or loud volume for extended periods of time.
2. Avoid literature with extreme vocal difficulties for newly changed voices.
3. Do not let girls sing tenor full-time.
4. Do not give permanent classifications to newly-changed voices.101

It stands, therefore, that the proper testing and classification of voices as sopranos, altos, tenors, and basses and their subdivisions is an important part of the high school choral director's task. The individual singer's vocal health and development are of prime importance; every effort should be made to classify voices correctly. Serious problems result when a singer is incorrectly "classified" or is allowed to remain in a wrong classification for any length of time. Anyone singing in a tessitura


100Paul Roe, p. 20.

unsuitable to his natural physiology is forced to sing with mixed timbres and will end up unable to develop his voice to its fullest potential.

**Voice Classification and the Balanced Choral Ensemble**

In an effort to create a balanced sound, the choral conductor sometimes creates voice classification problems within his ensembles. On this subject, Shewan discusses the plight of the high school alto and tenor voices. Potential sopranos are often classified as altos simply because they read music. These sopranos will tend to overemphasize chest timbre and will not develop their natural high range properly. If these alto-sopranos attempt to carry the low register too high, their voices will become rough and raucous. The constant temptation to encourage young people to sing in the ensemble section that is weak and needs more voices for proper balance is most often witnessed in the tenor section. Roe warns that

The conductor who engages in the practice of using altos to bolster the tenor section needs to be extremely careful that these voices are shifted from number to number so that the young women have an opportunity to sing in the high part of their voices as well as in the low part. Altos singing exclusively in their lower mechanism will develop a large break in their voices if they are allowed to sing too heavily, which they will do when they attempt to match the tenor quality and are never vocalized in the upper range.\(^{102}\)

Tenor parts are often assigned to high baritones who do not have the stamina to maintain the tenor tessitura.\(^{103}\)

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\(^{102}\)Paul Roe, p. 20.

\(^{103}\)Robert Shewan, pp. 128–129.
Practical Solutions for a Balanced Choir

A careful balance in the various groups of voices in the high school choir will depend on the quality and strength of the voices available. Choral directors who find themselves obliged to call upon sopranos to bolster the alto line should train the sopranos to carry the quality of the head voice down into the lower voice. Furthermore, alert choral conductors will have the sopranos take turns so that none sing the alto tessitura for more than one or two selections. In this manner all the sopranos will have ample opportunity to develop their natural high range more effectively.

Baritones need protection from singing in a bass tessitura all the time. The result is that they darken their natural sound in an attempt to sound like low basses. To offset such a development, baritones should be taught to develop their high tones with a lyric quality, using the falsetto register where necessary in an attempt to cut off all resonance from the top of the voice.

Effective results normally can be achieved for a balanced ensemble if the outer parts of the choir are numerically stronger. In a newly-formed choir, should the tenor and bass sections be somewhat weak, a well thought-out seating plan can sometimes be of invaluable assistance. In such a situation it would be advisable to place the two male sections in the middle of the choir between the sopranos and altos.

Text

The text of the selected repertoire should be adult in perspective yet within the range of the adolescent’s comprehension. Can the poetry in the text stand on its own merits? The music director must ask himself if the
text is skillfully set and if it is suitable for performance by high school students? Is the text one of genuine literary value and appropriate for the age group in question?

Proper attention should be paid to text that has been translated. Does the translation enhance the original score? Are the musical stresses placed on the important words and syllables? Poor translations from an original language can destroy the learning experience for the class.

**Adolescent Taste**

One of the primary goals of selecting quality choral repertoire is the development of ability to have musical aesthetic experiences. On this subject, Paul Roe contends that musicality and aesthetic experiences will develop only from contacts with authentic music that is a good example of the style, country, or period in history it represents. The teacher must select music that is an example of skillful writing in its genre, with good formal organization and expressive qualities, music that will arouse and inspire the singers. In so doing he ensures that the ranges, the tessitura, and the difficulty of the music are intrinsically suited to the skill, age, and maturity of the performers.\(^{104}\)

Adolescents often express strong opinions about the type of music they like to sing. Unfortunately many directors cater totally to the desires of their students and build their programs around arrangements of popular music. This compromise is extremely unfair to secondary vocal music students. Don Collins writes that

\[\ldots\] pop music should not be totally excluded from the choral program. It is an excellent tool to

\(^{104}\)Paul F. Roe, *Choral Music Education*, pp. 53-54.
attract the attention of students who are not participating in choir in an attempt to entice them to join. . . . The risk that is run in using pop music is that the director often loses sight of the responsibility he/she has to educate. Entertaining is one function of the choral program, but its primary function is to educate students, not only those currently enrolled in the choral organizations, but the listeners as well. It is impossible to fulfill that obligation and base the entire choral program on literature of just one type whether it be pop or music of the masters. A well-rounded choral program must include a wide variety of music.105

Too often music educators cater to the popular taste of the students and audience alike. In so doing he chooses music that has immediate appeal to both performer and audience—music that is “fun.” Appealing to choral directors to avoid this approach, Noble Cain writes:

True musical education follows more closely the cultural values that can be gained only from some kind of musical study which will develop the mind, rather than the box office receipts or the adulation of the school.106

Extending Musical Knowledge through Proper Repertoire

Cognizant of his ensemble's present ability level, the choral director should aim to extend the knowledge of the group through proper repertoire selection. Thinking beyond the mere acquisition of a limited performance


repertoire, the high school vocal music student should be encouraged to expand and develop his musical knowledge and skills through challenging appropriate repertoire offered to him by the choral director.

The challenge in selecting instructional materials is that the music teacher must consider not only those basic technical opportunities that a composition provides for learning, but also the inspirational qualities that will contribute to an individual's artistic maturity. Artistic maturity depends upon many accumulative musical experiences.107

Since the choral program in the high school is often centered around the performance of music, a constant evaluation of vocal repertoire aimed at developing the understanding and skills that compliment the total growth of the individual student must be carried on. In choosing each selection, harmonic, rhythmic, and melodic analyses should show how each piece can contribute to the musical growth of the singers. By determining in advance what music learning is to be pursued by a given vocal ensemble, the task of locating appropriate literature and devising suitable activities and experiences will be facilitated. Armed with the proper techniques and skills the senior high school music student should be in a better position to discover a wider range of choral literature.

The Search for a Comprehensive Choral Program

To understand more fully the problems outlined in the 1970 survey by Blissell and Schabas, a brief look at the nature of the goals and objectives in earlier Canadian choral curriculums is in order. Generally speaking, what

course has the choral curriculum taken in Canadian high schools since the mid-twentieth century? What were the goals and objectives set out by earlier programs in the high schools?

As early as 1955 the distinctive role of music in aesthetic education, that of encouraging perception, reaction, and general sensitivity to the expressive content of music, was one of the primary goals sought by Canadian music educators in choral programs. In an article entitled "Music in the Schools," G. Roy Fenwick, Canada's first provincial (Ontario) music supervisor, discussed the primary aims of music in the Canadian school system:

In general the schools are concerned chiefly with developing interested and discriminating listeners, and the courses of study in use in Canadian schools are designed to bring the young people into contact with beauty, assist them in self-expression, give them an outlet for their emotions and provide them with a rewarding means of using their leisure time.¹⁰⁸

Fenwick believed that a balanced musical program of making, reading, and hearing music helped achieve these aims primarily through vocal music programs. Traditionally, singing has been regarded as the core of the music curriculum.

Singing of songs is the first and at all times the most important approach to music, because it may be performed by any group, regardless of size or grading, and because it touches a responsive chord in every child. Canadian schools emphasize the singing of folk and art songs, within the under-

standing of the pupils, to develop taste and good singing habits and to correlate music with other school subjects and the daily experiences of the children.\textsuperscript{109}

Fenwick's comments indicate efforts to stress both the cognitive and affective aspects of music education in an attempt to promote musical understanding and literacy.

In \textit{Choral Music in Ontario}, Bissell and Schabas, in a similar fashion, acknowledged the important role of the vocal music program.

\ldots{} no music programme can be comprehensive until it includes vocal music on its curriculum as an integral part of the musical studies, whether 'general' or performance oriented.\textsuperscript{110}

In \textit{Curriculum Ideas for Teachers, 1983}, the Ontario Ministry of Education issued suggestions and materials to assist the teacher in developing a diversified music program in the senior high school.

Emphasis is put on performance in large and small ensembles and on such non-performance activities as ear-training, listening, theoretical and historical studies and creative work.

Non-performance activities should rarely be treated in isolation, but should grow out of a direct experience with music. By the same token, a successful ensemble rehearsal could hardly occur without reference to such elements as style, form, colour and texture. The integration of performance with non-performance activities can greatly increase the students' understanding of music and its aesthetic characteristics.

\textsuperscript{109}Ibid.

\textsuperscript{110}Keith Bissell and Ezra Schabas, p. 12.
Teachers... should ensure that, as students rehearse or analyse a musical work, they increase their understanding of all music as well as the skills and knowledge related to the work at hand.\footnote{Music, Senior Division: Curriculum Ideas for Teachers, 1983 (Toronto: Ontario Ministry of Education, 1983), p. 3.}

The above outline describes a comprehensive music course to which many choral directors would aspire, one that promotes musical understanding through music literacy. Because of the nature of most secondary school programs, however, such a comprehensive curriculum is difficult to achieve.

Programs Overemphasizing Performance

Research during the last decade indicates that such diversified choral programs are difficult to achieve because of the nature of most secondary school vocal programs. In an article entitled "Research in Choral Music: A Perspective," Carroll Gonzo identified and outlined the core problem encountered by most high school choral conductors:

The current choral program is performance-oriented and does not, in many cases, reflect a concern for developing the musical understanding of the child.\footnote{Carroll Gonzo, "Research in Choral Music: A Perspective," Council for Research in Music Education 73 (Summer 1973): 30.}

Gonzo's comments are reiterated by Ken Bray in 1981 in his discussion of Canadian school music education:

Even in the 1970s the distinctive role of music in aesthetic education--one of encouraging
perception, reaction, and general sensitivity—seemed to be understood by few music educators, and even fewer administrators and parents.\textsuperscript{113}

The overemphasis on performance in existing choral programs is one important factor hampering the development of long-range goals in many music programs, a factor that does not foster musical understanding and literacy.

Music educators who are separated by building and age-level demarcations become so involved in preparing and presenting seasonal concerts and trying to survive budget cuts that not enough thought is directed to ensuring long-range survival, improvement, and expansion of music programs.\textsuperscript{114}

Because public performance is such a strong motivating force, many choral music teachers overemphasize this area of activity. Under pressure to meet concert deadlines, conductors very often find themselves relying heavily on rote teaching. The teacher uses most of the class time rehearsing music for public performance. This often includes valuable time used for the development of external factors that contribute to showmanship in the presentation. Music literacy is soon neglected. Writing in the \textit{Music Educators Journal}, Ruth Ann Lynch underlines the concept that music does not equal entertainment.

It is imperative that music educators step forward from their choirs and vocal ensembles to make learning take place within the rehearsal hall, not merely performance preparation. Choral directors

\textsuperscript{113}Ken Bray, p. 852.

\textsuperscript{114}Betty W. Atterbury, "Are You Really Teaching Children How To Sing?", \textit{Music Educators Journal}, April 1984, p. 43.
must, of course, be concerned with public performances of large groups. But to emphasize this to the exclusion of musical knowledge that will allow the individual to advance at his or her own rate will result in musical cripples, capable of tremendous performances when hand-fed but helplessly deficient in musical facts that make them independent.115

Many choral directors succumb to the pressure to perform, feeling that their position is based on the choir's performance—winning high ratings at festivals, entertaining for civic clubs and assembly programs, or having a packed house at choir concerts and musical productions. In an attempt to meet performance deadlines, "... too many directors resort to pounding notes into the basses, then the tenors, then the altos, then the sopranos."116 It appears that students do not learn to read in music class at the secondary level—they perform.

In order to learn too-advanced literature, the director resorts in desperation to rote processes in order to learn the program in time for performance. ... [he] neglects basic musical concepts that should accompany learning.117

A clear balance between performance and non-performance objectives will assist in raising the standards for musical achievement in individual high school choral programs.

Writing in The Recorder, Glen Wood discusses the effects that the accent on performance has had on Canadian music education.


116Paul Roe, p. 137.

117Ibid., p. 127.
We began with performance . . . performance is only one of several musical behaviours; that a recognition of the value of other musical behaviours is paramount. . . . 'performance-oriented' programs do not necessarily involve students in deepening their insights or expanding their capacity and receptivity for aesthetic experiences. . . comprehensive music programs are more likely to help us achieve the aims of music education.118

Towards Musical Understanding

As a music educator, the choral teacher is responsible for organizing experiences and activities for learning that go beyond the development of choral technique and the acquisition of a limited performance repertoire. Such activities must contribute to the many facets of the student's musical growth. The music teacher's challenge with his choral students is to coordinate the development of music understanding, knowledge, and skill. Achieving choral technique must go hand in hand with an understanding of the structural components of music; such an understanding is necessary for the perception of the expressive content of the music. True musical learning is achieved when

. . . performance is a union of fine vocal technique and music understanding. . . Thus, the teacher of a vocal performance class must strive

to make performance educationally more valid and musically more educative.\textsuperscript{119}

Writing in \textit{The Choral Journal}, John Peed concurs that most choral directors are falling short of their primary goal—teaching musical understanding.

The ability to instill a sense of interpretive insight in today’s music student seems to be a lost art among many high school choral directors. . . . Students are suffering because of this, and are finding very little of the emotional gratification which choral music once provided. We as directors are letting our choirs become too much an activity rather than an educational experience. . . . If a group cannot convey the full emotional content of the music it is performing, the music is lost.\textsuperscript{120}

Lack of Time Spent Teaching Basic Concepts and Percepts in Music

Many music educators question whether the primary function of music education—the development of aesthetic sensitivity—can be achieved in the conventional performance class. Musical techniques and skills are neglected to a great extent because of the strong emphasis put on performance in the choral program. More class time should be given to developing basic musical concepts and percepts. The challenging option for the vocal teacher is to offer the students the opportunity to learn about and perceive the

\begin{footnotesize}
\textsuperscript{119}Ibid.  \\
\textsuperscript{120}John H. Peed, p. 17.
\end{footnotesize}
aesthetic components of music which will provide the music knowledge, understanding, and skill needed by the student to respond to music.\textsuperscript{121}

It is natural that choral teachers who concentrate on the development of performance skills alone might hesitate to give up class time in order to concentrate on musical understanding for fear that the excellence of their group’s performance level would weaken. Meyer Cahn allays such fears when he writes:

\begin{quote}
Imperfect performances will not kill music education. They may yet make the field into what it should have been long ago—an educational experience of breadth and depth provided for the growth and development of students who wish to learn about themselves through music, who wish to experience music as the people they are rather than as pawns in the creation of a perfect musical product.\textsuperscript{122}
\end{quote}

This does not mean, however, that performing concerts is not important or that it is not a worthwhile objective for choirs. In their study, \textit{Choral Music in Ontario}, Bissell and Schabas advocated the promotion of well-prepared concerts and acknowledged their value in the music education of the student.

\begin{quote}
Choirs should prepare concerts, advertise them substantially... and, in this way, continue to stay in the public eye. It benefits them and the whole cause of choral music... the general rule is, we think, to give concerts with music from all periods and styles. ... a good concert is the climax of most musical learning experiences. Its preparation
\end{quote}

\textsuperscript{121}Malcolm E. Bessom et al, p. 212.

is at least equal in value to the concert itself, the natural outcome. It is music shared with others which reflects the best in man.\textsuperscript{123}

Towards Music Literacy

The Issue of Rote Teaching

In \textit{Choral Music in Ontario} Bissell and Schabas discussed the issue of overemphasis on rote-teaching by choral directors. They confirmed that, too often, only a few students elected to take choral music after Grade VIII because music was "... taught by rote until it sprouted roots, and performed to show off the school."\textsuperscript{124} The general consensus of this report was that most choristers at both elementary and secondary levels were musically illiterate because of the emphasis placed on rote teaching; musical notation should be taught by sight and sound.\textsuperscript{125}

Directors relying heavily on rote teaching soon learn that their choral program becomes a musical activity rather than an educational experience. The impending result is a lack of interpretive and aesthetic insight. Music performance must always extend beyond the notes for fullest expressive effect. Technical correctness does not result in musicality.

Rote teaching, however, does have certain value in the early stages of working with vocal students. Learning a three-part song together in the first encounter in the vocal music class can serve to spark the interest and

\textsuperscript{123}Keith Bissell and Ezra Schabas, pp. 17-18.

\textsuperscript{124}Ibid., p. 11.

\textsuperscript{125}Ibid., p. 23.
curiosity of the students. Rote teaching in the beginning days of class also helps to keep the attention focused on the teacher.

Teaching music by rote, however, is an extremely slow, laborious, and sometimes frustrating process that places undue physical demands on teachers and students alike. Students cannot effectively accumulate the necessary knowledge of music from a rote teaching approach for it does not provide for learning, with increasing perception, in the future.

The Issue of Sight-Reading

Writing in *Update*, Rosa Reeves Dwiggins reminds us that during the nineteenth century, the teaching of sight-reading skills was a major objective of public school music programs in America. The emphasis on such an objective has since changed.

Soon after the beginning of the present century, the development of sight-reading ability lost its position of prominence with the result that many of the students who have participated in high school choral organizations over the past several decades have graduated musically illiterate.126 Historically, the role of music reading in public school music education has fluctuated between total commitment and almost total neglect. It appears that the failure to teach music reading seems to have penetrated to all levels of public school music.

In setting goals and objectives for Canadian music courses in the 1950s, Ontario music supervisor, Roy Fenwick, stressed the vital role sight-singing should play in maintaining ongoing student interest in vocal programs.

126 ibid.
If our young people are to continue to engage in musical endeavours they must be given some independent power in the language of music. Sight-singing is the key which unlocks the door to future participation. When the subject is presented with skill and with proper respect, most of the pupils acquire reasonable facility in the singing of simple music at sight. Except in French schools of Quebec, where the fixed doh system is followed, some derivation of the movable doh system, originated by John Curwen, is employed. The tonic sol-fa syllables are in general use in the earlier grades, but these are applied to staff notation from the beginning.\textsuperscript{127}

The more recent 1983 curriculum guidelines in \textit{Music, Senior Division} stressed enhancing musical skills with understanding and literacy.

The integration of performance with nonperformance activities can greatly increase the student's understanding of music and its aesthetic characteristics. Further, they should ensure that, as students rehearse or analyse a musical work, they increase their understanding of all music as well as the skills and knowledge related to the work at hand.\textsuperscript{128}

\textbf{Current State of Sight-Reading}

It appears that a large proportion of students entering high school choral programs have an insufficient understanding of music and lack the technical knowledge to express themselves adequately in more than a very elementary fashion. The lack of sight reading ability is deemed a somewhat

\textsuperscript{127}Roy Fenwick, pp. 147-148.

\textsuperscript{128}\textit{Music, Senior Division, Curriculum Ideas for Teachers 1983}, p. 3.
serious problem in the high school where more sophisticated music is performed. Developing sight-reading skills is a building process.

Even when a good music program is functioning in the elementary school and the music concepts and sight-reading are being taught well, the program breaks down in junior high because of changing voice problems and overly ambitious musical programs.\textsuperscript{129}

The development of music literacy through an effective sight-reading method is therefore all the more an important and essential element in a choral teacher's curriculum. True musical understanding results when one acquires the ability to read and interpret the symbols in which music is written down. To this end,

Techniques and skills should be developed, not as ends in themselves, but as the means whereby the individual may be able to acquaint himself with a wider range of literature than would be possible without these skills. At the same time this will enable him to perform the literature with artistry.\textsuperscript{130}

Practical Solution

Don Collins purports that teaching the basic rudiments of music must grow out of a need to read music.

The specific study of the fundamentals of music is not recommended with adolescents because if they find no purpose in the study, it is difficult to motivate them. On the other hand, if the rudiments

\textsuperscript{129}Paul Roe, p. 127.

are taught based on the students' need to read music, they show interest and display more motivation toward learning. A method should be chosen which is structured, moving from the unknown to the known in a cumulative fashion.\(^{131}\)

The proper evaluation of effective sight reading procedures will enhance its practical application.

**Creating Time for Sight-Reading**

Creating time in the choral rehearsal class on a regular basis for sight-reading will not only ensure the efficient use of class time but will also help students to relate such instruction to the overall musical experience that participation in chorus provides. The result is the development of musical understanding which can lead to the increased knowledge and enjoyment of music.

Major research has shown that failure to provide adequate instruction in sight-reading is principally attributed to lack of time in the choral rehearsal (Hales, 1961; Flom, 1969; Folstrom, 1967) and an overemphasis on performance (Flom, 1969; Hales, 1961).\(^{132}\) Performance demands hindered the music reading instruction time of the directors.

Teachers who teach vocal music reading skills should immediately make a practical application of it to daily in-class work. The sight-reading approach should be a regular and consistent one. The choral director must work with and from live music at all times, drilling on first one concept, drilling on second one concept,


then another, but always coming back to the making of music. The director must be able to combine teaching music skills and preparing for performance, balancing the time and emphasis on both so as to best serve the needs of the students.

The choral director faces the task of adapting the teaching of reading skills to suit the instructional needs of a performance-oriented program. Where possible sight reading skills should be practiced in conjunction with the repertoire of the day. This involves inserting several reading activities in the planned class activity. Developing reading skills must become a means to musical ends. The teacher should incorporate new reading ideas into his program with a view to enhancing learning about music and not learning about reading. Music reading taught simultaneously with music content should be used as a tool to aid the development of the adolescent musician.

**Value of Sight-Reading**

Developing music literacy through improved sight reading skills will almost double a choir's repertoire.\(^{133}\) More effective literature can be covered during the academic year. Difficult passages, formerly mastered painfully by ear, are soon tackled confidently when intelligently approached as music reading. Music-making based on a foundation of music reading results in more enthusiasm on the part of the students. The rewards of such an approach will soon unveil themselves. Improved sight reading skills mean that the students learn the music with increased speed and knowledge. If each choir member has the ability to sing with accurate rhythm and pitch,

the choral director has a marvelous starting place for the full development and interpretation of the music. No longer hampered by an inability to read the lyrics and musical elements at a glance, the student is encouraged to learn new repertoire and participate in community choirs after graduation from high school.

One of the choral director's tasks then is to deepen the musical understanding of the student whose choral program at the high school remains somewhat too performance-oriented. Such musical understanding should occur in the areas of various musical style periods, rhythm, melody, harmony, timbre, and form. Gonzo states in his research in choral music that

The amount of musical understanding that students acquire is directly related to the conductor's musical understanding and the rehearsal techniques he uses to impart this information.134

Music Education Research Assistance at the High School Level

Robert Walker feels that there is a clear lack of direction and purpose in music teaching in the general classroom today.

Music education in the general classroom should . . . be concerned with musical structures, with musical manipulations of sound, with developing and understanding of the ways in which composers have organized and structured sound into meaningful statements. This should be the primary focus, not the acquisition of basic skills

In making sounds in the interpretation of basic notations for pitch and rhythm.\textsuperscript{135}

How much assistance are music educators receiving from research in the high school choral area? Music education research in Canada is still in its infancy stages and funding for such work remains piecemeal. Furthermore, there is a present lack of fine quality Canadian choral journals.\textsuperscript{136} In his report Gonzo stated that he found research in the field of vocal-choral music to be fragmented and narrow in scope and that such research in choral music in the public school has not significantly influenced the growth of high school music programs. The structure of the choral curriculum has not changed in over sixty years. Only by first defining and clarifying principles or concepts in choral music can the conductor and pragmatic researcher begin to effectively deal with curricular problems and curricular directions.\textsuperscript{137}

A more recent study of the nature of high school choral programs by John Hylton in 1983 supported Gonzo's findings. Hylton examined the complex phenomenon of the high school choral experience and referred to the same problem perceived by Gonzo in his research in choral music education some ten years earlier—that of the lack of application of research results in the "real world" of choral music education.

Choral music educators in the public schools are presently coping with a perplexing variety of


\textsuperscript{136}Margery M. Vaughan, "Music Education Research."

\textsuperscript{137}Carroll Gonzo, pp. 29-30.
challenges. Much research is not directly applicable by its nature to the day-to-day problems of school music teachers. . . Curricular innovation in the public schools often appears to proceed without the benefit of carefully collected and systematically analyzed data concerning the efficacy of proposed changes.

It appears that many of the problems of choral music education research noted in 1973, still persist a decade later. . . more research is needed in all areas of choral music education.138

The comments of Gonzo and Hylton indicate that research has had little or no impact on the teaching-learning process in choral music in the public schools. Choral music educators receive little assistance in determining what activities in secondary vocal music should be continued, terminated, or altered.

Choral Music in Ontario: Towards Improved Music Education

In making recommendations Bissell and Schabas acknowledged the fact that their task in preparing the report, Choral Music in Ontario, was to suggest ways in which music education could serve the cause of choral music more advantageously. They were cautiously realistic and pragmatic in their recommendations.

Music educators are increasingly fair game for all ills in music. This may or may not be deserved.

The number of qualified music specialists in elementary schools who can introduce children to music joyously, invite them to climb up the

'invisible musical ladder' from kindergarten to university, may be inadequate for many years to come.

We must use our specialists more wisely. Many now travel a great deal, teach classes in different schools and encourage and advise classroom teachers.

We recommend that music teachers in elementary and high schools set their sights much higher in terms of what can be accomplished in choral singing. Inspiration for such accomplishment should be sought from schools with good choral programmes, fine choirs heard on radio, television and records, and live concerts. Frequent exposure to great choral works, sung by fine choirs, may well be the most important factor in the development of a good choral programme. The pattern of excellence is of paramount importance in singing as in all other fields of education.\(^{139}\)

\(^{139}\)Keith Bissell and Ezra Schabas, pp. 22–23.
CHAPTER FOUR

A SELECTED GUIDE OF CANADIAN CHORAL COMPOSITIONS
APPROPRIATE FOR THE SENIOR HIGH SCHOOL CHOIR

Canadian Music in the Canadian Classroom

Canada is a young country culturally. Despite the growth in the musical arts since mid-century, however, there appears to be very little public awareness that musical creativity thrives in Canada. The same could be said in the field of education where Canadian music has received very limited exposure.

In other branches of culture in Canada, the Canadian public looks to the school system to teach young people Canadian history, Canadian art, and Canadian literature. How often do teachers use excerpts of Canadian-composed music in their teaching? Why are music educators who are educated in their own national history and who live in a consciousness of a national Canadian culture hesitant about promoting Canadian music in their teaching programs? Why not include more Canadian music in the curriculum?

The school music program in Canada has been based predominantly on music from other countries. Writing in 1973 in the Canadian Music...
Educator, Isabelle Mills, in a discussion of the lack Canadian music in the curriculum, underlined the fact that even in the ten provinces, where one might have expected an awareness of regional composers and regional music, the content of the courses was still based on music that was European in background or American in context. Mills concluded that although all of the fine arts had an important place in Canadian culture, Canadian music composition was the last to gain national and international recognition, adding that the school music program was weak and not geared to include contemporary Canadian music. Mills purported that the educational system was not keeping pace in promoting the study of Canadian music in the schools.

Canadian composers of the early twentieth century, after a lengthy "colonial" period in their musical development, finally began to found their own school of composition; indeed, it was not until after 1945 that the number of Canadians seriously intent on being composers was sufficient to warrant wider public attention from Canadian music-lovers and educators. Since mid-century there has been a growing awareness of Canadian composition through its performance on concert programs and radio broadcasts.

The 1960s: A New Awareness

In the 1960s, a new awareness began to appear in music education in Canada. People began to ask questions about music in the schools. In a 1961


\[141\]Arnold Walter, p. 301.
interview with the Toronto Star, Keith Bissell, a well known Canadian music educator and composer, directed the blame for the poor quality of school music towards Canadian composers and the Canada Council. He accused the Council of providing most of their commissions to composers writing music for professional use leaving little for those interested in composing works which were technically and aesthetically suitable for schools. Charging the composers with disassociating themselves from amateurs, he suggested that composing effectively for amateurs necessitated working with amateurs. Bissell's charges provided the impetus for a very important contemporary Canadian music project—the John Adaskin Project.

The John Adaskin Project

The Canadian Music Centre, founded in 1959 by the Canadian Music Council, was aware of the need for greater knowledge about Canadian music. The Centre's first project in the promotion of Canadian music was the John Adaskin School Music Project initiated in 1963. As mentioned in chapter one, the primary goal of this project was to make Canadian students more aware of their musical heritage. The project grew from the idea that children in Canadian schools should know something about Canadian


143Ibid.

144The John Adaskin Project was comparable in many ways to the Contemporary Music Project (CMP) that was initiated in the United States in the same year. Both Projects brought about sweeping changes in the music curriculum by encouraging the creative aspect of music and fostering the understanding of the contemporary music idiom.
composers and Canadian music. The Project committee realized that a cultural gap existed in Canadian music and that that gap needed to be filled. The committee believed that Canadian music would appeal to students through the framework of a culture they understood, because they were a part of it. The end result would be a knowledgeable, interested audience for the future.

**The Adaskin Project: Phase One**

In Phase One of the Project, the committee assembled a sample of choral, vocal, and instrumental music by Canadian composers, representative of Canada geographically and historically. In so doing, the John Adaskin Project aimed to develop a contemporary Canadian repertoire particularly suited to the teaching of music, a repertoire that would be easily available for teachers. Including a large number of Canadian works of musical integrity in the school program would hopefully promote among Canadian students a heightened awareness of their cultural heritage. Work in Phase One involved collecting and judging the suitability of Canadian music that was currently available for school use. The Project would then determine the quantity of additional material which would need to be commissioned, judged, recommended, and published in the following years until 25% of school music would be Canadian-composed.145

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145Colleen Orr, p. 20.
By the end of its first year (1963), the Project committee concluded that there was a great lack of published twentieth-century Canadian repertoire suitable for educational purposes."\(^1\)\(^{16}\)

**The Adaskin Project: Phase Two**

In 1964, during Phase Two of the Project, fifteen Canadian composers were then sent out to the schools in various parts of Canada to work more closely with both students and teachers alike in the hopes of elucidating the Canadian contemporary music idiom. Prior to the Project, it had been found that few music teachers were adequately prepared to acquaint their students with the rich variety of contemporary music."\(^2\)\(^{17}\) Phase Two helped to create a stronger rapport between the educational system and the composer. A composer in the classroom readily provided teachers and students alike with a unique opportunity to explore the ever-widening and often intimidating world of contemporary music. In return the composers gained first hand insights into the technical limitations of working with high school groups and a realistic look at different levels of stylistic sophistication. Placed in such a position, the composers received from the teachers a more knowledgeable account of their needs and concerns.

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"\(^1\)\(^{17}\)Patricia Shand, “The Composer in the Classroom,” *Musicanada* June 1979, p. 18.
The Adaskin Project: Phase Three

Phase Three, currently in progress, involves the ongoing commissioning of additional works by Canadian composers for inclusion in the music curriculum, thereby extending the existing repertoire. Through its commissioning program, the Adaskin Project seeks to fill the gaps in the Canadian repertoire for student performers.¹⁴⁸

The Contemporary Music Scene and the Canadian Music Curriculum

The John Adaskin Project, from its initial stages in the early 1960s, had aimed to promote a receptivity of new ideas and a willingness for innovation and change among Canadian music teachers. Aware of the general attitudes of most music teachers towards contemporary music, the Project initially had hoped to promote a new awareness and acceptance of such music, Canadian or otherwise.

To what extent were the effects of the John Adaskin Project immediately felt in the Canadian music classroom of the 1960s? More importantly, to what extent did the Project continue to influence the Canadian music education curricula of the 1970s right up through the 1980s? More particularly, how has the choral curricula been affected by the Project? Has there been an increase in Canadian content in current choral curricula?

¹⁴⁸A published list, Canadian Music: A Selective Guidelist for Teachers, was written by Patricia Shand, the director of the John Adaskin Project. This list recommended and described Canadian music available for student bands, orchestras, string orchestras, choirs, and chamber ensembles.
Attitudes Towards Contemporary Music

Writing in *The Music Scene* in 1967, shortly after Phases One and Two had been initiated, Keith Bissell pointed out the gap existing between the Canadian music curriculum and the contemporary music scene.

Music, as it is taught in the average Canadian school today, is hopelessly isolated from the serious contemporary musical scene. It exists in a comfortably insulated cocoon which comfortably excludes all significant twentieth century developments. New ideas and the contributions of the eminent living are shunned.\(^{149}\)

In an article written in 1969 entitled, "New Canadian Music—Are We Afraid of It?," Keith MacMillan outlined the core problem linked to the continued lack of Canadian music in school music programs despite the efforts of the John Adaskin Project.

Few Canadians are aware that Canada has a long and interesting musical history and far too few Canadians, musicians and music teachers among them, are aware of the rich and varied repertoire of Canadian music readily available for them to explore and to use.\(^{150}\)

Anthony Hagerty, writing in *The Music Scene* in 1968 underlined the fact that students on the whole were willing to learn more about the contemporary music scene. Hagerty stated that students had surprisingly little difficulty in accepting new music. Rather it is the attitudes of parents and teachers that were the cause of concern.


\(^{150}\)Keith MacMillan, "New Canadian Music—Are We Afraid of It?," *Canadian Music Educator* X (Spring 1969): 37
Frankly, the aim of these discussions is to convert them [parents and teachers]. We believe that children ought to be taught in the language of their own times, not exclusively in that of the past.  

Hagerty's beliefs were substantiated in the same year (1968) in a speech delivered by Helmut Blume at the annual meeting of the Canadian Music Council. Mr. Blume purported that there was a tremendous interest among the young people in the contemporary music expression and purpose.

We have found that the nineteenth-century repertoire does not "draw" nearly as well among the young. . . . This leads me to believe that what is most seriously lacking in Canadian music education today is not interest, but sustained exposure to, and qualified guidance in, the contemporary musical expression.

Canadian composer, John Weinzwig, expressed his impatience with the delayed acceptance of contemporary Canadian music in the 1970s both by the general public and the educational system. Weinzwig stated that the music of our society is reflected in the new music of today and that in all other aspects of human activity, including the visual and literary arts, society was very much concerned with the present.

It is utterly illogical that in music we should dwell almost entirely in the past. Must contemporary music await the excavations of some future musical

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archeologist? The composer needs the public now—sorry, he cannot wait.\textsuperscript{153}

Further support for the acceptance and inclusion of contemporary music, Canadian or otherwise, in the school program was also expressed by Ian Bradley in 1972.

The fulcrum of the repertoire should be shifted to include more of the many varieties of contemporary popular and serious music as well as music of other cultures. . . . We must accept the challenge that contemporary music is here to stay, that we learn to understand it, and that we must begin soon to use it in the classroom.\textsuperscript{154}

Writing in 1973, Canadian composer John Beckwith encouraged music teachers not to teach new music, i.e., contemporary music, simply out of a sense of duty or because it is the music of the here-and-now. Rather, Beckwith believed that one should teach new music because culture is cumulative.

Today incorporates yesterday, it does not replace it. . . . one wants to develop a sense that in every generation there are various attempts by gifted people to re-define music through music. This is our real new/modern repertoire. I urge you to keep an open ear for it and to get your students to do the same.\textsuperscript{155}

\textsuperscript{153}John Weinzwig, "Western Composition Did Not Cease in 1900," \textit{Canada Music Book} 6 (Spring-Summer 1973): 49.

\textsuperscript{154}Ian Bradley, "Selective Listening as a Model for Creativity," \textit{Canadian Music Educator} XIV (Fall 1972): 5.

Problems and Progress in the 1980s

A. Dominance of Traditional and Popular Music

Incorporating contemporary Canadian choral music in the high school curriculum does appear to be making limited progress in the 1980s. However, Don Grice, writing from the Canadian Choral Centre in Winnipeg, Manitoba, clearly states the general problem regarding the absence of Canadian music in the choral curriculum:

High school choral directors whom we supply are more interested in programming popular or show choir selections than in performing Canadian compositions. The majority of these are published by American firms. When Canadian music is requested, it is most often a folk song arrangement.\(^{156}\)

It appears that popular music literature continue to dominate the current music education repertoire. Music teachers do not seem to be experimenting and utilizing a variety of types of music in their instructional activities. Canadian choral compositions do not seem to figure highly in the music director's curriculum and concert programming according to Grice.

B. Lack of Instructional Media

Discussing the neglect of Canadian music in the educational curriculum, Ian Bradley states in *Twentieth Century Canadian Composers*:

Students are very willing to perform and listen to music of their own country if given the opportunity. This neglect has been due, in part, to the dearth of instructional media. Teachers and student teachers have been unable to acquire introductory materials that would present and explain many of the new

\(^{156}\)Don Grice, Music Company Director, to James Patrick McCormick, 1 November 1985, Canadian Choral Centre, Winnipeg, Manitoba.
contemporary idioms—to say nothing of the difficult task of obtaining suitable recordings. This material will enable both teachers and individuals to become more familiar with each composer's representative music.\footnote{Bradley, \textit{Twentieth Century Canadian Composers} (Agincourt, Ontario: GLC Publishers, 1977), preface, p. viii.}

Bradley's comments suggest the need for guidance and encouragement in the promotion of contemporary Canadian music in the curriculum so that students can discover their own rich musical culture that remains relatively unknown to them today.

C. Lack of Training for Contemporary Music

Working in the contemporary choral idiom requires new and different skills. Music teachers must hone their aural and rhythmic skills to be better prepared to work more efficiently in the contemporary music idiom. To this end university music education courses should stress interpretation of contemporary notation and acquaint prospective teachers with the challenges offered to them by contemporary choral music.

Increased Canadian Choral Offerings

Certain music directors do, however, recognize the importance of including Canadian choral compositions in the high school curriculum. One such director, composer-educator Alexander Tilley, of Halifax, Nova Scotia, realizes the vital role that Canadian music plays both in Canadian culture and the high school curriculum.

Although I question the general applicability of Kodály at the secondary level, certainly one of his basic premises is applicable—if we are to have any culture
(Canadian), then we must perform music (Canadian) from folk song arrangements through to the most avant-garde experiments. A choir director who does not address the reality of twentieth century music is, in the long run, cutting his own throat.158

Canadian composer and educator, Nancy Telfer, purports that a very high percentage high school choral directors are very eager to use Canadian compositions with their choirs and in their choral classes.

They feel a real pride in being able to use Canadian materials and they want their students to have an experience of this part of their Canadian culture. This indicates a definite awareness of "Canadian content". They feel that the music is a valuable asset to their own programs. I rarely talk with directors who do not include a plea for more Canadian choral music during the conversation. Any good musical work provides a wealth of pedagogical value—and this is as true for Canadian music as for any other music.159

Telfer's comments indicate an increased interest and concern in the development and use of Canadian music educational materials. It appears also as if many music teachers require assistance in their search for Canadian content. While the Canadian market is flooded with American publications, most music teachers remain unaware of what published Canadian material is available. What teachers need is a careful selection of Canadian material on the basis of musical and pedagogical worth.


159 Nancy Telfer to James P. McCormick.
Criteria in the Selection of Canadian Choral Compositions

To include any available "Canadians" in a list serving as a practice resource guide for teachers would only serve to defeat the purpose of introducing Canadian music students to the music of their country. According to Patricia Shand, director of the John Adaskin Project, "Inferior music is inferior whether written by a Canadian or not."160

What criteria should assist the choral director in his selection of Canadian choral repertoire? As for any other repertoire, the selection of Canadian material should be made primarily on the basis of musical and pedagogical worth. An uneven choice of repertoire could be detrimental to the effectiveness of the choral program, i.e., choosing some pieces that are formally interesting, musically expressive, and pedagogically challenging, while admitting other selections into the repertoire that are boring, hackneyed, and clichéd. The choice should be made on aesthetic and educational grounds and not on purely nationalistic grounds. In chapter three of this report specific problems encountered in working with the senior high school choir were discussed. Problems such as range, tessitura, text, level of difficulty, general ability of high school choral ensembles, and availability of music were given serious consideration in choosing repertoire for this guide.

Composer-educator, Alexander Tilley, includes Canadian choral works in his high school curriculum because of their basic pedagogical value. Tilley's goal is to expose Canadian students to music of quality offering

them repertoire written in avant-garde musical styles and notation to give them experience in choral repertoire of contemporary expression.¹⁶¹

Kelly Janzen, director of a long-established and well-respected choral program at Centennial Collegiate in Guelph, Ontario, briefly describes her criteria for selecting repertoire, Canadian or otherwise, for her program.

My criteria for choosing repertoire is simple: it must be well arranged, have a “teaching” element such as rhythm, language, dynamic variation etc., and, for concerts, “audience appeal.” The use of Canadian material occurs when the piece fulfills this criteria. Students enjoy fine repertoire, whether it be Canadian or not, as long as it is well written and interesting to sing.¹⁶²

Source for Canadian Choral Repertoire

In addition to the Canadian Music Centre, Canada has only two publishing companies specializing in the promotion of Canadian choral music. These companies are Gordon V. Thompson Limited in Toronto, Ontario, and Waterloo Music Company in Waterloo, Ontario. Many Canadian choral works are as yet unpublished but are available for perusal through the Canadian Music Centre in Toronto. A limited number of Canadian composers have had their choral works published in the United States.

Until quite recently, Canadian publishers have been very hesitant to publish music suitable for high school choirs. They felt that there wasn’t much of a market!

¹⁶¹ Alexander Tilley to James P. McCormick.

That attitude is beginning to change. Publishers now realize that music for high schools is also suitable and well received by community choirs.\textsuperscript{163}

The repertoire listed in this guide represents SATB arrangements appropriate for use at the senior high school level. Selections examined for this guide were chosen from the choral libraries and catalogues of the Canadian Music Center in Toronto as well as those of Canada's principal publishers of Canadian choral music, Gordon V. Thompson Limited and Waterloo Music. The Canadian Music Centre and both publishing companies employ professional editors and conductors in their choice of choral material for publication. Repertoire recommended in the \textit{Contemporary Showcase '85 Syllabus} sponsored by the Alliance for Canadian New Music Projects (ACMNP)\textsuperscript{164} was also consulted. In addition, repertoire in \textit{Canadian Music: A Selective Guideline for Teachers} (1977) by Patricia Shand was also taken into consideration as was repertoire recommended in the appendices of \textit{Choral Music in Ontario} (1970) by Keith Bissell and Ezra Schabas. Choral works reviewed in \textit{Anacrusis}, the journal of the Canadian Association of Choral Conductors (ACCC), were also included in the Guide. In addition, selections were included that were highly recommended by Canadian composers and by numerous Canadian high school choral directors throughout Canada whose music programs are well established and respected. Finally, included in the list are Canadian choral selections that have been successfully programmed by the three professional choirs in

\textsuperscript{163}Nancy Telfer to James P. McCormick.

\textsuperscript{164}The ANCMP sponsors a biennial festival whose purpose is to encourage Canadian students to study and perform music of their own country. This organization, through its commissions encourages composers to write for students and paraprofessionals.
Canada: the Elmer Iseler Singers of Toronto, (Elmer Iseler, conductor), the
Vancouver Chamber Singers (Jon Washburn, conductor) and the Tudor Singers
of Montréal, (Wayne Riddell, conductor).

A Selective Guide of Canadian Choral Compositions
Appropriate for Senior High School

Explanatory Notes

The Guide does not propose to be an exhaustive list of suitable Canadian choral music that is available for senior high school choirs. It is, rather, a practical resource for the music director in his search for Canadian choral music to be included in the high school choral curriculum and concert repertoire.

The Guide is divided into two sections: Canadian Secular Choral Music and Canadian Sacred Choral Music. Each section is divided in alphabetical order by composer into three levels of difficulty: 1) Easy, Easy Medium, 2) Medium, Medium Difficult, and 3) Difficult. The list includes selections written between 1928 and 1985. An effort was made to achieve a balance between music written in the traditional idiom by composers writing in the first half of the twentieth century and music written in a more modern idiom by more recent composers. A balance in repertoire reflecting different levels of difficulty (rating) was also sought in order to offer different degrees of choral challenges to individual high school ensembles of varying size, skill, and maturity.

Catalogue numbers and recordings, when available, have been noted in the individual entries. The voicing for repertoire in this guide is SATB; a small number of selections reflect some doubled SATB voicing such as SSAATB, etc. Arrangements employing divisi parts are indicated as are
selections utilizing a solo voice or voices. Unless otherwise noted, all selections in this guide are sung a cappella. Repertoire requiring accompaniment, other than piano or organ for rehearsal purposes only, is noted. Individual pieces chosen for use in this guide vary from approximately two to five minutes in duration. The level of difficulty for each selection is based on ratings given by the publishing companies, by the Canadian Music Centre, by the Association of Canadian Choral Conductors and by the Alliance for Canadian New Music Projects. Finally, the Comments section of each entry briefly describes the musical style, the technical challenges, and the pedagogical value of each selection included in the guide.
**Canadian Choral Music: Secular**

**Rating:** Easy, Easy Medium

**Composer:** ANDERSON, W. H. (1882-1955)

**Title:** Flirtation

**Publisher:** Gordon V. Thompson (1966)

**Catalogue No.:** G-410

**Text:** Ukranian folk song (English)

**Accompaniment:** Piano

**Rating:** Easy medium

**Comments:** The accents and stresses of the text are carefully reflected in the musical phrases of this composition. The piece features paired voicing; work is required to achieve the necessary balance between melody and choral accompaniment and special attention should be paid to the modulations. The work offers an excellent opportunity for developing sensitive, sustained singing on the accompanying lines while drilling clear, expressive diction.

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**Composer:** APPLEBAUM, LOUIS (1918-1979)

**Title:** High Times In Our Ship from *Of Love And High Times: Four Newfoundland Songs*

**Publisher:** Gordon V. Thompson (1981)

**Catalogue No.:** G-424

**Text:** Folk song collected by Kenneth Peacock (English)

**Accompaniment:** Flute, french horn, and drum (optional parts)

**Voicing:** Some AT divisi

**Rating:** Easy medium

**Comments:** This zesty Newfoundland song is treated homophonically and requires firm rhythmic control, clear articulation and precise entries. Intonation on the staccato parts requires work. The selection demands a careful choral blend; time should be spent to resolve the dissonance introduced in the divisi parts. The work provides useful ensemble training as the choral group learns the art of telling a story in song.
<table>
<thead>
<tr>
<th>Composer</th>
<th>BISSELL, KEITH (arr.) (1912- )</th>
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<tbody>
<tr>
<td>Title:</td>
<td>A Song of Longing</td>
</tr>
<tr>
<td>Publisher:</td>
<td>Gordon V. Thompson (1978)</td>
</tr>
<tr>
<td>Catalogue No.:</td>
<td>G-422</td>
</tr>
<tr>
<td>Text:</td>
<td>Salish Indian (West Coast Canadian)</td>
</tr>
<tr>
<td>Voicing:</td>
<td>SSATB, some A divisi</td>
</tr>
<tr>
<td>Rating:</td>
<td>Easy medium</td>
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<tr>
<td>Comments:</td>
<td>The language of the Salish Indians of British Columbia provides the text for this West Coast Canadian Indian song. The work features some mild dissonance in a pentatonic context, sustained singing, shifting meters and unusual rhythms. Although there is some imitation, the piece is excellent for stressing independence in the individual voices. Aural skills are enhanced as the dissonances are slowly resolved. The composition is a fine vehicle for introducing a choir to the contemporary idiom as it employs descending vocal glissandi and whispered text to convey the mysterious mood of the song. (See also Salish Song by Derek Healey.)</td>
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<tr>
<th>Composer</th>
<th>CABLE, HOWARD (1920- )</th>
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<tbody>
<tr>
<td>Title:</td>
<td>Un Canadien Errant from Pastiche Québécois</td>
</tr>
<tr>
<td>Publisher:</td>
<td>Gordon V. Thompson (1979)</td>
</tr>
<tr>
<td>Catalogue No.:</td>
<td>E. I. 1060</td>
</tr>
<tr>
<td>Text:</td>
<td>French Canadian (Acadian) folk song (French) (English version by Peggy Feltmate)</td>
</tr>
<tr>
<td>Accompaniment:</td>
<td>Piano or Brass Quintet</td>
</tr>
<tr>
<td>Rating:</td>
<td>Easy medium</td>
</tr>
<tr>
<td>Comments:</td>
<td>Throughout this Acadian folk song paired voicing is employed in a setting that is basically homophonic. The harmonies are conventional and the slow tempo requires sustained singing in the legato vocal line. Sensitive phrasing and proper French diction with well focused vowels will help achieve the sentimental mood of the piece. Attention paid to the dramatic contrasts in dynamics throughout will add musical interest to the work. This folk song helps develop an ensemble's balance and blend as the different textures are unfolded.</td>
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<tr>
<th>Composer</th>
<th>CABLE, HOWARD (1920- )</th>
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<tr>
<td>Title:</td>
<td>Dans Tous Les Cantons from Pastiche Québécois</td>
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<tr>
<th>Composer:</th>
<th>CHURCHILL, JOHN (1920- )</th>
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<tbody>
<tr>
<td>Title:</td>
<td>I'se The B'yi from Three Songs from Eastern Canada</td>
</tr>
<tr>
<td>Publisher:</td>
<td>Alfred Lengnick &amp; Co. Ltd. (1973)</td>
</tr>
<tr>
<td>Catalogue No.:</td>
<td>AL 4365</td>
</tr>
<tr>
<td>Text:</td>
<td>Newfoundland folk song (English)</td>
</tr>
<tr>
<td>Rating:</td>
<td>Easy</td>
</tr>
<tr>
<td>Accompaniment:</td>
<td>Piano</td>
</tr>
<tr>
<td>Comments:</td>
<td>This rollicking Newfoundland folk song arrangement requires clear articulation and precise entries throughout its various verses. The work features some unison writing and conventional harmonies in a variety of vocal textures. An SATB vocal glissando introduces the modulation; dramatic dynamic contrasts in the repeated refrain add musical interest to the piece. Intonation on the final staccato pp measures will require some attention. This folk song helps develop a sense of choral ensemble and provides an excellent opportunity to stress diction.</td>
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<tr>
<th>Composer:</th>
<th>CHURCHILL, JOHN (1920- )</th>
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<tbody>
<tr>
<td>Title:</td>
<td>Les Trots Canes from Three Songs from Eastern Canada</td>
</tr>
<tr>
<td>Publisher:</td>
<td>Alfred Lengnick &amp; Co. Ltd. (1973)</td>
</tr>
<tr>
<td>Catalogue No.:</td>
<td>AL 4363</td>
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<td>---------------</td>
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<tr>
<td>Text:</td>
<td>Acadian folk song (French); English translation by John Churchill</td>
</tr>
<tr>
<td>Rating:</td>
<td>Easy</td>
</tr>
<tr>
<td>Comments:</td>
<td>The adventures of three ducks set in the form of a canon is recounted throughout this simple arrangement of an eighteenth-century Acadian folk song. The theme is first stated in SATB unison, then passed throughout the various voices. Music pictorialism depicts the &quot;waddling&quot; of the three ducks in a descending chromatic line. The unison section towards the end of the piece demands firm tempo control and precise attacks with clear articulation. The serious, unison, chorale-like section in the finale adds humour as the piece assumes a majestic mood in the final few measures. This marche fantastique requires a serious and dramatic treatment by the choral ensemble. The work is a study in form (canon), textures, mood changes, rhythmic precision, and tempo control.</td>
</tr>
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Composer: HOLMAN, DEREK (arr.) (1931-)
Title: The Bluebird from Three Canadian Folk Songs
Publisher: Gordon V. Thompson (1982)
Catalogue No.: G-433
Text: Songs of the Miramichi Indians (New Brunswick) (English)
Voicing: Some ST divisi
Accompaniment: Piano
Rating: Easy medium
Comments: This Indian song is set with an easy, swinging rhythm perpetuating itself through chiefly homophonic writing. The arrangement involves some mild syncopation, shifts in meter. The work offers fine training in staccato singing and is helpful in developing a sense of ensemble and sensitive listening.

Composer: HOLMAN, DEREK (arr.) (1931-)
Title: The False Bride from Three Canadian Folk Songs
Publisher: Gordon V. Thompson (1982)
Catalogue No.: G-432
English Canadian folk song collected by Maud Karpeles (English)

Tenor or Baritone solo, some S divisi

Easy medium

A theme of unrequited love winds through the music in the various sections accompanied by voices which suggest strummed instrumental support. All sections enjoy a limited vocal range; the rhythm of the folk song propels the movement of the story line. There are some unusual meter and tempo shifts. Sustained singing is required in the accompaniment parts and chromatic harmonies require fine tuning and sensitive listening. Intensity of tone in the ppp sections is necessary to maintain color and mood.

HOLMAN, DEREK (arr.) (1931-)

The Greenland Whale from Three Canadian Folk Songs

Gordon V. Thompson (1982)

G-431

English Canadian folk song collected by Maud Karpeles (English)

Plano

Some S divisi

Easy medium

In an appealing manner this folk song captures the hardy quality of maritime life. In this setting the composer uses mainly largely-spaced chords in the accompaniment while the chorus expands to a 4-part texture, concluding in a highly energized imitative section. The work employs some mild dissonance and some unusual intervals. Rhythmic control and precision is necessary in the quarter-note triplets and in the syncopation in the closing measures of the piece. The work is helpful in training a choir to project words and in maintaining rhythmic and tempo control.

LOCK, WILLIAM (arr.) (1943-)

Land of the Silver Birch from Two Indian Songs of Canada

Frederick Harris (1977)

W.O. 4006
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<tr>
<th>Text: Indian song (English)</th>
<th>Voicing: Some B divisi</th>
<th>Rating: Easy medium</th>
<th>Comments: The imitative opening of this arrangement employs onomatopoeic effects to conjure up the sounds of the drum in the forest. The writing is chiefly homophonic; in some sections the tenor-and bass sections of the choir continue the drum accompaniment for the pair voicing in the treble sections. Examples of music pictorialism may be found in the tenor line. The piece is characterized by conventional harmonies and a wide dynamic range. The rhythms must be clear and well accented. Breath support is need throughout the piece to sustain both tone and intonation as the dynamics change from ff to pp in various phrases throughout the work. Energy and concentration must be maintained to capture the mood of the piece.</th>
</tr>
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</table>

Composer: PROVENCHE, FRANCOIS (arr.) (1940- )
Title: Nous Prendrons Le Temps De Vivre
Publisher: Gordon V. Thompson (1977)
Text: Georges Moustaki (French)
Voicing: Alto or Baritone solo
Rating: Easy
Comments: This simple ballad is set in a strictly homophonic arrangement. Developing an expressive legato style while dealing with proper phonation in French diction provides technical challenges for the ensemble. The choral accompaniment initially resembles the form of a passacaglia. This piece helps attune the ensembles to the major-minor modulations. This effective arrangement enables a choir to concentrate on the production of proper French diction while developing critical intonation skills.

Composer: TELFER, NANCY (1949- )
Title: Solitude from The Spell of Times Long Past (No. 2)
Publisher: Frederick Harris (1985)
Catalogue No.: F.H. 8521
Text: Poem by Archibald Lampman (1861-1899), early Canadian poet (English)
Accompaniment: Piano
Rating: Easy
Comments: The spirit of this early Canadian poem is captured beautifully in a lovely setting. The style of the work is strongly tonal, with considerable open octave writing. The work draws upon unison writing, duet and solo writing, and paired voicing as it shifts through 3 modulatory sections. Sensitive listening is needed to achieve good intonation and balance in the choir. The work also allows the choir to develop its various functions including a duet style, accompaniment, and solo styles.

Composer: TELFER, NANCY (1949–)
Title: The Wind And The Flower from The Spell of Times
Publisher: Frederick Harris (1985)
Catalogue No.: F.H. 8522
Text: Poem by Archibald Lampman (1861-1899), early Canadian poet (English)
Accompaniment: Piano
Voicing: Some SB divisi
Rating: Easy medium
Comments: Lampman's charming early Canadian text is framed in an attractive setting useful for young voices. The gently shifting meters and imitative contrapuntal style of the work are linked together by a refrain figure. Occasional division of parts and melodic fragmentation add further interest and textural contrasts to the composition. Ensemble sensitivity in changing meters as well as dynamics and text accents will be necessary to ensure a successful performance.

Composer: WILLAN, HEALEY (1880-1928)
Title: O Lovely Nightingale
Publisher: Gordon V. Thompson (1979)
Catalogue No.: E.I. 1063
Text: 15th century French Chanson (English)
Voicing: SSATB, tenor solo
Rating: Easy
Comments: Willan's secular output is small but effective. The melody of this French Chanson is introduced by a solo
voice which undergoes a lovely 5-part harmonization. The sustained lyrical style of the work demands serious vocal control, and attention to proper text accentuation is critical for a successful performance.

**Rating:** Medium, Medium Difficult

| Composer: | APPLEBAUM, LOUIS (1918-1979) |
| Title: | **The Maiden’s Lament** from *Of Love And High Times: Four Newfoundland Songs* |
| Publisher: | Gordon V. Thompson (1981) |
| Catalogue No.: | G-424 |
| Text: | Folk song collected by Maud Karpeles (English) |
| Accompaniment: | Flute, french horn, and drum (optional parts) |
| Voicing: | Soprano solo, some T divisi |
| Rating: | Medium difficult |
| Comments: | Throughout this gentle, flowing lament, a sensitive choral blend and balance are required as the choir accompanies the soprano solo. Special attention must be paid to the frequent meter and tempo changes. Intensity and vitality must be emphasized in the humming and pp sections. Chromatic motifs in contrary motion require fine tuning. Good technical control is needed as well as sensitivity to mood and a sweeping musical line. |

| Composer: | APPLEBAUM, LOUIS (1918-1979) |
| Title: | **Soldier, Will You Marry Me?** from *Of Love And High Times: Four Newfoundland Songs* |
| Publisher: | Gordon V. Thompson (1981) |
| Catalogue No.: | G-424 |
| Text: | Folk song collected by Maud Karpeles (English) |
| Accompaniment: | Flute, french horn, and drum (optional) |
| Voicing: | Soprano solo, some T divisi |
| Rating: | Medium |
| Comments: | Homophonic writing employing some paired voicing that relies on extensive dynamic contrasts and modulations for musical interest are featured in this crisp march. Clear diction and articulation will help ensure the success of this fast-moving piece. Chromatic motifs |
will provide ample opportunity to drill aural skills. Staccato passages offer additional intonation challenges.

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<tr>
<th>Composer:</th>
<th>BISSELL, KEITH (1912–)</th>
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<tbody>
<tr>
<td>Title:</td>
<td>Adieu De La Mariée À Ses Parents</td>
</tr>
<tr>
<td>Publisher:</td>
<td>Gordon V. Thompson (1968)</td>
</tr>
<tr>
<td>Catalogue No.:</td>
<td>E. I. 1001</td>
</tr>
<tr>
<td>Text:</td>
<td>From <em>Seven Métis Songs of Saskatchewan</em> collected by Barbara Cass-Beggs (French)</td>
</tr>
<tr>
<td>Voicing:</td>
<td>Some TB divisi</td>
</tr>
<tr>
<td>Rating:</td>
<td>Medium difficult</td>
</tr>
<tr>
<td>Comments:</td>
<td>The melodic rhythm of this folk song arrangements stems from the natural text accentuation. Time is required to work on proper French diction and the mood suggested by the poetry. The minor-major modulations and some difficult rhythmic passages present additional challenges for the choral ensemble. The work is effective for teaching choral balance, dynamic singing, and a variety of choral textures.</td>
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<tr>
<th>Composer:</th>
<th>BISSELL, KEITH (1912–)</th>
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<tr>
<td>Title:</td>
<td>The False Young Man from <em>Two Canadian Folk Songs</em></td>
</tr>
<tr>
<td>Publisher:</td>
<td>Gordon V. Thompson (1961)</td>
</tr>
<tr>
<td>Catalogue No.:</td>
<td>G-404</td>
</tr>
<tr>
<td>Text:</td>
<td>English Canadian Folk Song (English)</td>
</tr>
<tr>
<td>Voicing:</td>
<td>SAATTB, soprano and tenor soli</td>
</tr>
<tr>
<td>Rating:</td>
<td>Medium</td>
</tr>
<tr>
<td>Comments:</td>
<td>Unfaithful love is the theme of this English Canadian folk song which features a tenor and soprano soloist with paired voicing in the choral accompaniment often treated homophonically. Both verses employ a different harmonic treatment. The reflective mood is enhanced by the sustained choral humming in the background; intensity to maintain intonation in the <em>pp</em> is required in this piece. The work is useful in helping the choir achieve a sensitive balance between solo performer and choral accompaniment.</td>
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<tr>
<th>Composer:</th>
<th>BISSELL, KEITH (1912–)</th>
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<tr>
<td>Title:</td>
<td>Go And Leave Me If You Wish, Love</td>
</tr>
<tr>
<td>Composer</td>
<td>BISSELL, KEITH (1912-)</td>
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</tr>
<tr>
<td>Title</td>
<td>J'Entends Le Moulin from Two Canadian Folk Songs</td>
</tr>
<tr>
<td>Publisher</td>
<td>Gordon V. Thompson (1961)</td>
</tr>
<tr>
<td>Catalogue No.</td>
<td>6-404</td>
</tr>
<tr>
<td>Text</td>
<td>French Canadian folk song (French)</td>
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<tr>
<td>Voicing</td>
<td>Alto solo</td>
</tr>
<tr>
<td>Rating</td>
<td>Medium</td>
</tr>
<tr>
<td>Comments</td>
<td>Music pictorialism is highlighted in this jovial French Canadian folk song. The light SATB staccato accompaniment beneath the alto solo offers challenges in proper intonation and rhythm as it conjures up the sounds of the whirring windmill. Tempo control is essential in the repeated SATB rhythmic motif. Good articulation and work on French diction will enhance the success of this work. The composition is excellent for teaching rhythmic precision and developing sensitivity in ensemble singing.</td>
</tr>
</tbody>
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<table>
<thead>
<tr>
<th>Composer</th>
<th>FREEDMAN, HARRY (1922- )</th>
</tr>
</thead>
<tbody>
<tr>
<td>Title</td>
<td>Songs from Shakespeare</td>
</tr>
<tr>
<td>Publisher</td>
<td>Composers Press (1984)</td>
</tr>
<tr>
<td>Text</td>
<td>Shakespeare (English)</td>
</tr>
<tr>
<td>Voicing</td>
<td>Slight SATB divisi</td>
</tr>
<tr>
<td>Rating</td>
<td>Medium-difficult</td>
</tr>
</tbody>
</table>
Comments: The songs in this set were written for various stage productions. Those from *Much Ado About Nothing* and *As You Like It* were written for the Shakespearean Festival at Stratford, Ontario, in 1971 and 1972. Those from *Twelfth Night* were written for the Toronto Arts Foundation production in 1972. In these productions, the songs were sung by a solo voice with instrumental accompaniment. The choral settings use the instrumental material in the form of vocalizing, both articulated and otherwise. The seven songs which include *Sigh No More, Ladies, Come Away Death, It Was a Lover and His Lass, Blow, Blow, Thou Winter Wind, Under the Greenwood Tree, O Mistress Mine,* and *The Wind and the Rain* are not too difficult technically and are written in a familiar harmonic idiom. Intensity is required on the choral accompaniment (humming) sections to maintain intonation and to support the melody. The pieces are characterized by frequent meter shifts and dramatic dynamic contrasts. Clear diction in the Shakespearean texts is imperative. The individual pieces are a study in mood and ensemble singing.

Composer: HEALEY, DEREK (arr.) (1936–)
Title: *Salish Song* from *Six Canadian Folk Songs*
Publisher: Gordon V. Thompson (1973)
Catalogue No.: E. 1. 1017
Text: Traditional British Columbia Indian song (Salish)
Recording: CBC Canadian Collection SM 274 *Canadian Landscapes* Vol. I (Festival Singers of Canada)
Voicing: SAATBB, some AB divisi
Rating: Medium difficult
Comments: The repeated chant in this West Coast Indian song conjures an atmosphere of mystery and ritual. The work is based on a Salish Indian song in the native language. The recurring chant has a limited melodic range. Changing choral and dynamic textures add musical interest to the work. After building to an exciting climax, the piece dies away. The work introduces some dissonant harmonies; glissando effects and some exhaled non-pitched sounds in the male sections add color and mood to the composition. The composition provides good
training in the contemporary choral idiom. (See also A Song of Longing by Keith Bissell.)

Composer: HEALEY, DEREK (1936–)
Title: In Flanders Fields
Publisher: Gordon V. Thompson (1976)
Catalogue No.: E. I. 1038
Text: Poetry by John McCrae (English)
Accompaniment: Alto recorder, flute or violin
Voicing: Soprano solo, some SB divisi
Rating: Medium difficult
Comments: Each of the three verses of this well-known poem are framed by an instrumental interlude. The work is characterized by frequent shifts of meter, tempo changes, and a wide dynamic range. The sustained singing in the choral accompaniment requires a well-focused vowel sound to maintain intonation. Mild dissonance and some unusual intervals require special attention in rehearsal. Accurate rhythms need attention. The piece demands fine choral control and sensitivity in balance, blend, and ensemble singing.

Composer: HOLMAN, DEREK (arr.) (1931–)
Title: Deck the Halls from Five Christmas Carols
Publisher: Gordon V. Thompson (1982)
Catalogue No.: G-5017
Text: Traditional Welsh Carol (English)
Accompaniment: Organ, Piano, or Brass Quintet
Voicing: Audience participation, some ST divisi
Rating: Medium
Comments: The festive settings of all five carols in Holman's set of Five Christmas Carols invite audience participation in the melodic line of selected verses of these well-known Christmas selections. Generally speaking, the five carols are set in a homophonic style with limited divisi in the choral parts. Modulations are well prepared by brief instrumental interludes. Soprano descants add color and texture on the final verses. Tempo control and ensemble precision are of paramount importance for leading the audience in these arrangements. Although the harmonies are simple in Deck the Halls, the effect of this
setting is impressive. Real interest is created in the brief instrumental interludes. The bass voice strengthens the melodic material and the harmonic style is compact and appealing.

Composer: JONES, KELSEY (1922–)
Title: Five Limericks from Nonsense Songs
Publisher: Leeds (Canada) (1961)
Text: Edward Lear limericks (English)
Recording: Polydor 2917 009 Make We Joy (Festival Singers of Canada)
Rating: Medium difficult
Comments: These limericks are set in challenging, humorous, contemporary arrangements. The five settings are brief and are all characterized by dissonances, polytonality, changing meters, and unusual accompaniments featuring special syllabic sound effects. These limericks offer technical challenges such as rhythmic precision, balance, and clarity of diction. The pieces are useful for exposing choral ensembles to contemporary choral sounds and rhythms.

Composer: KUNZ, ALFRED (1929–)
Title: Who Has Seen The Wind?
Publisher: Waterloo (1975)
Text: Christina Rossetti (English)
Rating: Medium difficult
Comments: The text is set to a short, expressive tone poem. Pictorial effects are created by the controlled glissando effects on the vowel sound “oo” to portray the elusive, gentle moving quality of the wind. While the soprano and alto sections alternate in singing the text, the remaining parts provide coloristic effects through sustained dissonances and tone clusters. Pitch control is needed as is a sensitive control of dynamics to capture the mood of the piece. This work offers an excellent example of graphic notation combined with traditional notation. It is an excellent introduction to contemporary choral sounds and rhythms.
<table>
<thead>
<tr>
<th>Composer</th>
<th>LOCK, WILLIAM (arr.) (1943-)</th>
</tr>
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<tbody>
<tr>
<td>Title</td>
<td>Bark Canoe from <em>Two Indian Songs of Canada</em></td>
</tr>
<tr>
<td>Publisher</td>
<td>Frederick Harris (1977)</td>
</tr>
<tr>
<td>Catalogue No.</td>
<td>W.O. 4006</td>
</tr>
<tr>
<td>Text</td>
<td>Indian song (English)</td>
</tr>
<tr>
<td>Voicing</td>
<td>Some B divisi</td>
</tr>
<tr>
<td>Rating</td>
<td>Medium</td>
</tr>
<tr>
<td>Comments</td>
<td>This smooth, expressive Indian song is homophonically set. It is characterized by paired voicing, conventional harmonies, and shifting meters. Each phrase must be well sustained at a low dynamic level. Precise rhythmic control is required for clarity in sections where frequent dotted rhythms occur. The work is effective for developing sensitivity to ensemble singing and a musical line.</td>
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<tr>
<th>Composer</th>
<th>PETTI, ANTHONY (arr.) (1942-)</th>
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<tbody>
<tr>
<td>Title</td>
<td>A La Claire Fontaine</td>
</tr>
<tr>
<td>Publisher</td>
<td>Gordon V. Thompson (1976)</td>
</tr>
<tr>
<td>Catalogue No.</td>
<td>G-421</td>
</tr>
<tr>
<td>Text</td>
<td>French Canadian folk song (French)</td>
</tr>
<tr>
<td>Accompaniment</td>
<td>Piano, recorders (optional)</td>
</tr>
<tr>
<td>Rating</td>
<td>Medium</td>
</tr>
<tr>
<td>Comments</td>
<td>Simplicity and clarity of text and music are combined effectively in this charming French Canadian folk song. Although intended for unaccompanied mixed choir, the setting can be modified by using keyboard or other instrumental accompaniment as required. The harmonies are straightforward and the musical interest lies in the manner in which the verses contrast one another through the deployment of forces. The five narrative verses demonstrate the role of the chorus as accompaniment, fauxbourdon, and trio writing.</td>
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<tr>
<th>Composer</th>
<th>RIDOUT, GODFREY (1918-1984)</th>
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<tbody>
<tr>
<td>Title</td>
<td>Sainte Marguerite</td>
</tr>
<tr>
<td>Publisher</td>
<td>Waterloo (1960)</td>
</tr>
<tr>
<td>Text</td>
<td>French Canadian folk song (French and English versions)</td>
</tr>
<tr>
<td>Recording</td>
<td>CBC Broadcast Recording SM 19 <em>Toronto Festival Singers</em></td>
</tr>
<tr>
<td>Voicing</td>
<td>Some AB divisi</td>
</tr>
<tr>
<td>Rating</td>
<td>Medium difficult</td>
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</table>
The simplicity of the music in this lullaby setting suits the tenderness of the words. The musical interest lies in the beautiful harmonic writing in the simple, repetitive melody over a repeated bass figure. The work suggests bitonality and contains some dissonances. The work may tax the tessitura of both sopranos and basses and special attention must be paid to accurate intonation. The composition is helpful in teaching rubato and intonation.

Composer: RIDOUT, GODFREY (arr.) (1918-1984)
Title: *We'll Rant And We'll Roar*
Publisher: Waterloo (1958)
Text: Newfoundland folk song by W. H. LeMessurier (English)
Voicing: Some B divisi
Rating: Medium
Comments: The homophonic arrangement of this rollicking folk song begins with a simple introduction. Sopranos share the melody of the verses with the tenors and basses. The rhythm is straight-forward as is the one modulation in the work. This appealing composition is effective for teaching a choir to maintain the energy and simplicity of a jovial sea Chantey.

Composer: ROGERS, WILLIAM KEITH (1921-)
Title: *I Like To See It Lap The Miles* from *Three Songs from Emily Dickinson* (No. 2)
Publisher: Berandol (1969)
Text: Poetry of Emily Dickinson (English)
Recording: CBC Broadcast Recording SM 19 *Toronto Festival Singers*
Rating: Medium difficult
Comments: Dickinson's descriptive poem is set expressively in a homophonic texture with some paired voice writing. For expressive purposes, dynamics, tempo changes, and dissonances all must be closely observed. Some unusual intervals must be drilled in preparation for the fast tempo. Rhythmic precision and clear articulation help ensure the success of this composition. In addition to developing a broad range of expression, this work is helpful in creating ensemble sensitivity.
<table>
<thead>
<tr>
<th>Composer: SCHAFER, R. MURRAY (1933-)</th>
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</thead>
<tbody>
<tr>
<td>Title: Epitaph For Moonlight</td>
</tr>
<tr>
<td>Publisher: Beranold (1969)</td>
</tr>
<tr>
<td>Text: Children's synonyms for &quot;moonlight&quot; (English)</td>
</tr>
<tr>
<td>Recording: CBC Canadian Collection SM 274 Canadian Landscapes Vol. I (Festival Singers of Canada) and Melbourne SMLP-4017 Threnody: Youth Music by R. Murray Schafer (Lawrence Park Collegiate Choir)</td>
</tr>
<tr>
<td>Accompaniment: Bells, glockenspiels, suspended cymbal—all optional</td>
</tr>
<tr>
<td>Voicing: SATB each in four-part divisi</td>
</tr>
<tr>
<td>Rating: Medium</td>
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<tr>
<td>Comments: The text of this contemporary composition is based on a text made up entirely of onomatopoeic sounds for newly-invented words synonymous for &quot;moonlight.&quot; The resultant text is set in a graphic score which is impressive both for its art work and musical ideas. Soft dynamic markings prevail and are indicated by the thickness of the line. With a spectrum of sound ranging from high to low, using vowels and whisperings, the score provides opportunities for improvisation. Freedom to sing expressively and in harmony, in the confines of limited dynamics, creates a most attractive conglomerate of sound. This composition &quot;stretches the ears&quot; and is an excellent introduction to interpreting graphic notation in the contemporary choral idiom.</td>
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<tr>
<th>Composer: SCHAFER, R. MURRAY (1933-)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Title: Miniwanka or The Moments of Water</td>
</tr>
<tr>
<td>Publisher: Universal Edition (Canada) (1973)</td>
</tr>
<tr>
<td>Text: Onomatopoeic words describing states of water (English)</td>
</tr>
<tr>
<td>Recording: Centrediscs CMC 228 Sing--Sea To Sea (The Toronto Children's Chorus) and Radio Canada RCI 434 Transcriptions (Vancouver Bach Choir)</td>
</tr>
<tr>
<td>Voicing: Some SATB divisi; ample solo opportunities</td>
</tr>
<tr>
<td>Rating: Medium difficult</td>
</tr>
<tr>
<td>Comments: The style of this composition employs graphic notation and the overall effect of the work chronicles the transformation of water from rain to streams, to quiet lakes, to broad rivers, to the ocean. The various images of water are produced by sung and spoken sounds. Surmounting the problems of improvising during aleatoric sections while utilizing North American Indian</td>
</tr>
</tbody>
</table>
languages provides challenges for the ensemble. The composition provides an excellent introduction to contemporary choral sounds notated in an unconventional manner. In this work singers are allowed a certain amount of freedom to develop their own sense of musical creativity within certain general parameters set by the composer.

Composer: SOMERS, HARRY (1925-)
Title: We Wish You A Merry Christmas
Publisher: Gordon V. Thompson (1976)
Catalogue No.: E.I. 1041
Text: Traditional English carol from the West Country (English)
Accompaniment: Piano
Rating: Medium
Comments: The humorous and imaginative treatment in this composition provides a refreshing contrast to this traditional English carol. Shifting meters, syncopation, and an accented staccato style prevail. The work provides fine opportunities for capable performers to develop rhythmic agility while dealing with extended phrases and shifting accents at a lively tempo.

Composer: SOMERS, HARRY (1925-)
Title: Winter, Will You Not Let Go? from Two Songs for the Coming of Spring (No. 1)
Publisher: Berandol (1957)
Catalogue No.: C 240
Text: Michael Fram (English)
Recording: CBC RCI 206 The Montreal Bach Choir and ACM 7 Anthology of Canadian Music (The Montreal Bach Choir)
Rating: Medium
Comments: Inexperienced as well as advanced choral ensembles will find this composition an expressive vehicle. Melodic fragments pass from part to part with considerable pairing of voices at the octave. The transition from 6/8 to alla breve time demands careful handling. Balance between melody and accompaniment must be achieved while concentrating on expressive singing.
SOMERS, HARRY (1925-)

**Title:** Winter's Over, Spring's Begun from Two Songs for the Coming of Spring (No. 1)

**Publisher:** Berandol (1957)

**Catalogue No.:** C 240

**Text:** Michael Fram (English)

**Recording:** CBC RCI 206 The Montreal Bach Choir and ACM 7 (Anthology of Canadian Music) (The Montreal Bach Choir)

**Rating:** Medium

**Comments:** This short, pleasant song for spring provides a good contrast with the first song in this set. (See above.) Male and female voices are treated in an antiphonal manner with frequent movement in parallel thirds. Maintaining musical movement and cohesive direction is important as the voices echo back and forth.

SOMERS, HARRY (1925-)

**Title:** The Wonder Song (English)

**Publisher:** Berandol (1969)

**Text:** Harry Somers

**Recording:** CBC Broadcast Recording SM 19 Toronto Festival Singers and RCI Anthology of Canadian Music, Vol. 8B (The Festival Singers of Canada)

**Voicing:** SATBB

**Rating:** Medium

**Comments:** A 2-part texture employing antiphonal effects provides a rhythmic study in a 7/8 meter. The light-hearted text underlines the composer's sense of humour. The driving rhythms require crisp articulation. The contrasting *lento* section must be well controlled. This piece is helpful in conveying to the singers that choral singing in a modern idiom can be fun. The work calls for rhythmic precision and provides excellent ensemble training.

WILLAN, HEALEY (1880-1928)

**Title:** Sweet Are The Charms Of Her I Love

**Publisher:** Gordon V. Thompson (1979)

**Catalogue No.:** E.I. 1055

**Text:** Barton Booth (1681-1733) (English)

**Voicing:** Some S divisi

**Rating:** Medium difficult
Comments: This serene part-song is harmonically and melodically interesting in all voice parts. The polyphonic independence of voicing is a basically homophonic texture. As in many of Willian’s compositions, the text is the organizing factor and the beautiful harmonies are set in long, extended phrases. This piece is a good marriage of word and music. It challenges an ensemble’s ability to stagger their breathing, as well as to develop skills for good tone quality in soft singing.

Composer: WRIGHT, DON (arr.) (1908–)
Title: Farewell to Nova Scotia
Publisher: Gordon V. Thompson (1964)
Catalogue No.: G-408
Text: Nova Scotia folk song collected by Helen Creighton (English)
Accompaniment: Piano
Voicing: Some soprano divisi
Rating: Medium
Comments: Various types of choral groups will find this popular Nova Scotian song accessible. The opening lyrical melody is shared between the male and female voices in a clever arrangement. The piece begins with a march-like figure in the men’s voice parts accompanied by a percussive motif in the piano part. A lyrical middle section in a new key establishes an interesting contrast. The final section is a recapitulation of the opening material. The harmonic vocabulary of the work is straightforward and appealing. The piece is ideal for teaching independence of lines within a manageable range. It also demands great vitality as well as clarity of diction in order to create the proper impact.
BAKER, THOMAS (1942-)

Chinese Love Lyrics (A Trilogy)

Gordon V. Thompson (1972)

E. I. 1016

Spring—anonymous 1005 A. D. translated by Gertrude Joerissen (English)

The Breath of Spring—anonymous, translated by Peter Rudolph (English)

Then I Gave Thanks—Chang Wu-Chien, translated by Alan Sfmmnslee (English)

SM 274 The Festival Singers of Canada

The Breath of Spring, some AB divisi

Then I Gave Thanks, some SATB divisi

Difficult

The three brief selections in this trilogy demonstrate an unusual treatment of text and introduce the choral ensemble to unconventional harmonies at the cadences. Spring (No. 1) is characterized by frequent meter changes and dramatic contrasts. The Breath of Spring (No. 2) requires careful intonation in the divisi bass part; tenors and basses must employ staggered breathing techniques and maintain the necessary intensity to quietly accompany the treble voices. Then I Gave Thanks employs some imitation and strong dissonant writing, incorporating numerous tempo and meter shifts. All three selections are helpful in teaching an ensemble the value of contrast in musical mood.

BISSELL, KEITH (1912-)

Full Fathom Five from Two Songs from Shakespeare

Berandol (1963)

BMI 342

William Shakespeare (English)

Difficult

A lovely soprano melody is set against a rather unusual rhythm motif in the SAB voices in this composition. The work also exploits onomatopoeic effects musically. The work's plaintive effect is further enhanced through the use of bitonality. The piece requires clarity of
texture and rhythmic precision. This composition heightens an ensemble's awareness of contrasting textures while presenting unconventional harmonies.

Composer: BISSELL, KEITH (1912- )  
Title: When Icicles Hang By The Wall from Two Songs from Shakespeare  
Publisher: Berandol (1963)  
Catalogue No.: BMI 342  
Text: William Shakespeare (English)  
Rating: Difficult  
Comments: Bissell's lively setting of Shakespeare's text is a study of contrasting textures: unison, octaves, 4-part-harmonic and contrapuntal writing. There are some unusual rhythms and certain intervals for tenors and basses will require some attention. Energy and clear articulation are needed to help project the fast-flowing text. The work is a fine exercise in drilling compound time while teaching interval awareness and clarity of diction.

Composer: FREEDMAN, HARRY (1922- )  
Title: Three Vocalises  
Publisher: Leeds (Canada) (1963)  
Text: Vowel sounds, syllables, and humming  
Rating: Difficult  
Comments: These three selections, Chorale, Soliloquy, and Chant, place the emphasis on purely musical elements by avoiding text. The voices are treated very much like instruments and the writing is primarily linear. Chorale explores dissonance, Soliloquy exploits chromaticism, while Chant introduces irregular meters and a jazz influenced style. Generally, the unusual intervals and dissonances require careful pitch placement and focused listening. These pieces provide the choral ensemble with experience with contemporary sounds and rhythms.

Composer: HEALEY, DEREK (1936- )  
Title: Clouds  
Publisher: Waterloo (1973)
Text: The vowels of a Japanese haiku by Matsuo Basho provide the basis for this work. It includes some text with vowel sounds, syllables, and humming.

Voicing: Three soprano soli, some AT divisi. The solo parts may be sung by a semi-chorus or played by instruments.

Rating: Difficult

Comments: This piece is in both traditional and graphic notation. The text of the solo parts consists of vowels while the chorus parts use proportional notation—all pitches are approximate except for those marked by an asterisk (*). The work is characterized by dissonant harmonies, "sound clouds" (boxes containing interpretation of the musical material to be used), unusual rhythms, and varying textures. This piece provides excellent ear training material and is an excellent introduction to contemporary sounds, rhythms, and graphic notation.

Composer: HEALEY, DEREK (1936-)
Title: The Banks of Loch Erin from Six Canadian Folk Songs
Publisher: Gordon V. Thompson (1973)
Catalogue No.: E. I. 1021
Text: Newfoundland folk song (English)
Recording: CBC Canadian Collection SM 274 Canadian Landscapes Vol. I (Festival Singers of Canada) and World Records C-148 The Ontario Youth Choir in Concert

Voicing: Soprano and tenor solo, some A divisi
Accompaniment: Piano (optional), finger cymbals
Rating: Difficult
Comments: This intricate arrangement of a Newfoundland folk song provides opportunities for all sections of the choir to sing the melodic line. Staggered breathing is necessary to maintain the sustained vocal line. A careful balance of voices is required for proper blend with the soprano and tenor soli. Altos require supported low register singing in the accompanying parts. The triple meter in the piano part and the simultaneous duple meter in the choral part demand attention. The melodic fragments must be carefully interwoven into the musical fabric. Some falsetto singing is required in the tenor line. This work is excellent for assisting a choral ensemble in becoming sensitive to the musical sweep of an extended phrase and in setting and maintaining mood.
HEALEY, DEREK (1936-)

Title: Danse, Mon Moin', Dansel from *Six Canadian Folk Songs*

Publisher: Gordon V. Thompson (1973)
Catalogue No.: E. I. 1022

Text: French Canadian folk song (French)

Recording: CBC Canadian Collection SM 274 *Canadian Landscapes Vol. I* (Festival Singers of Canada) and World Records C-148 *The Ontario Youth Choir in Concert*

Voicing: Soprano solo, some SATB divisi

Accompaniment: Piano (optional)

Rating: Difficult

Comments: The story of a young lady trying to entice a monk to dance with her provides an engaging theme in this folk song from Quebec. The driving rhythms demand clarity and energy in the French diction. The alto section accompanies the melody in the sopranos with its drum-like staccato motif. The male section sings a refrain reminiscent of a brief chant to accompany the invitation to dance. The rhythms in the treble voices take on a complexity that lend to a somewhat frantic atmosphere as the piece progresses. The *ad libitum* soprano solo towards the end effectively changes the mood of the piece. Tempo control during the final accelerando requires attention as does the unusual harmony of the final **ff** chord. The piece is excellent for working on clear articulation and control of tempi and dynamics.

HEALEY, DEREK (1936-)

Title: Eskimo Hunting Song from *Six Canadian Folk Songs*

Publisher: Gordon V. Thompson (1973)
Catalogue No.: E. I. 1019

Text: Eskimo folk song (Eskimo)

Recording: CBC Canadian Collection SM 274 *Canadian Landscapes Vol. I* (Festival Singers of Canada)

Voicing: SAAATBBBB, tenor and 2 soprano solos,

Accompaniment: Piano (optional)

Rating: Difficult

Comments: An aura of ritual and mystery is conveyed in this folk song setting. The difficult tenor melody is joined in
canon in verses three and four by two soprano soloists. The choir accompanies these solos adding more fabric to the musical texture and increasing in dynamic level until the climax of the piece before slowly fading away both in volume and texture. The accompaniment by the choir is a shifting ostinato motif comprised of sustained vowel sounds. This piece requires a good sense of pulse on long sustained notes and precision on syncopated figures. Controlling the long crescendo and diminuendo requires energy and concentration. The range of this selection is limited. The work is excellent for teaching independence of lines and provides fine training in syncopation and tied notes at a slow tempo.

| Composer: | HEALEY, DEREK (1936- ) |
| Title: | Get To Bed from *Six Canadian Folk Songs* |
| Publisher: | Gordon V. Thompson (1973) |
| Catalogue No.: | E. I. 1020 |
| Text: | Nova Scotia folk song from *Maritime Folk Songs* by Helen Creighton (English) |
| Recording: | CBC Canadian Collection SM 274 *Canadian Landscapes* Vol. I (Festival Singers of Canada) |
| Voicing: | SSATB, some S divisi |
| Accompaniment: | Piano (optional) |
| Rating: | Difficult |
| Comments: | The driving rhythms of this maritime folk song are enhanced by its appealing words and music. The sustained short *lento* introduction provides a dramatic contrast to the jovial song that follows. The brief introduction requires careful tuning and well-focused vowel sounds. The refrain offers unusual harmonies as do the final chords of the *lento* postlude. The final *pp* section demands careful intonation on the staccato notes. Clear articulation is required in the refrain and attention should be paid to the rather lengthy diminuendos in the piece. Octave leaps in the soprano need special care as do the syncopated figures throughout all sections. This work provides a fine training ground for singing short notes in rhythm and in tune. |
HEALEY, DEREK (1936-)

**The Jovial Young Sailor** from *Six Canadian Folk Songs*

**Publisher:** Gordon V. Thompson (1973)

**Catalogue No.:** E.I. 1018

**Text:** Nova Scotia folk song from *Maritime Folk Songs* by Helen Creighton (English)

**Recording:** CBC Canadian Collection SM 274 *Canadian Landscapes Vol. I* (Festival Singers of Canada)

**Voicing:** Soprano solo, some AB divisi

**Accompaniment:** Piano (optional)

**Rating:** Difficult

**Comments:** A charming love story is recounted in this Maritime folk song. It is rhythmically an interesting arrangement, and it has a lilting melody. The accompanying parts employ nonsense syllables and some musical pictorial effects. The piece requires a strong soprano singer and a solid tenor section. The work builds to an exciting climax. Attention should be paid towards capturing the musical sweep demanded by the poetry. The alto accompaniment is highly syncopated. Articulation in all sections must be clear. The work provides a training ground for singing staccato and syncopated rhythms while seeking a balance of solo and choral accompaniment.

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PAUL, DAVID (1950)

**Title:** *Numbers In A Row*

**Publisher:** Gordon V. Thompson (1973)

**Catalogue No.:** E.I. 1023

**Text:** Numbers 1 to 12 (English)

**Recording:** Polydor 2917 009 *Make We Joy* (Festival Singers of Canada)

**Rating:** Difficult

**Comments:** There are two selections in this work: *First Piece* and *Second Piece*. Both works feature avant-garde choral techniques. The text of numbers 1 to 12 corresponds to the twelve-tone row. Fragmentation of the row, repetition of individual tones, spoken parts, tongue clicks, and finger-snapping add up to a clever piece in the contemporary idiom. Contrasts in articulation, dynamics, and rhythm are exploited. The intervals and intonation present some problems as do difficult rhythms in both pieces. This work is excellent for
developing independence of parts, choral discipline, and ensemble precision.

Composer: RAMINSH, IMANT (arr.) (1943-
Title: *Bye, Bye, Baby* from *Northwest Trilogy*
Publisher: Gordon V. Thompson (1984)
Catalogue No.: E.I. 1076
Text: Doukobor lullaby from the Kenneth Peacock collection (English)
Accompaniment: Piano (optional)
Voicing: Soprano solo, some SATB divisi
Rating: Difficult
Comments: An expressive arrangement requiring sustained singing through soft dynamics makes this gentle lullaby especially challenging. Generally the composition employs conventional harmonies. The second half of this piece is characterized by difficult rhythms in the form of arpeggiated runs in the treble voices that alternate between the major and minor mode. This composition requires firm tempo and rhythmic control and a strong sense of phrasing and ensemble singing.

Composer: RAMINSH, IMANT (arr.) (1943-
Title: *Nootka Paddle Song* from *Northwest Trilogy*
Publisher: Gordon V. Thompson (1984)
Catalogue No.: E.I. 1077
Text: Western Indian song collected and transcribed by Ida Halpern. The work is set both in the native Indian language and in English.
Voicing: Baritone solo, some SATB divisi
Rating: Difficult
Comments: An air of melancholy pervades this Indian song. It unfolds through the use of imitation and rhythmic repetition with displaced accents requiring real attention. Intensity is necessary to support the soft dynamic range which starts at *ppp* and never rises above *mp* throughout the entire piece. Whispered text adds drama to this arrangement. Considerable attention should also be given to mastering the native Indian text. Shifting meters, dramatic tempo changes, and a keen sense of ensemble precision will demand concentration.
The final section of the work is a study of choral textures.

Composer: SCHAFFER, R. MURRAY (1933- )
Title: Gamelan
Publisher: Arcana Editions (1980)
Text: Onomatopoeic words suggesting Balinese and Javanese percussion music
Recording: Grouse Records WRCI-2584 Music of the Americas (Vancouver Chamber Choir) and Centrediscs CMC 2285 Sing--Sea To Sea (The Toronto Children's Chorus)
Voicing: Could also be SASA or TBTB
Rating: Difficult
Comments: This composition is based on the Balinese musical scale, using their note names as text; i.e., "ding, deng, dang, dung, dong." These onomatopoeic words are employed in an unusual pentatonic scale which conjures up the ringing of a gong or idiophone. The piece challenges the singer's ability to produce tone while contrasting staccato and legato pitches in a demanding and precise manner. The effect of the choral writing imitates an instrumental texture. The composition provides a fascinating introduction to the gamelan music of Bali and Java and their pentatonic scale.

Composer: SOMERS, HARRY (arr.) (1925- )
Title: Feller From Fortune from Five Songs of the Newfoundland Outports
Publisher: Gordon V. Thompson (1969)
Catalogue No.: E.I. 1008
Text: Newfoundland folk song collected by Kenneth Peacock (English)
Recording: RCA LSC 3154 The Festival Singers of Canada and Centerdiscs CMC 0282 Songs from the Newfoundland Outports (Elmer Iseler Singers) and CBC SM 105 Songs from the Newfoundland Outports (Elmer Iseler Singers)
Accompaniment: Piano
Voicing: Soprano solo
Rating: Difficult
Comments: Despite certain rhythmic complexities, this rollicking Newfoundland folk tune arrangement is ideal for high
school choirs. The use of dissonance and changing choral texture add interest. The composition challenges a choir's ability to control sharply contrasting dynamics, frequent accents, and swiftly changing meters. Clear articulation with choral agility and rhythmic precision within an appealing musical context makes this humorous piece a valuable teaching vehicle.

| Composer: | SOMERS, HARRY (arr.) (1925- ) |
| Title: | She's Like The Swallow from Five Songs of the Newfoundland Outports |
| Publisher: | Gordon V. Thompson (1969) |
| Catalogue No.: | E.I. 1010 |
| Text: | Newfoundland folk song collected by Kenneth Peacock (English) |
| Recording: | RCA LSC 3154 The Festival Singers of Canada and Center-discs CMC 0282 Songs from the Newfoundland Outports (Elmer Iseler Singers) and CBC SM 105 Five Songs from the Newfoundland Outports (Elmer Iseler Singers) |
| Accompaniment: | Piano |
| Rating: | Difficult |
| Comments: | In this familiar Newfoundland folk song the melody and melodic fragments shift from part to part. The long, sustained lyrical line of the tune is interrupted by numerous rests and pauses, creating an unsettled effect. The final descending glissando provides an eerie conclusion. Clarity of diction and rhythmic precision are crucial. Sustaining a long legato line is difficult here. This difficult piece is beneficial for learning to create mood through sound, and a fine opportunity for developing good choral technique. |

| Composer: | SOMERS, HARRY (arr.) (1925- ) |
| Title: | Si J'avais Le Bateau from Five Songs of the Newfoundland Outports |
| Publisher: | Gordon V. Thompson (1969) |
| Catalogue No.: | E.I. 1009 |
| Text: | Newfoundland folk song collected by Kenneth Peacock (French) |
Recording: RCA LSC 3154 *The Festival Singers of Canada* and Centerdiscs CMC 0282 *Songs from the Newfoundland Outports* (Elmer Iseler Singers) and CBC SM 105 *Five Songs of the Newfoundland Outports* (Elmer Iseler Singers)

Accompaniment: Piano

Rating: Difficult

Comments: Unusual choral sounds and rhythmic challenges make this French drinking song an exciting work. Included in the musical style is choral imitation of trumpets and drums, with lots of accents, syncopation, as well as interesting vocal effects such as shouts, glissandi, and nasal sounds. Care is needed for crisp attacks, French pronunciation, and clear articulation. This piece is useful in the exploration of choral texture and for developing ensemble precision.
Canadian Choral Music: Sacred

Rating: Easy, Easy Medium

Composer: APPLEBAUM, LOUIS (arr.) (1918-1979)
Title: King Herod
Publisher: Leeds Music (Canada) (1971)
Text: Christmas Carol (English)
Rating: Easy
Comments: The style of this carol is somewhat similar to the composer's setting of Cherry Tree Carol. (See above.) The unusual text is treated in long unison sections as well as in a straightforward note-against-note style. Mild use of dissonance and colorful chord progressions offer technical challenges and an introduction to choral pictorialism.

Composer: CHURCHILL, JOHN (arr.) (1920-)
Title: Ave Maris Stella from Three Songs from Eastern Canada
Publisher: Alfred Lengnick & Co. Ltd. (1973)
Catalogue No.: AL 4364
Text: Latin, Acadian 17th Century, with English words by the arranger
Rating: Easy medium
Comments: The unifying device in this composition is a seventeenth-century Acadian melody. Three verses are framed by a four-bar choral prelude and postlude which is hummed. Expressive singing and the understanding of flexible plainsong style are paramount in surmounting some of the demands of this piece. The concept of melodic fragmentation provides a valuable teaching device here.

Composer: HOLMAN, DEREK (1931-)
Title: The Flower of Jesse
Publisher: Novello & Company Ltd. (England) (1964)
Catalogue No.: N & C 19320
Text: John Awdlay (?) c. 1426, Carol (English and Latin)
Voicing: Soprano and bass solo
The homophonic setting of this Renaissance carol is written in an antiphonal style with the choir responding to the soprano and bass solo lines. The work requires clear phrasing by the ensemble and strict attention to tempo changes. This carol is useful in training choirs in the art of sensitive choral accompaniment under a solo line.

**Composer:** HOLMAN, DEREK (arr.) (1931–)

**Title:** God Rest You Merry, Gentlemen from *Five Christmas Carols*

**Publisher:** Gordon V. Thompson (1982)

**Catalogue No.:** G-5015

**Text:** Traditional English Carol (English)

**Accompaniment:** Organ, Piano, or Brass Quintet

**Voicing:** Audience participation

**Rating:** Easy medium

**Comments:** The festive settings of all five carols in Holman’s set of *Five Christmas Carols* invite audience participation in the melodic line of selected verses of these well-known Christmas selections. Generally speaking, the five carols are set in a homophonic style with limited divisi in the choral parts. Modulations are well prepared by brief instrumental interludes. Soprano descants add color and texture on the final verses. Tempo control and ensemble precision are of paramount importance for leading the audience in these arrangements. Due to the preponderance of unison writing, *God Rest Ye Merry, Gentlemen* presents few difficulties for most choral ensembles. The alternation between congregation and choir verses creates a powerful effect as this work builds to a stirring conclusion.

**Composer:** HOLMAN, DEREK (arr.) (1931–)

**Title:** Hark! The Herald Angels Sing from *Five Christmas Carols*

**Publisher:** Gordon V. Thompson (1982)

**Catalogue No.:** G-5016

**Text:** Charles Wesley (English)

**Accompaniment:** Organ, Piano, or Brass Quintet
As in the other carol arrangements of this set, an impressive gesture is made within minimal economic means. The close harmonic writing of the choral parts strengthens the congregational part, and the final verse is illuminated by a beautiful descant in the soprano line.

**Composer:** HOLMAN, DEREK (1931–)

**Title:** Il Est Né Le Divin Enfant from *Five Christmas Carols*

**Publisher:** Gordon V. Thompson (1982)

**Catalogue No.:** G-5013

**Text:** French traditional carol (French and English)

**Accompaniment:** Organ, Piano or Brass Quintet

**Voicing:** Audience participation

**Rating:** Easy medium

**Comments:** Holman's setting of this traditional French carol is clever and interesting. Abrupt modulations and contrasts between female and male voices propel this work forward. Aside from a few whole-tone scale passages, the harmonic vocabulary is not difficult. The French text will require careful rehearsal attention.

**Composer:** HOLMAN, DEREK (1931–)

**Title:** O Come All Ye Faithful from *Five Christmas Carols*

**Publisher:** Gordon V. Thompson (1982)

**Catalogue No.:** G-5014

**Text:** Anonymous, Eighteenth-century Carol (English)

**Accompaniment:** Organ, Piano, or Brass Quintet

**Rating:** Easy

**Comments:** Throughout each verse of this eighteenth-century melody, Holman adds new interest and vitality. The second and fourth verse incorporate imaginative and colorful harmonic writing. Verse three unveils one of the most effective descants, and this verse serves as the climax of the composition.

**Composer:** MACNUTT, WALTER (1932–)

**Title:** Fall Softly Snowflakes (from *Three Songs of the Crib*)
Publisher: Gordon V. Thompson (1970)
Text: Doris M. Taylor, Carol (English)
Rating: Easy medium
Comments: This piece is written in plainchant style in a free rhythm with no bar lines. The very nature of the musical style requires breath control and fine intonation. Sustained singing requires both vitality and concentration by the singers. The work is valuable in the development of clear diction and a sensibility to the musical line.

Composer: TELFER, NANCY (1949-)
Title: Christmas Fanfare
Publisher: Stuart D. Beaudoin (1985)
Text: Nancy Telfer (English)
Rating: Easy
Comments: Telfer's short, bright, festive Christmas work whose musical style employs paired voicing with a recurring triplet motif. Whole-tone harmonies occur in a periodic fanfare throughout the piece. Tempo control is required for the repeated triplet figures; observing the dynamics indicated by the composer will help assure the success of this piece. This Christmas selection offers a fine introduction to singing dissonant harmony and assists in the developing of aural skills.

Composer: WASHBURN, JON (arr.) (1942)
Title: The Golden Vase Carol
Publisher: Gordon V. Thompson (1977)
Catalogue No.: G-5001
Text: Traditional American folk carol (English)
Voicing: Tenor or baritone solo
Rating: Easy
Comments: The homophonic setting of this unusual text requires clear diction to suit the arrangement's light and brisk tempo. Work is needed in particular on balance, blend, and dynamic contrasts. The piece offers the choir an excellent experience in the art of choral accompaniment during the tenor (baritone) solo lines. The solo should be romantic in tone as a foil for the heavier bass entry in the last verse. This work teaches the importance of
staggered breathing to ensure vitality in the tone and fine intonation.

| Composer: | WILLAN, HEALEY (1880-1968) |
| Title: | O King, All GLorius |
| Publisher: | Oxford University Press (N. Y) (1928) |
| Catalogue No.: | 94P308 |
| Text: | Compline antiphon from the Sarum Gradual (English) |
| Recording: | SMM (St. Mary Magdalene's) 0002 Healey Willan at St. Mary Magdalene's: An Anthology of His Music for the Church Choirs of the Church of St. Mary Magdalene, Toronto |
| Rating: | Easy medium |
| Comments: | The setting of this antiphon alternates between contrapuntal and homophonic writing. Fugal entries and articulation must be clear and precise. Sensitive listening is necessary to achieve a fine choral balance. This work is excellent for teaching fugal technique and independence of parts. |

| Composer: | WILLAN, HEALEY (1880-1968) |
| Title: | What Is This Lovely Fragrance? |
| Publisher: | Gordon V. Thompson (1942) |
| Catalogue No.: | G-589 |
| Text: | Old French Carol (Translated by Ysobel) (English) |
| Recording: | ERAC 107 The Vancouver Chamber Choir |
| Accompaniment: | Organ (piano optional) |
| Voicing: | Soprano or tenor solo (Semi-chorus, optional) |
| Rating: | Easy |
| Comments: | A soprano (or tenor) solo precedes a brief, repeated choral homophonic arrangement of this unusual text. The piece requires clear diction and attention should be paid to proper intonation. This work is helpful in a sensitive use of dynamics for expressive singing in an effort to create musical interest in such a simple setting. |

| Composer: | YOUNGER, JOHN B. (arr.) (1935- ) |
| Title: | 'Twas In The Moon Of Wintertime |
| Publisher: | Frederick Harris Music |
| Catalogue No.: | HC 4043 |
Huron Indian Carol (1642), English text by J. E. Middleton
Organ or piano, flute/recorder, hand drum
Easy medium
Instruments add color to this arrangement of the familiar Huron Carol. This simple setting offers a variety of choral textures. Work is required for proper intonation and balance in the work. The piece is helpful in introducing the choral ensemble to liturgical chant style emphasizing the natural flow of words and music.

**Rating:** Medium, Medium Difficult

ANDERSON, W. H. (1882-1955)

**Title:** Come, I Pray Thee

Western Music Company (1938)

**Catalogue No.:** 4007

Brother Richard’s Prayer—Introit anthem adapted from the works of Richard Rolle (1290?-1349) (English)

**Recording:** T-55562-3 *Saint Simon’s Sings a Tribute to Canada’s Centennial* (Gentlemen and Boys of the Choir of Saint Simon the Apostle, Toronto)

**Rating:** Medium

**Comments:** A thoughtful and sensitive treatment of the text makes this brief composition both effective and appealing. The style is basically homophonic although there are brief passages of imitation. The constant shift between major and minor modes requires careful tuning. This work is helpful in developing aural skills and an understanding of ternary form.

APPLEBAUM, LOUIS (arr.) (1918-1979)

**Title:** Cherry Tree Carol,

Leeds Music (Canada) (1971)

**Text:** Traditional, from Songs from Nova Scotia, collected by Helen Creighton (English)

**Recording:** Polydor 2917 009 Make We Joy (Festival Singers of Canada)

**Voicing:** SATB, soprano solo.

**Rating:** Medium difficult
Comments: The success of this carol arrangement lies in its simplicity. The five stanzas employ paired voicing, some unison writing and a brief soprano solo with choral accompaniment. The three-phrase pentatonic melody provides the unifying element. A strong effort is required to achieve good intonation on the unison passages and to maintain proper balance between solo and accompaniment sections. This piece is beneficial in the development of lyrical, expressive singing.

Composer: BANCROFT, HUGH (1904-)
Title: O Be Joyful in the Lord
Publisher: Waterloo (1974)
Text: Psalm 100 (English)
Accompaniment: Organ
Rating: Medium
Comments: A festive opening helps to establish the impressiveness of this piece. The contrary harmonic passages and sustained chordal sections are demanding. This piece offers excellent opportunities for developing good tonal concepts within very reasonable vocal ranges.

Composer: BARRON, JOHN (arr.) (1942-)
Title: Nobody Knows The Trouble I've Seen
Publisher: Gordon V. Thompson (1975)
Text: Spiritual (English)
Accompaniment: World Records C-148
Recording: The Ontario Youth Choir in Concert
Voicing: Some SATB divisi
Rating: Medium difficult
Comments: Barron's arrangement is in a flowing, homophonic manner. The straightforward setting of this well known spiritual offers a surprising ending with an ascent to a high A♯ chord. Technically, the work requires sustained singing with staggered breathing. An acute grasp of dynamic contrasts is necessary. The divisi in the men's voices poses aural and technical challenges. This arrangement assists the students in becoming more aware of proper breathing techniques and sensitive intonation required in the divisi part-writing.
<table>
<thead>
<tr>
<th>Composer</th>
<th>BISSELL, Keith (1912-)</th>
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<tbody>
<tr>
<td>Title:</td>
<td>Christ, Whose Glory Fills the Skies</td>
</tr>
<tr>
<td>Publisher:</td>
<td>Gordon V. Thompson (1959)</td>
</tr>
<tr>
<td>Catalogue No.:</td>
<td>G-556</td>
</tr>
<tr>
<td>Text:</td>
<td>A short anthem by Charles Wesley (English)</td>
</tr>
<tr>
<td>Rating:</td>
<td>Medium</td>
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<tr>
<td>Comments:</td>
<td>Although this is a brief composition, it is an impressive anthem whose melodic shape, modulation, and dynamics effectively highlight the words. The piece unfolds itself dynamically, beginning with \textit{mp}, building to a strong \textit{f}, then dying away softly at the end. The modulation adds intensity and color. A good sense of phrasing is required to keep the anthem flowing. The work is useful for developing blend and diction and in the development of musical movement and phrasing.</td>
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<tr>
<th>Composer</th>
<th>CABENA, BARRIE (1933-)</th>
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<tbody>
<tr>
<td>Title:</td>
<td>Prayer of St. Francis</td>
</tr>
<tr>
<td>Publisher:</td>
<td>Gordon V. Thompson (1976)</td>
</tr>
<tr>
<td>Catalogue No.:</td>
<td>E.I. 1037</td>
</tr>
<tr>
<td>Text:</td>
<td>St. Francis of Assisi (English)</td>
</tr>
<tr>
<td>Voicing:</td>
<td>Soprano and baritone solo</td>
</tr>
<tr>
<td>Rating:</td>
<td>Medium difficult</td>
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<tr>
<td>Comments:</td>
<td>This piece recalls an ancient liturgical antiphonal style. Solo voices contrast choral sections in a refreshing contemporary manner. The choral parts require accurate intonation and an understanding of choral clusters for their success. This composition provides a sturdy training ground for soloists and choristers wishing to understand the harmonic gesture of the contemporary idiom.</td>
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<tr>
<th>Composer</th>
<th>CHATMAN, STEPHEN (1948-)</th>
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<tbody>
<tr>
<td>Title:</td>
<td>You Have Ravished My Heart</td>
</tr>
<tr>
<td>Publisher:</td>
<td>Marks Music Corporation (1982)</td>
</tr>
<tr>
<td>Catalogue No.:</td>
<td>MC 4700</td>
</tr>
<tr>
<td>Text:</td>
<td>Song of Solomon, 4: 9-16, adapted from the Revised Standard Version Bible (English)</td>
</tr>
<tr>
<td>Recording:</td>
<td>U1 (Distributed by CMC Centrediscs) The University Singers, University of British Columbia</td>
</tr>
<tr>
<td>Voicing:</td>
<td>Some SATB divisi</td>
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</table>
Chatman's work provides a picturesque setting of the Solomon text. Due to lengthy, continuous phrases, breathing must be staggered throughout except where indicated by the breath mark. Shifting meters and an extended harmonic vocabulary warrant special rehearsal attention. The work offers valuable sustained singing experience for the ensemble and is also useful in teaching singers to color and resolve dissonant sounds.

Holman's arrangement of this Marian carol is set in a flowing contrapuntal style with pleasant but contrived harmonies. In order to capture the text successfully, singers must become confident in moving through the numerous meter shifts and dynamic subtleties which the piece incorporates. Maintaining the vitality in the extended phrases presents major challenges for the choral ensemble. The work is excellent for developing choral precision and sensitive listening.

The verses of this anthem are characterized by alternating homophonic and contrapuntal writing. The effective use of tempo changes and modulations create the mood in this work. Sustained singing and staggered breathing assist in capturing the clarity of the musical
phrase sought by the composer. The piece demands concentration, energy, and intensity from all singers.

<table>
<thead>
<tr>
<th>Composer:</th>
<th>RUSSELL, WELFORD (1901-1975)</th>
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<tbody>
<tr>
<td>Title:</td>
<td>Who Is At My Window, Who?</td>
</tr>
<tr>
<td>Publisher:</td>
<td>Berandol (1955)</td>
</tr>
<tr>
<td>Catalogue No.:</td>
<td>BMI 230</td>
</tr>
<tr>
<td>Text:</td>
<td>Anonymous poem (religious poetry) from Gude and Godlie Ballates, a collection of reformation poetry, published 1578. (English)</td>
</tr>
<tr>
<td>Recording:</td>
<td>Capital ST-6258 The Festival Singers of Toronto and World Records WR 8027 Memorial University of Newfoundland Chamber Choir at Exeter Cathedral</td>
</tr>
<tr>
<td>Rating:</td>
<td>Medium</td>
</tr>
<tr>
<td>Comments:</td>
<td>A chant-like quality pervades Russell's setting of this sixteenth century religious poem. Its homophonic setting employs modal harmonies and a somewhat limited vocal range. Rehearsal attention is required to achieve a light, smooth legato line with controlled tone color. The piece offers valuable choral training in blending, intonation, dynamics, and production of pure vowel sounds.</td>
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<tr>
<th>Composer:</th>
<th>SOMERS, HARRY (1925- )</th>
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<tbody>
<tr>
<td>Title:</td>
<td>Gloria</td>
</tr>
<tr>
<td>Publisher:</td>
<td>Gordon V. Thompson (1964)</td>
</tr>
<tr>
<td>Catalogue No.:</td>
<td>E.L. 1025</td>
</tr>
<tr>
<td>Text:</td>
<td>Latin—opening section of the Gloria (ordinary) of the Mass (Latin)</td>
</tr>
<tr>
<td>Recording:</td>
<td>Melbourne SMLP 4030 Gloria (The Toronto Mendelssohn Choir) and RCA LSC 3043 Gloria (Tudor Singers of Montreal) and ACM 7 (Anthology of Canadian Music), (Tudor Singers of Montreal)</td>
</tr>
<tr>
<td>Accompaniment:</td>
<td>Organ, 2 Trumpets in B♭</td>
</tr>
<tr>
<td>Voicing:</td>
<td>Some SB divisi, Tenor solo</td>
</tr>
<tr>
<td>Rating:</td>
<td>Medium difficult</td>
</tr>
<tr>
<td>Comments:</td>
<td>Somer's brilliant, festive selection is set in a liturgical antiphonal style with the choir responding to the plainsong-like tenor solo line. The rhythm of the work is text-controlled in a homophonic texture. Precision is required in executing the triplet patterns in the ensemble. There are wide vocal ranges for tenors and</td>
</tr>
</tbody>
</table>
basses. Shifting meters and abrupt modulations require special rehearsal attention. The work offers valuable training in the development of aural skills and in ensemble balance and precision.

Composer: TELFER, NANCY (1949–)
Title: Hodie
Publisher: Shawnee Press (1983)
Catalogue No.: A-1709
Text: A Christmas antiphon (Latin)
Voicing: Some SAB divisi
Rating: Medium
Comments: Here is yet another setting of this well-known Latin text. It is set homophonically with some imitation throughout the voices. Paired voicing prepares the way for the full choral sound of the final "Alleluia." Clear diction and precise rhythmic control are required in this work whose ranges are limited and well suited for the high school vocal student's tessitura. The work is excellent for teaching tempo changes and frequent meter shifts.

Composer: WILLAN, HEALEY (1880–1968)
Title: Fair In Face
Publisher: Gordon V. Thompson (1928)
Catalogue No.: G-594
Text: Responsories from an Office of Our Lady (8th century) (English)
Recording: Capitol St-6248 The Choral Music of Healey Willan (Festival Singers of Canada) and SMM (St. Mary Magdalene's) 0002 Healey Willan at St. Mary Magdalen's: An Anthology of His Music for the Church (Choirs of the Church of St. Mary Magdalene, Toronto)
Voicing: Some AT divisi
Rating: Medium difficult
Comments: The homophonic setting of this Marian motet is characterized by long flowing phrases requiring staggered breathing and breath control. The composer avoids the regular use of bar lines; rather the free, rhythmic flow of chant should be maintained. Clear diction is required and vitality in singing the parts of
this work will help assure proper intonation. The piece provides a fine opportunity for students to sing poetry and not merely words. In addition to assisting in the development of a sustained vocal line, this piece is also valuable in helping a choir to develop good tone while singing softly.

**Composer:** WILLAN, HEALEY (1880-1968)

**Title:** Hodie, Christus Natus Est (1935)

**Publisher:** Carl Fischer

**Catalogue No.:** C.M. 469

**Text:** A Christmas antiphon (Latin and English)

**Recording:** Capitol ST-6248 The Choral Music of Healey Willan (Festival Singers of Canada) and QC 982 Hodie: Motets and Carols for the Advent of the Christ Child (Choir of the Church of St. Mary Magdalene, Toronto) and BC 101

**Voicing:** Some SA divisi

**Rating:** Medium difficult

**Comments:** This familiar Latin text is arranged in a festive setting celebrating the joyous season of Christmas. The rhythmic motif of the opening "Hodie" provides a unifying element in the work. Strong dynamic contrasts and shifting meters add drama and interest to this piece. This Christmas antiphon is excellent for teaching choral textures and in developing in the singers a sense of choral movement or sweep in the musical line.

**Composer:** WILLAN, HEALEY (1880-1928)

**Title:** I Beheld Her Beautiful As A Dove

**Publisher:** Oxford University Press (N. Y.) (1928)

**Catalogue No.:** 43 028

**Text:** Responsories from an Office of Our Lady (8th century) (English)

**Recording:** Capitol St-6248 The Choral Music of Healey Willan (Festival Singers of Canada) and T-55562-3 Saint Simon's Sings a Tribute to Canada's Centenniel (Gentlemen and Boys of the Choirs of St. Simon the Apostle, Toronto) and SMM (St. Mary Magdalene's) 0002

Healey Willan at St. Mary Magdalene's: An Anthology of His Music for the Church (Choirs of the Church of
St. Mary Magdalene, Toronto) and Grouse Records WRC-2584 Music of the Americas (Vancouver Chamber Choir)
Medium difficult
The serenity of this motet is an example of masterful union of words and music. The work unfolds through the use of imitation and paired voicing. The rich harmony throughout the long, flowing phrases underscores the polyphonic independence of voicing in what is basically a homophonic texture. Staggered breathing is required to maintain the vocal line and proper intonation. The poetry must be sung naturally and the must must flow without regular accent, rising and falling according to the contour of the lines. This composition is helpful in developing vitality of tone while singing softly.

WILLAN, HEALEY (1880-1928)
Lo, In The Time Appointed
Publisher: Oxford (N.Y.) (1932)
Catalogue No.: 95P702
Text: Sarum Antiphon, an Advent motet (English)
Recording: Vanguard VRS 1036 Music from the Washington Cathedral
(Washington Cathedral Choirs of Men and Boys) and SM 133 Healey Willan (Tudor Singers of Montreal)
Medium difficult
This joyful motet is set polyphonically in a Renaissance choral style. The long, legato lines build to thrilling climaxes. Fugal entries must be clear and solid. The dotted rhythms demand rhythmic control and clarity and the phrasing across the bar line requires special attention. The piece is helpful in teaching fugal technique and independent voicing.

WILLAN, HEALEY (1880-1928)
Rise Up, My Love, My Fair One
Publisher: Oxford University Press (N.Y.) (1929)
Catalogue No.: 43 029
Text: Song of Solomon (Easter Motet) (English)
Voicing: Some S divisi
Recording: Capitol St-6248 The Choral Music of Healey Willan
(Festival Singers of Canada) and T-55562-3 Saint Simon's Sings a Tribute to Canada's Centennial
(Gentlemen and Boys of the Choirs of St. Simon the Apostle, Toronto) and SMM (St. Mary Magdalene’s) 0002 Healey Willan at St. Mary Magdalene’s: An Anthology of His Music for the Church (Choirs of the Church of St. Mary Magdalene, Toronto) and Grouse Records WRC1-2584 Music of the Americas (Vancouver Chamber Choir)

Rating: Medium difficult
Comments: Willan’s setting of this Marian motet features a lovely union of poetry and music. The composer avoids the use of regular bar lines, preferring the free rhythmic flow of chant. It is a study in expressive singing and requires staggered breathing to sustain the long musical line. Sensitive phrasing and vitality of choral tone while singing softly are required here. This motet provides the ensemble with experience in maintaining a flowing musical line to express the mood and nature of the text.

Composer: WILLAN, HEALEY (1880-1968)
Title: The Three Kings
Publisher: Oxford University Press (N. Y.) (1928)
Catalogue No.: 43-214
Text: Laurence Housman (English)
Recording: ERAC 107 The Vancouver Chamber Choir and Capitol St-6248 The Choral Music of Healey Willan (Festival Singers of Canada)
Voicing: SSATBB
Rating: Medium
Comments: Variety in choral textures provides the focus within this motet. It employs paired voicings whose roles change from that of melody to accompaniment throughout the piece. The success of this work hinges on dynamic control and fine tuning throughout the six voices. Evoking a sense of mystery conveyed by the text, the music is a study in pictorialism. The work also features abrupt modulations and frequent shifts of meter. This motet provides ample opportunities to develop sensitive listening skills in this work of dynamic contrasts and textures.
<table>
<thead>
<tr>
<th>Composer</th>
<th>Title</th>
<th>Publisher</th>
<th>Catalogue No.</th>
<th>Text</th>
<th>Voicing</th>
<th>Rating</th>
<th>Comments</th>
</tr>
</thead>
<tbody>
<tr>
<td>BETTS, LORNE (1918-1985)</td>
<td>When Christ Was Born</td>
<td>Gordon V. Thompson (1977)</td>
<td>G-595</td>
<td>Anonymous, Christmas Carol (English)</td>
<td>SSATB</td>
<td>Difficult</td>
<td>The rhythmic vitality of this carol is exhibited both in its contrapuntal and chordal writing. The work unfolds in an antiphonal manner in which the ATB sections of the choir respond to the SI and SII sections. Meter shifts and some abrupt modulations need special rehearsal attention. This work is useful for training a choir to project words clearly while paying constant attention to dynamic detail.</td>
</tr>
<tr>
<td>CABENA, BARRIE (1933- )</td>
<td>I Waited for the Lord</td>
<td>Gordon V. Thompson (1976)</td>
<td>G-5005</td>
<td>Psalm 40:1,3 NEB (English)</td>
<td>Optional baritone solo (antiphon), some TB divisi</td>
<td>Difficult</td>
<td>This motet embraces an extended harmonic vocabulary and suggests bitonality. The various verses of scripture are linked together with a baritone solo antiphon. The work presents complex intervals for the choir. An appealing dissonant vocabulary provides color and intensity in the music. This composition heightens an awareness of intervallic relationships and introduces unconventional harmonies.</td>
</tr>
<tr>
<td>HOLMAN, DEREK (1931- )</td>
<td>Make We Joy Now In This Feast</td>
<td>Novello &amp; Company Ltd. (England) (1964)</td>
<td>N &amp; C 19319</td>
<td>Selden MS (Bodleian Library) c. 1450 (English and Latin)</td>
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</table>
ISELER, ELMER (arr.) (1927-)

Psalm 100

Gordon V. Thompson (1973)

E. I. 2002

Psalm 100, (German Motet) Heinrich Schütz (1585-1672),

English version by E. Iseler (German and English)

CBC ST-203 Joyful Sounds (Festival Singers of Canada)

Brass Quintet (optional)

Two SATB choirs or one SATB chorus and Brass quintet

Difficult

The antiphonal style of Heinrich Schütz is clearly evident

in this masterpiece. The German text requires a

considerable amount of rehearsal attention. This work is

valuable for developing choral precision. It is a good

introduction to high Renaissance literature and glories

of the cori spezzati style of the Venetian school.

RAMINSH, IMANT (1943-)

Ave Verum Corpus

Gordon V. Thompson (1983)

G-5018

Latin motet (Latin)

Grouse Records WRC-12584 Music of the Americas

(Vancouver Chamber Choir)

Some SAB divisi

Difficult

The poignant text of this motet features both

contrapuntal and homophonic choral writing which create
varied textures. Shifting meters and somewhat extended vocal ranges present technical demands for the choral ensemble. The use of abrupt modulations and meters featuring two against three create interest and pedagogical value in the work. The lines must flow if the musical statement is to be made. The piece demands concentration and energy from all the singers.

Composer: SOMERS, HARRY (1925–)
Title: **God The Master of This Scene**
Publisher: Gordon V. Thompson (1964)
Catalogue No.: E.I. 1026
Text: Adapted from Jeremy Taylor by Bruce Attridge (English)
Recording: Capitol ST 6261 *The Festival Singers of Canada* and World Records C-148 *The Ontario Youth Choir in Concert*
Voicing: Some ST divisi
Rating: Difficult
Comments: A brief plainchant melody employing modal harmonies in a contemporary idiom provides the structural device for this piece. Frequent shifting meters create strong rhythmic interest and require careful counting. Unusual intervallic relationships create some rather difficult entries for the ensemble. Tempo control is required in the final section of the piece. The work provides useful rhythmic training and is helpful in developing contemporary choral techniques.

Composer: WILLAN, HEALEY (1880–1968)
Title: **Behold, The Tabernacle Of God**
Publisher: Carl Fischer (1934)
Catalogue No.: CM427
Text: Antiphons of the Feast of Dedication (English)
Recording: Capitol ST-6248 *The Choral Music of Healey Willan* (Festival Singers of Canada) and World Records C-148 *The Ontario Youth Choir in Concert* and VCR 831 *The Vancouver Cantata Singers*
Voicing: Some STB divisi
Rating: Difficult
Comments: The sensitive setting of this religious text requires fine choral control to sustain the long flowing phrases presented in the seamless polyphony of this work. The
slow tempo requires staggered breathing to maintain the required vitality and intensity. This piece offers rich choral sonorities that demand fine tuning. It provides excellent training for choirs to sing long, sustained vocal lines while observing dynamic contrasts in an effort to capture and maintain the serene mood of the work.
CHAPTER FIVE

SUMMARY, CONCLUSIONS, AND RECOMMENDATIONS

SUMMARY

The history of choral singing in Canada traces its roots to the early seventeenth-century colonization of New France wherein the European musical tradition strongly implanted itself both in the maritime provinces and in Quebec. This tradition manifested itself most clearly in the music of the church and the imported French folk song. With the establishment of British North America in the eighteenth century, a wave of new immigrants pressed westward, bringing with them a variety of musical backgrounds and traditions. Nineteenth-century musical expansion witnessed the rise of Singing Schools and Choral Societies in many Canadian cities. The richest period in Canadian choral history took place in the early twentieth century, marking the end of a long colonial period in Canada’s musical heritage. Following the First World War, instrumental music dominated the music scene. Canadian composers soon began to write their own music, still strongly influenced by the European tradition. Since the middle of the twentieth century, Canadian choral singing has been on the rise once again with the establishment of strong musical organizations both at the provincial and federal level to foster its growth.

The Catholic church, through its missionary work, was the chief promoter of music education in Canada during the seventeenth and
eighteenth centuries. Concerned with survival in a new land, the pioneer considered music education a very marginal activity. The arrival of the singing masters from New England in the late eighteenth century introduced a more social, secular element into music education in Canada. In the nineteenth century, only private schools offered musical instruction. It was not until the 1930s that music appeared in the Canadian public elementary school curriculum. One decade later, the Canadian secondary school system incorporated a music curriculum in its general program. In 1959 a national organization of music teachers across the country was formed. This organization, the Canadian Music Educators' Association (CMEA), was deemed necessary for the communication of ideas, problems, and solutions on a federal level. During the 1950s and 1960s, instrumental music programs tended to dominate the high school curriculum. Generally speaking, during this period music programs, both vocal and instrumental, received much criticism for being too rote-performance oriented subjects. Very few schools offered both instrumental and vocal music programs in the secondary schools. In the 1960s and 1970s there appeared to be no consensus of objectives or philosophy of secondary school music except in the most general, fundamental terms. In 1963 the John Adaskin Project examined the need for a more creative approach in the music curriculum and attempted to introduce more Canadian music into the educational process in the public schools. The Project committee members collected, analyzed, and graded suitable repertoire for use in the classroom.

There is a stronger interest in the choral idiom at the secondary level in the 1980s. Music teachers are more conscious of the challenge offered by choral recruitment and are more conscious of the need to incorporate contemporary music into their choral curriculum. Music directors under-
stand the pressing need to establish a sound philosophical foundation for the teaching of music as an essential ingredient of the school curriculum.

In the present Canadian school system, the importance attached to music in education and the courses of study presented by the ten provincial ministries of education vary to a considerable extent from province to province. Given the principle of provincial jurisdiction, this unavoidable variation has had a profound influence on the progress of music education. Differences of opinion continue to exist as to the value of choral versus instrumental instruction. The 1970 Province of Ontario Council for the Arts (POCA) choral survey, *Choral Music in Ontario*, by Keith Bissell and Ezra Schabas, concerned itself with monitoring the present status of choral music education. Such surveys are rare. Only recently has this survey been followed up by a similar survey sponsored by the Ontario Arts Council. The results of this survey have not yet been tabulated. The survey dwelt on problems dealing with the selection of repertoire, choral recruitment problems, and ineffective teacher training.

Based on the findings of the study by Bissell and Schabas, this report examined issues related to choral recruitment problems. These issues touched upon the need for changing attitude towards the choral program, the scarcity of the male singer, music as an elective, the semester system, and scheduling.

Repertoire selection problems, a second issue of concern in the study by Bissell and Schabas, were discussed in this report and general considerations for choice of material suitable for the high school music curriculum were outlined: ability level of the group, range and tessitura, proper voice classification, text, adolescent taste, and extending musical knowledge.
Bissell and Schabas's report also described the problem of music programs overemphasizing the performance element. This report examined the need for a balanced music program; it was observed in the *Curriculum Ideas for Teacher, 1983*, issued by the Ontario Ministry of education, that teachers need assistance in developing diversified, comprehensive choral programs in the senior high school. The issue of rote teaching was examined as was the current state of sight reading in the choral music curriculum.

Research in music education, according to studies by Hylton and Gonzo, reveals that research in the field of vocal-choral music is fragmented and narrow in scope. Such research in choral music programs has not significantly influenced the growth of high school music programs.

The music curriculum in the high school during the four decades has based its content predominately on the music of other countries. Previously, choral and Instrumental directors drew the majority of their repertoire from the eighteenth and nineteenth century European musical tradition. In the 1960s a new awareness began to appear in music education in Canada. In 1963 the John Adaskin Project was initiated by the Canadian Music Centre. Its primary goal was to make Canadian students more aware of their musical heritage. It attempted to draw together a Canadian repertoire that would be more available to teachers. This project aimed to encourage music directors to discover and explore music of a more contemporary idiom written by Canadians. During the following two decades the Project continued to expose music directors to Canadian repertoire in an attempt to encourage them to incorporate music of a more contemporary style into their present curricula.

The Introduction to the *Selective Guide of Canadian Choral Selections Appropriate for Senior High School* discussed the changing attitudes of
music teachers towards Canadian contemporary music and outlined criteria and sources for repertoire selection. Brief explanatory notes offering information for practical use of the Guide as a resource aid followed this discussion.

The Selective Guide of Canadian Choral Selections Appropriate for Senior High School contains two distinct sections: Canadian Secular Choral Music and Canadian Sacred Choral Music. The guide incorporates ninety-seven choral compositions: fifty-nine in the secular section and thirty-eight in the sacred section.

CONCLUSIONS

A strong European Influence has dominated Canada's choral history for over three centuries. Early French and British settlers, followed by a wave of other immigrants of diverse backgrounds, brought with them rich choral traditions that were integrated into the Canadian musical mosaic. Thus Canada enjoyed a long colonial period in her musical development. It was not until the early decades of the twentieth century that native Canadian composers began to emerge and that the Canadian public in general became interested in promoting music of their own country.

Musical activities and music instruction began to appear in many Canadian private schools with the rise of a formal system of education in the mid-nineteenth century. Their importance in the Canadian curriculum was slight, however until the 1930s when music became a recognized part of the elementary school curriculum. It was not until 1945 that music became a formal part of the secondary school program of studies.

Early school music programs, both choral and instrumental, placed heavy emphasis on rote teaching. Instrumental programs in the 1950s and
The 1960s began to eclipse many formerly successful vocal programs. Very few schools offered both instrumental and choral music courses in the curriculum. The controversy of the instrumental program versus the choral music program waged on.

Canadian education is a provincial concern. Various provincial and municipal organizations have solved their educational problems in a variety of ways, selecting the solutions which they deemed wisest and best according to existing circumstances. However, this principle of provincial jurisdiction created wide variations in the emphasis placed on music in the schools throughout different parts of Canada. Uniformity in curricular offerings continue to fluctuate from province to province. Trends toward decentralization of authority within a province in the 1970s have made it increasingly difficult for those making the decisions concerning music education to collaborate formally with their counterparts in other provinces.

In 1959, a federal organization, the Canadian Music Educators Association (CMEA) was established to assist in the communication of ideas, problems, and solutions on a national level. Since that time individual provinces in Canada have established their own provincial choral federations.

The survey, *Choral Music in Ontario*, by Keith Bissell and Ezra Schabas, confirmed that many elementary and secondary school music teachers received inadequate training. Too often classroom teachers taught music with no specialized training. There was a wide variation in the quality of teaching, depending on the interest, ability, and experience of the teachers involved. Furthermore the training of music teachers varied from province to province.
Bissell and Schabas's study also determined two of the key concerns expressed by choral music directors in Canadian schools: 1) serious recruitment problems, and 2) repertoire selection concerns. Related to recruitment problems were issues such as attitude towards choral music, scarcity of the male singer, music as an elective, the semester system, and scheduling. The present report offered suggestions for dealing with these issues. The second concern expressed by music teachers in *Choral Music in Ontario*, that of repertoire selection, reflected a general lack of knowledge and inadequate teacher training. This report outlined the following general considerations for choosing music suitable for the high school music curriculum: ability level of the group, range and tessitura, proper voice classification, text, adolescent taste, and extending musical knowledge through varied repertoire.

Bissell and Schabas reported in the results of their survey that most music programs overemphasized the performing element. Comprehensive musicianship and musical understanding are neglected in the music curriculum. The present report confirmed that rote-teaching has prevailed in the school music programs since the 1950s. Sight-reading continues to be neglected or has very little importance in most music programs.

Until the 1960s the content of music included in the high school curriculum was predominantly based on music of other countries. Traditional choral music programs followed curricula that did not give adequate attention to the literature and theoretical aspects of contemporary music. Little, if any, Canadian music was featured in school music courses.

Beginning in 1963, the John Adaskin Project began to promote an awareness of Canadian music and sought to integrate it into the school
system. In the 1960s and 1970s, heightened awareness of the Canadian choral music heritage as evidenced by use of Canadian choral music in the curriculum appeared limited. The composers-in-the-schools-project, an offshoot of the John Adaskin Project in the 1960s, enjoyed only limited success as a total only of fifteen composers were sent out to Canadian schools.

Secondary choral school music courses in the 1980s continue to place a good deal of emphasis on programming popular or show choir selections. Music of the European masters of the past three centuries also continue to find favor in the secondary curriculum. Generally speaking, there appears to be a disinterest in contemporary music, Canadian or otherwise. In the main, this lack of interest in contemporary Canadian choral music reflects an ignorance of what suitable Canadian choral music is available for use at the high school level and a lack of pedagogical skills for dealing with music in the contemporary idiom. Teachers must address the reality of twentieth-century music if they hope to maintain successful choral music programs offering experience in a variety of choral styles.

In preparing this Selective Guide a significant volume of twentieth-century Canadian choral music was surveyed and evaluated according to its appropriateness for study and performance by senior high school ensembles of varying size, skill, and maturity. The annotations were intended to help guide the choral director to quality Canadian choral literature, both secular and sacred, that lies within the capabilities of the high school student.

The body of Canadian music presently being composed is growing. This report confirmed that there is indeed a great quantity of quality Canadian choral repertoire that could be incorporated into the secondary school music curriculum. The repertoire in this Selective Guide is musically interesting,
technically challenging, and pedagogically beneficial for building a balanced choral program. Including selections from this selective list would make students more aware of their own choral heritage and would help to narrow the gap between the present traditional choral program and the contemporary music scene.

The Selective Guide contains a list of ninety-seven Canadian selections of various levels of difficulty and musical styles. There are two sections in the Guide: Canadian Secular Choral Music (fifty-nine selections) and Canadian Sacred Choral Music (thirty-eight selections).

In compiling the Guide it was noted that only a small percentage of selections listed were available on record or tape. Furthermore Canadian scores for the majority of the compositions were available from only two Canadian music publishing houses: Gordon V. Thompson (Toronto, Ontario) and Waterloo Music Company (Waterloo, Ontario). One can surmise that there is indeed room for growth in the Canadian music publishing industry for marketing Canadian choral music.

In the main, choral music courses tend to lack a clear sense of direction and purpose in the Canadian secondary school curriculum. In the 1980s there appears to be a pressing need for a sound philosophical foundation for the teaching of music as an essential ingredient of the school curriculum. Including more Canadian music in the curriculum will help to close the cultural gap that exists in the general cultural education of secondary school students in Canada. Incorporating Canadian music in the high school choral music program will encourage perception, reaction, and general sensitivity to things Canadian, fostering in its own way the distinct role of music in the aesthetic education of the student.
In the last thirty years, there has been a growing awareness of Canadian music through concert programs, broadcasts, and the John Adaskin Project. Even with the recent interest and concern for Canadian music, the educational system has not kept pace in promoting the study of Canadian music in the schools. As the twenty-first century approaches, students remain unaware of twentieth-century Canadian music. Although all of the fine arts have an important place in Canadian culture, it appears as if Canadian musical compositions have been the last to gain national and international recognition.

The Canadian school system presently overlooks contemporary Canadian music in its music curriculum. This is partly due to the fact that music teachers are unfamiliar with it or unaware of its existence. Contemporary Canadian music in education appears to be absent among the trends of new math, new reading, creative art and computers. This music deserves a place in the school curriculum. In the meantime, however, in the school curriculum, Canada's musical culture remains essentially an imported one.

**Recommendations**

The principle of provincial jurisdiction in Canadian education has had a profound influence on the progress of music education in Canada. The provincial decentralization of authority in the individual provinces during the 1970s increased the lack of uniformity in the educational procedure, especially as it pertained to music. The Canadian Music Council (CMC) should investigate ways and means of establishing a better liaison between the various music teaching organizations in Canada. The provincial governments...
should sponsor continuing meetings between representatives of school boards, private music teachers and provincial ministries of education to provide guidelines for future policies in Canadian music education. Furthermore, there is a need for a future national conference involving representatives of provincial governments, school boards, universities, and music teaching organizations to discuss additional ways and means of improving the quality of music education in Canada.

Federal music organizations such as CMEA should continue to stress at their clinics and conferences the value of both vocal and instrumental music programs in Canadian high schools. Such organizations should examine the choral-instrumental in an effort to expose students to a more comprehensive approach to music education.

Teachers’ colleges across the country should set higher standards in their preparation of classroom teachers to work in a subject as specialized as music. Well-established music teacher training programs should train quality music specialists for the elementary area. Educators should rebuild music programs from the elementary level on the premise that teachers should teach music with the pupil in mind, rather than the narrow approach towards rote performance. School boards should use their music specialists more wisely, allowing them time to assist the classroom teacher more advantageously. The need for master teachers in music at the elementary level should be re-emphasized to schools boards, Provincial and Federal Ministers of Education, and the public at large. The Canadian Association of University Schools of Music (CAUSM) should use its influence in extending and improving the quality of music teacher training in Canada, particularly in the field of elementary education.
Teacher training at the university level requires serious attention. There is a need to broaden such training programs to include approaches which stress comprehensive musicianship, creating and listening, and which consider the use of music in aesthetic education. On a more practical level, undergraduate and graduate music courses should assist the prospective music teacher in developing competency to select choral repertoire. High school choral conductors receive little exposure in undergraduate school to music applicable to high school teaching situations, particularly in the realm of Canadian choral music. Canadian universities should include more "Canadian content" in their music education classes. If future music teachers are themselves unaware of their Canadian musical heritage, what hope is there for their students? Important sources of exposure to Canadian choral repertoire might be: 1) attendance at choral concerts, 2) participation in choral workshops, 3) publishers' condensed scores in repertoire selection, 4) the teacher's own study of scores, 5) study of literature in music stores, 6) music reviews, and 7) advertisements in music magazines.

The major development of music education in Canada has been the introduction of Canadian music into the educational process. The John Adaskin Project, the Canadian League of Composers, the Contemporary Music Showcase Association have all provided professional vehicles for the composition and distribution of graded music for study by Canadian students. Such organizations should be encouraged in their work of heightening the students' awareness of their cultural heritage. These organizations should continue to encourage higher standards of music education while acquainting music educators with Canadian music suitable for school use in addition to promoting the publication of other material and urging Canadian composers to continue writing music for schools. These
professional musical organizations should assist, on both provincial and federal levels, in the continued growth of music education in Canada while promoting the use of Canadian music in the following ways:

1) Individual Provincial Choral Federations should continue to monitor in a professional manner the choral situation in the country's secondary schools and suggest ways of improving standards in the choral music education courses offered in the high schools. Such federations should also sponsor clinics and workshops featuring Canadian instructional materials for music teachers.

2) The Choral Division of the Canada Music Council should concentrate its efforts on assisting the growth of Canada's amateur choral groups as well as that of its few professional choral ensembles. The CMC should ensure that the Individual Provincial Youth Choirs receive the encouragement and publicity that will assure them of continued growth and success.

3) The Canadian Musical Heritage Series should continue its work and promote additional anthologies of Canadian music. The Canadian Musical Heritage Society should expand so that Canadian musicians and the general public alike can take further advantage of its offerings.

4) The Canadian Music Centre and the Choral Division of the Canada Council should continue to commission and publish works by young Canadian composers and pursue its work of encouraging research in the field of Canadian music. Performance of great choral literature is largely the responsibility of amateur choruses and one of the best resources for choral singing is found in the public high school. Composers should exploit this resource by writing more compositions for amateur choruses. Professional musical organizations should encourage native composers to write music
for high school choirs so that more composers will be encouraged to think of choral music as a logical and idiomatic outlet for their important work.

5) The Federation of Canadian Music Festivals (FCMF) should continue to increase the amount of Canadian music featured in the festivals across the country.

6) Provincial Ministries of Education should direct Boards of Education to consider the use of flexible timetabling in semestered systems to ensure a continuum of growth opportunities in such subjects as music which have proven to be adversely affected by the semester system.

Teachers should have the opportunity to speak with composers about the problems and objectives of teaching music in the schools. If teachers can share their ideas with sympathetic, interested composers, and if composers can respond to those insights into the educational process and can use their imaginations to create music for student performers, there are real possibilities for development and musical growth for everyone—composers, teachers, and students. Composers who are unsure of the technical capabilities of young performers would benefit from working more closely with music directors in the school situation. Composers in this situation writing vocal music for young people would expose these students to some of the excitement and realities of twentieth century sound organization. In this regard, the CMEA should also increase its involvement in commissioning projects in an effort to assist the composers to become more involved directly with teachers and students.

The repertoire in Canadian high school choral programs remains largely European with much emphasis placed on popular and show choir selections. The Canadian school music system and its music directors appear to be content to be importers of world school music ideas. Music
directors have not devoted nearly enough time challenging these imported concepts of music education. Such teachers should be challenged to expand traditional concepts well beyond the confines that they have come to accept.

Teachers should certainly not throw out all but Canadian music from their school libraries. There is a need, however, to teach more Canadian-composed and folk music in order to help Canadian students develop a stronger sense of national cultural identity. Composers and educators should be made aware of the great value of including Canadian material in the music curriculum. In this regard, teachers should receive guidance in locating suitable Canadian music. Music directors should scrutinize new texts and music methods for Canadian as well as other contemporary music. A balanced performance program should include music of a variety of styles, period, and countries, and a good Canadian repertoire has a place in such a program.\textsuperscript{165} High school music directors need to make an effort and receive more assistance in developing a balanced reference library of choral literature.

School music texts should reflect a more comprehensive approach towards music education. In addition to developing musical sensitivity, reading and aural skills, the knowledge of rudiments and form, music texts should exploit new approaches through a variety in presentation and implementation of materials which call upon the student to analyse, listen, and perform. Efforts should be made to move away from rote-teaching and music literacy should be stressed. Music education still has a strong preoccupation with performance. Creative approaches must be taken to stress perception and reaction to music to offset the strong emphasis

\textsuperscript{165}Patricia Shand, "In Search of Our Own Music," p. 15.
placed on pure informational content (knowledge-gaining) and technique and memory work.

Incorporating Canadian choral music in the curriculum could lead to a more comprehensive teaching approach. Performance and a study of theoretical aspects could reinforce an historical survey. Choral and instrumental classes could use native folk tunes as their basis; such classes could also study and perform examples of existing arrangements. Aural skills classes could further explore contemporary atonal writing. The overlapping of these various aspects from class to class would deepen students' exposure to and understanding of the Canadian choral music scene.

It appears that music education in Canada is out of touch with the contemporary music scene, both in dealing with contemporary Canadian music and that of other countries. The majority of high school music teachers are embarrassed about their lack of knowledge of contemporary music. In-service training of practicing staff and teacher-training of under-graduates should include the continual use of Canadian and other contemporary music.

The music publication industry in Canada is small. For many publishing houses, their record of serious Canadian choral music publication is marked by indifference towards and a lack of interest in the growth of Canadian music. They are not in touch with a growing Canadian repertoire. It appears as if Canadian music companies would rather retail music than publish it. The music publishing sector within the Canadian business world is low on the enterprise scale and completely without plans to cope with the changing conditions. Publishing companies should be encouraged to

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show a stronger interest in marketing Canadian choral music that would be more readily available for school music directors.

Related to this issue is the fact that many Canadian publishing companies have stopped marketing choral music for schools because of the prevalence of the photocopier. A revision of the Canadian copyright act is necessary to enforce penalties upon those who abuse copyright. Standards of 1922 cannot be made to fit a 1980s situation.167

The Selective Guide revealed much Canadian choral music is not available on record or tape for use by music directors interested in promoting Canadian music. One of the reasons that Canadian composers remain largely unknown at home and abroad is the difficulty they have had in gaining access to the medium of the commercially distributed record. There appears to be an absence of a major Canadian record company specializing in classical music. The Canadian Broadcasting Corporation (CBC), one of Canada’s leading promoters of classical music, has released only two works by Canadian composers during the past four years.168 There appears to be no leadership in Canadian music from the CBC—it has nothing to do with the needs of Canadian music culture.

The International Year of Canadian Music (IYCM) should be exploited to raise the profile of Canadian music both at home and abroad, with particular emphasis on introducing young people to Canadian music and developing a sense of repertoire. The Young Composers Project, in which students from

167 Marcia Loynd, music marketing manager, to James P. McCormick, 9 September 1985, Boosey and Hawkes (Canada) Ltd., Toronto, Ontario.

some 2,000 Canadian schools will experiment in composition, should be encouraged to continue its work long after the IYCM is over.

There is a real need for more and better music education research in Canada. Though still in its infancy in Canada, music education research should be increased to actively concern itself with testing new methods and materials in classroom situations, and with examining topics such as curriculum, aural, and visual skills, and musical improvisation. Music education research should become relevant to the classroom situation. Teachers need to be made aware of the value of research findings for their work in the classroom situation. Very often, teachers know little about research findings, and conclude that music education can do without research support. Well-directed music research can help lead Canadian music educators into the twenty-first century. More projects supported by the federal government should be funded in music education. Private foundations in Canada do not contribute to music education research in ways comparable to the Ford and Rockefeller Foundations in the United States.169

More communication is needed among those researchers who are at work in the music education field in Canada, and more emphasis on research is needed in Canadian University Music Education programs, particularly at the graduate level. Universities should offer full summer programs leading to the Master's Degree in Music Education. Graduate courses offered in this manner could offer the Ministry of Education a major site for the research development that is necessary to solve many current problems in Canadian music education. This research would result in the development of new

curricula and a resource for the Ministry of Education in developing profiles of music programs such as Canadian music and special education courses.

On the whole, there appears to be little consensus on the part of Canadian teachers as to the objectives or the philosophy of school music except in the most fundamental terms. There remains a need for a sound philosophical foundation for teaching music. Such a philosophy of music education is most essential in order that the practical applications may be sound. Only then can a proper perspective and an acute sense of direction be determined and maintained. Stronger efforts are needed on the part of the Canadian Association of Schools of Music and the Canadian Music Educators Association (CMEA) to assist in productively setting and maintaining standards and a music philosophy that would be suitable and beneficial to music directors across the country.
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James Patrick McCormick was born in Tweed, Ontario, on September 30, 1949. He received the Bachelor of Arts degree (Honors) in Music and French from the University of Toronto in 1972. In conjunction with this degree he pursued additional studies in Music and French at the Université d'Aix-en-Provence, France. In 1972 he was employed by the Curriculum Development Division of the Ontario Ministry of Education as Coordinator of the Elementary French Summer School Program. In 1973 he was awarded the Master of Arts degree in French and English Canadian literature from McMaster University in Hamilton, Ontario. While attending McMaster University, Mr. McCormick also taught French language and literature. During this time he also received his Associateship of the Royal Conservatory of Toronto (A.R.C.T.) from the University of Toronto in Piano Performance. From 1973-75 Mr. McCormick twice received the prestigious Ontario-Quebec Exchange Fellowship which enabled him to pursue post graduate studies in Comparative Canadian Literature at Université Laval in Quebec City. During this time he also taught English at the University and at the Académie Saint-Louis. In the summer of 1975, Mr. McCormick was invited to teach English at the University of Sherbrooke, Quebec. From 1975-1977 Mr. McCormick was an instructor of Music, French, and English at Thomas More High School in Ottawa, Ontario.

In 1975 Mr. McCormick earned his Associateship of the Royal Conservatory of Toronto (A.R.C.T) in Piano Teaching. In 1977 he joined the faculty of St. John’s College in Brantford, Ontario, where he founded both the
vocal and instrumental music programs. During this period he completed his Bachelor of Education (Type A) in Music (Vocal and Instrumental) and French at the University of Ottawa. While in Brantford, Mr. McCormick helped to establish the Brantford Music Summer School through St. John's College.

In 1983 Mr. McCormick left his post as Music Director of St. John's College to accept a graduate scholarship and assistantship in the School of Music at Louisiana State University in Baton Rouge, Louisiana. In 1984 he received the Master of Music Education degree from Louisiana State University. In the same year Mr. McCormick accepted further scholarships and assistantships to pursue the degree of Doctor of Philosophy in Music Education at Louisiana State University. During the summer of 1985 he was invited to Alsace, France, as a guest lecturer on Canadian Music. Mr. McCormick is presently teaching at California State University, Sacramento, California.
Candidate: James Patrick McCormick

Major Field: Music Education

Title of Dissertation: A Selective Guide of Canadian Choral Compositions Appropriate for the Senior High School Choir

Approved:

Robert Shambaugh
Major Professor and Chairman

Dean of the Graduate School

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Date of Examination:

1 May 1986