



INTERNATIONAL CHORAL MAGAZINE

2nd Quarter, 2022
APRIL 2022



**FOCUS
TRAINING THE
CHORAL WORLD**

LEADING VOICES
GET READY FOR THE
FUTURE

CHORAL TRAINING IN
THE EARLY YEARS
FORGING CHORAL
COMPOSERS

TRAINING
TOMORROW'S CHOIR
MANAGERS

IFCM NEWS:
EXCHANGE, CONNECT,
CREATE, SHARE AND
EXPLORE AT THE 2022
WORLD CHORAL EXPO

INTERNATIONAL CHORAL MAGAZINE

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2nd Quarter 2022 — Volume XLI, Number 2

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concert by Sing and Shine Choir, cond.
Sanna Valvanne, Tapiola Hall, Espoo Culture

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EDITORIAL



EMILY KUO VONG

President

From our long-term and enthusiastic practical experience on choral music and its activities, we realize and appreciate that the culture of training and self-education is an essential quality of a modern expert in the field of choral music, which facilitates a sequential improvement of professionalism and pedagogical skills of musicians, conductors, composers, and choral teachers.

In this issue of the International Choral Magazine, the new name of the ICB, many choral specialists discussed this important topic, Training the Choral World. Their professional articles will present various training on different roles in the choral events and each of them is significant to a choir, a conductor, or the organization of an event. For example, we all know that the conductor is the soul of a choir. A good conductor will help singers to newly understand a choral work and will bring marvelous

performance to the world. Hence, the diversity of the forms of training of conducting is over the general comprehension. Its wide range includes lectures, seminars, workshops, practical classes, classroom and extracurricular forms of independent works.

Another example is regarding the training for choral managers. Regardless managers have or do not have a lot of choral knowledge and artistic opinions, they are the key to the successful choir's operation or a remarkable choral event, applying their management knowledge and communicating skills. In this case, if they are skilled to recognize the uniqueness of choral management and the effect of choral music on management, they will create more surprises on the profession.

Choral training is a creative laboratory where the knowledge and skills of all subjects of conducting, performing, and the choral cycle are accumulated and actualized. All the training contributes to building people's competence in the choral organization and to developing their internal reserves of choral knowledge. Especially, different forms of training play a respective preponderant role at different certain stages of career formation. The efficiency will be achieved from the rotation of various forms of training or the integrated combination. Therefore, I hope all the friends and readers will take training seriously, and I am sure everyone will learn something new and desired from this issue of the International Choral Magazine.

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Haygood

**WHAT DO WE DO AS
CHORAL CONDUCTORS?**

Ana María Raga

E POI LE PAROLE: TRAINING

LEADING VOICES GET READY FOR THE FUTURE

BURAK ONUR ERDEM

Chair, Leading Voices Music Commission, Turkey

MARTINE SPANJERS

Chair, Leading Voices Project Team, The Netherlands

[Artikel auf Deutsch](#)

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LEADING VOICES, EUROPEAN DAYS FOR VOCAL AND CHORAL LEADERS, TAKING PLACE IN UTRECHT FROM 27TH TO 31ST JULY 2022, IS A NEW EUROPEAN PLATFORM FOR PROFESSIONALS IN THE CHORAL FIELD TO MEET PEERS, LEARN FROM COLLEAGUES AND GET INSPIRED BY ARTISTIC CONCEPTS AND CHOIRS. THE EVENT, WHICH IS OPEN TO EUROPEANS AND NON-EUROPEANS ALIKE, IS AN INITIATIVE BY THE EUROPEAN CHORAL ASSOCIATION AND MIGHT BECOME A NEW REGULAR EVENT TO BE HELD EVERY THREE YEARS. TIME TO LEARN MORE ABOUT THIS EXCITING NEW EVENT.

FIVE DAY EVENT FOR CHORAL PROFESSIONALS

Since 2009, the Europa Cantat festivals have included various different programmes for conductors. This programme was originally created for conductors that travelled with their choirs to the festival. Over time, the programme became a separate event within the Europa Cantat festival, attracting more and more visitors. As a result of this, and inspired by other events, the European Choral Association (ECA) felt a need to establish a new European Platform for professionals in the world of group singing. In spring 2019 a decision was taken to develop this idea further with ECA member ZIMIHC, based in Utrecht, the Netherlands.

When designing Leading Voices, the main aim was to create an event that had both a practical and forward looking approach. The event would focus on co-creation and on learning by doing and combine traditional formats with innovative ones, to energise people and challenge them to experiment in a safe environment.

On the other hand, most professionals in the field of group singing have more than one role. Most conductors also manage a group, have artistic responsibility, teach music, train singers and take care of the wellbeing of their group of singers. Therefore the event needed to offer sessions that touch on all these different 'hats' that most choral professionals wear. At the same time, Leading Voices wanted to offer networking opportunities to all those with connections to group singing professionally, whether that be as conductors/vocal leaders, composers/arrangers, music educators, managers or students.

THE FUTURE OF GROUP SINGING

The context for group singing is ever changing, not only because of the pandemic, but also for many other reasons such as evolving demographics, digitalisation, climate change and increasing migration. How can choral professionals reach out to those who are not familiar with the tradition of choral music, and vice versa? How do we involve the audience in the story of choral music? How can the experiences of citizens become a source of inspiration? How is choral music used to communicate that which truly moves us or those important messages we wish to tell? How can choral

music help build or strengthen a community? How can we ensure that choral music stays relevant from an artistic point of view? Leading Voices will not answer all of these questions but strives to inspire, enrich and strengthen the possibilities of group singing, bringing choral professionals together from all over Europe and beyond and offering a platform to exchange, learn and connect.

FIVE THEMES: FROM UNLEASHING TEACHING POTENTIAL TO DEVELOPING ARTISTIC SKILLS

Leading Voices is designed by conductors, music teachers, composers and managers. The members of the Music Commission know by experience what it is to be vocal and choral leaders day-to-day. They know you have to deal with both artistic and practical matters, with pedagogical issues and group dynamics, with both arranging and finances. Therefore they have chosen five themes related to the different aspects of the work of a choral professional and selected session leaders to match these. For example, Majella Hollywood will talk about creating a fanbase for a choir and managing professional



Hannah Lea Dykast, Switzerland
© Beka Bitterli Fotografie

singers. Sanna Salminen will talk about shifting from leadership to an overall pedagogical approach as a conductor, while Adrian Peacock will provide insight into managing recording sessions. Hannah Lea Dykast will outline how to develop a more mindful approach to the day-to-day work of a choral professional, while Merzi Rajala



Leading Voices © Verrijk Fotografie



Jim Daus Hjernøe, Denmark

and Jan Schumacher will focus on how to lead “open singing.” And, of course, Leading Voices will offer more conventional sessions in conducting technique as well. Whether it’s in a classroom or with a choir of professional singers, whether you sing classical music, children’s songs, pop music or vocal jazz, and whether you’re very experienced or just getting started – at Leading Voices you will find sessions to match your experience, ambitions and preferences.



Josep Vila i Casanas, Spain



Sanna Salminen, Finland
© Meritta Pyykkönen

FIVE FORMATS: LEARNING BY DOING & CO-CREATION

The Music Commission also designed five different formats, running from traditional learning through workshops and lectures to dedicated sessions for exchanging and talking with each other, and sessions that focus on experimentation and start with a blank canvas. These formats are named LEARN, LET’S MEET, LIVE, LAB and LITERATURE. In LEARN you will find workshops and lectures by many different session leaders. LET’S MEET offers informal timeslots dedicated to, for example,



Merzi Rajala, Finland

music educators or composers/arrangers and round table events to share opinions and contribute to discussions. We'll focus here on LAB and LIVE as the two more innovative formats in the event.

In LIVE the event offers a total of seven concerts. For these concerts, the Music Commission didn't only select high calibre choirs and ensembles but also strived to present artists that inspire in different ways, not only artistically. Kamer Youth Choir will show what is possible with young, talented, amateur singers, conducted by young conductors. Accent, a group of six pop & vocal jazz singers from all around the globe connected first through social media, met live three years later for the first time and are now highly acclaimed for both creating music online and their live performances. The vocal ensemble I Fagiolini that is internationally renowned for its genuinely innovative productions will also be present.



A LAB provides a space where participants and session leaders are given the opportunity to work together starting with a blank canvas. Experimenting and co-creation are at the core of each LAB. At the end the outcomes will be shared. This can be a talk, a presentation or a performance. Anything goes, including sharing failures or not being able to show any concrete result.

For some LABs a duo of session leaders has been selected. Some of them, like Cara Tasher and Santi Serratosa, will meet for the first time live at Leading Voices. Other LABs will be led by only one session leader like Basilio Astulez, Josep Vila i Casañas or Jim Daus Hjernøe.



WHAT'S NEXT

The European Choral Association is hoping to develop Leading Voices into one of its main events that happens every three years in Europe. But from this first edition, the organisers mostly hope that, after an inspiring day at Leading Voices, you will sit down on one of the beautiful terraces of Utrecht to discuss what you've learned with your colleagues and how this will influence your own future. In the evening you will be able to visit a concert or two, and at the end of the day you can have a drink with new friends from all around the globe. And then you'll know: you would not have wanted to miss this for the world!

<https://leadingvoices.nl>

Edited by Bethany Farr, UK



From top to bottom: Accent, Kamer Youth Choir, Latvia I Fagiolini, United Kingdom © Matthew-Brodie



CHORAL TRAINING IN THE EARLY YEARS

SUSANNA SAW

Choral music educator, Malaysia

[Artikel auf Deutsch](#)

[Artículo en español](#)

[Article en français](#)

TYPICALLY, WE THINK OF CHILDREN'S CHOIRS AS THOSE WHOSE MEMBERS ARE BETWEEN 6 AND APPROXIMATELY 18 YEARS OLD – THE SCHOOL AGE GROUP. THEIR CONCENTRATION SPAN IS LONGER THAN THAT OF YOUNGER CHILDREN AND THEY ARE QUICKER TO PICK THINGS UP. THEY ARE CAPABLE OF PERFORMING AT COMPETITIVE LEVELS; INDEED, SOME OF THE TOP CHOIRS IN THE WORLD ARE CHILDREN'S CHOIRS!

But what about children under 6 years old? Can they sing in a "choir" too? To answer this, let us imagine a world in which our ideal choir exists. For most of us, the ideal chorister would be one who is musically literate. "Literate" in this sense refers to the ability to look at a musical score and "think" sound – to be able to read and write music as easily as words. Often this comes from a long process of musical training that starts from a very young age.

Music education often begins at home, where a child's first contact with music usually comes in the form of parents singing them lullabies as babies and creating musical activities with them as toddlers. During nursery and kindergarten, children may further experience systematic musical training that helps them develop a sensitivity to music. This early groundwork prepares a child for the more formalised types of music training that they may encounter as they grow older, such as playing instruments or choral singing at a more advanced level.

In other words, yes, children under the age of 6 can, and should, sing in a choir! It is of great benefit to their development.

Choral training for children between the ages of 3 and 6 falls into the category of early childhood music education. The goals of any such training in these early years should be to stimulate the child's interest in music, to encourage relaxed, natural vocalisation and rhythmic movement, and to expand the child's emotional stability through music. Learning should be fun, yet it should have a well-planned teaching sequence without the pressure of performance. Famous Hungarian music educator Zoltán Kodály considered singing the most natural form of music-making, since one's voice is one's most natural instrument. The early childhood years are actually a very important stage for establishing a good foundation in music. It is highly recommended that children aged 3 to 6 take part in choir sessions that promote the fundamental principles of singing and listening.

Children should be guided to form their musical tastes and aesthetic sensitivity by developing an ear for music as well as a good sense of rhythm and movement. At this age, children do not need complicated dance steps. Aim for simpler, dance-like movements rather than more complex choreography – this will help them with motor coordination and rhythmic feeling.



Young Choral Academy, Malaysia

Songs for children's choirs should be carefully selected for teaching purposes, ideally with the teaching sequence in mind. The children should be accustomed to singing in tune; they should also learn to find enjoyment in attentive listening. When choosing the repertoire, the teacher must have a balanced number of rhymes, singing games, traditional songs, and songs specially composed for children. In these early formative years of music lessons, a selection of valuable, high-quality music to listen to is equally important.

During early childhood music training sessions, singing is always accompanied by games or paired with movement. Such physical activities help children to express their thoughts and feelings, which increases their enjoyment. Regular, repeated movement allows a child to feel the internal beat of the music and develop their sense of security. Subsequently, the child will be able to develop their skills in spontaneous creativity with variations on songs and games, such as performing the melody in a new way. It is important to note that at this age, we are not teaching children music theory or music improvisation; instead, we are helping them to connect the

musical elements they are learning with their daily activities.

Games and songs affect a child's emotions. Through group games, smaller circles of friends emerge, and the child's relationship with their classmates and teachers strengthens their overall enjoyment of the music. Group activities allow children to develop self-confidence and overcome their self-consciousness; they become braver and more independent. A balance between individual and group activities in class helps foster self-discipline and cultivates a sense of community that shapes the children's attitudes.

The planning of early childhood teaching sequences must take into account the child's physical and intellectual development, and relevant concepts should be introduced at appropriate stages throughout the early years. Programmes for this age group should integrate cognitive, instructional and pedagogical factors. Educators working with early childhood groups should also be experienced teachers with a good understanding of effective teaching methods.



Introduction to instrument



Movements



Young Choral Academy, Malaysia

“Everyone prefers the kind of music which he came to know in childhood. Good taste developed early is difficult to ruin. Therefore, we must be careful about first impressions. Their effects can be felt for a lifetime.”
Kodály

In these times, it is important for teaching to incorporate a variety of techniques, whether face-to-face or online, especially since hybrid teaching has become a way of life. For young children, stereotypical teaching should be avoided – this requires teachers to continuously improve their skills, even if it means stepping out of their comfort zones. With experience, teachers will develop their own versions of effective teaching techniques that will give pleasure both to themselves and to their students.

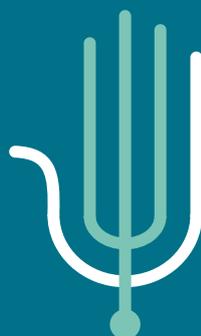
Working with young children can be challenging, requiring much pedagogical forethought. However, it is the most essential stage in music teaching, as it provides the foundations for a child's musical journey. By combining their conducting knowledge with pedagogical approaches, choral

conductors can help children in these early formative years to develop a love for music that will last a lifetime, setting the stage for even greater musical adventures to come.

Edited by Kelly Harrison, USA



SUSANNA SAW is an active music educator promoting music and choral education in Malaysia. She is a lecturer and choir director in the Faculty of Music at the University of Malaya and at the Malaysian Institute of Art. In 2007, Susanna established the Young Choral Academy in Kuala Lumpur, a venue for choral lovers and teachers to learn more about vocal and choral education. Susanna has been regularly invited to be a member of the jury for various international choir festivals. She is an active member of the Working Committee for the Asia-Pacific Choral Council, under the auspices of the International Federation of Choral Music. She is also one of the founding members of the International Choral Conductors Federation and a member of the Advisory Board of CHORALSPACE Academy. She is currently vice-president of the International Kodály Society, the World Youth and Children Choral Artists' Association, and the Malaysian Association for Music Education. <https://youngchoral.com>



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SING & SHINE WITH CHILDREN'S CHOIRS

SANNA VALVANNE

Conductor, Finland

INTRODUCTION

Dear you, who work or would like to work with children's choirs, want ideas, are excited about starting a children's choir, and love children.

Or you, who are tired, need motivation, and don't know what to do with children's choirs.

This is to all of you.

This is also to me, who never thought I'd be a choir conductor, yet have worked with choirs around the world since a teenager for 34 years already!

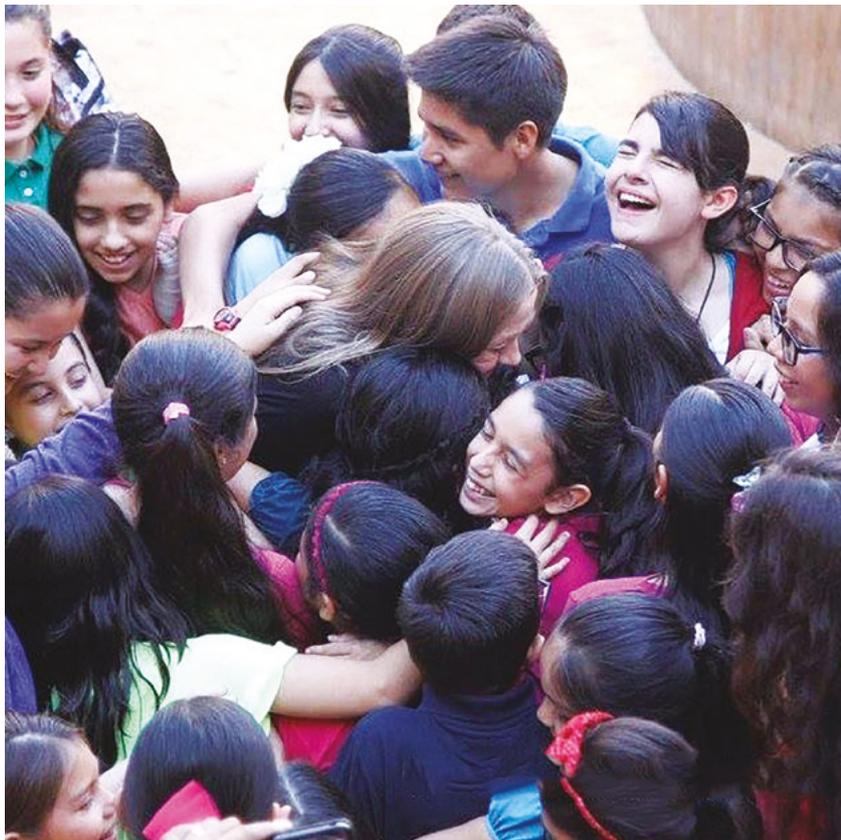
Originally, I worked mainly with children's and youth choirs. Eventually, I noticed that I love working with all ages because everyone actually is the same, like a child, on the inside. In 2016, I returned to Finland to finally start my own choir organization, the Sing & Shine Choirs (Sing & Shine Kuorot) for everyone who wanted to sing, express themselves and be empowered. I have approximately one hundred singers from ages five up to senior citizens rehearsing in six different age groups and also performing as one cross-generational choir family. I love them all, yet the sound of the children singing moves me the most. It's just so special, pure, touching, beautiful and powerful.

I am writing this, being too caught up with all the organizational work, to remind myself why I love children's choirs and started this work in the first place. May this inspire all of us in our work with children, and most of all, benefit children everywhere and bring them more opportunities to sing and shine.

[Artikel auf Deutsch](#)

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Sanna with children from Mexican choirs during her seminar with Baja California, in Tijuana, Mexico, in 2015 © Centro de Artes Musica



"Let Children's Voices be heard" concert on March 7, 2020, Tapiola Hall, Espoo Culture Center, Finland © Tero Pajukallio

THE MAGIC OF CHILDREN

The children we get to work with are like a magical canvas full of unlimited potential, beauty, energy and joy. We, as their teachers and conductors, have the awesome opportunity to shape the painting into anything we can imagine. It is up to us what we make of it. So, let's be courageous and creative, have fun, give ourselves fully and with love, explore and experiment, trust, listen to the children and to our hearts!

LOVE & PASSION

How? There is no one right way. We must find what works for each one of us, again and again. For me, the love and passion for children and music, a clear vision, and the willingness to work hard regardless of salary and circumstances, are

keys. It is important to keep re-evaluating why we work with children's choirs and to have clear goals and motives.

MISSION & METHOD

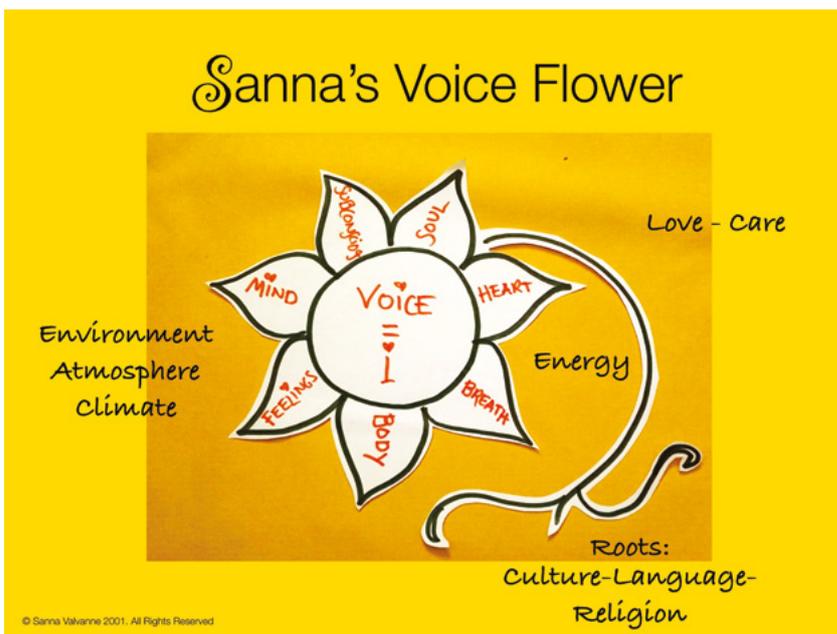
My main goal has been to enable everyone, regardless of age, experience and background, to sing and express themselves freely, confidently and joyfully with the voice and the whole being. And to awaken the love for singing in everyone. My method of working with choirs is called Sing & Shine with Body & Soul. It is based on my own experiences and the understanding I reached through experiments, studies, practice, and the journey with my own voice. And the years of singing and working with choirs.

IN SEARCH OF MY VOICE

I have always loved to sing, but it has not always been easy for me. Even though I loved singing in the Tapiola Choir as a teenager, I also lost my voice there many times. At age sixteen I was even told by a doctor not to think of a career with the voice: singer, teacher or actress. However, because of my love for singing and the need to express myself, I decided to find my voice and prove the doctor wrong. This started the process of searching for my healthy and free voice. It also led to the exercises and understanding that make up my method. Without accepting and overcoming the challenges I probably would not have had such a great desire to help others to find their voice too.

THE VOICE FLOWER

Through the process, I understood that my voice is not separate from me. It is very intimate and reflects everything I am. Therefore, everyone's voice is unique and must be treated with the utmost love, care and respect. We can really hurt a person and their ability to express themselves if we judge their voice. So let's remember to be kind with children's voices too. Here is a picture of my voice flower, which shows what is reflected in our voice and needs to be considered when working with the voice:



Sing & Shine Choir Office
Espoo, Finland
© Sanna Valvanne

CHILDREN CAN LEARN ANYTHING – CAN WE TEACH THEM?

For children to experience the magic and power of singing together, we conductors and teachers need to give them the necessary tools. Isn't it our duty to teach them how to breathe and sing well, listen, participate in a group, be responsible and caring community members and global citizens? Choir is a great means for teaching all this. And children can learn anything. It is up to us not to stand in the way of their learning with our own limitations, but to believe in them, show them the way, and let them soar.

EVERYONE DESERVES TO KNOW HOW TO SING

Everyone deserves to know how to sing and use their voice. Children may have challenges with the voice and singing, but most of those can be overcome. Many are caused by emotional blocks and stress, which we cannot always know or solve. But to be aware of this and to approach the child gently with empathy already helps.



Let Children's Voices be heard concert on March 7, 2020, Tapiola Hall, Espoo Culture Center, Finland © Tero Pajukallio



Rehearsals, March 2019, Westendinpuison school, Espoo, Finland © Anneli Tuominen-Halomo

WHO DECIDES WHAT IS BEAUTIFUL?

It was very helpful for me to realize that there is no one right way of singing or one beautiful sound or style. Every culture, person and musical genre has its own concept of beauty, singing, and of what sounds good. But we can really help each child to become aware of what they sound like, and show them how to move and shape the voice and match the pitch. Usually a chance to hear and instruct each child individually without the choir, even just for a short moment, is very helpful for this.

A SAFE ENVIRONMENT

One of the most important aspects of my method and for allowing children to open up, breathe freely, and sing from the heart, is creating a safe environment, where the children feel respected, loved, and accepted, and can trust that no one is going to hurt or make fun of them. Of course the atmosphere also needs to be fun, exciting, encouraging, yet focused.





SING & SHINE EXERCISES

For this purpose, I have created warm-up exercises and circle-games that combine movement, drama, yoga, breathing, and improvisation with singing, in a natural and playful way. I use them at the beginning of each rehearsal to warm and free the singers – their voices, bodies, minds and feelings, as well as the atmosphere and the group dynamics. They are also great for getting everyone connected. Gradually the fears, insecurities, and tensions are released, and a natural and healthy breathing and singing technique is created.



The exercises also help to get in touch with the hidden inner child, creative artist, and performing star inside all of us. As a result, everyone starts to shine. Even though the exercises were first designed for children, they work for all ages. Children just learn much faster.

CONDUCTING TECHNIQUE VS. CONNECTION

What about conducting techniques for children's choirs? I think it is important to know conducting techniques, so that we conductors feel confident and can use our hands as needed. But much more than any hand gestures, how we are, how we communicate and connect with the children, and how well we know the music and are enthusiastic about it, will decide how we get the children singing. So, practice and know your music and yourself, because the more comfortable you are with yourself, the better everything works. The choir is always a reflection of the conductor, so better we be honest and accept ourselves. And of course, work on ourselves.



REPERTOIRE THAT ROCKS

My conductor, Erkki Pohjola, the founder of Tapiola Choir, shared with me a secret when I was his assistant: he didn't like most of the

repertoire children's choirs were performing at the time. I didn't either. He taught me to choose carefully. Why should children sing anything other than great music? Let us only teach songs that are powerful, have meaning, and move us inside out. Music that we love. Children love to sing good music also written for adults, not only children's songs. It is a matter of taste of course, but we can trust our intuition. And when we are into the music, the children can connect with it much better.

The repertoire does not necessarily have to be complicated. Very simple traditional songs can be most powerful and offer a chance for exploring different ways of expression and arranging. Or like Erkki, we can ask composers to write music for our choirs. Collaboration with other artists is enriching for both singers and conductors.

CREATING WITH CHILDREN

We can also create performances, texts, choreographies and songs ourselves and with the children. I love including the singers in the creative work. It makes the children feel important, more committed, and they take ownership of the choir. The choir becomes their thing and much more interesting for everyone. And that's when the choir really starts rocking and singing on another level!

LISTEN!

Children are so wise, talented, funny, beautiful, caring, and have so much to say, yet often adults don't listen. May the children's beautiful voices always be heard and their souls shine in our choirs! It matters!

*Edited by Gillian Forlivesi
Heywood, Italy/UK*



SANNA VALVANNE is one of the most international and innovative Finnish choir conductors, the founding director of the Sing & Shine Choirs, and the Artistic Director of the 2017 Tampere Vocal Festival. She is recognized for her creative choral method "Sing and Shine with Body and Soul", and has been a popular guest conductor with hundreds of choirs and festivals around the world since 1994. A former singer, conductor's assistant, and vocal trainer of the world famous Tapiola Choir, Sanna has a Master's Degree in Music from the Sibelius Academy. Sanna spent eleven years in the USA focusing her work in New York City with El Sistema-inspired music programs for children in underserved communities. She then returned to Finland in 2016 to launch her own choir organization, the Sing and Shine Choirs, to provide creative, community-oriented and empowering choral training for all ages in the Helsinki Capital area. <http://www.sannavalvanne.com>

BECOMING A PROFESSIONAL CHOIR SINGER

LAURA LOPES

Singer, educator and music manager, Portugal

[Artikel auf Deutsch](#)

[Artículo en español](#)

[Article en français](#)

AS THE COORDINATOR OF TENSO NETWORK EUROPE AND AS A PROFESSIONAL SINGER WORKING IN CHOIRS AND ENSEMBLES I OFTEN GET ASKED ABOUT THIS THEME, HAVING RECENTLY CONDUCTED TWO WEBINARS ABOUT IT.

One of them was livestreamed and done in by invitation of the European Choral Association as part of its EPIC project – you can still find it online with the title ‘Choose and be chosen – How to get into the world of professional choirs’, and the other was part of the Walter Strauss Seminar Series organised by the Turkish State Choir. While on the first one I aimed to spark a conversation between myself and two other choral singing professionals and enthusiasts about all of the steps one might take when pursuing a career in the professional choral world, the second one focused on my personal path towards the same goal: a mix of the two is what I am presenting to you in this article.

As a young musician, I was lucky to have been enrolled in choir and solfège/ear training classes alongside my main instrument studies from eleven years of age, at the Gregorian Institute in Lisbon. While I recognise that internationally not all education systems provide music lessons as part of the national curriculum, I do believe starting from a young age in a children/youth choir not

only provides the inspiration for the possibility of a career in this world but training that will definitely prove useful for the future. If you became passionate about choral singing at a later stage, do not worry: there is still a chance! One of the first steps you could take is to start with the music: what sounds and textures make you want to listen to them more, what era of music history do you find yourself drawn into, what type and size of choir do you appreciate more when you watch a concert live or listen to a recording? From this you will gather information that can make you choose what type of ensemble singer you are training to be – and then be chosen! From my personal experience I see that having studied harpsichord, Gregorian chant and overall early music during my teenage years shaped what repertoire I ended up wanting to specialise on as a soloist and one-to-a-part ensemble singer, but not necessarily as a choir singer. In my view, having different interests in music is absolutely fine and possible to combine in your career. As training goes, there are more and more options for ensemble-singing higher education courses, some



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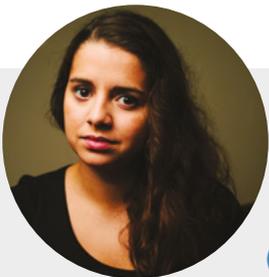
aimed at solo-ensemble singers (University of York, for example) and others created in partnership with professional chamber choirs. For networking I would also recommend participating in local or international choral festivals, even as a volunteer to start with to get immersed and inspired by those around you or join Leading Voices 2022, the European days for vocal and choral leaders. Once you have established what types of choir/ensemble you appreciate listening to, sing already in a group and follow regular singing lessons to improve individual vocal awareness and technique, you might find yourself looking for the next step: young artists schemes. These come in all shapes and forms, whether as national youth choirs, international summer initiatives like the EuroChoir and Tenso Europe Chamber Choir projects, year-round young singers sibling ensembles training arranged by professional choirs, such as the NKK NXT of the Nederlands Kamerkoor or the Solistkoret UNG of the Det Norkse Solistkor, choral internships where you join a professional choir for a single project to experience the 'real deal', choral masterclasses, etc. A good starting point can be contacting the professional choirs and ensembles of your country that inspire you and ask if there are any initiatives of this sort in place, and if not, if they would like to start one. As a young choir singer I took part in all the summer courses I could around my hometown and made connections for life during those, and can even remember by heart a fair amount of the music I learned in them: choir singing in the professional world still is for me about the enjoyment of making music

with others, and that has not changed one bit since my first group-singing experiences.

At some point you will find that you must audition to your preferred choirs, and go through applications for those. The best way to overcome the unclarity one might find in these processes is to ask, and ask again. Fill the inboxes of the choirs until you know you have the most information about how to apply, what is asked of you on the audition day, and what you can expect after: this way you can be as prepared as possible, and focus on the music when you present yourself in front of the panel. If you are studying solo singing in higher education you were probably told that hearing a 'no' is a regular reality, and that is the case in the professional choir world as well, but the good news is that 1. you can try again, 2. you can find your perfect fit for the moment elsewhere, 3. the choice is yours to start with! I have applied for many auditions, succeeded in some, got rejected on others, reapplied for a few and was chosen later... it is a part of the freelance life I pursue, and even if you join a choir such as a national radio or opera choir that works with a fixed term contract you might find yourself back in the audition buzz every now and then. Your musical taste, the development of your voice and your stability prospects are only some of the factors you will come back to when shaping your singing career and you will not be less successful in the end even if your path seems to go sideways sometimes. Don't give up; keep singing and I can't wait for us to cross paths in the choral world!



Tenso Chamber Choir pictures © Leo Samama



LAURA LOPES is a Portuguese mezzosoprano, music educator and arts administrator and the Coordinator of Tenso Network Europe – the European Network for professional chamber choirs since March 2020. Laura is originally from Lisbon, Portugal; she also lived in Hungary, the Netherlands and the UK, having studied Choir Conducting/Music Pedagogy at Escola Superior de Musica de Lisboa (PT), Early Music Singing at the Royal Conservatoire The Hague (NL), and Arts Policy and Management at Birkbeck College, University of London (UK). She is a freelance administrator/producer for festivals and arts organisations such as Les Azuriales Opera and the Brighton Early Music Festival and leads workshops in schools for the Voces8 Foundation as a member of its Education Team. She is active as an ensemble singer, singing throughout Europe with professional vocal ensembles and chamber choirs, is the Choir Coordinator for Orquestra XXI and also works as a consultant for ensembles and concert series. Email: info@tensoeuropechamberchoir.eu

FORGING CHORAL COMPOSERS

ALBERTO GRAU

Composer, conductor, pedagogue, Venezuela

[Artikel auf Deutsch](#)

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[Article en français](#)

THE PRINCIPAL PURPOSE OF A CHORAL COMPOSITION METHOD IS TO HELP YOUNG COMPOSERS FIND NEW PATHS AND LANGUAGES THAT ALLOW THEM TO CREATE INTERESTING AND ENJOYABLE COLLABORATIVE WORKS AND, THROUGH THEM, LEARN TO LOVE MUSICAL ACTIVITY RATHER THAN SPEND LONG PERIODS IN ACADEMIC STUDY. FOR THIS ARTICLE, I HAVE SELECTED SOME PASSAGES FROM MY BOOK, 'LA FORJA DEL COMPOSITOR' (THE FORGING OF THE COMPOSER), THE CONTENT OF WHICH I CONSIDER ESSENTIAL FOR THE TRAINING OF COMPOSERS.

OF POETRY AND MUSIC

Poetry and music, more than merely an alliance of artistic languages, represent perhaps one and the same language. Speaking is already a form of singing because, when we speak, we emit sounds accompanied by harmonics that define our timbre and our language, whatever it may be. Speaking always draws melodic lines that emphasize admiration or express doubt in a question. But even the serene narrative includes melody and rhythm. From moment to moment, we are protagonists of our own essential opera. Each time we produce our words, we sing.

What does poetry tell us? It transmits expressive nuclei of information, intelligence, sensitivity and emotion.

The composer finds in poetry the root of what he or she wishes to communicate to us musically, be it Li Taipó, the great romantic poet of the Tang dynasty, revealed to us by Gustav Mahler, or Federico García Lorca in the music of George Crumb.

Music has served on many occasions to rediscover or elevate the work of a poet who is no longer widely read. Franz Schubert and Robert Schumann as well as Hugo Wolf, in the sphere of Germanic culture, have reminded us of poems by Eduard Mörike, Johann Wolfgang von Goethe and Friedrich Rückert.

Every musician will find in poetry a source of inspiration, insinuation and suggestion that provides for a new twist to the poem and a means for pouring into and imbuing a score with the music behind the poetry.

TEXT AND RHYTHM

If music is accompanied by text, as is usually the case in choral music, the composer must take the greatest care to observe the relationship between the text and the rhythm.

It is common to observe that the energy that leads to climactic points is derived from the word. Once the poetry is learned, it will be necessary to address the rhythm through which the text is transmitted. It will be necessary to find the proper phrasal rhythms in order

to be able to project the message in the most accurate way at the right time.

A theory of tonal ideas, their consequences and a rational system of notation must be based primarily on phenomena of a rhythmic order. Languages or spoken manifestations, whether of primitive or learned origins, always contain within themselves a rhythmic structure. For this reason, the indisputable connection between the text and the rhythm is more than defined and verified because the word and its spiritual content are what can best contribute to sung music.

Rhythmic Units are rhythmically indivisible groups of two or three notes. Understanding this point in relation to rhythmic organization is fundamental to the education of the composer.

When a series of regular articulations reaches our consciousness, these undergo their first developmental process.

Consider the following example where we see a group of rhythmically incoherent notes:



The mind begins to create order and, in this interest, introduce accents, which permit it the domain of auditory sensations. The accentuation, every two or three notes, will be formed in the medium-speed register at approximately a rate of 50 or 60 beats per second. So, the previous example could look like this:



Or also like this:



According to this first operation of mental arrangement, the individual notes of the series, which are initially undifferentiated, also acquire a hierarchy of intensity in a natural way. Some take on more gravity while, conversely, others retire. Both Emphasis and release are relative. No note can have weight if it does not have other neighboring notes to support it. The association of these qualities is the foundation of all perceptions of a musical nature.

Examples of Rhythmic Formulas created according to text.

The Dove

Poem: Eduardo Polo (1938-2008)
 Music: Alberto Grau (1937)

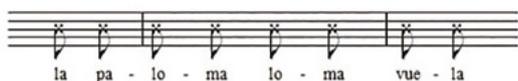
Exercise:

With small changes in rhythm, create rhythmic formulas with the following six verses:

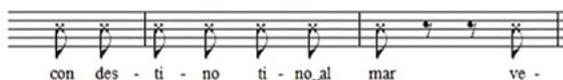
La paloma vuela	The dove flies
con destino tino al mar	bound for the sea
veleros leros le buscan	sailboats look for her
por verla verla pasar.	to see her pass by.
No descansa cansa en viaje	She does not rest in her journey
soñando ñando llegar	dreaming of her arrival
un palomo lomo espera	a dove awaits
de copete pete albar.	with his white crest
Con chaleco leco fino	With fine waistcoat
vestido tido de frac	and tailcoat dress
cubierto bierto de joyas	covered in jewels
en la iglesia glesia está	in the church is
contando tando las horas	counting the hours
para para se casar.	to be married.

These rhythms can be created with cells taken from each of the poetic verses, or per complete stanzas:

1- First rhythmic cell



2- Second rhythmic cell



3- Rhythms and texts continued until the end of the first verse.



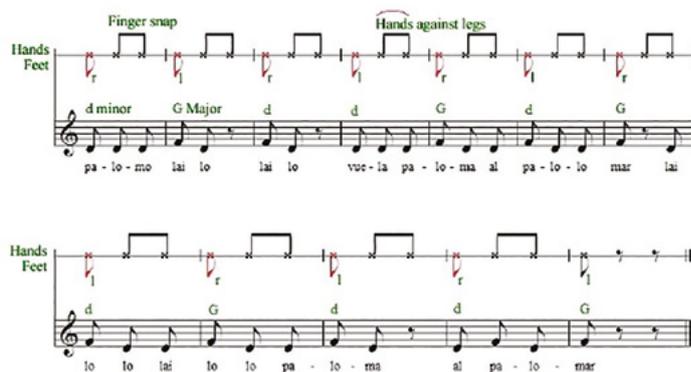
Another way is to use syllables or words to create phrases or choruses with onomatopoeias extracted from the poetry.



with this text-rhythm formula, we can make a melody with two notes



We could also add a eurythmic formula to accompany this melody of two notes:



(Musical examples pages 38-39-40, from the book, *La Forja del Compositor* by Alberto Grau)

TYPES OF CHOIRS

It is worth remembering that, when talking about good choirs, existing and in general, the term refers to human groups potentially composed of amateurs rather than professional musicians, whether they are members of mixed choirs, equal voices choirs, children's or youth choirs or professional choirs. For example, a choir representing a poor neighborhood with scarce infrastructure and logistical resources has as much merit as the choral group that works under the best available circumstances. What matters is the social and cultural result they obtain by taking advantage of the means at their disposal. Establishing a definition of a 'good choir' is as difficult as determining, through any written framework, the essence of another reality. The satisfactory condition

of a choir is the result of a sum of elements that lead to subjectivity of appreciation but, like the aesthetic values of a musical work itself, are not likely to be quantified. It should not be forgotten that, with the addition of a respectable number of positive subjective conditions, the result, precisely because it is derived from an increased number of observations, tends to become more and more objective.

These are some of the ideas that, as a composer, I like to share with my students and thus encourage them, based on my experience, to be creators of new sounds and rhythmic combinations that encourage young singers to participate with joy, humor and enthusiasm in the wonderful world of choral singing.

Translated by Joel Hageman, USA



Distinguished composer and teacher, ALBERTO GRAU (Vic, Catalonia-Spain 1937), has earned a place of honor among the best contemporary musicians in Venezuela. Known for his career as a Choral Director, Alberto Grau has, however, become one of the leading figures in choral composition in Latin

America, and many of his works have been published by houses in the USA and Europe. He won the José Angel Montero National Music Award three times (1967, 1983, 1987) and other important international awards. He was recognized in 2014 with the Lifetime Achievement Choral Award by the International Federation for Choral Music (IFCM). In 1967, he founded the Schola Cantorum de Venezuela and won First Prize in the 1974 International Competition Guido D'Arezzo in Italy. More than 30 recordings evidence his fine musicality and extensive knowledge of the international choral repertoire. He was also the founding director of the Orfeón Universitario Simón Bolívar and the Ave Fenix Choir, a member of the Board of Directors of the State Foundation for Children and Youth Orchestras of Venezuela (El Sistema), the Musical Director for the Teresa Carreño Theater in Caracas, the IFCM Vice-president for Latin America and an advisor and professor for the CAF Social Action through Music Program. For more than 35 years he was a professor of Choral Conducting at the University Institute of Musical Studies and at the Simón Bolívar University and also a director of El Sistema choral-orchestral productions. He has been invited to many important conferences and festivals, including ACDA Conventions, World Choir Symposia and the Europa and America Cantat Festivals. He is currently the permanent advisor and composer-in-residence for the Schola Cantorum Foundation of Venezuela Little Singers Program and continually receives new commissions from all over the world. Email: mariaguinand@gmail.com



TRAINING TOMORROW'S CHOIR MANAGERS

ISABELLE MÉTROPE

International Choral Magazine Managing Editor, France/Germany

[Artikel auf Deutsch](#)

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[Article en français](#)

WHEN I WAS 21, I COMPLETED AN INTERNSHIP THAT WOULD CHANGE MY LIFE (SORRY FOR THE SLIGHTLY ESOTERIC ARTICLE START). IT WAS ROUGHLY 15 YEARS AGO, I WAS STUDYING MODERN LANGUAGES, BUT I DIDN'T WANT TO GO AND WORK IN AN INTERNATIONAL COMPANY, EXPORTING PRODUCTS SUCH AS TYRES AND PIPES OR FINANCIAL PRODUCTS. SO, WHEN I HAD TO LOOK FOR AN INTERNSHIP, WHILE MY CLASSMATES WERE DREAMING OF WORKING FOR BIG GLOBAL COMPANIES, I APPLIED AT... AN INTERNATIONAL CHORAL FESTIVAL. IT TURNED OUT TO BE EUROPA CANTAT, WHICH WAS TAKING PLACE THIS VERY YEAR IN MAINZ, GERMANY. I WAS AN ABSOLUTE BEGINNER, AND DURING THOSE 4 MONTHS, I MADE MANY MISTAKES – AND MANY FRIENDS. AND I DISCOVERED THAT, UNLIKE I HAD BEEN TOLD BEFORE, IT WAS INDEED POSSIBLE TO WORK AS A MANAGER IN THE MUSIC WORLD.

Without knowing it yet, I had directly discovered the best way of learning how to do the job: being thrown into the deep end with a bunch of adorable swimming teachers making sure I wouldn't drown. But more about this later. First of all: what are the training possibilities for someone wanting to be a choir or concert manager?

FORMAL TRAINING

Depending on which country you live in, the offers are multifaceted. A lot of universities offer a "cultural management" curriculum. Others call it "cultural mediation" or "arts management," or this field can be part of a pedagogy curriculum with a management addendum. To begin searching for a curriculum of this type in your region of the world, a good place to start could be the website of the Arts Management Network, or – even more directly – to ask professionals of the field in your city about their own education. When checking out universities, don't forget to have a look at the language programmes; an arts management programme will sometimes be "hidden" in an

international training with an intercultural profile. Conferences organised by the *International Association of Arts and Cultural Management* can also be a good resource.

INTERNSHIPS

Internships are required by a number of curricula, although it is also possible to apply even if you are not currently a registered student. Many professional choirs and festivals look for interns – some even have projects that rely on having such an apprentice in their office. Internships can last from a couple of days (though not as useful) to several months, and are often the first opportunity to experience truly what life as a professional can be. The organisations and concert houses are becoming more and more accustomed to this type of placement. If the company of your choice has never trained an intern, don't hesitate to ask them if it is something they are open to considering. An internship is definitely a win-win situation for all.

MANAGEMENT PROGRAMMES IN THE CHORAL WORLD

I've kept the best for last: the choral world already started to think about how to train future managers a long time ago. In addition to internships, short and intense programmes were created. One of the first of these events was the *International Forum – Voice, Youth and Arts Management* in Caen, France, back in 2008. This 4-day event was organised by IFCM and Polyfolia International, and gathered 60 young people from all over the world. Many friendships made there still exist and a different cooperation was born. I remember our Norwegian colleague Kjetil Aamann calling this event "historical" at the final session, and I never forgot this, because it was indeed a boost for several amazing programmes that followed. In 2009, the European Choral Association launched its first Young Event Management Programme under the framework of the Europa Cantat Festival in Utrecht. Since then, a YEMP has been training around 30 young managers and students at each Festival, which take place every 3 years in a different city and country. The YEMP consists of a long weekend of classes and workshops

prepared by professionals, a short week of training on the job before the festival starts, and a complete job placement during the festival. The participants are coached by two professionals from the choral world, usually one person from the festival country and the other from an international organisation. The work fields are as diverse as the festival departments: production, music office, ticketing, festival office, info points, atelier organisation, logistics, etc. For most of the participants, it is one of their first professional experiences, and even though I had the chance to take part in the first YEMP back in 2009, I will let you decide for yourself by reading the testimonials in the boxes.

The Working Group Youth of the European Music Council, a working group consisting of young music professionals or students under the age of 30, organised Access!, a project that included a European Youth Forum on Music and the Manifesto for Youth and Music in Europe. The European and International Music Council keep placing youth involvement in the international music discourse.

The next management programme will be YOUNG and will enable 10 young managers to learn and work at the IFCM World Choral EXPO 2022 in Lisbon. Are you looking for your next opportunity? Subscribe to the IFCM eNews so you don't miss out!

USEFUL LINKS

Arts Management Network:

www.artsmangement.net

European Music Council:

www.emc-imc.org

International Music Council:

<https://www.imc-cim.org/>

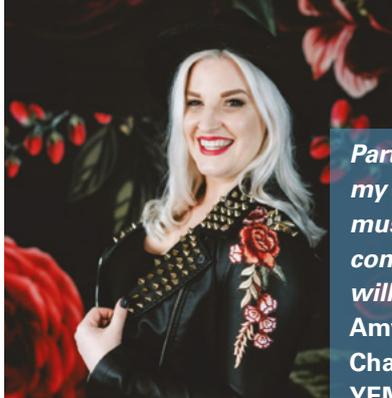
European Choral Association:

www.europeanchoralassociation.org

IFCM: www.ifcm.net

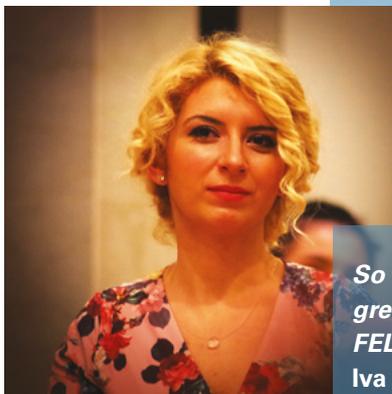
YOUNG: bit.ly/IFCMyoung

Edited by Charlotte Sullivan, UK



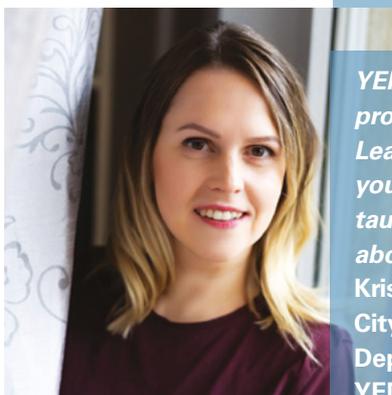
Participating in YEMP 4 rejuvenated my appreciation and love for choral music and arts administration. The connections and friendships I formed will never be forgotten!

Amy Desrosiers, Choir Manager, Capital Chamber Choir, Ottawa, Canada
YEMP 4 – Tallinn, Estonia 2018



So much more than a programme: great time, great opportunity, GIORNI FELICI!

Iva Radulovic, IFCM Secretary General
YEMP 2 – Torino, Italy 2012



YEMP in 2009 was a great start to my professional career as a cultural manager. Learning and working together with young people from different countries taught me many important lessons about the job and about myself.

Kristel Pedak, chief specialist at Tallinn City Government's Culture and Sports Department
YEMP 1 – Utrecht, The Netherlands 2009



Joining YEMP in 2009 changed the way I deal with people. It helped me be more confident in voicing my opinions and being more comfortable interacting with new acquaintances.

Irvinne Redor, Communication Manager of IFCM and Secretary General of the Philippines Choir Directors Association
YEMP 1 – Utrecht, The Netherlands 2009



The gathering in Caen was life changing. Although we were all from different parts of the world, we found similar challenges and exchanged ideas and solutions. We made life-long friendships too!

Shekela Wanyama, music educator and conductor, studying choral conducting at the University of Minnesota with Kathy Saltzman Romey, Minneapolis, USA

THE BODY OF THE CONDUCTOR

MARÍA GUINAND

Conductor, Venezuela

[Artikel auf Deutsch](#)

[Artículo en español](#)

[Article en français](#)

THERE IS NO DOUBT THAT THE SUCCESS OF DIRECTORS DEPENDS ON MANY FACTORS SUCH AS THEIR MUSICAL PREPARATION, THEIR SELECTION OF REPERTOIRE, THEIR TESTING METHODOLOGY, THE LEADERSHIP TO FORM A GOOD CHORAL GROUP, VOCAL WORK AND MANY OTHER VARIABLES. HOWEVER, MANY TIMES WE OBSERVE CONDUCTORS WHO, HAVING ALL OF THESE SKILLS, ARE INEXPRESSIVE AND LITTLE COMMUNICATIVE. THE PROBLEM IS THAT THEY HAVEN'T CONCEDED IMPORTANCE TO BODY LANGUAGE AND GESTURES, WHICH THEY MUST DEVELOP CAUTIOUSLY AND CAREFULLY.

In this short piece of writing I am going to try to address this fascinating topic. Why is it important to develop a language of gestural/ bodily codes that are fundamental to the communication between choral conductor or orchestral conductor and will definitively impact the interpretation of the music.

The great actor Vittorio Gassman wrote: 'It is true that gesture is one of the most specific signs of an actor's personal language. A gesture (it is the first thing I teach my students), a broad or barely perceptible gesture, always precedes the word, it is the one that enunciates the expressive intention, the emotional will'.

Alberto Grau states in his book "La Forja del Director" ("The Forging of the Director"): 'Gestures allow the conductor to communicate with his group both technically and expressively. Gestural movements constitute codes that allow the choral ensemble to decipher the meaning of the work, its internal rhythm, its expressive nuances, hence the gesture must be immediately recognised by the choir, be explicit to avoid confusion,

and adaptable to various situations that may arise due to the dimensions of the rehearsal room or the stage for the performance, as well as the number of members present in the ensemble'.

For this reason, gesture is a fundamental aspect of conducting, which must be practised and learnt conscientiously, and for this the conductor must work on it assiduously and perfect it. To do this, we must know our body through physical preparation practices, especially the musculature, posture, fluidity and continuity of movement, strength and amplitude of movement, tension and distension. In short, all the elements that allow us to have an efficient and expressive gesture, which is a true channel of communication with the choir.

I think it is important to briefly explore some aspects of our muscular system, which are related to this subject.

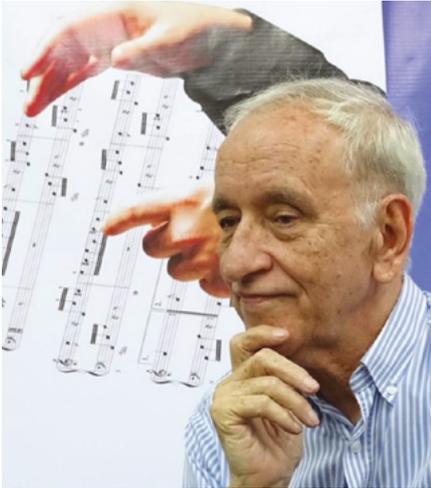
The human muscular system is made up of a set of more than 650 different muscles, most of which can be controlled at will and allow us to exert sufficient force on the skeleton to move. These in turn are made up of cells called 'myocytes' with a high level of specificity, which make the muscle fibres resilient and elastic and therefore able to be subjected to stretching and compression.

The muscles we will use for the purposes of the director's gesture are the skeletal or voluntary muscles that allow us the movement to use our limbs, move around and make gestures as simple as moving our eyes or smiling. The most relevant ones we need for everyday actions are:

Pectorals. ...Trapezius muscles. ...Quadriceps. ...Abdominals. ...Biceps. ...Triceps.

Of all these, for the purposes of our gesture the most important are the pectoral and abdominal muscles as they help us to have a balanced body structure, the deltoids and trapezius muscles have a relevant influence on the movement of the shoulders and arms. Also the facial muscles that control our expressions.

Other aspects that should be briefly mentioned are the classification of the muscles in order to understand how to use and train them (basically into



...Gestural movements constitute codes that allow the choral ensemble to decipher the meaning of the work, its internal rhythm, its expressive nuances, hence the gesture must be immediately recognised by the choir...
Alberto Grau

flexors, extensors, rotators and stabilisers)¹, muscle tone², types of fibres³ and their contractions⁴.

From all of the above it can be deduced that performing a certain movement is a complex action in which different muscles with different functions must act in a coordinated way, although there may be one that is the main one. In my experience, I organise my daily body exercise routines around my dance classes and Tai Chi sessions, as well as silent but active walks. These routines allow me to be prepared to then tackle specific preparatory exercises for directing.

Building a series of postural, relaxation, strengthening, tension and muscle relaxation exercises is essential before tackling the fundamental aspects of the technique of the gesture. This will allow us to get to know our body, its possibilities, its weaknesses and to build our own expressive language. It is also very important to work consciously on facial expression and to accompany it with body movements that reiterate it.

In the study and practice of the technique of direction, in addition to the aspects related to the figures of direction and their clarity, we must deal with other aspects that depend directly on a precise and clear gesture.

Each conductor develops a kind of individual choreography which must be sufficiently clear to be understood by all the groups he or she has to conduct.

The relationship of movement to maintain a constant tempo will depend on good muscular tension and relaxation of the arm, as well as precision

¹ Flexors (used for flexion), extensors (extension), rotators (supination and pronation), abductors (for separation), stabilisers or fixators (their aim is to maintain muscle tension). Or their classification into antagonists (they oppose the action of the corresponding movement), agonists (same movement), synergists (also in favour of the action of the muscle, but indirectly).

² It is also called muscular tension and is the partial, passive and continuous contraction of the muscles that decreases with the sleep phase. It plays a major role in the maintenance of posture. Under normal conditions, muscle tone is maintained unconsciously and without fatigue through the activity of the nervous system.

³ Type 1: Also called slow twitch or red fibres. They are small in diameter and are supplied by a large number of blood vessels. They function mainly for activities that require contractions of low intensity but very prolonged in time, for example the maintenance of body posture.

Type 2: Also called fast twitch or white. They have the opposite characteristics to type I fibres, their diameter is larger and they are poorly vascularised.

The organism uses them mainly for short-lasting exercises, but of high intensity. They are very sensitive to fatigue.

Type 3: They have intermediate characteristics between type I and type II. Depending on the type of training performed by a person, they can be transformed into type I fibres, if prolonged strength exercises predominate, or into type II fibres.

⁴ Isometric contraction: In this type of contraction the length of the muscle fibre remains almost constant, but the muscle tone is intensified and no displacement occurs. An example is the contraction that takes place in the muscles of the lower limbs and those in the vicinity of the spine to maintain an upright posture.

Isotonic contraction: In this type of contraction the length of the muscle fibre is modified by shortening, but the muscle tone remains almost constant and displacement occurs.

An example is the muscle contraction performed to lift an object and change its position.

in the marking of the phrasing and articulations. Likewise the proper handling of dynamics depends on the extension and tension of the gesture; making a gradual diminuendo or crescendo is related to muscular tension or distension, as well as the sudden change of dynamics.

Superfluous gestures undoubtedly hinder the musical discourse.

A gesturally differentiated direction appropriate to the musical discourse must be carefully studied and prepared in conjunction with the analytical-musical study of a score and be related to the expressive and emotive capacity to convey the message of the musical work.

*Translated by Rebeka Angstmann,
UK*

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Alberto Grau celebrating the 40 years of Schoral Cantorum Foundation of Venezuela in 2017 © Jennifer Calatrava

WHAT ARE THE IMPORTANT THINGS FOR CHORAL CONDUCTING?

KO MATSUSHITA

Composer, conductor, Japan

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WHEN TEACHING CHORAL CONDUCTING, ONE MUST FIRST EDUCATE STUDENTS ON ACQUIRING THE NECESSARY SKILLS TO BE A CONDUCTOR BEFORE TEACHING BATON TECHNIQUE. IN PARTICULAR, THE ABILITY TO DISTINGUISH BETWEEN NOTES, SOLFÈGE, AND THE ABILITY TO ANALYZE MUSIC MUST BE TAUGHT PROPERLY, AS WELL AS COMPOSITIONAL SKILLS, SUCH AS HARMONY. DICTATION IS OF COURSE A MUST, AND CONDUCTORS WHO DO NOT HAVE THE ABILITY TO LISTEN CLEARLY AND DISTINGUISH BETWEEN THE INDIVIDUAL PARTS OF A CHOIR SHOULD BE DISCOURAGED, BUT UNFORTUNATELY, THERE ARE STILL MANY CHORAL CONDUCTORS WHO HAVE "BAD EARS".

The following is a short list of items that should be specifically taught as basic skills:

1. Sight-singing: rather than blindly singing difficult pitches and rhythms perfectly, it is important to sing while understanding what chords are attached to the melody and what the modulation process is. The students should sing with a thorough movable Do system, thinking about where the modulation comes from and how to change the Do position to make it easier to sing. Singing one part of a four-voice chorale and playing the other parts, such as singing and playing the piano also helps the conductor.
2. Dictation: more emphasis should be placed on dictation in two- and three-voice polyphony and four-voice chorales than on single melodies. It is important to perform the assignment after it is done.
3. Harmony: when analyzing a piece, knowledge of harmony is absolutely necessary. The choral conductor must also have the ability to arrange music. In this case, it is impossible to arrange without knowledge of harmony.
4. Knowledge of temperament: it is important to know the theory behind the creation of beautiful chords and melody. It is important to have a keen sense of hearing, but it is also important to have an understanding of theory.

In addition to the above, I teach proper baton technique as a choral conducting method, and I place special emphasis on the following points:

1. Basic posture of the conductor:
 - a. Basic position of both arms
 - b. Range of motion of both arms (position and use of arms that are easy for the singer to see)
 - c. Role of each arm

2. How to give instructions for the beginning of a phrase (An attack, Einsatz):
 - a. How to swing arms
 - b. How to direct gaze
3. How to show the choir members polyphony in renaissance music
4. How to conduct classical and romantic music

Although many modern pieces are difficult to notate and require ingenuity in conducting, I believe that it is important to be able to understand and express the music of the early Renaissance, Classical and Romantic periods, and that modern music should be placed in the position of an application of that music.

I believe that too much emphasis on individuality at the learning stage should not be welcomed too much in terms of developing basic skills.

I would like students to thoroughly acquire the basic skills and then show their individuality to the fullest.

Finally, I would like to strongly assert that deepening one's understanding of the folk and traditional music of one's own country is also very important in learning choral conducting.

Basically, I think that choral conductors should be active in their home countries, because their occupation requires them to contribute to the inheritance and development of their folk and traditional music.

Edited by Karin Rockstad, USA

Editor's Note: cf. Ko Matsushita's biography page 17

Dictation assignments

Ko Matsushita

1

♩ = ca.60

Musical score for dictation assignment 1, measures 1-4. The piece is in 4/4 time with a tempo of approximately 60 beats per minute. The melody in the treble clef starts with a whole rest, followed by quarter notes G4, A4, B4, and C5. The bass line consists of eighth notes: G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7, D7, E7, F7, G7, A7, B7, C8, D8, E8, F8, G8, A8, B8, C9, D9, E9, F9, G9, A9, B9, C10, D10, E10, F10, G10, A10, B10, C11, D11, E11, F11, G11, A11, B11, C12, D12, E12, F12, G12, A12, B12, C13, D13, E13, F13, G13, A13, B13, C14, D14, E14, F14, G14, A14, B14, C15, D15, E15, F15, G15, A15, B15, C16, D16, E16, F16, G16, A16, B16, C17, D17, E17, F17, G17, A17, B17, C18, D18, E18, F18, G18, A18, B18, C19, D19, E19, F19, G19, A19, B19, C20, D20, E20, F20, G20, A20, B20, C21, D21, E21, F21, G21, A21, B21, C22, D22, E22, F22, G22, A22, B22, C23, D23, E23, F23, G23, A23, B23, C24, D24, E24, F24, G24, A24, B24, C25, D25, E25, F25, G25, A25, B25, C26, D26, E26, F26, G26, A26, B26, C27, D27, E27, F27, G27, A27, B27, C28, D28, E28, F28, G28, A28, B28, C29, D29, E29, F29, G29, A29, B29, C30, D30, E30, F30, G30, A30, B30, C31, D31, E31, F31, G31, A31, B31, C32, D32, 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Locus iste extract

Modulation assignment for sight singing
Student sings one part and plays other parts on the piano.

Allegro moderato

Anton Bruckner (1824-1896)

Key of D minor

Soprano

Alto

Tenor

Bass

l, l, l, l, t, d f

l, l, l, l, l, l, d

l, f s l l l

r r m f l r' m' f f

Key of E minor

l t t m=r l, l, l,

d r m t,= l, l, l,

l l l si=fi l, f s

f f m = r r m f l r' m'

l, t, d f l t t m

l, l, l, d d r m t,

l l l l l si

f f f f m

CONDUCTOR'S TRAINING AROUND THE WORLD

**YVELINE DAMAS, KO MATSUSHITA, BENJAMIN HARTMANN,
ANA PATRICIA CARBAJAL CÓRDOVA, JO-MICHAEL SCHEIBE, CHRISTOPHER HAYGOOD**

[Artikel auf Deutsch](#) [Artículo en español](#) [Article en français](#)

Training Choral Conductors in Africa

YVELINE DAMAS

CURRENT STATUS

There are two sides to the training of choral conductors in Africa.

While academic musical instruction is well established in public and private educational institutions in Anglophone countries (graduate schools, conservatories, universities, institutes), with courses of study offering specialization in choral conducting, the absence of curricula in this last area in the majority of the Francophone countries of sub-Saharan Africa is striking, despite the large number of choirs.

Because of this, the *Chefs de chœurs sans frontières* (*Choral Conductors Without Borders*) initiative represents a priceless resource.

PROFILES OF THE CONDUCTORS

The choirs are principally church choirs, and the conductors fall into three groups:

- those who have had academic training in music followed by studies in choral conducting;
- those who have had academic training in music education (music teachers) or playing an instrument and who have taught



themselves choral conducting through courses or short-term instruction in music (solfège, conducting, or harmony) at the local or international level (internships, festivals, etc.)

- those who have not had academic training but are self-taught thanks to courses or training sessions, and who, after having been members of choirs for varying lengths of time, are driven to be choral conductors by need or because of their passion for this kind of music

THE INITIATIVES

In Senegal:

- Les **Journées Chorales (Choral Days)** (2004, 2005, 2006, 2007), organized by Emmanuel Noisette, with master classes led by well-known conductors with the support of the French Cultural Center
- The **Chœurs À l'Unisson (CAL'U) (Choirs in Unison) festival** (2001, 2012, 2013, and 2017), with workshops in conducting led by experienced conductors
- The **sessions intensives estivales (intensive summer courses) of the École Nationale des Arts** (10 days: theory, intonation, sight-reading, singing, etc.)

In the Democratic Republic of the Congo:

- Workshops in singing and choral conducting through

the Fédération Congolaise de Musique Chorale (FCMC) (Congolese Federation for Choral Music)

- Beginners' classes led by Ambroise Kua-Nzambi Toko with the Académie Africaine de Musique Chorale and, since 2020, with his Institut Facultaire de Musique (IFM), which, among other areas of study, includes academic curricula in choral singing and conducting (LMD System: Bachelor [Licence], Masters, Doctorate)

In Togo:

- Training classes organized by a government minister with the YMCA in 1996
- Workshops in choral conducting in Lomé with the Goethe Institut in 1997 and 1998
- Since 2016: workshops in conjunction with festivals in several cities, with Sylvain Gameti and the Association Togolaise des Compositeurs de Musique Chorale (Togolese Association of Composers of Choral Music).

CHORAL CONDUCTORS WITHOUT BORDERS IN AFRICA

Three principal goals:

- provide choral conducting students with a foundation in solfège and music education
- provide instruction in choral conducting
- discover and expand repertoire

Conductors Without Borders began its work in Africa in 2007. Financing was provided by local federations, individual donations, À Coeur Joie International, and the Cultural Services of French embassies in sub-Saharan Africa: the **Democratic Republic of the Congo, Togo, Ivory Coast, Senegal, Benin, and Cameroon**. Beginning in 2014, financial support from the IFCM allowed Conductors Without Borders to expand its efforts in these countries and to extend its activities to Anglophone countries: Ghana, Nigeria, Kenya.

CHALLENGES

- a growing need for the management of emerging choirs: living quarters, schools, universities, entrepreneurship
- a growing demand for the technical expertise required to open up to modern and contemporary repertory and the global network
- expanding the role of the choral conductor in technical, managerial, marketing, social, and technological activities
- professional development of choral conductors through career development and assistance in the search for employment

Translated by Richard Kutner, USA



YVELINE DAMAS is co-founder and Artistic Director of the vocal group "Le Chant sur la Lowé," Gabon. She is also the founding member of the Afrikiyo! movement to promote music and choral singing in Africa. She is President of the Confédération Africaine de Musique Chorale (CAMC-ACCM), which is one of the IFCM regional offices. Yveline initiated and participated in the creation of the African Youth Choir, which brings together young choral singers of several African nationalities. Yveline is a vice-president of the International Federation for Choral Music and of À Coeur Joie International. Email: yvelinedamas@yahoo.fr



Training Choral Conductors in Asia

KO MATSUSHITA

Asia Pacific Youth Choir, WSCM 2014,
Seoul, Rep. Korea

WHEN KO MATSUSHITA WAS ASKED TO WRITE ABOUT “HOW TO TRAIN CHORAL CONDUCTORS IN ASIA,” HE FELT THAT THE SCOPE OF ASIA IS SO VAST, AND THERE ARE SO MANY COUNTRIES THAT IT IS IMPOSSIBLE TO TALK ABOUT “THE ASIAN WAY.” THEREFORE, HE OFFERED TO INTRODUCE HIS OWN METHOD (SEE HIS ARTICLE ON PAGE 11). HE ALSO WROTE A BRIEF REPORT ON THE CURRENT STATUS OF CHORAL CONDUCTING EDUCATION IN SOME OF THE LEADING CHORAL COUNTRIES IN ASIA. HERE IT IS.

MALAYSIA

There aren't any Conducting Courses in any of the universities or colleges that have a Music Department. In fact, there are only a handful of universities and colleges that offer the single-semester conducting subject. Therefore, if anyone is keen to learn about choral conducting, they will look for private teachers. The conducting teachers who have graduated mainly come from overseas.

THE PHILIPPINES

Students can study at the University of the Philippines, St. Paul University, University of Santo Tomas, etc. There are many good instructors.

TAIWAN

Fu-Jen Catholic University, National Taiwan Normal University, National Sun Yat-sen University, and several other universities have doctoral or master's choral conducting graduate programs. In addition, the Taipei International Choral Festival offers a week-long conducting master class and basic class every summer.

SINGAPORE

There are no formal conducting courses from colleges and universities. Most of the conducting courses and workshops are organized by the people from the local choral community. London College of Music offers Choral Conducting examinations at the diploma level (Associates,

Licentiate, Fellowship). The Singapore Federation for Choral Music and Konzert Pte Ltd has been mentoring and preparing candidates to take this examination for the past ten years.

HONG KONG

The Chinese University of HK Bachelor/MA has conducting courses, and HK Baptist University DMus has the option to major in conducting courses.

INDONESIA

No university or college has conducting course or offers a conducting degree. The music education departments in two of the universities offer conducting courses for one semester and Choral literature

as optional courses. Conductors learn conducting from workshops offered annually by the Foundation of Choral Music Development as well as by individual choral activities. Those who want to pursue conducting degree would go overseas.

THAILAND

There is no choral conducting program. However, Ms. Pawasut Jodi Piriyaongrat offers the class

as part of the Music Education program at Chulalongkorn University at undergraduate and master's levels. In addition, Mahidol University also has choral conducting as an elective at the master's level.

JAPAN

Some music colleges offer courses for choral conductors, but they are very few and far between. Therefore, if someone wants to

study choral conducting, many of them study with a teacher privately or travel overseas to study.

There are also a lot of workshops on choral conducting organized by private sector, such as my school, Young Choral Academy.

Edited by Rebeka Angstmann, UK

Composer and conductor born and raised in Tokyo, KO MATSUSHITA is currently the conductor and artistic director of 15 choirs, which are often invited to perform not only in Japan, but all over the world. They have also achieved excellent showings in the choral circuit and have won awards in international competitions. Matsushita is a prolific composer and arranger and his works are performed around the world. His compositions have various styles, such as works based on traditional Japanese music, Masses, motets, etudes for choirs, and so on. His work has been published extensively in Japan, Europe, and the United States, such as in Edition KAWAI Tokyo, Edition ICOT Tokyo, Carus-Verlag Stuttgart, SULASOL Helsinki, among others. In 2005, he was awarded the Robert Edler Prize for Choral Music. Recently, in 2019, he gave a keynote speech at the International Kodály Symposium in Kuching, Malaysia. He is currently the CEO of the International Choral Organization of Tokyo, the Artistic Director of the Karuizawa International Choral Festival, Tokyo International Choir Competition, and Japan International Choral Composition Competition. He is also an Honorary Member of the National Association of Italian Choir Directors, a member of the Founding Directors of the Asian Choral Association, and a member of the World Choir Council. Furthermore, he is a Special Guest Professor at Kobe College. <https://komatsushita.com/en/>



Training Choral Conductors in Europe

A brief overview by

BENJAMIN HARTMANN

MUSIC ACADEMIES

Traditionally, music academies (and some universities) offer a formal education in choral conducting. While previously there existed only programs for school music, church music, or orchestral conducting, in which choral conducting could be studied as a minor or secondary field of study, choral conducting has since established itself as its own artistic discipline. In bachelor's and master's programs and sometimes

in masterclasses one can learn all the tools of the trade of choral conducting: conducting technique, rehearsal methodology, repertoire, music theory and aural training, piano and voice – as well as themes such as voice physiology, old and new music, vocal improvisation, dealing with young and old voices, etc. The training is quite wide-ranging, but often takes place in the sheltered cosmos of a college, which limits practical performance opportunities. Choral conducting students generally have individual instruction in the main subject of choral directing, voice lessons, and lessons in various other subjects as well as instruction in front of an ensemble, where they direct a studio choir and are guided in rehearsals (in a conducting internship or practice choir). Choral conducting students frequently sing in the university choirs or chamber choirs and also take on rehearsals and conducting duties with the university ensembles.

EXCHANGE PROGRAM

Through networking in programs such as ERASMUS+, one can get a much clearer picture of the European choral landscape. One becomes familiar with the musical idiom of another culture and

other approaches to choral work in other countries, and expand one's repertoire knowledge. Experiences abroad in the Baltic and Scandinavian countries are very popular among students, as these regions have a particularly active and diverse choral landscape at their disposal.

MASTERCLASSES

Further practical experience can be gained within the context of continuing education and masterclasses. Here the advantage is in gaining access to good, sometimes prestigious choirs and getting to know their working methods and standards. Choral associations often offer continuing education or choral conducting courses aimed at emerging or practicing school or church musicians. The new ideas gained through coursework can then be immediately put to the test in their school or church choirs. Choral conductors often also gain their first experiences with professional voices in master classes. The director of the master class can then sensitize them to the special needs of professional choir work. An intensive masterclass trains one's own conducting technique, methodology, and ear in the shortest possible time.

FORUM DIRIGIEREN AND ACADEMIES AT RADIO CHOIRS

While aspiring choral conductors most often work with amateur singers, there is a growing number of initiatives that also give them the opportunity to gain experience with semi-professional or professional voices: in Germany, the Forum Dirigieren (Conducting Forum) of the Deutscher Musikrat (German Music Council) has made a name for itself as a support program. Within the framework of their academies, individual radio choirs also offer support for young choir conductors, who can thus become familiar with the everyday life of a radio choir, gain their first rehearsal experience, and assist the principal conductor. It is very welcome that more and more colleges are networking with professional ensembles or hiring their own professional ensembles in order to raise their choral conducting training to a higher level.

Translated by Katie Maxfield, Canada



BENJAMIN HARTMANN is a German conductor specializing in vocal music. Having been trained as a singer, pianist, music pedagogue and conductor in Leipzig, Yale, Stockholm and Cambridge (UK), he is now based in Stuttgart and Salzburg, where he has recently been appointed Artistic Director of the Salzburg Bach Choir. He directs his own Verum Audium vocal ensemble and the Maulbronn Chamber Choir at the World Heritage Site of Maulbronn Abbey. Benjamin has collaborated with ensembles including the Swedish Radio Choir, RIAS Chamber Choir, BR, MDR and WDR Radio Choir, Stuttgart Chamber Choir, Gaechinger Cantorey, Capella Amsterdam and Helsinki Chamber Choir among others. He is passionate about new concert formats in vocal music and teaching conducting. Email: info@bpch.de





Training Choral Conductors in Latin America

ANA PATRICIA CARBAJAL CÓRDOVA

On many occasions, having listened to a good choir, I have asked what training the conductor has. The answers to that question have varied enormously, and even though some of the conductors haven't had any professional training in choral conducting, there's no doubt that they all share a passion and commitment to choral singing.

Talking to various choral directors in Latin America has made clear that very few countries in the region have degrees in choral conducting as such, although in some countries there are degree courses in music which also lead to a choral conducting qualification.

The following is the information I have gathered following a number of months researching this question: the Cuba University of Arts in La Habana offers a degree in choral conducting; Argentina is home to various universities which offer this same degree; Chile, Brazil, Costa Rica and Venezuela have

universities which also run these courses; in Mexico this course is offered at conservatoires but not at any universities, and we are currently working hard to establish this degree programme at the National Autonomous University of Mexico (UNAM). Various public and private higher education institutions offer similar courses, although there is usually no supervisory body to ensure consistency, and most of the time it is impossible to study advanced subject matter or repertoire because the students are at different levels.

Our higher education institutions urgently need to establish professional choral conducting courses. Even though choral conductors' training involves more than just professional studies, it's clear that these courses will lay the foundations to build a better future for choral music in Latin America.

*Translated by Christopher Lutton,
UK*

Conductors Without Borders, Caracas,
Venezuela



Ana Patricia Carbajal Córdova is a choral conductor and cultural promoter from México City. She founded the vocal ensemble *Voce in Tempore* in 1989 and *Voce in Tempore Association* in 1997 to promote and distribute professional choral music in México. Since 1997, she has been promoting and hosting *EnCantada*, a music-radio show broadcasted by *Opus 94* of the Mexican Radio. She has a Master in Promotion and Cultural Direction and works as a teacher of the Music Faculty of UNAM (National University of Mexico) where she also coordinates the choral programs. She is the director of the young choral initiation workshop *Tsirís* and coordinator of *Encuentro Coral Infantil* (Children's choral meeting) at the University La Salle. She also coordinates the choral program of the International Festival of University Choirs. She is a representative of Central America and the Caribbean in the Board of the International Federation for Choral Music. She is invited on a regular basis as a presenter at festivals and choral workshops.
www.voceintempore.org

Training Choral Conductors in the USA

JO-MICHAEL SCHEIBE
CHRISTOPHER D. HAYGOOD

CHORAL CONDUCTING TRAINING IN THE US

In the United States, the undergraduate (initial university) level of choral conducting may be approached from several possible avenues of degree study.

The Bachelor of Music Education with a choral or vocal emphasis affords at least two semesters of conducting. The BME prepares students to teach elementary and secondary choral music in public or private schools, includes methods courses targeted to address the pedagogical needs of future teachers, and offers undergraduates the opportunity to conduct in supervised rehearsal situations over the span of a semester prior to graduation.

The Bachelor of Music in Voice fosters vocal performance skills and requires students to follow the core music curriculum approved by the university or college in question, including a semester of choral or basic conducting. The Bachelor of Arts in Choral Music, offered in larger schools of music, allows students to pursue comprehensive choral studies – choral conducting, choral development, choral arranging, diction – in conjunction with their general education.

Generally, undergraduate studies related to choral music include one to four semesters of conducting, with a limited number of institutions offering private undergraduate conducting study. Frequently, first-semester courses survey basic conducting gestures suitable for both choral and instrumental ensembles, while additional semesters emphasize gestural language specific to choral ensembles.

The summer provides opportunities ranging from choral workshops to the Master of Music degree. Choral workshops address tone building, preparation of major works, and choral conducting. These workshops serve as a resource for choral conductors with varying skill sets who desire a forum in which to strengthen their techniques and pedagogy. The *Choral Journal* of the American Choral Directors Association publicizes summer workshops held in the United States and globally throughout the year.

For choral conductors employed by schools, churches, or other entities during the regular academic year but wishing to complete graduate study in choral music, some institutions in the United States host summer residency programs. These degree programs consolidate coursework into short, intensive spans of time and yield a Master's degree upon completion.

For graduate study in choral conducting in the United States, preferences for a particular teacher or approach may supersede preferences for certain institutions. All universities limit admission to graduate programs. The MM in Choral Music and Choral Conducting includes consecutive study in choral conducting techniques; however, sequential Choral Literature courses



EXPO, WSCM 2014, Seoul, Rep. Korea

are not standardized among institutions.

The terminal degree most frequently pursued in Choral Conducting is the Doctor of Musical Arts. The duration of DMA programs varies from two to five years depending upon the curriculum requirements of the granting institution. Choral Literature courses span one to four semesters with attention to compositional era, liturgical practice, and world music. Fewer institutions offer a MM or DMA in Sacred Music, but these curricula combine a similar choral conducting sequence with more intensive analysis of the sacred canonical repertory.

DMA programs in both Choral Music and Choral Conducting explore gestural study in both the classroom environment and private instruction. Doctoral students may devote up to three years

to concentrated exploration of choral conducting techniques. This includes ensemble conducting assignments, lab choir conducting, and one or more recital projects. The choral conducting core curriculum also frequently includes orchestral and instrumental conducting components.

Pedagogical knowledge of vocal technique, diction, and applied voice augment graduate study in choral music. This area of expertise may work in conjunction with a cognate in vocal arts or function as part of a common core for the graduate degree. Several institutions expect their doctoral students to complete studies in one or more supplementary areas, for example, musicology, music theory, sacred music, early music, orchestral conducting, or music education.

The study of choral conducting in the United States is characterized by diversity and breadth of approach. The focus of degree programs shifts depending on the priorities of the respective institutions and faculty. This diversification of methodology provides choral musicians with a multiplicity of pathways toward self-discovery and development; often, course requirements and degree expectations may be found online. For international students who speak English as a secondary language, institutions of higher education in the United States require a passing score in the Test of English as a Foreign Language (TOEFL). The authors of this article welcome contact from interested individuals seeking additional information.

Edited by Katie Sykes, UK



JO-MICHAEL SCHEIBE chaired the Department of Choral and Sacred Music at the USC Thornton School of Music from 2008 to 2020 and continues to teach and conduct as a full-time professor in the department. Scheibe served as National President of the American Choral Directors Association (ACDA) (2011–2013), Western Division President (1991–1993), and National Repertoire and Standards Chairperson for Community Colleges (1980–1989). He currently serves on the board of the International Federation for Choral Music (IFCM) and is on the planning panel for the 2023 World Expo in Portugal. Ensembles under his leadership have sung at seven national ACDA conventions, two national conventions of the National Association for Music Education, the National Conference of the National Collegiate Choral Organization, and the 2014 World Choral Symposium in Seoul, South Korea. Email: JScheibe@usc.edu



DR. CHRISTOPHER D. HAYGOOD currently serves the Michael and Anne Greenwood School of Music of Oklahoma State University as Interim Director of Choral Studies. Christopher has conducted choirs across the United States, Europe, Asia, Australia, and New Zealand. He has prepared choruses for collaborations with Helmuth Rilling, *The Tonight Show*, and Jennifer Hudson. Christopher appears as guest lecturer on Intelligence Theories and Rehearsal Strategy, Student Leadership in Rehearsal, and specialized topics in Choral Literature. His publications appear in the *International Bulletin of Choral Music*, *Teaching Music through Performance in Choir Series*, and *Choral Conducting Companion*. Christopher was the 2018 recipient of the First Lady of OSU Distinguished Music Professor award. He received the DMA in Choral Music from the USC Thornton School of Music. Email: christopher.haygood@okstate.edu

WHAT DO WE DO AS CHORAL CONDUCTORS?

ANA MARÍA RAGA

Conductor, Venezuela

[Artikel auf Deutsch](#)

[Artículo en español](#)

[Article en français](#)

HOW MANY KINDS OF KNOWLEDGE SHOULD WE HAVE? WHAT TYPES OF PRACTICE SHOULD WE LEAD? WHAT DIFFERENT SKILLS DO WE NEED? CAN YOU TEACH SOMEONE HOW TO BECOME A CHORAL CONDUCTOR? SHOULD CHORAL CONDUCTORS HAVE THE SAME ISSUES IN MIND REGARDLESS OF THE GROUP IN FRONT OF THEM OR THE COUNTRY THEY'RE WORKING IN? THESE QUESTIONS ARE CONSTANTLY RUNNING THROUGH MY MIND. OUR DISCIPLINE IS PART OF THE ARTS, AND MORE SPECIFICALLY MUSIC, BUT IT IS INSEPARABLE FROM THE QUESTION OF HUMAN RELATIONS AND THE SOCIAL CONTEXT OF THE PLACE AND THE GROUP WE ARE CONDUCTING.

Choral conductors need tools in various fields, and I like to describe them as interpreters, sound builders, musical trainers and leaders. With regard to the music, there are five pillars which I think are the core of what choral conductors should always work on: vocal technique, gesture technique, how to study, how to rehearse, and musical skills. Choral conductors who have also learnt to play instruments have the advantage that they can play repertoire from different eras and styles, and can give the choir the flexibility to resolve the technical issues they're having. Playing an instrument also tunes their ears to sound qualities that can enrich their internal sound palette, and thereby that of the choir.

When I say "sound builder", I mean in the sense of an instrument maker. Conductors are the makers of their living instruments – instruments that are constantly changing as people come and go, young singers grow up and move on, others move away, and so on – and are always building, improving and moulding the sound of the group. As well as the ability to sing in order to demonstrate what they want their singers to do, they also need the ability to listen and detect the various issues that any singer may have in order for the choir to produce the best possible sound, which after all is the "business card" of any choir. If they're leading a children's choir, they need to be aware of how children's voices sound and how to organically enhance the sound of the choir: for example, if there are mixed voices, are conductors fully aware of the minimum and maximum volume they can produce? What different qualities could the choir have, and how are these qualities influenced by the gestures they make?

Conductors who are interested in making every singer in their choir better are what I refer to as musical trainers. They're people who believe that if every singer not only sings better but also listens better, understands the unique features of the music, is conscious of the

dynamic roles they have to play and takes responsibility as part of the team, the choir will constantly improve. The more musical skills the conductor has, the more they can be transferred to the singers. This is important for every amateur choir, but I believe it applies to professional choirs too, as the musical skills conveyed by their conductors should be maintained throughout their careers. What changes, are the exercises conductors use, which vary to suit the level of the choirs they're working with.

Although choral conductors must of course have appropriate musical training and cultural awareness, above all they must be aware of the potential that choral music has as a tool for human development.

Edited by Christopher Lutton, UK

ANA MARÍA RAGA is a Venezuelan choral and orchestral conductor, a pianist and a leading expert in choral education. She founded the Aequalis Foundation and is chair of Choral Conducting at the University of the Arts (UNEARTE) in Caracas, as well as teaching the Master's degree programme for choral conductors at Simón Bolívar University (USB). She has performed on the international stage, including at the Lincoln Center in New York, the National Centre for the Performing Arts in Beijing, the National Theater and Concert Hall in Taipei, and the Teatro Colón in Argentina. She has been invited to lead workshops on subjects relating to choral music in North and South America, Europe and Asia.
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E POI LE PAROLE: TRAINING

[Artikel auf Deutsch](#)

[Artículo en español](#)

[Article en français](#)

For me training means discipline and stamina and a great deal of patience :) which sometimes I lack. As a freelance musician and music teacher I sometimes find it quite difficult to keep to my practice routine. A few months ago I had a fortnight as artist-in-residence, and that really brought home to me again how important it is to train daily, and what it does for me and my creativity and my technical skills.

Azin Zahedi, flautist and player of the santour [Persian zither-like instrument - translator's note], Teheran, Iran/Berlin. Germany

The first thing that resonates with me with "training" is that it is a life-long process, we never stop learning. And we need to train constantly to adapt to changes in society and the world and provide training to allow everybody to improve.

Sonja Greiner, Secretary General of the European Choral Association

In my life as a choral conductor, it has become clear to me that training a choir does not only involve musical training. It also has to do with training patience and endurance, solidarity and compassion. All positive training aims for growth, it involves acquiring more skill and talent, becoming attuned to one's environment and situation, and always aiming higher.

Thorgerdur Ingólfssdóttir, Conductor of Hamrahlídarkórinn (The Hamrahlíd Choir), Reykjavik, Iceland

For me, "training" is the action of wanting to grow in some way and nourish yourself with the learning that it provides. It reflects the desire, the connection with what you do and what you learn. So it is to test yourself.

Abril Olmedo, amateur musician and student of Sport teaching, Embalse, Argentina

Training is inspiring. Good training can give us ideas for improving, and for living better.

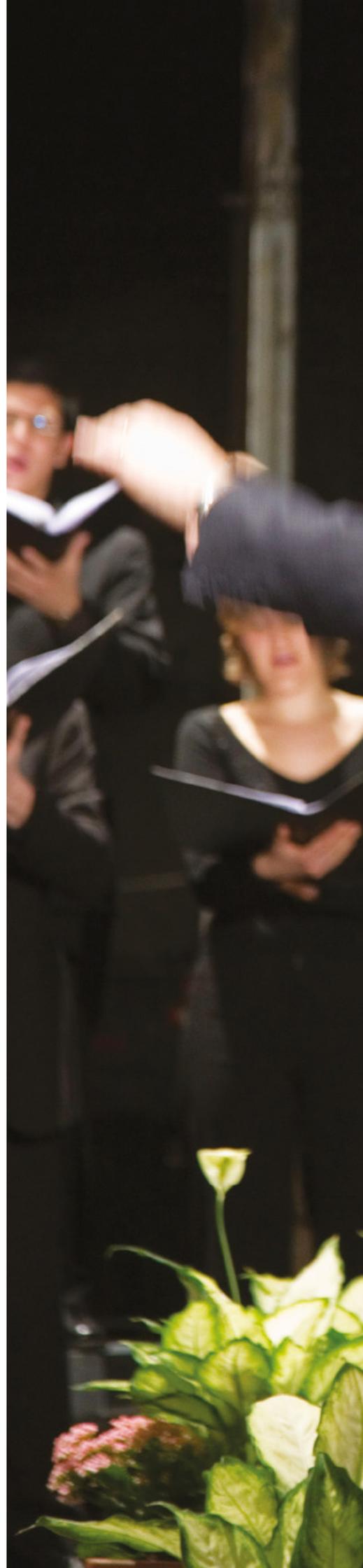
Tomoko Yokoyama, conference interpreter and choral singer, Nagano, Japan

Training is the habit, or rather the skills, acquired by repeating experiences in any field.

Hind Boulkheir, Professor of music, choir conductor, Tangier, Morocco

Training makes me think of consistency, dedication, and growth. A handful of years ago, I trained and ran my first Marathon. Training to run 26.2 miles required focus, strength, endurance, pacing, passion, and steadfast commitment to live a new lifestyle. Training necessitates routine.

Elyse Brimeyer, Music teacher and school principal, Urbandale, Iowa, USA.





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START

INTERNATIONAL FEDERATION FOR CHORAL MUSIC



MESSAGE FROM THE PRESIDENT
Emily Kuo Vong

EXCHANGE, CONNECT, CREATE, SHARE AND EXPLORE AT THE 2022 WORLD CHORAL EXPO
Ki Adams



MESSAGE FROM THE PRESIDENT



EMILY KUO VONG

President

Dear friends,

On 1 February 2022, we had our 1st IFCM Board Meeting for this year. At the meeting, a great unanimous decision was reached by the Board that we will launch a special sponsorship campaign, called "[Creating Futures in Choral Music with IFCM on its 40th Anniversary](#)". The goal of this sponsorship campaign is to support 1000 young conductors, composers, singers, managers, and administrators in becoming members of the IFCM community in 2022.

The one reason for launching this campaign is to celebrate our 40th anniversary by making IFCM better known and accessible throughout the world. We also want to support our loyal members as they nurture and develop choral music, and choral life in general, in their countries and regions.

On the other hand, a review of our current membership indicates that the majority of IFCM's members are professional choral musicians whose careers are well established. We do not have a lot of young, emerging choral professionals. We believe that the unfortunate detrimental impact of the pandemic aggravated this imbalance. In response to this, we want to open our Federation to more young choral professionals and enthusiasts worldwide, sharing the benefits of an IFCM membership with them and providing them with the opportunity to connect with choirs and choral organizations around the globe.

[Artikel auf Deutsch](#)

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[Article en français](#)

In this campaign, we invite successful business people to support young choral musicians (under 35) by paying their IFCM membership for two years. This is IFCM's first attempt at bringing people from other fields, such as business and technology, to sponsor the promising young conductors, composers, singers, managers, and administrators in becoming a part of IFCM's substantial international choral network as well as investing in the growth and sustainability of the Federation.

Now, we are open to all the applicants who want to be supported by this sponsorship campaign.

Over the past four decades, IFCM has aimed to facilitate communication and exchange amongst choral musicians worldwide through our Federation's various projects, for example, the [IFCM Choral Composition Competition](#).

The 5th IFCM Choral Composition Competition was launched on the 1 May 2021 and the winners were officially announced in March 2022, after a Jury of 5 professional members took on the hard task of selecting the winners. This 5th edition has a completely new vision and prospect. After a long discussion regarding how to continue this competition, the Board of IFCM decided to form a forward-looking committee for its future. Two categories were established for the new version of the Choral Composition Competition – Mixed and World Choral Day.

We received 93 applications in total – 74 for the Mixed category and 19 for World Choral Day – with a nice representation of countries from all six continents. We also appreciate the dedicated work of the Jury members: Nana Forte (Slovenia), Onur Türkmen (Turkey), Miguel Astor (Venezuela), Andrea Ramsey (USA), and Ko Matsushita (Japan).

I hope that all the campaigns and projects of IFCM resonate with everyone's love for and desire to grow group singing throughout the world. Dear friends, no matter who you are, no matter where you are, the future young professionals need you, the choral community needs you, and IFCM also needs you. Let's move forward together!

Let's move as well together toward more peace. Personally, I have a strong aversion to war, no matter with what excuse, in which form. Military violence is hurting thousands of innocent people and families, as well as the whole world. IFCM always contributes to choral music and education worldwide, appealing for world peace. In such a difficult situation, IFCM is making efforts to support the musicians and to comfort people who are suffering from the pain of war.

The Committee of [World Choral Day](#) (WCD) is launching an action, setting a special theme of the WCD: "Sing for Peace, Choirs of the World". Through this theme, we intend to collect various choral singing to pray for peace worldwide, as we believe that singing and love will eliminate hate.

EXCHANGE, CONNECT, CREATE, SHARE AND EXPLORE AT THE 2022 WORLD CHORAL EXPO

KI ADAMS

IFCM Vice-President, Canada

[Artikel auf Deutsch](#)

[Artículo en español](#)

[Article en français](#)

FOR THE SECOND TIME, *THE SINGING NETWORK* IS PARTNERING WITH IFCM TO PRESENT *EXCHANGE!* AS PART OF THE WORLD CHORAL EXPO (WCE) IN LISBON, PORTUGAL, 3-7 SEPTEMBER 2022. BUILDING ON THE SUCCESS OF THIS COLLABORATION AT THE 2019 WCE, THE *EXCHANGE!* PROGRAM HAS BEEN EXPANDED TO THREE DAYS WITH 50+ PRESENTATION SESSIONS. ALL WCE PARTICIPANTS ARE INVITED TO JOIN THIS INTIMATE GATHERING OF INTERNATIONAL SCHOLARS, PERFORMERS, CONDUCTORS, PEDAGOGUES, AND COMPOSERS TO EXCHANGE, CONNECT, CREATE, SHARE AND EXPLORE.

The main venue for the 2022 WCE will be Centro Cultural Belém, Lisbon's core facility for cultural and leisure activities located in the western parish of Belém. Participants will be able to move easily between *EXchange!* sessions and WCE workshops, conducting masterclasses, and choral performances. See the WCE [website](#) for more information on the ten invited choirs and vocal ensembles: Aarhus Girls' Choir, conductor Birgitte Næslund Madsen (Denmark); Cantemus Youth Choir, conductor Denis Ceausov (Moldova); Collective Singers, conductor Ponti Dikuaa (Namibia); Kammerchor Stuttgart, conductor Frieder Bernius (Germany); Maze, conductor Merel Martens (Netherlands); Mosaica Singers, conductor Nedy Muna (Jordan); Ordinarius Vocal Group (Brazil); Portland State Chamber Choir, conductor Ethan Sperry (USA); Shallaway Youth Choir, conductor Kellie Walsh (Canada).

PROGRAM

Proposals were invited for presentations which focus on foundations of choral music and diverse aspects of collective singing. Suggested focus areas included singing and song, moving, storytelling, conducting, dramatizing, mediating, teaching and learning, composing, socializing, imagining, communicating, expressing... and beyond! Over 70 proposals were submitted and evaluated by an international selection committee. The *EXchange!* program committee has accepted 55 presentations, including seven presentations by doctoral students. Ten countries are represented: Belgium, Canada, China, Germany, Ireland, Netherlands, Spain, Turkey, UK, and USA.

The 2022 *EXchange!* program includes presentations exploring a wide range of topics ranging from group singing with diverse communities, benefits of singing, ageing voice challenges and potentials, vocal/choral techniques and technologies, new repertoire and inventive programming, community building through singing together, composing and improvising strategies, and more. Here is a sampling of presentation titles to pique your interest and whet your appetite for attending the 2022 WCE.

- *Changing our tune: Exploring collaborative songwriting with choirs to support participant wellbeing*
- *Radical creativity: Improvisation for choirs*
- *Jewels of microtonal singing (Turkish choral traditions)*
- *The use of trauma-informed community music practice in enabling narrative through songwriting*
- *Singing our stories: Building community and developing self-empowerment through group singing*
- *Circles: Exploring the feeling of togetherness through voice, movement, and collective intelligence*
- *Sing Me In: Using collective singing as a tool for the inclusion of (young) migrants*
- *'I am because you are': A critical reflection on composing choral music to promote social inclusion for asylum seekers in Ireland*

- *Developing deeper understandings about reciprocal collaboration amongst Indigenous communities, their music, and settlers*
- *“About Gong, Ai, Na”: Influences of gamelan and kulintang in Southeast Asian choral works*
- *Keep your voice young through singing*
- *Fascia is the future: The implications of fascia science on breathing and movement for singers and conductors*
- *Introducing American jazz to your choral ensembles*
- *Promoting a perfect partnership: Choral directors and voice teachers*
- *The write stuff: Incorporating composition and improvisation into the choral rehearsal*

REGISTRATION

The conditions of participation in the WCE (including the EXchange!) are very attractive. The participation fee for individuals of 150 euros provides full access to the entire WCE 2022 program. All travel, accommodation, and meal expenses during the WCE are the responsibility of the individual participant. Additionally, there is a special offer for students (100 euros per person) and a 50% discount for individuals and students from Portugal. For more information regarding the conditions of participation and the registration forms for individual participants, as well as choirs and vocal ensembles, visit www.worldchoralexpo.org/.

To coincide with IFCM’s 40th anniversary, the 2022 WCE will include a special exhibition dedicated to IFCM’s 40-year history in the Palacete de dos Condes de Monte Real. Choirs, vocal ensembles, and individuals are invited to join the international choral community in this extraordinary palace to

celebrate the joy, and privilege, of singing together again!

SHOUT-OUTS ABOUT EXCHANGE!

If you are still looking for reasons to attend the 2022 WCE, listen to some of the voices of participants at the 2019 WCE.

The most valuable thing I took from the EXchange! was:

- the wide range of presentations.
- the strength of the presenters and the chance for meaningful discussions with the presenters.
- a more global perspective on singing practices.

The aspect(s) I liked best about the EXchange! was/were:

- unique combination of research and practice-based sessions within a performance-based event.
- the sense of being connected to a global community of scholars/performers who are utterly committed to their craft.



EXchange session 2019. From left to right: Barkev Taslakian, Emily Kuo Vong, Beverly Vaughn (session leader) and Sonja Greiner © Ki Adams

- the intimacy of the gathering as it was easy to talk with presenters/colleagues and have meaningful conversations.

The strength of the EXchange! was:

- the diversity of the sessions presented, the high level of the presentations themselves, and the willingness of everyone present to share so generously.
- the intimacy and collegiality.
- the networking opportunity with world class conductors and key figures in the choral world.

I was attracted to the EXchange! because:

- of the very simple concept of exchange. It is through this kind of honest forum that we gather more understanding.
- while there are lots of big conferences, there isn't always the opportunity to really share ideas and connect with others as there was at the EXchange!
- I have a sustainable message to share and IFCM is the organization I want to collaborate with.

The value of the EXchange! partnership within the World Choral EXPO was that:

- it brought new participants (researchers, educators, graduate students) to a performance-based event.
- the global choral community is enhanced by the sharing of ideas between different choral cultures.
- a planned opportunity for exchanging is incredible and the WCE is an appropriate event for such an exchange.

The value of the WCE-EXchange! partnership to me individually was:

- the exposure to creative and innovative research, ideas, and practices related to singing and song.
- the opportunity to build our music interconnectedness as choral directors and teachers.

- a great opportunity to meet and network with colleagues in the choral world

Finally, as the WCE venue, Centro Cultural Belém, is situated near the waterfront within steps from Jerónimos Monastery, Tower of Belém, and the Monument to the Discoveries, participants will have easy access to some of Lisbon's iconic sights, vistas, and even culinary specialities (just across the street). You can enjoy Belém pastries at Pastéis de Belém every single day!

Don't miss this extraordinary possibility to interact with like-minded choral musicians, scholars, and educators from around the world and to experience some of the finest choral singing on the planet. Vemo-nos em Lisboa!

For further information about the EXchange!, contact The Singing Network Co-Directors: Prof Ki Adams (kiadams@mun.ca), Dr Andrea Rose (arose@mun.ca), and Dr David Buley (dbuley@mun.ca). <http://www.singingnetwork.ca/exchange/>

Edited by Katie Maxfield, Canada



Pastéis de Belém



CHORAL WORLD NEWS



CARUS TURNS 50!
Isabelle Métrope

**A CALL TO MISSION:
MAY OUR VOICES AND THE MESSAGE OF OUR SONGS RESONATE THROUGHOUT THE
WORLD**
Dr. Maria Theresa Vizconde-Roldan

CARUS TURNS 50!

ISABELLE MÉTROPE

International Choral Magazine Managing Editor, France/Germany

Artikel auf Deutsch

Artículo en español

Article en français

FOR THE LAST 40 YEARS THE IFCM HAS BEEN WORKING TOGETHER CLOSELY WITH ORGANISATIONS, MUSICIANS AND MUSIC PUBLISHERS. ONE OF THESE PUBLISHERS IS CARUS VERLAG FROM STUTTGART, A FAITHFUL MEMBER OF, AND HELPFUL PARTNER TO, THE IFCM. AND CARUS, TOO, IS CELEBRATING A ROUND BIRTHDAY, NAMELY A HALF CENTURY. LET'S LOOK BACK ...

In 1972 Stuttgart in southern Germany is already home to an active choral scene, hosting several professional and many amateur choirs. Among the active directors of church music is Günter Graulich, founder and conductor of the Stuttgart Motet Choir. When planning programmes for his choir he finds, time and again, that there isn't enough choral music available in print. So, together with his wife Waltraud, he founds a small publishing house for choral music, at the time, of course, still without its own building: in that section of the basement of his parents' house intended for the storage of coal. The first work to roll off the press is Vivaldi's *Gloria*.

50 years further on we can't imagine choral life without Carus Verlag – with about 45 000 primarily vocal works, a world-wide distribution network and around 50 staff. The firm's list has long stopped limiting itself to sacred choral music, nor is sheet music its only product: nearly at the same time as the publishing house, the Carus CD label was launched, and digital products like the



Right from the start of Carus we sought co-operations with choral directors from all over the world.

*Dr Johannes Graulich,
CEO of Carus Verlag*

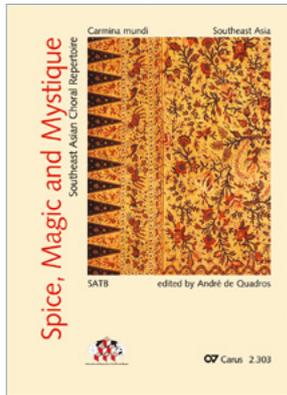
famous *carus music choir app* support choral life. But what links Carus to the IFCM? Well – a lot of shared history!

Carus had always aimed at offering editions of sheet music that paid as much attention to practical usefulness as to being academically unassailable. That's why co-operation with choral directors and organisations has always been important. Starting with the first World Symposium for Choral Music, Carus Verlag – together with many other publishers and promoters – takes part in the music exhibition. One of the reasons for that is the cultivation of direct contact with choral directors, choral singers and representatives of choral organisations from all over the world. So it doesn't come as a surprise that this soon led to international co-operations in the area of music publishing. I would particularly like to recommend the series "Carmina Mundi", consisting of traditional choral music – original version or arranged for equal or mixed voices – from different regions of the world. As editors we find long-serving, faithful partners of the IFCM like André de Quadros, María Guinand, Alberto Grau, Maya Shavit and many more.

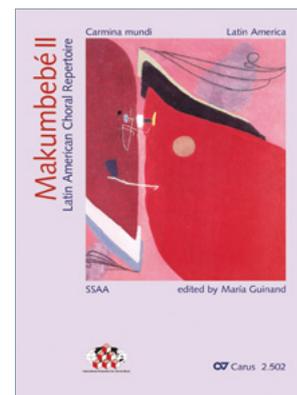
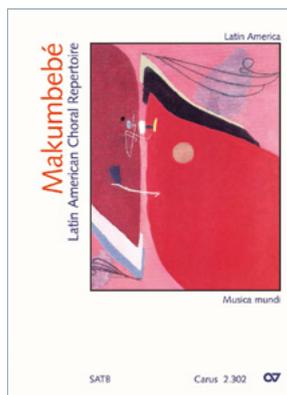
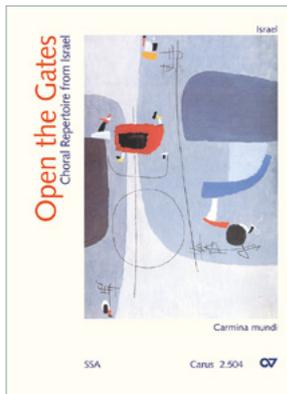
Carus also has a close relationship with the European Choral Association, manifesting itself – amongst other ways - in the shape of the publication of European choral anthologies like "European Folk Songs", complete with CD, for equal or mixed voices, but also the superb book of "Lullabies of the World".



Top picture: Carus Founders Waltraud and Günter Graulich



Other pictures: covers of some of Carmina Mundi Series' booklets, some of them carrying the IFCM logo of that time





Carus Reception during the WSCM 2008, Copenhagen, Denmark. On the left, Mr. and Mrs. Graulich with some of the Carmina Mundi Series' editors and IFCM officers, from left to right: Maya Shavit, Michael J. Anderson, María Guinand, André de Quadros, Johannes Graulich and Jean-Claude Wilkens

The World Youth Choir has visited Europe several times already, and the concerts in Slovenia in 1999 were recorded for the Carus label. In charge at the time (neither for the first nor for the last time) was another faithful companion of the IFCM, Frieder Bernius. As a long-standing artistic adviser to Carus, Mr Bernius will give a concert with his Stuttgart Chamber Choir in Stuttgart Music Academy in celebration of the 50th anniversary of the publishing house.

The pandemic, the increase in the number of technical and technological options, the invention of streaming ... in the last few years music publishers and labels have had to face many challenges. Referring to these, Giovanni Cestino wrote a fascinating article for the October 2021 edition of our choral magazine, then still called ICB: [One click is \(not\) enough – Publishing in the Digital Age](#). Despite all these obstacles the international choral scene cherishes the further flowering of such collaborators - like publishers of sheet music - whom we are delighted to welcome at every symposium.

Happy birthday, Carus!

Translated by Irene Auerbach, UK



ISABELLE MÉTROPE is a singer, a conductor and the managing editor of the International Choral Magazine. She studied applied languages and music management, as well as conducting, singing and pedagogy, which is the cause as well as the result of a compulsive curiosity naturally leading to a strong interest in systematic musicology. Apart from singing solo and in several professional choirs, her favorite activities includes page setting, translating, baking cakes, taking pictures and travelling around the Mediterranean. Email: choralmagazine@ifcm.net

A CALL TO MISSION

May Our Voices and the Message of Our Songs Resonate Throughout the World

DR. MARIA THERESA VIZCONDE-ROLDAN

Conductor, Philippines

[Artikel auf Deutsch](#)

[Artículo en español](#)

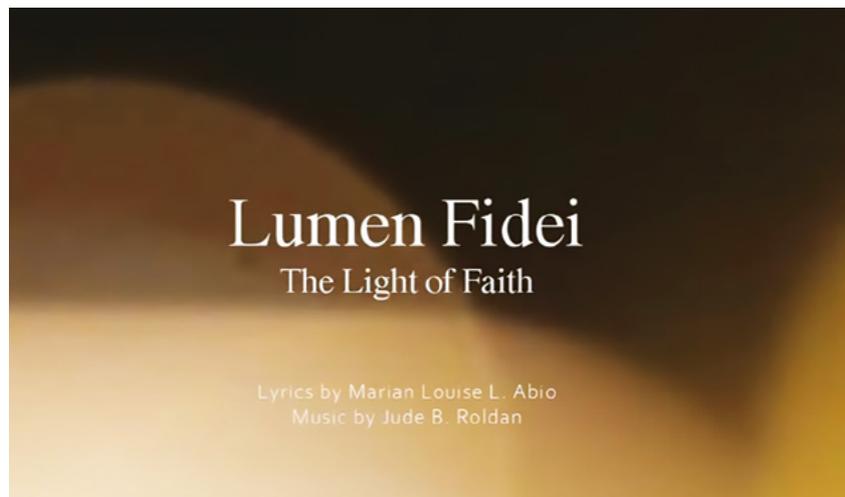
[Article en français](#)

IN THIS TIME OF RECOVERY AND REBUILDING ON ACCOUNT OF THE PANDEMIC, MAY OUR VOICES AND THE MESSAGE OF OUR SONGS RESONATE THROUGHOUT THE WORLD.

Last year, through the efforts and initiative of the Young Voices of the Philippines, one of the scholar choirs of the Treble Choir Association of the Philippines, the Young Voices of the World gathered again to perform together for the Sing as One Festival. This event featured over 300 treble voices from over 22 countries singing *Lumen Fidei* by accomplished composer Jude B. Roldan with lyrics by Marian Abio. *Lumen Fidei* (which translates to Light of Faith) instills in us God's loving light and inspiration. Every time we sing, we share with others this light that has been bestowed upon us. We are called to unite everyone in music, in hope, and in love. It is our deepest wish to be able to reach and inspire more people through the message of our festival piece, Light of Faith.

Here is the link to the video performance by the Young Voices of the World:

<https://youtu.be/rp7NNBN0QR4>



My sincerest gratitude to all the participating choirs and their choral directors:

- Hamilton Children's Choir (Canada) Zimfira Poloz
- ISA Choir Academy (China) Victoria Vakulishyna
- Ulmer SpatzenChor (Germany) Hans de Gilde
- Kodály Conservatory Children's Choir (Greece) Michalis Patseas
- Diocesan Girls' Junior School Choir (Hong Kong) Kelvin Lau
- Saint Angela Choir (Indonesia) Roni Sugiarto

- Le Allegre (Italy) Fabio Pecci
- Ikeda Junior Choir (Japan) Kayoko Shibuya
- Kuala Lumpur Children's Choir (Malaysia) Darrel Chan
- Qatar Youth and Junior Choir (Qatar) Alena Pyne
- Melodia (Russia) Evgenia Kudrichevskaya
- Bedok South Secondary School Choir (Singapore) Marcus Lee
- Voices of Singapore Children's Choir (Singapore) Darius Lim
- Tygerberg Children's Choir (South Africa) Karina Erasmus
- Chunsong Children's Choir (South Korea) Heechurl Kim
- Soul Sounds Academy (Sri Lanka) Soundarie David Rodrigo
- Taipei Philharmonic Youth and Children's Choir (Taiwan) Sandy Fu
- Wattana Girls Chorus (Thailand) Sathit Sukchongchaipruk
- Immaculate Heart of Mary Children's Choir (USA) Cristopher Avendano
- Shenandoah Valley Children's Choir (USA) Janet Hostetter
- Vinschool One Choir (Vietnam) TôNgọc Tú
- Kantabella (Philippines) Jude B. Roldan and Maria Theresa Vizconde-Roldan
- Young Voices of the Philippines Jude B. Roldan and Maria Theresa Vizconde-Roldan

In our second year of Lux Spei: The Light of Hope, an international Treble Voices Christmas Festival, the Young Voices of the World sang the well-loved Christmas carol, *Silent Night*, which features music by Franz Gruber, words by Joseph Mohr arranged for treble voices by Jude B. Roldan in different languages.

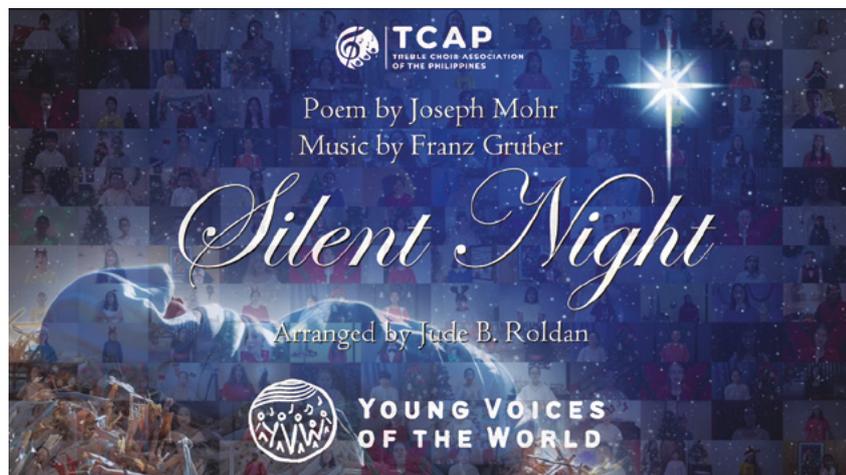
Here is the link to the video performance by the Young Voices of the World:

https://youtu.be/w-h_bDjSDTw

My sincerest gratitude to all the participating choirs and their choral directors:

- Voices of Birrale (Australia) Paul Holley
- Hamilton Children's Choir (Canada) Zimfira Poloz
- Ulmer Spatzen Chor (Germany) Hans de Gilde
- Cantemus Children's Choir (Hungary) Denes Szabo
- Diocesan Girls' Junior School Choir (Hong Kong) Kelvin Lau
- Saint Angela Choir (Indonesia) Roni Sugiarto

- Ikeda Junior Choir (Japan) Kayoko Shibuya
- Okinawa Nago Junior Choir (Japan) Motoko Nohara
- Kuala Lumpur Children's Choir (Malaysia) Darrel Chan
- Coro Juvenil do Instituto Gregoriano de Lisboa (Portugal) Filipa Palhares
- Ponomaryov Vesna Children's Choir (Russia) Nadezhda Avelina
- Punggol Secondary School Choir (Singapore) Marcus Lee
- Tygerberg Children's Choir (South Africa) Karina Erasmus
- Chunsong Children's Choir (South Korea) Heechurl Kim
- Soul Sounds Academy (Sri Lanka) Soundarie David Rodrigo
- Wattana Girls Chorus (Thailand) Sathit Sukchongchaipruk
- Children's Chorus of Washington (USA) Margaret Clark
- Shenandoah Valley Children's Choir (USA) Janet Hostetter
- Kantabella (Philippines) Jude B. Roldan and Maria Theresa Vizconde-Roldan
- Young Voices of the Philippines Jude B. Roldan and Maria Theresa Vizconde-Roldan



Young Voices of the Philippines singing Silent Night

Aside from the Young Voices of the World, we also gathered children's choirs from all over the Philippines to form the Young Voices of the Philippines Festival Choir. Together, they performed one of Fr. Manoling Francisco, S.J.'s most beloved hymns, *Paglamig ng Hangin*, arranged for treble voices by our resident composer and arranger Jude B. Roldan.

Here is the link to the video performance by the Young Voices of the Philippines Festival Choir: <https://youtu.be/OKKhtukKrGO>



My sincerest gratitude to all the participating choirs and their choral directors:

- Calasiao Children's Chorus; cond. Gilbert Dispo
- Caleruega Children's Choir, cond. Fr. Allen De Guzman
- Coro de San Pedro Jr, cond. Edgardo Legasto Jr
- Dagupan City Children's Choir, cond. Virginia Llamas-Mendoza
- The Davao Girls Choir, cond. Maria Elena Barradas Gementiza
- De La Salle Santiago Zobel Chorale, cond. Vanie Comandante
- Jesus Good Shepherd School Children's Choir, cond. Rick Frias

- Laoag City Children's Choir, cond. Sherween Frez Cabrales
- Loboc Children's Choir, cond. Lea Cal Ganibe
- PHSA Musikalbarang, cond. ArjayViray
- Quezon City Performing Arts Development Foundation, Inc., cond. Nick Infante
- Resound Philippines, cond. Irma Tan-Su
- Sanctae Ceciliae Children's Choir, cond. Edward Romero
- Savio Singers, cond. Frinz Casas
- Saint John the Baptist Children's

- Choir, cond. Bryan Lejano
- UP Cherubim & Seraphim, cond. Liya Dioquino
- Voices of the South Children's Choir, cond. Peter Buaya
- Kantabella, cond. Jude B. Roldan and Maria Theresa Vizconde Roldan
- Young Voices of Holy Spirit School
- Young Voices of the Philippines

Forged by our common love for music, these festivals are marked as celebrations, as a continued tradition of past years to fulfill our role of inspiring faith. With Lux Spei, we celebrated the birth of

the Son of God, from whom we received our talents and fortitude. We sincerely hope that these video performances can be shared far and wide, not only to bring talent into the spotlight, but to serve as a testament to how music can unite humanity through meaningful, genuine connection and how differences in language and culture can be transcended to find a true sense of solace and strength in the harmonies we sing. Ultimately, the goal is for our voices to allow the message of our songs to resonate throughout the world.

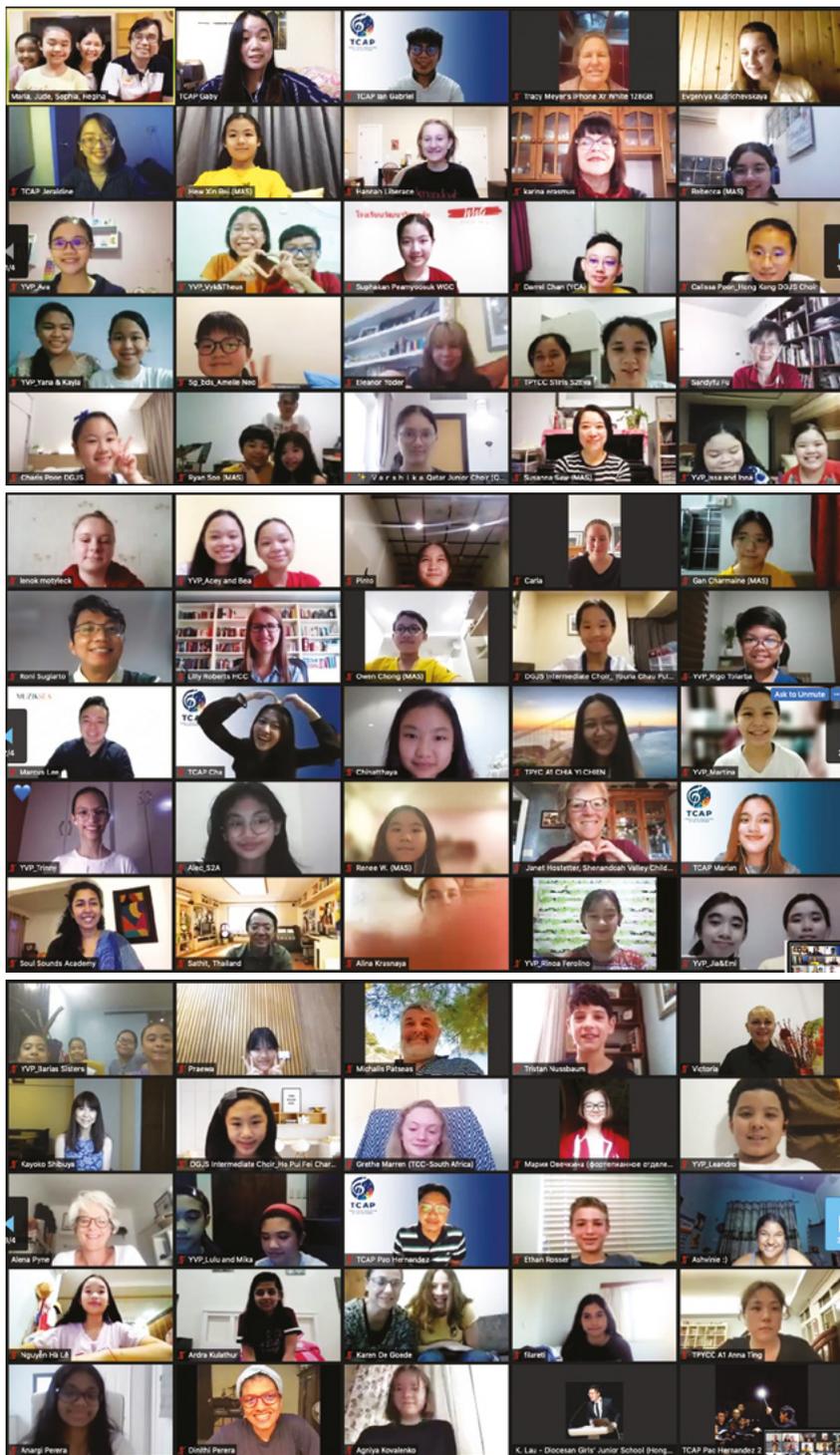
The success of the festival was indeed the result of the utmost support that fellow conductors offered for our mission—to harmonize in the name of hope and solidarity amidst adversity.

Now that we are journeying through another year of struggle and recovery, our voices will continue to inspire hope and encourage the dream of a future with no divide. We share a united joy and love for music. May it be a symbol of our unwavering hope.

I believe that we are called to accomplish a mission. Though I have never met some of the festival's conductors in person, I feel that we share this mission. Music unites us all. I hope and pray that one day, we may all be able to perform live together in a beautiful concert hall. Gathering these young choristers together is truly a blessing; furthermore, it is a calling. Performing as one to imbue the world with hope and love is a call to mission.

Edited by Patricia Abbott, Canada





Now that we are journeying through another year of struggle and recovery, our voices will continue to inspire hope and encourage the dream of a future with no divide. We share a united joy and love for music. May it be a symbol of our unwavering hope.

Young Voices of the World Awarding Ceremony



Dr. Maria Theresa Vizconde-Roldan finished her Doctor of Musical Arts in Music Education from Saint Paul University Manila, *summa cum laude*. She has also obtained a bachelor's degree in music education, *cum laude* and a master's degree in choral conducting from the University of Santo Tomas. Together with her husband Jude, they founded the Treble Choir Association of the Philippines in order to invigorate the children's choral movement in the Philippines. She conducts the association's scholar choirs Kantabella and the Young Voices of the Philippines. She also serves as co-artistic director of the Young Voices of the World, Young Voices of Asia, and the Young Voices of the Philippines Festival Choir. In line with the association's advocacy, Theresa arranges Filipino folksongs for treble choirs and has written books for children's choral pedagogy. Her works are published by Hal Leonard and Pavane Music. She has also been invited as guest conductor, clinician, and adjudicator in competitions and festivals around the globe. At present, Theresa is the Vice President for Projects of the Philippine Choral Directors Association. She teaches conducting, large ensemble, and music education at the University of Santo Tomas and Centro Escolar University Graduate School. Email: mtvizconderoldan@yahoo.com

BOOK REVIEW



BOOK REVIEW:
GROUP SINGING WITH OVERTONES
STUART HINDS, 2020
TJ Harper

BOOK REVIEW: GROUP SINGING WITH OVERTONES STUART HINDS, 2020

REVIEWED BY TJ HARPER

DMA, teacher and conductor, USA

[Artikel auf Deutsch](#)

[Artículo en español](#)

[Article en français](#)

THE WORK OF [STUART HINDS](#), AS EXPRESSED IN *GROUP SINGING WITH OVERTONES*, IS MORE THAN AN INTRODUCTION TO THE TECHNICAL PRACTICE AND PERFORMANCE OF OVERTONE SINGING. THIS ENTRY SEEKS TO PROVIDE A MACRO-TO-MICRO INVESTIGATION DESCRIBING SPECIFICALLY WHAT OVERTONE SINGING IS, WHY IT IS IMPORTANT FOR MODERN VOCALISTS, AND MOST IMPORTANTLY, HOW IT CAN BE SUCCESSFULLY ACHIEVED IN GROUP SETTINGS FOR NON-PROFESSIONALS.

Stuart Hinds has provided an acerbic text which outlines a practical inventory for the experienced choral leader as well as the novice choral practitioner. Hinds is an active composer, performing musician, and teacher. His compositions incorporate electroacoustic music and a substantial portion of his output is “devoted to works featuring his unique style of overtone singing”. As a composer, Hinds has completed numerous works dedicated to the instruction and performance of solo overtone singing. In this latest effort, he has turned his attention to the instruction and underlying pedagogy at the heart of successful overtone singing by groups. Aimed to profit singers and ensemble directors alike, the construction of the overtone singing lesson is approached with a methodical keenness for technical detail as well as a realistic practicality for the learning process.

The preface of the book is the author’s overview, rationale and philosophy related to overtone singing and its place as an impactful vocal art form. Included in this overview are specific recommendations that support amateur and non-professional vocalists as well as the standard choral ensemble.

The first full chapter, Chapter 4 is dedicated to the explication of instructional/ learning objectives focused on group overtone singing. The attention to the technical foundations at the heart of proper overtone singing in this chapter create the scaffolding upon which successful overtone singing is made possible. This includes 1) voice work in warm ups: posture, breathing, phonation, and resonance; and 2) overtone singing: foregrounding overtones, and singing in unison.

The next four chapters are devoted to the deconstruction and analysis of how the instruction of overtone singing for groups can be approached. Chapter 5 takes a much-appreciated and detail-oriented look at how the first lesson in overtone singing for groups may be approached. The author prefaces this section with substantial rationale and philosophy that provide a carefully constructed roadmap to ensure group engagement and awareness. Additional semi-scripted directives and demonstrations help to

fill in content gaps that may exist for the uninitiated. Chapter 6 provides valuable insights pertaining to difficulties beginning groups may experience and possible technical remedies. Chapter 7 continues to illuminate the pedagogical process through subsequent lessons with specific exercises related to the position of the soft palate, adjusting the vocal tract, external and internal physiological modifications, vocal tract adjustments with mid-low fundamentals for male and treble voices, achieving partials, and ascending/descending overtones. Chapter 8 reiterates and summarizes the rationale for overtone singing activities for groups. These activities include additional warm up strategies, pitch-matching exercises, call and response, multi-part singing, and structured improvisation. The expanded relevance in this chapter allows for additional technical strategies as well as a more supportive tone for beginning groups.

There is a wealth of practical consideration in Chapters 9 and 10 which focus on specific challenges for overtone singing found in compositions. In each case, the technical issues are further expounded upon with precision and clarity. The technical processes and practical applications of activities designed in these chapters do much to develop and expand the group's ability to produce consistent overtone singing using specific compositions by the author.

Group Singing with Overtones by Stuart Hinds proves to be much more than a convenient pocket-reference for this style of vocalism. This innovative and incisive pedagogical approach to overtone singing for groups opens the door for choral directors to provide grounded instruction for their singers regardless of ability or technical facility.

E-Book available on:

<http://www.stuarthinds.com/downloads/group-singing-with-overtones/>

Edited by Clayton Parr, USA



T. J. HARPER is Associate Professor of Music, Director of Choral Activities and Chair of the Department of Music at Loyola Marymount University in Los Angeles, CA. He conducts the University's three choral ensembles as well as courses in Conducting, Secondary Choral Methods, Applied Conducting, and Applied Voice. Dr. Harper received the Doctor of Musical Arts degree from the University of Southern California where he graduated with honors. www.harpertj.com

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THE 17TH INTERNATIONAL CHOIR FESTIVAL

TALLINN 2023

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The Choral Festival includes both the choral contest and a series of concerts in the churches and concert halls of Tallinn.

The contest is open to amateur choirs in all choral categories (mixed, chamber, female, male, children's, youth and mixed boy's choirs).

The festival is organised by Estonian Choral Association.

Info and registration: kooriyhing.ee



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CHORAL CALENDAR



**FESTIVALS, COMPETITIONS, CONFERENCES,
WORKSHOPS & MASTERCLASSES, AND MORE...**
Compiled by Nadine Robin

Although we thrive to update this choral calendar with new dates for postponed festivals, we haven't been able to check the status of all these festivals listed here below. Many of them also opted for an online event. So please visit their website and show them your interest and your support. Thank you!

22nd Statys Šimkus Choir Competition, Klaipeda, Lithuania, 12-15 May 2022. Contact: Klaipeda Choir Association „AUKURAS“, Email: aukuras@ku.lt or simkus.competition.lt@gmail.com - Website: <https://www.aukuras.org/simkus>

We Are Singing Cracow International Choral Festival, Poland, 13-15 May 2022. Contact: - Website: <https://www.wearesinging.org/festival-we-are-singing-cracow>

International Choral Competition Ave Verum 2021, Baden, Austria, 13-15 May 2022. Contact: Wolfgang Ziegler, chairman, Email: aveverum.baden@gmail.com - Website: www.aveverum.at

Ambleside Music Week, United Kingdom, 15-20 May 2022. Contact: Lacock Courses, Andrew van der Beek, Email: lucy@lacock.org - Website: www.lacock.org

12th International festival of choirs and orchestras, Venice, Jesolo, Italy, 18-22 May 2022. Contact: MusikReisenFaszination Music Festivals, Email: post@musikreisenfaszination.de - Website: www.mrf-musicfestivals.com

PODIUM 2022: Reimagine, Rebuild, Reconnect, Toronto, Ontario, Canada, 19-23 May 2022. Contact: Choral Canada, Email: podium@choralcanada.org - Website: www.podiumconference.ca

ON STAGE in Florence, Italy, 19-22 May 2022. Contact: Interkultur Foundation, Email: mail@interkultur.com - Website: <https://www.interkultur.com/>

13th European Festival of Youth Choirs, Basel, Switzerland, 24-29 May 2022. Contact: Europäisches Jugendchor Festival Basel, Kathrin Renggli, Email: info@ejcf.ch - Website: www.ejcf.ch

Meeting of Children's and Youth Choirs, Thuir, France, 25-29 May 2022. Contact: Alix.Bourrat@Orange.fr - Website: <https://choraethuir.wixsite.com/chanterie-cantilene/festival-jvm-2022>

CantaRode International Choral Festival & Competition, Kerkrade, The Netherlands, 26-29 May 2022. Contact: CantaRode, Email: info@cantarode.nl - Website: www.cantarode.nl

17th International Chamber Choir Competition Marktoberdorf, Germany, 3-7 June 2022. Contact: Modfestivals, International Chamber Choir Competition, Email: office@modfestivals.org - Website: <https://www.kammerchorwettbewerb.org>

ON STAGE in Albania, Tirana, Albania, 8-12 June 2022. Contact: Interkultur Foundation, Email: mail@interkultur.com - Website: <https://www.interkultur.com/>

Bratislava Choir Festival, Slovak Republic, 9-12 June 2022. Contact: Bratislava Music Agency, Email: info@choral-music.sk - Website: www.choral-music.sk

Choral Festival in Ireland with John Dickson, Belfast and Dublin, Ireland, 11-16 June 2022. Contact: Klconcerts, Email: info@klconcerts.com - Website: www.klconcerts.com

Beethoven Choral Festival, Vienna, Austria, 12-16 June 2022. Contact: Music Celebrations International, Email: info@musiccelebrations.com - Website: <https://beethoven250.org/choral-festival/>

Dublin Choral Festival, Ireland, 15-19 June 2022. Contact: Music Celebrations International, LLC, Email: info@musiccelebrations.com - Website: <http://dublinchoralfestival.org/>

Krakow International Choral Festival, Poland, 15-19 June 2022. Contact: Music Contact International, Email: travel@music-contact.com - Website: www.music-contact.com

25th Alta Pusteria International Choir Festival, 1st GREEN EDITION, Alto Adige-Südtirol, Italy/Austria, 15-19 June 2022. Contact: Alta Pusteria Festival Office, Email: info@festivalpusteria.org - Website: www.festivalpusteria.org

International Krakow Choir Festival Cracovia Cantans, Poland, 16-19 June 2022. Contact: MELODY & Polonia Cantat, Email: mail@krakowchoirfestival.pl - Website: www.krakowchoirfestival.pl

Grieg International Choir Festival and NINA Solo Competition for Young Singers, Bergen, Norway, 16-19 June 2022. Contact: Annlaug Hus, Email: post@griegfestival.no - Website: www.griegfestival.no

International Choral Festival in Tuscany, Montecatini Terme, Italy, 16-20 June 2022. Contact: Music Contact International, Email: travel@music-contact.com - Website: <http://tuscany.music-contact.com/>

50th International Competition Florilège Vocal de Tours, France, 17-19 June 2022. Contact: Florilège Vocal de Tours, Email: contact@florilegevocal.com - Website: www.florilegevocal.com

Montréal Choral Festival 2022 with Rollo Dillworth, Canada, 18-22 June 2022. Contact: Klconcerts, Email: info@klconcerts.com - Website: www.klconcerts.com

Music at Monteconero, Montenegro, 19-25 June 2022. Contact: Lacock Courses, Andrew van der Beek, Email: avdb@lacock.org - Website: www.lacock.org

Italian Alpine Choral Festival, Dolomites, South Tyrol, Italy, 22-26 June 2022. Contact: Music Contact International, Email: travel@music-contact.com - Website: <https://home.music-contact.com/>

Rome Choral Festival, Rome, Italy, 22-26 June 2022. Contact: Music Celebrations International, LLC, Email: info@musiccelebrations.com - Website: <http://romechoralfestival.org/>

International Festival Verona Garda Estate, Verona, Brescia, Mantua, Vicenza, Italy, 23 June-11 July 2022. Contact: Prof. Giuliano Rinaldi, Email: info@festivalveronagardaestate.eu - Website: www.festivalveronagardaestate.eu

Per Musicam Ad Astra, International Copernicus Choir Festival and Competition, Toru, Poland, 25-29 June 2022. Contact: Meeting Music, Email: info@meeting-music.com - Website: www.meeting-music.com

20th Nordic Choral Directors Conference, Reykjavík, Iceland, 27-29 June 2022. Contact: FÍK - Félag íslenskra kórstjóra, Email: conference2022@nordklangkorfestival.org - Website: <https://conference.nordklangkorfestival.org>

Salzburg Choral Festival Jubilate Mozart! Austria, 29 June-2 July 2022. Contact: Music Celebrations International, LLC, Email: info@musiccelebrations.com - Website: <https://salzburgchoralfestival.org/>

6th International Choir and Orchestra Festival, Budapest, Hungary, 29 June-3 July 2022. Contact: MusikReisenFaszination Music Festivals, Email: post@musikreisenfaszination.de - Website: www.mrf-musicfestivals.com

18th Nordklang Festival 2022, Reykjavík, Iceland, 29 June-2 July 2022. Contact: FÍK - Félag íslenskra kórstjóra, Email: nordklang2022@nordklangkorfestival.org - Website: <https://nordklang.nordklangkorfestival.org>

International Choral Celebration and Laurea Mundi Budapest, Hungary, 30 June-4 July 2022. Contact: Meeting Music, Email: info@meeting-music.com - Website: www.meeting-music.com

22nd International Cantus MM Choir and Orchestra Festival, Salzburg, Austria, 30 June-3 July 2022. Contact: Chorus MM, Email: cantusmm@cc-a.at - Website: www.cantusmm.com

International Cantus Music & Culture Festival – Salzburg, Salzburg, Austria, 30 June-3 July 2022. Contact: Music Contact International, Email: travel@music-contact.com - Website: www.music-contact.com

28th Béla Bartók International Choir Competition and Folklore Festival, Debrecen, Hungary, July 2022. Contact: Fonix Event Organizing NP LLC., Email: info@bbcc.hu - Website: www.bbcc.hu

Festival of Voices, Hobart, Tasmania, Australia, 1-10 July 2022. Contact: Festival of Voices Tasmania, Email: info@festivalofvoices.com - Website: <https://festivalofvoices.com/>

2022 Choral Festival in Ireland with Rollo Dilworth, Prague, Czech Republic, 1-6 July 2022. Contact: Klconcerts, Email: info@klconcerts.com - Website: www.klconcerts.com

1st Competition for Choirs Directors, Preveza, Greece, July 2022. Contact: Choral Society "Armonia" of Preveza, Email: armonia4@otenet.gr - Website: <http://www.armoniachoir.gr/festival/index.php>

15th Summa Cum Laude International Youth Music Festival, Vienna, Austria, 1-6 July 2022. Contact: CONCERTS-AUSTRIA, Email: office@scfestival.org - Website: www.scfestival.org

IFAS 2020 – 26th International Festival of Academic Choirs, Pardubice, Czech Republic, 3-8 July 2022. Contact: IFAS - Alena Mejstíková, Email: ifas.pardubice@seznam.cz - Website: www.ifas.cz

57th Barcelona International Choir Festival goes online! Spain, 4-10 July 2022. Contact: Federació Catalana d'Entitats Corales, Email: fcec@fcec.cat - Website: <http://www.fcec.cat/>

40th International Choir Festival of Preveza, 26th International Choir Competition, Preveza, Greece, 4-10 July 2022. Contact: Choral Society "Armonia" of Preveza, Email: armonia4@otenet.gr - Website: <http://www.armoniachoir.gr/festival/index.php>

5th Seminar for Choir Conductor, Preveza, Greece, 4-6 July 2022. Contact: Choral Society "Armonia" of Preveza, Email: armonia4@otenet.gr - Website: <http://www.armoniachoir.gr/festival/index.php>

International Choral Kathaumixw, Powell River, Canada, 5-9 July 2022. Contact: Powell River Academy of Music, Email: info@kathaumixw.org - Website: www.kathaumixw.org

International Youth Music Festival I & Slovakia Folk, Bratislava, Slovak Republic, 6-9 July 2022. Contact: Bratislava Music Agency, Email: info@choral-music.sk - Website: www.choral-music.sk

Istanbul International Chorus Festival and Competition, Istanbul, Turkey, 6-10 July 2022. Contact: Istanbul Harman Folklor, Email: istanbul@istanbulchorus.com - Website: <http://www.harmanfolk.com/avrasya.htm>

Edinburgh Early Music Summer School, United Kingdom, 10-15 July 2022. Contact: Lacock Courses, Andrew van der Beek, Email: lucy@lacock.org - Website: www.lacock.org

International Choir Festival InCanto Mediterraneo, Milazzo (Sicily), Italy, 10-16 July 2022. Contact: Associazione Corale "Cantica Nova", Email: festival@festivalincantomediterraneo.it - Website: www.festivalincantomediterraneo.it

International Boys and Men's Choral Festival, Flagstaff, Arizona, USA, 12-19 July 2022. Contact: IBMCF, Email: IBMCF@internationalchoralfestival.com - Website: www.internationalchoralfestival.com

International Choral Festival of Missoula, Montana, USA, 13-16 July 2022. Contact: International Choral Festival, Email: info@choralfestival.org - Website: www.choralfestival.org

11th Musica Eterna Roma International Choir Festival and Competition, Italy, 16-20 July 2022. Contact: Meeting Music, Email: info@meeting-music.com - Website: www.meeting-music.com

European Seminar for Young Choral Composers, Aosta, Italy, 17-24 July 2022. Contact: FENIARCO (Italian Federation of Regional Choir Associations), Email: info@feniarco.it - Website: www.feniarco.it

Chanakkale International Choir Festival and Competition, Chanakkale, Turkey, 19-24 July 2022. Contact: Çanakkale Onsekiz Mart Üniversitesi, Email: info@canakkalekorofestivali.com - Website: <http://www.canakkalekorofestivali.com/>

International Youth Music Festival II and Bratislava Cantat I, Bratislava, Slovak Republic, 25-28 July 2022. Contact: Bratislava Music Agency, Email: info@choral-music.sk - Website: www.choral-music.sk

Leading Voices, Utrecht, Netherlands, 27-31 July 2022. Contact: Stichting Europa Cantat Utrecht, Email: info@leadingvoices.nl - Website: <https://leadingvoices.nl>

Sibelius Summer Academy course, Helsinki, Finland, August 2022. Contact: Sibelius Academy, Email: pauli.raitakari@uniarts.fi - Website: <https://www.uniarts.fi/en/study-programmes/sibelius-summer-academy-courses/>

1st Classical Music Summer Festival, Vienna, Austria, 5-8 Aug 2022. Contact: CONCERTS-AUSTRIA, Email: office@concerts-austria.com - Website: <http://www.concerts-austria.com/summerfestival-vienna>

13th International Youth Chamber Choir Meeting, Usedom Island (Baltic Sea), Germany, 12-21 Aug 2022. Contact: Arbeitskreis Musik in der Jugend AMJ, Email: info@amj-musik.de - Website: <https://www.usedom.amj-musik.de/en/>

Europa Cantat Junior Festival, Vilnius, Lithuania, 15-24 July 2022. Contact: European Choral Association – Europa Cantat, Email: info@EuropaCantatJunior.org - Website: <https://europacantatjunior.org/2022/>

Riga Sings, International Choir Competition and Imants Kokars Choral Award, Riga, Latvia, 17-21 Aug 2022. Contact: Förderverein Interkultur, Email: mail@interkultur.com - Website: <https://www.interkultur.com/>

Together We Sing International Choir and Music Festival, Thessaloniki, Greece, 30 Aug-3 Sep 2022. Contact: Diavlos Culture Groups & Festivals, Email: diavlosc@yahoo.gr - Website: www.diavloslink.gr

Brighton International Festival of Choirs, Brighton, United Kingdom, 2-5 Sep 2022. Contact: Brighton International Festival of Choirs, Email: festival@brightonifc.com - Website: <https://www.brightonifc.com/>

IFCM World Choral Expo, Lisbon, Portugal, 3-7 Sep 2022. Contact: International Federation for Choral Music, Email: info@ifcm.net - Website: <https://www.worldchoralexpo.org>

Trogir Music Week, Croatia, 4-9 Sep 2022. Contact: Lacock Courses, Andrew van der Beek, Email: avdb@lacock.org - Website: www.lacock.org

EXchange! Lisbon, Portugal, 5-7 Sep 2022. Contact: The Singing Network, Email: Canada - Website: <http://www.singingnetwork.ca/exchange/>

Al Sole della Sardegna International Choral Festival, Sant'Antioco, Italy, 7-23 Sep 2022. Contact: Prof. Giuliano Rinaldi, Email: info@festivalalsoledellasardegna.eu - Website: www.festivalalsoledellasardegna.eu

ForEverYoung International Choral Festival, Budapest, Hungary, 8-11 Sep 2022. Contact: ForEverYoung Choral Festival, Email: info@fey-festival.com - Website: <http://www.fey-festival.com/>

ON STAGE in Lisbon, Portugal, 9-12 Sep 2022. Contact: Interkultur Foundation, Email: mail@interkultur.com - Website: <https://www.interkultur.com/>

Lucca Consort Week, Tuscany, Italy, 11-17 Sep 2022. Contact: Lacock Courses, Andrew van der Beek, Email: avdb@lacock.org - Website: www.lacock.org

4th Kalamata International Choir Competition and Festival, Greece, 22-26 Sep 2022. Contact: Förderverein Interkultur, Email: mail@interkultur.com - Website: <https://www.interkultur.com/>

10th International Choir Festival & Competition "Isola del Sole", Grado, Italy, 25-29 Sep 2022. Contact: Interkultur Foundation, Email: mail@interkultur.com - Website: <https://www.interkultur.com/>

Cracovia Music Festival 2021, Cracow, Poland, 28 Sep-2 Oct 2022. Contact: MusikReisenFaszination Music Festivals, Email: info@mrf-musicfestivals.com - Website: www.mrf-musicfestivals.com

16th International Choir Contest Flanders, Genk, Belgium, 30 Sep-1 Oct 2022. Contact: International Choir Contest Flanders, Email: ikv.vlaanderen@gmail.com - Website: <https://www.ikv-genk.be>

Internationales Chorfest, Magdeburg, Germany, 5-9 Oct 2022. Contact: Förderverein Interkultur, Email: mail@interkultur.com - Website: <https://www.interkultur.com/>

Sing'n'Joy Bohol, Tagbilaran City, Bohol, Philippines, 5-9 Oct 2022. Contact: Förderverein Interkultur, Email: mail@interkultur.com - Website: <https://www.interkultur.com/>

Bratislava Cantat II, Slovak Republic, 6-9 Oct 2022. Contact: Bratislava Music Agency, Email: info@choral-music.sk - Website: www.choral-music.sk

3th Agrinio International Choral Festival, Thessaloniki, Greece, 6-10 Oct 2022. Contact: Diavlos Culture Groups & Festivals, Email: diavlosc@yahoo.gr - Website: www.diavloslink.gr

SING FOR GOLD, The World Choral Cup, Calella/Barcelona, Spain, 12-16 Oct 2022. Contact: Interkultur Foundation e.V., Email: mail@interkultur.com - Website: <https://www.interkultur.com/>

Lago di Garda Music Festival, Italy, 13-17 Oct 2022. Contact: MusikReisenFaszination Music Festivals, Email: info@mrf-musicfestivals.com - Website: www.mrf-musicfestivals.com

Choral Workshops for International Oratorio choirs, Lake Garda, Italy, 13-16 Oct 2022. Contact: MusikReisenFaszination Music Festivals, Email: info@mrf-musicfestivals.com - Website: <http://choral-workshops.com>

Fosco Corti International Competition for Conductors 2022, Turin, Italy, 21-23 Oct 2022. Contact: Feniarco, Email: info@feniarco.it - Website: <https://www.feniarco.it>

We Are Singing Ljubljana International Choral Festival 2022, Slovenia, 21-23 Oct 2022. Website: <https://www.wearesinging.org/festival-we-are-singing-ljubljana>

10th Canta al Mar International Choral Festival, Calella, Barcelona, Spain, 21-24 Oct 2022. Contact: Förderverein Interkultur, Email: mail@interkultur.com - Website: <https://www.interkultur.com/>

15th International Warsaw Choir Festival Varsovia Cantat, Poland, 4-6 Nov 2022. Contact: MELODY & Polonia Cantat, Email: info@varsoviacantat.pl - Website: <http://www.krakowchoirfestival.pl>

ON STAGE in Prague, Czech Republic, 10-13 Nov 2022. Contact: Interkultur Foundation, Email: mail@interkultur.com - Website: <https://www.interkultur.com/>

Misatango Choir Festival Vienna, Austria, 16-22 Nov 2022. Contact: CONCERTS-AUSTRIA, Email: info@misatango.com - Website: www.misatango.com/

International Festival of Advent and Christmas Music, Bratislava, Slovak Republic, 1-4 Dec 2022. Contact: Bratislava Music Agency, Email: info@choral-music.sk - Website: www.choral-music.sk

Krakow Advent and Christmas Choir Festival, Poland, 2 Dec 2022. Contact: Polonia Cantat & Melody, Email: krakow@christmasfestival.pl - Website: <http://krakow.christmasfestival.pl>

Dublin International Choral Festival, Ireland, 9-13 Mar 2023. Contact: Music Contact International, Email: ireland@music-contact.com - Website: www.music-contact.com

Festival of Peace and Brotherhood, Rome, Italy, 16-20 Mar 2023. Contact: Music Contact International, Email: travel@music-contact.com - Website: <https://home.music-contact.com/>

32nd International Franz Schubert Choir Competition, Vienna, Austria, 16-20 Mar 2023. Contact: Meeting Music, Email: info@meeting-music.com - Website: www.meeting-music.com

Young Prague Festival, Prague, Czech Republic, 22-26 Mar 2023. Contact: Music Contact International, Email: travel@music-contact.com - Website: www.music-contact.com

17th International Choral Festival Tallinn 2023, Estonia, 13-16 Apr 2023. Contact: Estonian Choral Association, Email: kooriyhing@kooriyhing.ee - Website: <https://kooriyhing.ee>

SoundWaves Linz International Choir Competition & Festival, Austria, 7-11 June 2023. Contact: Interkultur Foundation, Email: mail@interkultur.com - Website: <https://www.interkultur.com/>

Dublin Choral Festival, Ireland, 14-18 June 2023. Contact: Music Celebrations International, LLC, Email: info@musiccelebrations.com - Website: <http://dublinchoralfestival.org/>

Alta Pusteria International Choir Festival, Alto Adige-Südtirol, Italy/Austria, 14-18 June 2023. Contact: Alta Pusteria Festival Office, Email: info@festivalpusteria.org - Website: www.festivalpusteria.org

Rome Choral Festival, Rome, Italy, 22-26 June 2023. Contact: Music Celebrations International, LLC, Email: info@musiccelebrations.com - Website: <http://romechoralfestival.org/>

Salzburg Choral Festival Jubilate Mozart! Austria, 28 June-2 July 2023. Contact: Music Celebrations International, LLC, Email: info@musiccelebrations.com - Website: <https://salzburgchoralfestival.org/>

16th Summa Cum Laude International Youth Music Festival, Vienna, Austria, 30 June-5 July 2023. Contact: CONCERTS-AUSTRIA, Email: office@scfestival.org - Website: www.scfestival.org

Great Britain Choral Festival, Ely, United Kingdom, 1-5 July 2023. Contact: Music Celebrations International, LLC, Email: info@musiccelebrations.com - Website: <https://britainchoralfestival.org>

12th World Choir Games, Gangneung, Gangwon, Korea (Democratic People's Rep. of), 3-13 July 2023. Contact: Interkultur Foundation, Email: mail@interkultur.com - Website: <https://www.interkultur.com/>

International Choral Kathaumixw, Powell River, Canada, 4-8 July 2023. Contact: Powell River Academy of Music, Email: info@kathaumixw.org - Website: www.kathaumixw.org

Golden Gate International Children's and Youth Choir Festival, Oakland, California, USA, 9-15 July 2023. Contact: Piedmont Choirs, Email: info@goldengatefestival.org - Website: <https://www.piedmontchoirs.org/golden-gate-festival>

13th International Choir Competition, Miltenberg, Bavaria, Germany, July 2023. Contact: Kulturreferat des Landratsamtes Miltenberg, Gaby Schmidt, Email: kultur@LRA-MIL.de - Website: www.chorwettbewerb-miltenberg.de

20th EUROTREFF 2021, Wolfenbüttel, Germany, 6-10 Sep 2023. Contact: Arbeitskreis Musik in der Jugend AMJ, Email: info@amj-musik.de - Website: <http://www.eurotreff.amj-musik.de>

In Canto sul Garda International Choir Competition, Riva del Garda & Arco, Italy, 13-17 Oct 2023. Contact: Meeting Music, Email: info@meeting-music.com - Website: www.meeting-music.com

Adriatic Pearl International Choir Festival & Competition, Dubrovnik, Croatia, 27-31 Oct 2023. Contact: Meeting Music, Email: info@meeting-music.com - Website: www.meeting-music.com



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