

# TACTUS

American Choral Directors Association Western Division Newsletter • Winter 2015

## Eight Reasons to get VERY EXCITED about PASADENA

Western Division Conference

February 25-27, 2016

Inspiring and refreshing  
**PRESENTATIONS—**  
Perhaps yours?

**DEADLINE ALERT:**  
**Proposals due**  
**April 20**

Interest Session  
Application:  
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interest-session-  
presentations/](http://wdacda.wufoo.com/forms/call-for-interest-session-presentations/)

Outstanding  
**CHORAL PERFORMANCES—**  
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**DEADLINE ALERT: Applications due April 20**  
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[wdacda.wufoo.com/forms/wdacda/performance-application](http://wdacda.wufoo.com/forms/wdacda/performance-application)

Breathtaking headliners—awaken your inner groupie!

Voces 8 with  
Ola Gjello

Theme  
**How  
Can I Keep  
From Singing?**

For a compelling talk  
on this theme, see  
[tedxtalks.ted.com/video  
/Good-Vibrations-  
Singing-with-th](http://tedxtalks.ted.com/video/Good-Vibrations-Singing-with-th)

m-pact  
a cappella

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**Pasadena**  
**Memorable HONOR CHOIRS**

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If it doesn't work, paste this address into your browser and use the survey to tell us about it. [goo.gl/forms/geDo4TgSDs](http://goo.gl/forms/geDo4TgSDs)



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R&S Chairs: p. 4

# What Do We Conduct? What do We Teach?

Arithmetic. Geometry. Algebra.  
Reading. American Literature. Creative Writing.  
Earth Science. Biology. Chemistry.

In thinking of those academic subjects, most of us can imagine what would be included in the content. We know where we will learn long division and equations. We know what writers would be included in American literature. We might even remember scientific experiments we attempted.

But what is the curriculum in music if we teach in a school setting? Is our choir going to sing Palestrina? Bach? Mendelssohn? Dickau? Even if we think we know what literature we are going to do, singers move in and out, and, for example, losing one or two low bass singers might mean shelving the Rachmaninoff for the year. We have to look into our crystal balls and take an educated guess about the distance we can guide the corporate learning of those people in our choirs. More than any other discipline, we are creating and recreating curriculum each semester.

Or, indeed, is the literature the essence of our curriculum? Might the curriculum actually be better defined by the musical concepts we teach? For example, when do we introduce the natural minor scale? And will we do it as "la-based minor? And will we incorporate Curwen hand signs?

**Anna Hamre**  
*President-elect*



Or, is our curriculum more open than that? Are we teaching our students to have broad overviews of the potential for organizing sound in a variety of ways? Are we using the literature to teach such things as international concepts of culture and religion?

Or, reflecting a current thrust of education, are we looking at more across-the-curriculum approaches? As an example, in preparation for our production of Britten's *Noye's Fludde*, my theatre colleague incorporated research of endangered species into her class's construction of puppets for the ark.

**For *Noye's Fludde*, my theatre colleague incorporated research of endangered species into her class's construction of puppets for the ark.**

What exactly is our curriculum and how do we build it? Literature and discussion of teaching and

conducting strategies are at the core of our conferences, which offer incredible opportunities for professional development. As you join in the discussion, let us remember what a wise person once said, "The only wrong answer is the one that stops the conversation."

## NEED TO JOIN ACDA OR RENEW YOUR MEMBERSHIP?

### FIND THE APPLICATION HERE: [acda.org/membership.asp](http://acda.org/membership.asp)



# Western Division Appearances at National Conference

According to the February *Choral Journal*, these Western Division colleagues are on the Salt Lake City convention program.

## CHOIRS

*American River College Vocal Jazz Ensemble*

**Arthur Lapierre**

*Brigham Young University Women's Chorus*

**Jean S. Applonie**

*Cal State Long Beach Pacific Standard Time*

**Christine Helferich Guter**

*Joaquin Miller Middle School Advanced Choir*

**Anthony E. Arnold**

*Mira Costa High School Vocal Ensemble*

**Michael Hayden**

*Mormon Tabernacle Choir*

**Mack Wilberg, Ryan Murphy**

*Salt Lake Vocal Artists*

**Brady Allred**

*USC Thornton Chamber Singers*

**Jo-Michael Scheibe**

*Utah Chamber Artists, Utah Symphony Chorus,*

*University of Utah A Cappella Choir,*

*University of Utah Chamber Choir*

**Barlow Bradford**

*Utah State University Chamber Singers*

**Cory Evans**

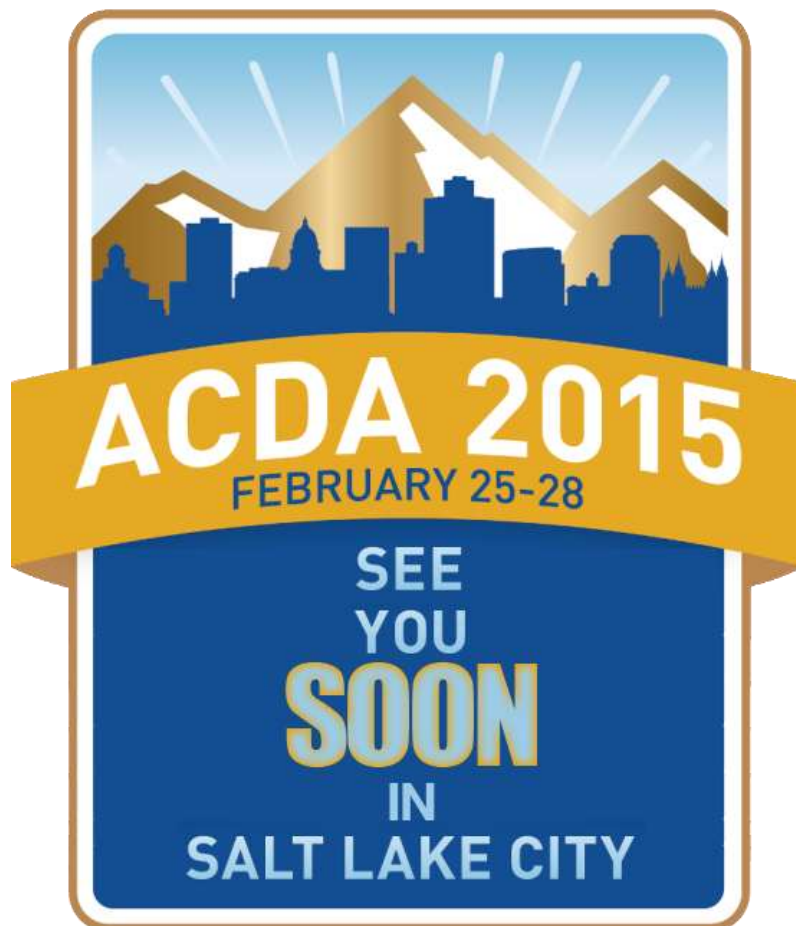
## HONOR CHOIR CONDUCTORS

*College/Community Latin American Honor Choir*

**Cristian Grases**

*Middle School/Junior High School Girls Honor Choir*

**Elena Sharkova**



## PRESENTERS

*Brain-Friendly Strategies for Singer-Friendly Rehearsal*

**Charlene Archibeque**

*Masterclass for Student Composers*

**David Conte**

*The Cutting Edge (Composers Track)*

**Robert Geary**

*The XX-Files: Great Literature by Women Composers*

**Eliza Rubenstein and Magen Solomon**

*Choral Gems in the Musical Theater Canon That Fit Your Program*

**William Sauerland and Brandon Adams**

## STILL NEED TO REGISTER FOR THE CONVENTION?

Start here: [acda.org/page.asp?page=conferences](http://acda.org/page.asp?page=conferences)



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**TACTUS**  
**Editor's Note**

**Nina Gilbert**

TACTUS is delighted to return to your inbox after a silent year and a half.

What is the role of a division newsletter when we also have a website and a Facebook page—and state newsletters and a national journal?

This issue answers that question:

**Page 1:** timely information about next year's division conference. Note the upcoming deadline and link to propose your choir or interest session.

**What is the role of a division newsletter when we also have a website and a Facebook page—and state newsletters and a national journal?**

**Page 3:** our division's appearances at the national convention.

**Pages 6-7 and 10-11:** insight and perspectives from division R&S chairs, including an interview that taps the expertise of a treasured iconic conductor.

**Pages 5, 8, 9, 12, and 13:** ads from organizations who want to reach Western Division members.

We are scholarly, timely, local, and practical.

Now it's your turn. What would you like to see in TACTUS? What would you like to write?

Here are some topics in search of authors.

**General question:** do you have a Western take on a choral issue? Repertoire? Regional composer? **Choose something that affects choirs worldwide, and interview Western Division colleagues about it.** CD/iTunes/YouTube production? Wardrobe? Social or gender issues?

**Specific question:** where do you search for choral jobs? We know about ACDA's career center: [careers.acda.org/home/index.cfm?site\\_id=18712](http://careers.acda.org/home/index.cfm?site_id=18712) and ChoralNet's classifieds: [choralnet.org/list/classified](http://choralnet.org/list/classified).

**Do you have a Western take on a choral issue?**

**We have a request for an article about job listing sites for singers, conductors, and instrumentalists.**

You can reach me via email with suggestions, requests, or ideas-in-progress: [ninagilbert@yahoo.com](mailto:ninagilbert@yahoo.com).

And please answer our short reader survey about this issue of TACTUS: [goo.gl/forms/geDo4TgSDs](http://goo.gl/forms/geDo4TgSDs). We'd like to know which articles you find valuable, and also whether TACTUS works technically. We're experimenting with a lot of links—every URL should be clickable, plus there are links between some pages of this issue. Do they work? Please use the [questionnaire](#) to let us know.



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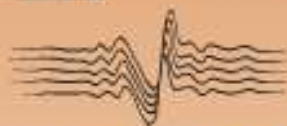
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- Discover how to sing for a lifetime and teach others to do the same.
- Invite freedom in yourself and others to produce rich, effortless, and expressive sound.
- Experience how freedom in conducting gestures enhances choral sound and expression (*Bodymind & Voice* and *Continuing Course*).



### VOICECARE NETWORK

The *VoiceCare Network* is affiliated with the National Center for Voice and Speech. Endorsed by the National Association of Teachers of Singing and the American Choral Directors Association of Minnesota.

Visit our website at [www.voicecarenetwork.org](http://www.voicecarenetwork.org)  
for more information and complete course details  
or contact us by phone: (320) 363-3374  
or e-mail: [info@voicecarenetwork.org](mailto:info@voicecarenetwork.org)



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Carol Klitzke



Babette Lightner



Axel Theimer



Leon Thurman

# The Negro Spiritual in America

## A Conversation with Albert McNeil



**Cristian Grases**  
R&S Chair  
*Ethnic and Multicultural Perspectives*

**CG:** How do you see the state of Spiritual-singing as a genre?

**AM:** I think there's been a revival in the last ten or fifteen years. People like Moses Hogan have helped make it happen, because high school and church conductors began to pick up on that music. And then a lot of them began to go back on history.

**CG:** So, you see spiritual-singing nowadays in the choral scene in this country as strong as ever?

**AM:** I would say Yes, it exists. But a lot of people have the attitude that we include a spiritual only to enliven our program, rather than to put it in perspective as being one of the great contributions of American culture. That bothers me. You have a lot of arranger-composers who grind out horrible arrangements of spirituals that miss the boat, that have no feeling for the origin and development of this music.

**CG:** So, do you see this misconception in programming as the biggest issue in the understanding of this genre?

**AM:** Yes, I think among other issues, this might be the worst. I think many conductors do not want to dig into the history of how spirituals came to be—the scope of it. You know when the original Fisk Jubilee Singers travelled to Europe, many stayed in Europe.

They also travelled all

over. This music became concert music. Can you believe that music of illiterate blacks became music that people had to pay to hear? It is amazing how something that came from an unaccepted culture would suddenly rise to the occasion and be considered concert music. My burning desire is that if you're going to perform spirituals, do your homework. Find out where it happened. Listen to recordings—and there are many good ones now. Go with it from the standpoint of being a cultural expression of an oppressed people. That's what I'm talking about. Once you get that idea, then you can go beyond.

**CG:** How do you conduct the spiritual? Do you conduct in a different way? Do you conduct more the melodies, the rhythm?

**AM:** The melodic material is principal in spirituals. However, look what Moses Hogan does in his *Elijah Rock*, for example. He maintains a system of undergirding rhythmic vibrations that supports what he's doing with

the counterpoint, so on and so forth. Like Adolphus Hailstork, he has all that counterpoint going on, but the melody is predominant. Hall Johnson, who's written many great pieces. There are others. Burleigh, who was one of the earliest composers—*My Lord, What a Mornin'* comes to my mind. It's beautiful material. But he was a romanticist, so he knew how to write harmonies that undergird that melody. If you're a conductor, how do you prepare any piece for performance? There is no special way to do spirituals. It's depending on your musicianship, do you know something about accents, do you know something about improvisation. Most concert pieces are written for choir, with or without soloists, or maybe the solo material is buried someplace in the context of the work. Do you know how to bring that melody out? I don't think there's any difference between what you would do with the romantic composers, or Debussy. By and large, remember that spirituals are folk music. A spiritual is a folk piece coming from a melodic material. Contemporary arrangers do a wonderful job of bringing the spiritual into contemporary life. Because of Hogan's unique handling of rhythms and melody, and creating major climaxes. Sometimes it's the simplicity of it that counts. Text and rhythm, and your feeling of the phrase; that's important.

**CG:** Part of what we do as conductors is to inspire singers to convey not only the musical ideas, but the overall intention of the piece. So what does the singer have to think about? Or how do we prepare singers to sing spirituals appropriately?

**AM:** Dr. J. Finley Williamson, founder/president of Westminster Choir College, always taught me that there's a word called *empathy*. Empathy is the most important aspect of your conducting. You don't have to explain anything. You do it. As a matter of fact, he used to conduct without body movement. Your body language, your facial expression, your look at your singers will convey empathy of what you really want to happen. You can't talk music. You have to literally experience music, and that's what I learnt from him. What I also learnt from Charles Hirt is how he used body language. I was elated at

the kind of repertoire he chose for church choir at Hollywood Presbyterian, and how, watching his

singers looking at Charles, you almost knew what to do. You don't explain it. You do what I ask you to do. One of the things that Charles had was his great power of empathy.

**CG:** I made a list of what I think are misconceptions surrounding spirituals. So I want a brief reaction from you:

**Misconception #1: Spirituals and gospel music are one and the same.**

**AM:** No. Biggest misconception and bothers the heck out of me. Most people don't know the difference. A spiritual is classic music of African American. Generally comes from a single melodic line, unadulterated. Depending on the socio-economic level of the people performing it, it either has improvisation or it doesn't. In many cases, where people could not read or write, it had to be lined out. The whole congregation would follow the leader. No



notes and no music, because the words have already been lined out. In the lining-out process, the people who could not read were able to follow along. On the other hand we have Gospel: In the 1920s and 30s we begin to have other secular forms, Blues, political changes in the country, freedom of slavery, urban settings, which were hard to live by if you came from a country place and lived on a farm. You had formal religious denominations, Methodist, Lutherans, etc. and many of the big cities of the south had these churches. These churches were following a strict ritualistic liturgy. Along come more people from the south and their country environments. They come to the big



## All spirituals are a cappella.

cities such as Chicago. They flooded into these urban centers. They did not feel comfortable in the so-called liturgical churches. Eventually there was born a new kind of religious experience, the Holiness Churches, the Sanctified Churches. People felt that they could worship God by the dance, by the incorporation of instruments, the effect of blues and jazz. The singers began to sound like Blues singers but to religious text. They were doing holy

dances. Over here you had the formal churches singing spirituals, over there you had the informal ones singing a different form that eventually became the gospel singing. They used spiritual texts to undergird, but then they began to be creative, use their own text, using piano, tambourines, and electric organ—virtuoso players would improvise on those organs. *Gospel* is a synthesis of blues, jazz, and improvisatory elements. *Spiritual* is formal, in parts, and finally the so-called concert spiritual was born. Right now contemporary gospel is hardly distinguishable from any kind of contemporary piece that you hear. One is a cappella, one is with all kinds of instrumentation. All Spirituals are a cappella. If you want to perform a spiritual the way it should be, it should be a cappella.

**Misconception #2: Spirituals in contemporary programming are always closers.**

**AM:** That is a horrible conception. What you're saying is that it has no place in the realm of choral performance. It should be some place internally in the music. You should

have enough knowledge of the spiritual that you can have a rhythmic spiritual, and a contrasting spiritual that may not be rhythmic, maybe more meditative, more heartwarming and reassuring. I hate that people say, "I'm utilizing this music to 'enlighten' my program, to make a climactic thing." You've minimized its importance. You've not given it the proper value in your program that it surely deserves.

### **Misconception #3: Clapping versus snapping.**

**AM:** Jester Hairston has a piece called *Goin' Down Dat Lonesome Road*. He wanted to snap. That's a secular piece. It's difficult for me to say. I think sometimes clapping is disconcerting and distracting. It depends on the piece. Snapping was viewed by many, many people, and many denominations as being very secular and should not be incorporated. That's one opinion. You got Seventh-Day Adventist churches that are doing everything these days short of choreographing their gospel music. I come from an old school, so I'm more prone to not accept distracting elements in performance.

**CG:** Any racial connotation to snapping? Apparently the snap was used as a demeaning gesture in a plantation, so it is perceived as such nowadays.

**AM:** I don't know. It could be.

### **Misconception #4: Dialect and slang: You cannot sing a spiritual if you don't sing it with the proper dialect and pronunciation.**

**AM:** I don't believe that. I nullify that completely. There are certain elements in African-American community that speak dialectically already. I certainly wouldn't make a decided effort to have my singers try to sound like black people. That's ridiculous. Sing English the way it is. Don't attempt to imitate what you think is a black sound. I think that is deadly. How can they conceive of this when they don't even live in that culture and have no idea. Just sing it in English, and if they're singing correctly, it'll come out fine. I'm so opposed to using dialect and so was Jester Hairston, although he wrote a lot of pieces using dialect.

**CG:** You've talked about Moses Hogan. Who are other key composer-arrangers to program? Are there books, specific resources, or publishing companies?

**AM:** The Lawson-Gould catalog is good, although it might be somewhat dated. Hinshaw does a very good job. Lloyd Pfautsch, Nell Walker, Uzee Brown, Jester Hairston, Hale Smith, Augustus O. Hill, Linda Twine, Adolphus Hailstork, Diane White-Clayton, and certainly Moses Hogan. If you really want to know about the spiritual, the definitive book is *The Music of*

*Black Americans*, by Eileen Southern, published by Norton.

## Don't attempt to imitate what you think is a black sound.

*On October 11, 2013, Grases interviewed McNeil after he spoke at the University of Southern California. DMA student Jenny Wong transcribed the interview. Photo of McNeil by Eliza Rubenstein, California Summer Conference at ECCO, 2014.*

The UNLV CHORAL ENSEMBLES enjoy an outstanding reputation for vibrant performances throughout the southwest and beyond. From Las Vegas to New York, from Mexico to Montreal, the university choirs are ambassadors of art and goodwill through their voices united in song. The choirs perform a wide variety of a *cappella* repertoire as well as major choral-orchestral masterworks. Membership is open by audition to undergraduate and graduate students, music majors and non-majors. Some choirs are also open to faculty, staff, alumni and community members.

### CONCERT SEASON 2014-15

**Friday, October 17, 7:30 pm (UNLV)**  
**"ODE TO JOY!"**

**Saturday, October 25, 7:30 pm**  
**"ODE TO JOY!"** (Desert Spring United Methodist Church)

**Friday, November 7, 4:00 & 7:00 pm (UNLV)**  
**30<sup>TH</sup> ANNUAL MADRIGAL & CHAMBER CHOIR FESTIVAL**

**Friday, November 21, 7:30 pm (UNLV)**  
**"COME, YE SONS OF ART"**

**Sunday, February 22, 7:30 pm (Las Vegas Academy)**  
**USC THORNTON CHAMBER SINGERS**  
with UNLV Chamber Chorale & select high school ensembles

**Saturday, March 7, 7:30 pm (UNLV)**  
**"MARVELOUS MUSICALS & OPULENT OPERETTA"**

**Friday - Sunday, March 27-29**  
**SPRING TOUR - Concert Singers & Chamber Chorale**

**Saturday, April 11, 7:30 pm**  
**"AN EVENING WITH THE UNLV CHOIRS"**  
(Green Valley Presbyterian Church concert series)

**Friday, April 17, 7:30 pm (UNLV)**  
**CHAMBER CHORALE HOME CONCERT**

**Wednesday, April 22, 7:30 pm (UNLV)**  
**WOMEN'S CHORUS & VARSITY MEN'S GLEE CLUB**

**Saturday, April 25, 7:30 pm**  
**"MEN, MEN & MEN!"**  
UNLV Varsity Men's Glee Club, Las Vegas Men's Chorus  
& Silver Statesmen Barbershop Chorus  
(Green Valley Presbyterian Church concert series)

**Friday, May 1, 8:00 pm (Henderson Pavilion)**  
**MASTERWORKS CONCERT: BEETHOVEN SYMPHONY #9**  
UNLV Concert Singers and Chamber Chorale, Las Vegas  
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## UNIVERSITY CHORAL ENSEMBLES

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*David B. Weiller & Jocelyn K. Jensen, conductors*

"The UNLV Singers delivered a near perfect concert of sacred and secular music...The singers, conductor, accompanist and audience members all but danced in the pews." (*Concert Singers on tour in Colorado*)

"...joyous singing, remarkable delicacy and poise, impressive performance, expressive fervor..." (*festival adjudication by Martin Bernheimer, Los Angeles Times*)

"The entire performance was glorious, yet disciplined. The orchestra, soloists and choruses performed with unaffected charisma." (*Las Vegas Review-Journal*)

### The UNLV CHORAL ENSEMBLES . . .

- have toured the southwestern United States, Hawaii, New York, Mexico and Canada.
- have appeared with the University Symphony Orchestra, the Las Vegas Philharmonic, the Boston Pops Esplanade Orchestra and the Mexico National Symphony.
- have performed by invitation at western division conferences of the American Choral Directors Association (ACDA) and at regional and state conferences of the National Association for Music Education (NAfME, formerly MENC).
- have appeared in numerous fully staged productions in collaboration with UNLV Opera Theatre.
- sponsor an active student chapter of the American Choral Directors Association. The chapter has hosted the ACDA Western Division Student Symposium numerous times on the UNLV campus.
- proudly perform the music of internationally known composer and UNLV alumnus ERIC WHITACRE, who first experienced choral music while singing in the UNLV Choral Ensembles.

### EXPERIENCE THE UNLV CHORAL TRADITION!

UNLV Choral Studies office, (702) 895-3008.  
E-mail: <david.weiller@unlv.edu>

### TICKETS

895-ARTS (2787) or [pac.unlv.edu](http://pac.unlv.edu)

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June 2016

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# Jazz in the Conservatory Curriculum

## The Case for Inclusion, part 2

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Flexibility equals versatility equals marketability. The more authentically varied a singer's training, the more potential there is for professional engagements beyond that singer's individual area of expertise, whether classical or popular. Typically, the advantage has been on the side of a popular singer who has been able to gain authentic versatility through studying classical technique and repertoire, as has been my own personal experience.

The full inclusion model would also have to take into account a singer primarily trained in classical acoustical vocal production crossing over into the popular microphone idioms. Rachel Lebon is among the few who have addressed this need. Much of her writing focuses on educating and encouraging both the singer and the voice teacher to explore outside their comfort zone, embracing in particular microphone technique and its requisite kinesthetic adjustments. Additionally, singers and teachers should not confine this exploration only to technique but also to expanding the repertoire as well. Basic vocal technique is traditionally

taught through the use of classical repertoire, beginning often with Baroque-era Italian art songs and arias. Two teachers from Ithaca, New York, Marty Heresniak (voice) and Christopher Woitach (guitar), in a 2001 *Journal of Singing* article, turned the idea of a standard classical repertoire approach to all basic singing on its head.

Their basic premise states,

It is the *how* of singing, not the *what*, that will improve or undo sound technical practices. Choice of repertoire does not make for good or bad technique. There is no inherent quality to a song that guarantees technique will improve by singing it. Nor will a specific song necessarily be detrimental to good singing.

Their repertoire choices are 26 American standards, "no arias." Gershwin and Kern replace Scarlatti and Giordani, offering an approach to teaching basic technique that places American jazz standards on equal footing with the Italian anthology.<sup>1</sup> This approach accomplishes a secondary goal of providing the student with the

<sup>1</sup> Author's note: A danger in the Heresniak-Woitach approach is that one may overlook the traditional benefits of classical art song study. While most of the important singing techniques can be taught with popular American

repertoire, building a strong voice must also encompass learning and mastering pure vowel tones, a fundamental technique that Italian repertoire addresses idiomatically. American speech as presented in popular song is filled with regionalized diphthongs and glottal onsets. This writer recommends a common-sense repertoire approach.

beginnings of a pragmatic personal song catalogue to draw upon in pursuit of professional opportunities.

But jazz authenticity also includes an understanding of style, delivery, and the freedom and skill to improvise, taking liberties with tempo and melody. Jazz educators agree that this skill set will develop only through continued exposure. In his 2010 Case Western Reserve Ph.D. dissertation, Christopher Venesile points out that vocal jazz educators surveyed agree that listening is a fundamental tool needed for success in the idiom, and that it is ultimately up to the educator to take the lead in encouraging and supporting the student in this endeavor.

It follows that this discussion of "versatility equals marketability" not only involves advantages to the student, but to the educator as well. Given the continued growth towards acceptance of vocal jazz in collegiate curricula and the desire of students to learn and master it, teachers of the next generation must themselves possess flexibility and versatility.

Furthermore, versatility need not

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limit itself to traditional classical and popular idioms. A need for more singers of modern art music also exists, according to a 1994 Columbia University dissertation by Diane Higginbotham. Although she pointedly states that the application of skills utilized in 20<sup>th</sup>-century vocal music does not include popular genres, comparison of those skills with the requirements for success in vocal jazz shows several overlaps. For instance, unusual intervallic relationships, growls, yells, spoken word, non-traditional harmonics are all identified as important by Higginbotham, and all are typical skills needed by a vocal jazz singer as well. One of her stated goals is to increase the pool of available artists capable of performing these works, arguing that this would in turn





increase audience awareness and encourage more compositions of this nature, therefore continuing the advance of new forms and works.

One of the most important skills of the jazz vocalist is the ability to improvise. In particular, altering a melody in form and rhythm or composing a scat solo over a specific harmonic progression, is a skill that takes many hours of practice and application to master. In mastering this skill, however, there is a natural crossover benefit to that singer in performing ornamentations in a *da capo* aria, negotiating a cadenza from a Handel oratorio or Bach Cantata, or providing a free melody over a medieval *cantus firmus*. A singer who is comfortable improvising in modern idioms should be able to transfer that skill to an earlier classical form, creating a more authentic and spontaneous approach to a given performance.

## Recommendations and Conclusion

A fully integrated voice performance degree would ideally include at least one semester of participation in a vocal jazz ensemble, at least one jazz/pop set on all required recitals, and courses in jazz theory, improvisation, repertoire and history. This could be integrated into various tracks or done independently, depending upon the institution's degree requirements. Choral



Education majors would have the same requirements plus course work in jazz content and pedagogy. Graduate studies should also be

expanded to include these components, with the understanding that graduate students may have a more specialized degree. At the very least, if an institution already offers advanced degrees in Opera Performance and Jazz Studies, it should also offer degrees in Vocal Jazz Performance. Masters and doctoral conducting programs should require at least one semester of mentorship in a Vocal Jazz ensemble, and offer a Jazz cognate alongside the traditional cognates of Wind Band, Opera, Education, and Orchestra. To fulfill these recommendations, administrators should find well-trained voice teachers who have professional experience in all singing idioms.

Jazz is widely accepted as the indigenous American music form and has earned a position alongside its Western European brethren at the American Conservatory. Vocal jazz is an integral part of that status. Audiences' tastes are eclectic. Professional opportunities reflect that variety. As universities move to keep



pace with the needs of the contemporary music student, and stay relevant to the current culture, a shift towards a more fully integrated degree plan seems inevitable. Programs that are aware of this shift are already taking steps towards

that end, but many still play a game of catch-up, if they are in the game at all. After viewing the trends presented by the evidence and weighing many years

of personal professional experience, it is this writer's belief that everyone must play or risk losing any relevance for the future.

For a PDF copy of both halves of this article, including sources, email [grega@boyschoir.org](mailto:grega@boyschoir.org).  
Photos: Heatwave, Arizona State University, 2010 and 2011, Greg Amerind, director.

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