


1913

Outline of A Course of Lessons in Choral Conducting

Siegel-Myers Correspondence School of Music

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Outline
of
A Course of Lessons
in
Choral Conducting
by
Daniel Protheroe
with
Supplementary Lessons on Boy Choirs
by
Harrison M. Wild



Siegel-Myers
Correspondence School of Music
Chicago, Illinois

Outline

of the

Choral Conducting Course

by

Daniel Protheroe

Organization of Chorus: Equipment of conductor. Formation and business organization of chorus. Examinations for active membership. Seating. Rehearsals. How to keep up interest in rehearsals. Watching the conductor. Folder for music. Explanation of how to use these lessons in conducting the choir. Vocal exercise sheets for use of chorus.

Study of the Cultivation of Tone Quality: Explanation of correct tone production. Photographic illustrations of correct lip positions for the vowels. How to avoid the "click of the glottis." Special exercises to improve the tone quality of chorus.

Fundamental Principles of Conducting: How to use the baton. Photographic illustrations of the positions taken by the conductor in leading the chorus; first, to gain attention; second, showing top of the stroke; and third, showing end of the stroke. How the conductor indicates dynamic effects to the chorus. Use of the baton in small choirs and quartettes. How the conductor leads when he is organist also. How to conduct a choir or quartette in a church service.

Rhythm: Definition. Duple Rhythm. Study in correct and incorrect accents. Definition of "phrase," "section" and "period." Importance of securing crisp and definite rhythm. Diagrams showing the exact motions made by the conductor in conducting Duple Rhythm. Use of the metronome. Vowel exercises for chorus which also train the conductor in beating Duple Rhythm.

Unison Singing: Value of such practice. Exercises in unison singing, with full and complete directions for their use by chorus, and also directions to conductor in presenting them, so that full benefit to both is obtained from this practice.

Part Singing: Value of individual parts and importance of each to a good ensemble. Detailed instruction for training parts in accuracy. How to combine varied note values in the different parts at the same time. Breath taken from note preceding the breath mark. Five exercises, with very complete directions for developing accuracy and independence in part-singing.

Triple Rhythm: Importance of a definite rhythmic swing in the conductor's beat. Diagrams showing exact motions made in beating Triple Rhythm. Primary and secondary accent. A two-part exercise in 3-4 time for chorus, also giving conductor experience in beating this rhythm. Two unison scale exercises for obtaining flexibility in the chorus singing.

Quadruple Rhythm: Diagrams showing the exact motions to be made by the conductor in beating this rhythm. The primary and secondary accents. The double whole note. The importance of rhythmical perfection in chorus singing. Exercise in "A Capella," or unaccompanied, singing, in 4-4 time. Part song, "A Red Red Rose" by Daniel Protheroe with very full and complete directions for teaching it to the chorus, showing how to secure the right interpretation and tone quality. General instruction for rehearsal of a part-song in order to get the best results.

Enunciation: Importance of distinct pronunciation of words. The two elements of correct enunciation. Analysis of groups of consonants. Cause of poor enunciation. Exercises for developing limberness of lip and tongue muscles. Study of initial, intermediate and final consonants of words. Exercises for the distinct enunciation of consonants. Analysis of correct and phonetic pronunciation of certain words, expressed in note values. The words of "Annie Laurie" given according to their correct pronunciation when sung.

Errors in Pronunciation: Relation of singing to speech. Pronunciation exercises. How to produce correct vowel and consonant values. A Vocalizzo for the use of chorus to help them get clear enunciation. Part-song, "The Three Ravens" by Daniel Protheroe, with complete directions for interpretation; to be used also as a study in pronunciation.

Correct Attack: Explanation and exercises showing exactly how each individual singer can perfect his own attack. Two simple rules for perfecting attack. Directions to the conductor for securing correct collective attack from the chorus. How to get a clear attack in imitation passages. Scale study. Importance of flexibility in choral singing. Exercises in unison and part-singing for the development of flexibility. Instructions for the development of the head tone. Scale exercises using the head tone. Singing of imitation passages.

Male Chorus: Organization. How to improve tone quality. Harmonic effect of the male chorus. How to get the effect of sustained phrasing. How to arrange a part-song for mixed voices, for a male chorus. Suggested repertoire of effective male choruses. "Lead, Kindly Light" arranged for male chorus by Daniel Protheroe, with full directions for getting the interpretation intended by the composer.

Compound Rhythms: How to beat Compound Duple, Triple and Quadruple Rhythms. Diagrams showing exact strokes to be made and the fundamental strokes underlying these rhythms. Part-song "An Ancient Lullaby" by Daniel Protheroe, illustrating 6-8 rhythm, with very complete directions for the breathing, phrasing, dynamics, interpretation, etc.

Dynamics or Expression Marks: Chord exercises for developing and improving the body of tone. A simple four-part anthem, "Holy Saviour," by Daniel Protheroe, with very complete directions for breathing, phrasing and dynamics, and giving the interpretation of the composer.

Further Study of Relation of Conductor to Chorus, with suggestions for successful continuation of the work. Directions for singing at a public concert. Poise of conductor. What to do in emergencies. Additional suggestions for rehearsals. Chord exercises. Study of anthem, "Oh, Saviour of the World," by Goss.

Old-Time Gleees and Madrigals: Their mode of treatment. Studies in imitation and attack reviewed. Interpretative study of an old Glee, "Now by Day's Retiring Lamp," by Bishop.

Quartettes: Importance of quartette singing as an adjunct to the chorus. How to perfect choir ensemble. Comparison of the music for quartette and chorus. Study of an effective quartette for mixed voices. Madrigal from "The Mikado" by Sullivan. Suggested repertoire of quartettes.

Female Chorus: Possibilities in use. The three-part and four-part female chorus. Suggested repertoire, and a careful interpretative study of "The Heather Rose" by Daniel Protheroe.

Studies in secular cantatas: "The Rose Maiden," by Cowen, given exhaustive treatment with directions for rehearsals and suggestions for presenting it in public. "Fair Ellen" by Bruch, and other cantatas.

Studies of Sacred Cantatas: "Story of the Cross," by Buck, and the "Story of Bethlehem," by Daniel Protheroe. Historic study of the oratorios with remarks on their influence and importance.

Interpretative Study of "The Messiah" and "Elijah." Also modern choral works, such as Verdi's "Requiem" and Elgar's "Dream of Gerontius."

Church Services and Programs for Public Concerts: List of available material, with interpretative comment, for the various kinds of choral singing already studied.

Special Supplementary Lessons on Boy Choirs, by Harrison M. Wild, Chorister and Organist Grace Episcopal Church, and Director of the famous Apollo and Mendelssohn Clubs, Chicago—including Organization, Problems, Discipline, Care of the boy voice, Tone development, Phrasing and enunciation, Church services, Miscellaneous repertoire, etc., etc.