

IPA symbols be used for pronunciation. Tell these companies we need songs transliterated using IPA not phonetic spelling.

For our recent summer conference reading session, I chose four works:

- Elementary level: *Arlequin Dans Sa Boutique*, a French folk song arranged by Earlene Rentz and Suzanne Rita Byrnes for two-part treble voices, keyboard and optional percussion. This octavo uses the English phonetic spelling for French. I recommend that you listen to the recorded example for the best guidance.
- Middle level: *Korobushka* (The Peddler - a Russian folk song) arranged by Emily Crocker for three-part mixed voices, Hal Leonard. English phonetic spelling is also employed. The title, *Korobushka*, is transliterated as “kah-roh-bush-ka.” Is the vowel in “bush” supposed to be an [u] as in hoot or [U] as in foot? A Russian speaker in your audience would certainly know the difference!
- Small high school: *Papa Loko*, a Haitian song by Sten Kallman, arranged for SATB and percussion by Sperry and published by Earthsongs. My hope is that Earthsongs utilizes IPA because Haitian is similar to French but different enough to make it a treacherous language journey without proper guidance.
- Large high school/community chorus/collegiate choir: *Babethandaza*, a South African folk song for SATB divisi and percussion arranged by Daniel Hughes, Santa Barbara Music. Minimal errors in pronunciation are possible because the five vowel sounds are similar to what is utilized in Italian, and the consonants are similar to what you find in English with three exceptions, all of which are clearly listed with examples of each.

I encourage you to begin this rewarding journey by teaching your singers a few IPA symbols. Start with the basic vowels then add a few of the special consonants if needed. Prepare yourself through practice alone or seek help from a colleague.

In my way of thinking, being precise with texts and the language of a choral work is a sign of respect for a culture, the composer/arranger, and the choral work. Such an approach using IPA shows the due diligence and meticulous work necessary in our quest for excellence and authenticity in performances by our choral ensembles.

Recommended IPA websites

- www.ipasource.com - thousands of art songs and choral works are transliterated using IPA
- www.ipa.group.shef.ac.uk/ - IPA charts and related information
- french.about.com/library/pronunciation/bl-ipa.htm - French language IPA
- <http://ipap.calpoly.edu/ipa/ipap.html> - English, French, German, and Spanish IPA and related tools
- www.ipanow.com - type in a text in a foreign language and the “tool” will transliterate into IPA
- www.langsci.uci.ac.uk/ipa/ - official site for the International Phonetic Alphabet



Quotes and Sayings for Teaching Lessons about Music and Life

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For eight summers in the 1990s, I was privileged to be a part of the teaching staff at a one-week summer music camp for young, developing singers founded and managed by Leonard Van Camp and sponsored by Southern Illinois University—Edwardsville. During the day, students, ranging in age from about ten to eighteen, learned about the fundamentals of music, including music literacy, and how to sing in a healthy manner. Students sang in choirs and had great fun meeting new friends in a supportive, positive atmosphere.

In the evenings, music teachers from the area had opportunities to examine and reflect on their teaching, learn and

explore new choral music and styles, write arrangements of music for their ensembles, etc. At the end of the week, students and teachers offered a short program for family and friends.

I'll never forget walking for the first time into Dr. Van Camp's rehearsal space at SIU-E where all teaching and rehearsals took place. On the walls were small banners with eye-catching sayings about music, life, goal setting, getting along with others, etc.

I collected several of them, took them back to Kansas, searched for and found other meaningful quotes, and began to use them in my rehearsals with the university choir. The sayings traveled with me every time I was invited to conduct a festival or honor choir anywhere in the country. At first, the sayings were on overheads, and I used an overhead projector—ancient technology—wherever I worked. Those projectors disappeared, of course, so I put the sayings on my laptop and, with power point, continued to use them with singers of all ages.

Students were intrigued and sometimes puzzled by what they read on a screen. I asked various questions while an ensemble looked at a quote, e.g., "How would you reword the statement you see in today's language?" Invariably, a few students would offer superb, even insightful, translations in the language of today. Sometimes I would stop a rehearsal and have an entire ensemble read aloud a saying because it was germane to what was happening in the text and/or music.

Leonard Van Camp, a master teacher who passed on a number of years ago, is the author of several of the sayings. Others are quotes from literature, philosophy, writings by composers, authors, etc. Feel free to use any of the sayings to inspire or energize your singers or to make an important point that will lift the thought of your choir to a new level of understanding and artistry.

These sayings are listed in no particular order. Transfer these jewels, some of which are profound, to your computer. Show, share, and discuss them with your ensembles whenever you are moved to do so.

- Expectations determine where we will arrive.
—Sally Hermann
- We can do more and learn more when we are willing to take risks.
—Leonard Van Camp
- Perhaps it is music that will save the world.
—Pablo Casals
- It is music's lofty mission to shed light on the depths of the human heart.
—Robert Schumann
- They may forget what you said, but they will never forget how you made them feel.
—Carl W. Buechner
- That's the thing about music. . . They can't take it away from you.
— *Shawshank Redemption*
- The biggest opponent of success is not failure. It is mediocrity.
—Wallace Long, Jr.
- We each learn in our own way, at our own pace. Each of us is an individual.
—Leonard Van Camp
- Only speak when your words are better than your silence.
—Arabic proverb
- Joy is not in things. It is in us.
—Richard Wagner
- You cannot discover new oceans unless you lose sight of the shore.
—Anonymous
- We are what we repeatedly do. Excellence, then, is not an act, but a habit.
—Aristotle
- T - E - A - M Together, Everyone Achieves More.
—Ron Jones

- I have found that if you love life, life will love you back.

—Arthur Rubinstein

- It's intelligent to ask for help. No one need do it all alone.

—Leonard Van Camp

- Vocal music is an attempt to take the whole human being and project it into space. It is the ultimate gesture of getting out of yourself. You take a part of you that is most private, most personal, most inward, and you hurl it into space. The gesture of opening this whole region of the body results in an enormous spiritual release which is felt by other people with tremendous impact.

—Peter Sellars

- Any great performance or work of art is great because it creates a special world of its own. It revives and re-adapts time and space, and the measure of its success is the extent to which it invites you in and lets you breathe its strange, special air.

—Leonard Bernstein

- Perhaps this is why music is in people —so they are not afraid. —so they can be closer to one another. —so they can find themselves in each other. Music is not only a gift but also a service; not only a work but also a struggle; not only a mission, but also a message.

—Zdenek Lukas from *The Message of Music*

- A Safe Place to Sing: In a safe place, people are kind. Fighting, sarcasm, backbiting and name-calling are exceptions. °Kindness, consideration, and forgiveness are the usual way of life. In a safe place, there is laughter; not just canned laughter like television, but real laughter that comes from sharing meaningful work and play. People can laugh at themselves. In a safe place, there are rules. The rules are few and fair and are made by

the people who live and work there, including the students. In a safe place, people listen to one another. They care about one another and show that they do. **This** is a safe place to sing.

—Rich Nace

- Ten Vocal Commandments—A Judge's Perspective: (1) Open your mouth. (2) Stand tall. (3) Breathe low. (4) Move the air. (5) Increase throat space. (6) Pay attention to diction. (7) Sing phrases not sounds. (8) Balance vocal registers. (9) Communicate with eyes and face. (10) Be confident.

—Pamela Wurgler *Choral Journal*, 1994

- Basic Workings of the Voice for Beginners: a. Starter (brain impulse) b. Actuator (breath stream) c. Vibrator (vibrating vocal folds) d. Resonator (throat, mouth, sinuses)

—Terry J. Barham

- Seven C's for Success: (1) Clear **conception** of what you want (2) Unwavering **confidence** with competence (3) Focused **concentration** (4) Stubborn **consistency** when times are rough (5) Emotional **commitment** (6) Good **character** to stay ethically on course (7) **Capacity** to enjoy the process along the way

—Tom Morris from *True Success*

- Three Essential Ingredients for Singing: E - S - C
E (Energy—posture, breath, balance); S (Space—interior lift, vowels, resonance, color); C (Communication—mental focus, face, body, shared interpretation)

—Terry J. Barham (borrowed and modified from Don Hoiness)

