

a shadow vowel of “nuh” on the release would be more appropriate. Is the final “n” even important? Would you treat the final “n” in measures 32 and 34 the same as is found in the “Amen” at the end of the work?

In measure 24 of the Handel chorus, the soprano and tenor parts sing “Amen” while the bass part sings “join.” The alto part is finishing the word, “Hallelujah.” Review the phrasing considerations and decide if you should end the phrase between beats two and three of this measure. If the ensemble decides that this is not a phrase break, then consider how to elide the “n” in three parts while the alto part finishes the “ah” vowel.

If this is a phrase break, then begin the discussion of where and how to place the “n” sounds. The first option, most likely, is to watch the director. If the goal is to build trust, a second option might be to teach the ensemble count singing and have them determine if the “n” should occur on beat two, the “and” of beat two, or the final sixteenth of beat two. The sophistication of your ensemble will help determine what options may be available.

For more practice, return to the Mozart example above and consider how you could treat the final “m” in measure 24.

## Conclusion

Building trust in the rehearsal process requires a balance of confidence and vulnerability by the conductor. Always start with strong building blocks in the curriculum, i.e., well-structured music with meaningful texts. In order to trust the members of the ensemble, the conductor must help develop the ensemble members into outstanding musicians. The greater their depth of understanding, the more potential there is for building trust.

Finally, you must make a personal connection with every member of your ensemble. Let the students know that you are indeed trustworthy and that their input is highly valued.

## NOTES

<sup>1</sup> Lewicki, Roy J. and Edward C. Tomlinson. “Trust and Trust Building.” *Beyond Intractability*. Eds. Guy Burgess and Heidi Burgess. Conflict Information Consortium, University of Colorado, Boulder. Posted: December 2003 <<http://www.beyondintractability.org/essay/trust-building>>.

<sup>2</sup> Jordan, James. *The Musician’s Breath: The Role of Breathing in Human Expression*. GIA Publications, 2011.

<sup>3</sup> Kim Austin, *The Carnegie Foundation for the Advancement of Teaching*. <[http://gallery.carnegiefoundation.org/collections/castl\\_k12/kaustin/Concept\\_Pages/Building\\_Trust/building\\_trust.html](http://gallery.carnegiefoundation.org/collections/castl_k12/kaustin/Concept_Pages/Building_Trust/building_trust.html)>

<sup>4</sup> Kramer, Roderick, ed. *Trust in Organizations: Frontiers of Theory and Research*, SAGE publications, 1996, p. 126.

<sup>5</sup> In Teachers We Trust: Can Kids Count on You? <<http://www.edutopia.org/blog/trusting-relationships-teachers-students-rebecca-alber>>



## Software Apps for Choir Directors—Not Students

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As choir directors, we often look at technology from the point of view of how it will enhance the education of our singers. That is good, noble, and even important; however, it is just as important to be aware of software that can save you, the teacher; time and energy. Below are listed several apps that can do just that: provide you with more time with your family or out on a fishing boat or, my favorite, sleeping.

### Charms Office Assistant

This is a terrific cloud-based software that tracks almost every aspect of your music program. Basic data, such as student and parent information, are just the beginning. Charms provides a music library component to track octavos and flexible seating charts. Overseeing fundraisers and managing ensemble finances is simple with the built-in financial software.

Communication with students and their families is a breeze. You can send mass emails plus mass phone and text messages. An interactive calendar makes it easy to keep parents up to date on concerts and rehearsals. Student practice time can be monitored since practice logs are available for students to record their practice. Those files can be uploaded for you, the teacher, to evaluate at your convenience. In my opinion, Charms is the best music office assistant on the

market. It's also available as an app. See <[www.charmsoffice.com](http://www.charmsoffice.com)> if you are interested.

### **IPANow**

Transcribes French, German, Italian, and Latin text into IPA. It features an interface similar to those found in online translation dictionaries. IPANow utilizes a translating box, a visual, with special characters surrounding it. Text from digital sources can be imported or copied and pasted. The results can then be exported and edited in Word. If only I had known about this in grad school! \$19.99

### **ForScore**

A PDF viewer for iPad. In addition to viewing items, users can annotate music using a variety of fonts and text sizes. This app includes a music notation font, or you can import your own special markings. ForScore connects to the cloud, thus documents can be stored and accessed from anywhere. Bluetooth page turning comes standard with a foot pedal, so the app is great for performance situations. \$6.99

### **Tonara**

Similar to ForScore, Tonara turns pages automatically when it senses notes being played at the end of pages. The future is now! Artificial intelligence is taking over! Free.

### **Naxos Music Library**

So much music! More than 100,000 full-length albums are available for streaming after paying your membership fee. At \$300 a year, it is a tad expensive, but with the amazing amount of music available on this app, you can't go wrong.

### **Spotify**

Contains a vast quantity of music but at a much lower price than other software of this type. Spotify offers a terrific streaming interface and search capabilities. The software is somewhat popular music-based but does contain a huge array of quality classical recordings. The search component may seem somewhat primitive for classical music ("You listened to J. S. Bach. We'd recommend G. F. Handel"). You will find a plethora of music for the monthly cost of four choral octavos!

<[www.spotify.com](http://www.spotify.com)> \$7.99 per month.

### **Sonja**

Great for people who need to practice their music, i.e., probably most of your singers! Songs are imported into the app. Students can then sing along with their part at a higher or lower volume than the other choral parts or with their part muted while the remaining choral parts play at normal volume. The interface is colorful and helpful for amateur singers. Free.



### **Looking Back, Teaching Forward: Using Folk Songs to Teach Culture, History, and Music in the Elementary Classroom**

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Teaching elementary music can be both freeing and daunting. While there is some freedom in the way each teacher can shape the curriculum, elementary music educators have wide-ranging and impactful knowledge and musical ideas to impart.

The world of general music education includes teaching students to sing, play, compose, read notation, work in ensembles, listen critically, dance, improvise, and much more. And don't forget that part of the job is to prepare students for middle and high school participation in band, orchestra, or choir.

When I think of all the things I can and probably should teach elementary students, I sometimes feel overwhelmed. How am I supposed to impart all of this knowledge and teach a wide range of skills when I see my students only twice a week for twenty-five-minute classes? How am I to teach kids such wide-ranging content when many of them can't remember their left hand from their right?

Everything fell into place for me when I began relying on