Balance, Blend and Vocal Voodoo:

Principles and Tools for Achieving Ensemble Unity

Dr. Frank F. Eychaner
University of Texas of the Permian Basin

Balance

Balance defined- Relative volume of the constituent parts

I. **Principle: Standing Position-the placement of sections and individuals within a section impact balance and blend.**
   1) Mixing it Up…Where to put the sections
      i. Blocks
      ii. Columns
      iii. Quartets
      iv. Rows
      v. Variations on a Theme…

   2) Playing the #'s game. Fixing balance issues through standing order
      i. Men Center
      ii. Men Front
      iii. Women mixed

   3) Voicing the Choir- Individuals in Sections
      i. Ideal Voices
      ii. Problem Voices
      iii. My left and my right…
      iv. Blenders vs. Leaders
      v. Strengths and Weaknesses
      vi. Spread out vs. Compact

II. **Principle: Stylistic Considerations- The ideal balance and degree of blend should change with the style**
   1) Know the tonal ideal of the style.
      i. Chant- Single voice, very heady, flutelike, impersonal sound

ii. Renaissance- Equal parts top to bottom, continuation of light, flutelike quality. Women emulate boys
iii. Baroque- Sop and Bass most prominent. Inner parts filler
iv. Classical- Soprano (melody) most important
v. Romantic- Melody
vi. "Popular Styles"- Discern the 'Neo' the style is akin to or pop tradition from which it comes.

III. Principle: Registers- The volume of voices will change in different registers

1) High vs. Low-
   i. High registers are louder.
   ii. Modify vowels and/or placement, especially at register extremes to achieve balance

2) Vowel Modification- (See vowel modification chart) move one vowel on the chart.
   i. Fix *Muddy Lows*: brighten/bring forward/close vowel to IPA [i] or [u]
   ii. Fix *Strident Highs*: darken/back/open toward [ɑ] or [ɔ]

3) Music is written wrong- Learn from Shaw
   i. Assign additional section
   ii. Reassign singers or have pinch hitters.
   iii. Change dynamics of a note, chord, line or section as needed

4) Doubling Octaves to increase bass volume, tune chords
   i. Revoicing chords
   ii. 'Fixing' inversions
   iii. Pragmatism vs. Idealism...or some combination of both?
   Examples/Exercises

IV. Principle: Balance the tones of the chord

1) Tonic and Fifth, Third, then extensions. Careful of Inversions

2) Cadences- Harmonic Pillars

3) Key Changes

4) Harmonic Density and Vibrato
   i. Intonation and complex harmonies

ii. Harmonic function
iii. Vibrato and dicey chords (read extensions and/or clusters)

Examples: Sing a triad,

V. **Principle- Balance Choir vs. Accompaniment**
1) With piano, adjust the stick or use soft pedal, add a mic
2) In modern styles, listen to the house
3) Rehearse with the performance space in mind.

VI. **Principle: Program for Success**
1) Age appropriate music- ex. Thompson *Alleluia*
2) Balanced Repertoire- too much of a good thing?
3) Representative Repertoire-
4) Rehearsal Order and Balance/Unity-
5) Choose the right divisi for the group

Blend and Unification

Blend Defined- The combination or mixing of voices or instruments so that no singular voice is distinguishable from the group sound.

VII. **Principle- Unify Pitch**
1) ***Really** in tune*- High expectations
2) Placement- Heavy vs. Light Mechanism
3) Listening- Do you hear what I hear?
4) Don't hum- Audiation
5) Scooping and Style
   i. Avoid letting modernisms creep in...listen to ideal models
6) Conducting Gesture and pitch

VIII. **Principle- Unify Vowels**
1) Where is that vowel High/Low vs. Front/Back
2) Vowel impacts pitch
   i. Regionalisms
   ii. Outside shape
   iii. Tongue Placement
   iv. Forward vs. Back...Chiaroscura
3) Larynx test
4) "How Old Am I?"

5) American Problems and practical Fixes
6) Affected vs. Effective Diction
   Examples

IX. **Principle- Unity - Do the same thing at the same time**

1) **"I'm late, I'm late, for a very important date…"**
   i. Are You Watching?
   ii. Clarity of Gesture (cutoffs are cues)
   iii. Registers…or why are the basses so slow?
   iv. Intent
   v. Intensity
   vi. Insecurity
   vii. What is your resting pulse rate?
   viii. Move to establish rhythmic integrity

2) **Unify Consonants**
   i. Vowels on the Beat
   ii. Robert Shaw and timed consonants***
   iii. Conducting breaths
   iv. Elision of final consonants ***
   v. Knowing, Marking and Doing….or "whose fault is it anyway?"

3) **Rhythmic Accuracy**
   i. Count Singing***
   ii. Staccato Consonants***
   iii. Plosives and Fricatives- Special attention***
   iv. Clap the rhythm
   v. Snap the cutoff

Exercises for Rhythm: Staccato rehearsal, count singing, snap consonants, conducting solutions,

X. **Principle- Unify the Dynamic**

1) 'Listen' and what it really means.
2) Match your neighbor/find your section/tune- doesn't mean sing softer…
3) Tell them what you want- Be specific with individuals
4) Volume knob 1-10***
5) Louder than beautiful
6) Softer than effective

XI. **Principle: Stylistic Considerations…Again???? Vocal ideals**

1) Individuality and Style… a continuum
   i. Chant
   ii. Renaissance- impersonal purity
   iii. Baroque- Doctrine of affections
   iv. Classical- Emotional reserve and detachment
   v. Romantic- Extremes, individual qualities expected
   vi. "Popular Styles"

XII. **Principle: Unify Vibrato/Resonance-**

1) The three aspects of Vibrato- See attached diagram
   i. Depth
   ii. Speed
   iii. Pitch

Exercises***

More vibrato- Model voices, Broom Hilda, Play the Cello, Tone ball, Shake your hand, Tooth brush

Less vibrato- Smooth the sheets, Become one, Model voices, Hear everyone, Eroticize the dissonance, blow down from your hand

XIII. **Principle: Vitality and Forward Placement-**

XIV. **Principle: A Place for Everyone**- Repertoire and Representative examples

1) Everyone is a Hero
2) You're Voice is Perfect
3) Everyone is needed

XV. **Principle: Intonation and Blend**

Recent Presentations

"Balance, Blend and Vocal Voodoo: A Principled Approach to Achieving Ensemble Unity" Northwest MENC, WA '09
"Blow Man Blow: Ten Keys to Developing Vocal Improvisers," Northwest MENC Convention, WA 2009
"The Choral Tool Box: Maximizing Rehearsal Outcomes" CMEA Convention, CO 2010
"Choral Conducting Tune-up: Principles and Solutions to Common Conducting Challenges" TMEA Convention, TX 2010
"Beat Box and Bass Lines: Ins and Outs of the Contemporary A Cappella Ensemble" CMEA Convention, CO 2011
"Student Leadership in Choir" CMEA Convention, CO 2011
"Body, Mind, Heart and Spirit: Engaging the Whole Person in the Choral Rehearsal" Colorado All-State In-service, CO 2011
"Choral Conducting Tune-up: Principles and Solutions to Common Conducting Challenges" OMEA North Central Div. Convention, OH 2011
"The Choral Tool Box: Techniques and Strategies… Maximizing Rehearsal Outcomes" OMEA North Central Con, OH 2011

"Body, Mind, Heart and Spirit: Engaging the Whole Person in the Choral Rehearsal" Minnesota Music Educators Con, MN 2011
"Balance, Blend and Vocal Voodoo: Principles and Techniques for Achieving a Unified Ensemble Sound," MMEA Convention, MN 2011
"Body, Mind, Heart and Spirit: Engaging the Whole Person in the Choral Rehearsal," Wyoming MEA Convention, WY 2012
"10 Keys to Unlocking Artistic Choral Performances," Eastern Division NAfME, CT 2013
"Principles of Choral Leadership," Colorado Music Educators Association Convention, CO 2014
"40 Choral Warm-ups that Work...and Why; Improving Vocal Technique through the Warm-up" Western Division ACDA Convention, CA 2014
"10 Keys to Unlocking Artistic Choral Performances," Eastern Division ACDA, MA 2014
"40 Choral Warm-ups that Work...and Why; Improving Vocal Technique through the Warm-up" Southwest Division ACDA Convention, AR 2014
"Programming for Choral Success: Principles and Sources," Arkansas Music Education Association Convention, AR 2014
"Principles of Choral Leadership," Texas Choral Directors Association Convention, CO 2015

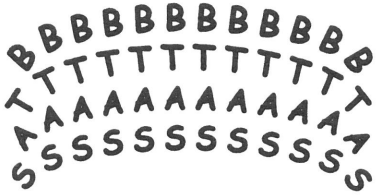
Biography

Dr. Frank F. Eychaner is the Director of Choral Studies at the University of Texas of the Permian Basin. Before coming to UTPB, Eychaner spent eight years at Colorado Christian University where the choral program has quickly attained regional distinction.

Frank has directed church and community choirs, taught at the Jr. College level High School. Choirs under Eychaner's direction have been invited to appear at both regional conventions of the ACDA and numerous NAfME state conventions including Colorado, Oregon, and Utah.

Eychaner is nationally recognized as a clinician and has presented across the country on topics including vocal pedagogy, rehearsal techniques, choral artistry and conducting. Eychaner is frequently engaged as a guest conductor and led the Kentucky Jr. High Allstate choir in 2014.

Dr. Frank F. Eychaner, DMA
Director of Choral and Vocal Studies
University of Texas of the Permian Basin
1310 N. FM 1788
Midland TX, 79707
Frank.eychaner@gmail.com
303-875-5499



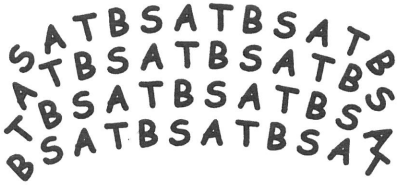
SECTIONS IN LINES

Strengths-

- Close to singers from their own section and singers from the other part
- Good Horizontal tuning
- Better section sound than Q-tets

Weaknesses

- Section ends can lose one another
- Independence required



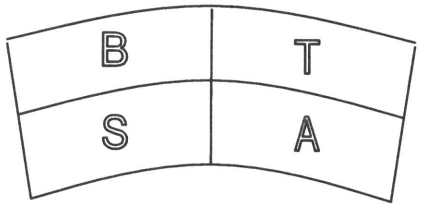
MIXED QUARTETS

Strengths-

- Excellent musical independence
- Best for mature musicians

Weaknesses

- Assumes Equal parts and balanced ability
- Independence required



HORIZONTAL SECTIONS- NM

Strengths-

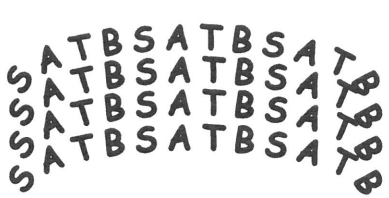
- Best non-mixed formation for tuning
- Best for beginning ensemble

Weaknesses-

- Little Independence required
- Swap men and women if women outnumber men
- Least effective for vocal maturation and development of musicianship

Other Principles-

- Homophonic literature is generally improved by mixed formations
- Polyphonic literature is generally improved by non-mixed formations
- A 'unified section sound' is best achieved in sections
- A 'soloistic sound' is best achieved in non-mixed formations
- Musicianship and independence is best improved in mixed formations.
- Sections facilitate learning parts, Mixed facilitate artistic performances.



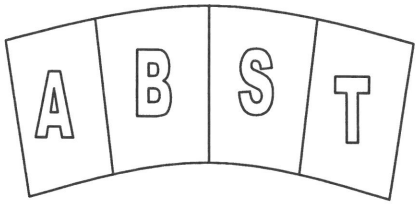
VERTICAL QUARTETS

Strengths-

- Vertical Placement flexibility
- Builds independent musicianship
- Individual sound development

Weaknesses

- Weak musicians will struggle
- Not ideal for Renaissance lit



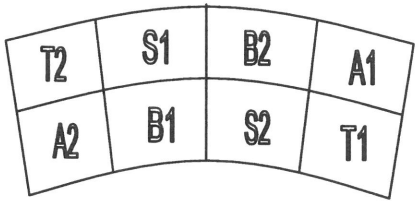
NON MIXED-

Strengths-

- Bass and Soprano proximity
- Sectional strength

Weaknesses

- A/T tuning will suffer
- Vocal/musical development is limited in sections



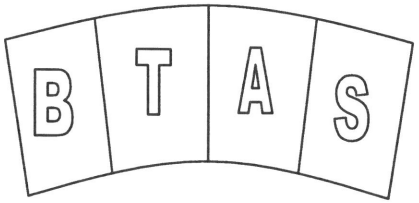
SSAATTBB- Double Choir

Strengths-

- Bass and Soprano proximity
- Sectional strength
- Better than Non-mixed

Weaknesses

- A/T tuning will suffer
- Vocal/musical development is limited in sections



LOW TO HIGH

Strengths-

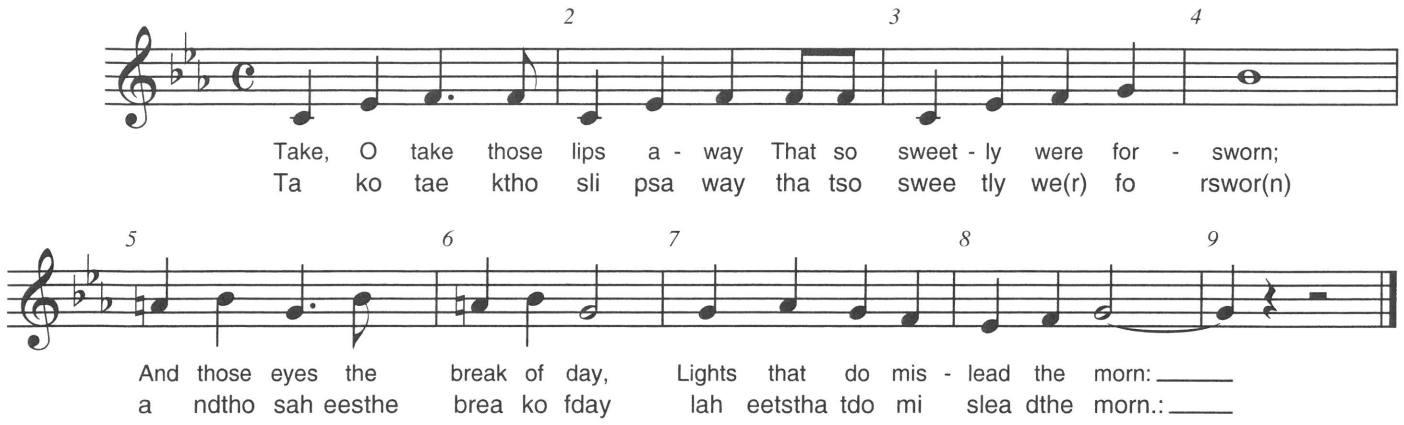
- None except section being able to hear itself, ease of cues.
- Common choral/orchestral arrangement

Weaknesses-

- Many potential Blend and Balance issues because singers can't hear well.
- Unless room acoustics are superb, intonation will suffer significantly

"Take, O take those lips away"

Emma Lou Diemer



Conductor Decisions that need to be made by measure:

1) breathe after second take?
2) breathe after way?
3) tly on the beat or before beat two so vowel occurs on the beat? audible or silent r of were? audible or silent r in for.
4) Close to the n of sworn and if so, where? Breathe? Where?
5) dipthong of eyes.
6) breathe after day?
7) final consonants of lights, part of beat one or beginning of two? 'T' of that...double plosive?
8) Close to the n of morn?

Other decisions: Pronounce 'the' with an open 'ah' or schwa sound? Syllabic stress on 'forsworn'? Others?

Application of the Principle of Unified Consonants

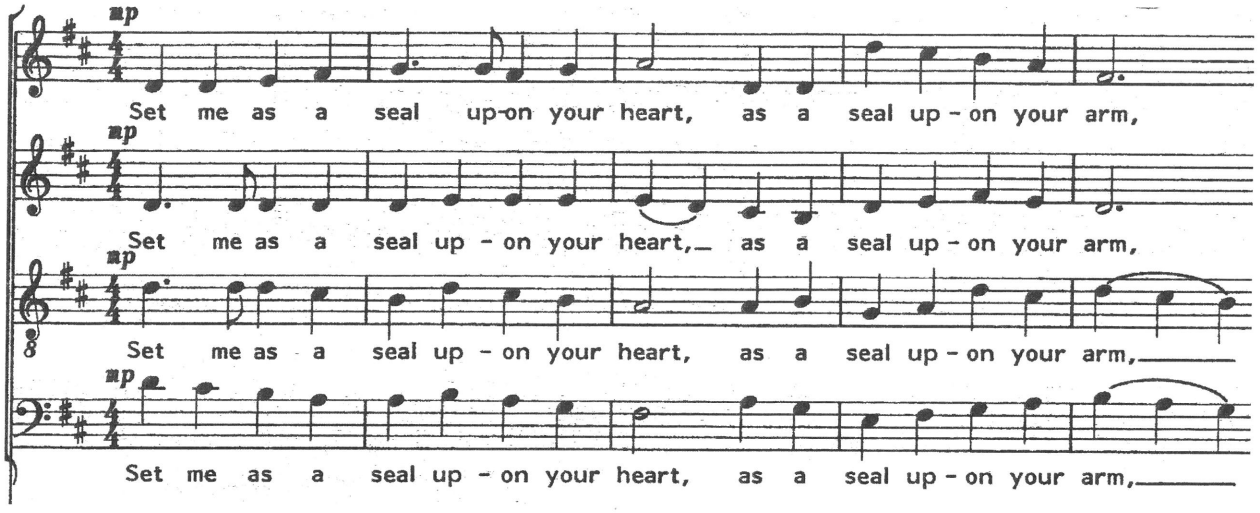
This seemingly innocous line is fraught with peril for the inexperienced or inattentive choral director. The key to achieving unified ensemble sound here is the application of principle of **Unified Consonants**. Pragmatically, this can be accomplished by thinking of the text as if it were notated in the second verse above. Notice, in each case, that ***the final plosive, fricative or voiced consonant of each syllable of text is placed rhythmically at the beginning of the following note.***

It is also important to clarify that ***the initial consonant sound needs to occur before the written note*** so the ***sustained vowel sound is heard on the beat.***

Restated differently, this principle might read: ***If a syllable ends with a plosive, fricative or voiced consonant. the consonant is sounded immediately prior to the beginning of the following syllable. The vowel sound from the initial syllable is maintained as long as possible and the vowel of the following syllable is on the beat.***

PRINCIPLE IX: UNIFY CONSONANTS

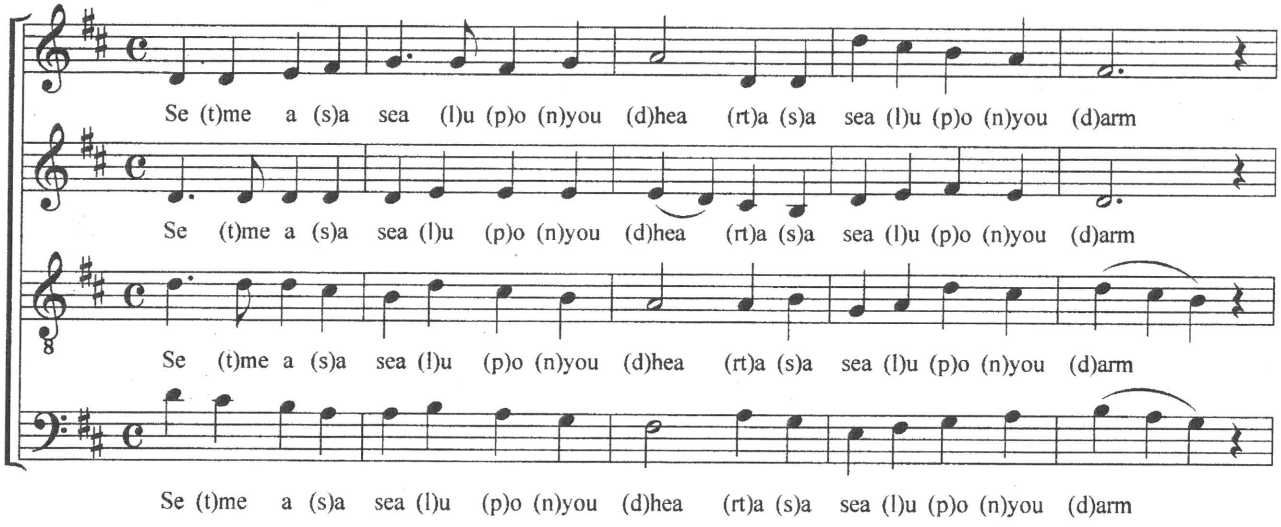
SET ME AS A SEAL- RENE CLAUSEN



ELISION OF FINAL CONSONANTS

The **ELISION OF FINAL CONSONANTS** is key to achieving a blended sound when the choir is singing in a legato style. Essentially, the final consonant sound of each text syllable becomes the beginning sound of the following syllable. Ex. If the text "Please, love, fill our cup" were set in quarter notes, the final consonant sounds, 's' of please, 'v' of love, 'l' of fill, etc. are sounded temporally at the beginning of the following quarter note. See the example below.

Rene Clausen- Set Me as a Seal with elided final consonants



GESTURE AND FINAL CONSONANTS

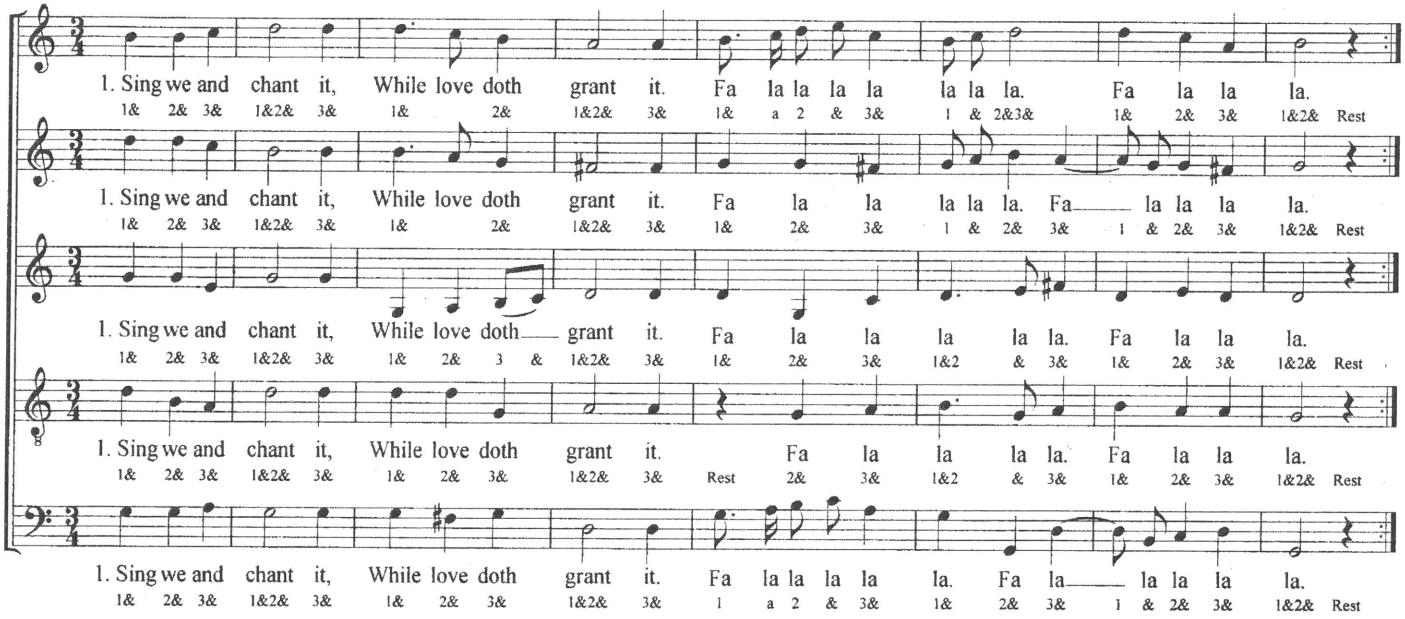
The physical manifestation of the consonant placement within the context of the conducting gesture is essential if unity is to be consistently achieved. The fingers are ideal for this purpose. Bring them together slightly to indicate consonant placement.

Principle IX: Techniques for Achieving Rhythmic Unity

Count Singing

Robert Shaw advocated count singing, often until all the notes were solid. His strong belief in count singing is a testimony of the effectiveness of this technique. Reasons for this effectiveness are many: 1) Rhythm and pitch elements of the score are isolated 2) Undeveloped musicians can't just follow the words, they are forced to engage with the notation 3) Counting, in lieu of text, avoids the many issues that text raise 4) This technique is especially effective for polyphonic literature...ex. Fa, la, la section below.

Sing We and Chant It- Thomas Morley



Staccato Consonants

Another effective technique to unify rhythmic elements of the score is to sing all the pitches as short as possible. This technique is especially effective when coupled with physical movement; tapping near the heart, on your neighbor's shoulder, walking around the room, etc. Counter-intuitively, this technique also helps intonation by aiding in the development of audiation skills.

Other Techniques for Rhythmic Unity

1) **SNAPPING CUTOFFS-** This is a wonderful tool for finding that individual that doesn't count through long durations. The best tool I know for unifying cutoffs. 2) **CLAP THE RHYTHM-** Excellent for isolating rhythmic challenge spots. 3) **FRICATIVES AND PLOSIVES-** These sound require special attention because they cut through the sound of the choir. Each sound needs to be assigned a particular temporal position. Ex. Put the final 't' on beat three 4) **PENCIL IN HAND-** insisting that instructions are written into the score improves the chance that they will be remembered 5) **CLEAR CONDUCTING GESTURES-** Make sure your gesture says what you intend **6) INSURE SINGERS WATCH- 7) Others???**

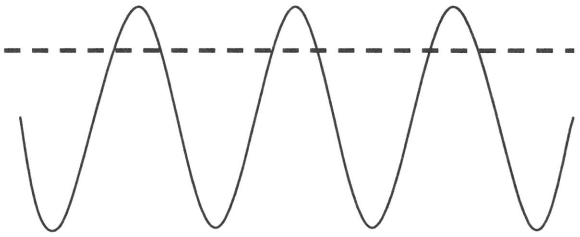
Principle XII: Unify Vibrato

Vibrato is a controversial subject. Let us be objective for a moment and just describe what vibrato is without determining its merit. Vibrato has three aspects:

1) **PITCH**- Vibrato has a pitch center that can vary from accurate to sharp to flat
2) **DEPTH**- Vibrato has a pitch oscillation, an amount of divergence from the target pitch. This oscillation can be great to undetectable.
3) **SPEED**- The pitch oscillations of vibrato occur in time. These oscillations, at their extremes can be from very fast to quite slow.

Example 1 shows a vibrato that is centered on the pitch with a medium depth and a medium speed.

Example 2 illustrates a vibrato that is under pitch with a large depth and a medium speed.



Example 3 illustrates a vibrato that is sharp with a shallow depth and a high speed.

Vibrato in a Choral Context

Since the three factors occur in combination, the "problem" with vibrato is not that there is vibrato, but that a factor is not unified within the ensemble.

SHARP/FLAT VIBRATO- Like any other out of tune singing, vibrato that is not centered on the correct pitch has an immediate negative impact on blend. Poorly tuned vibrato will immediately draw attention to the voice.

WIDE VIBRATO- When there is a large pitch oscillation, there is much time when the voice is 'out of tune' with the rest of ensemble. As the group diminishes in size, the greater the negative impact a wide vibrato will have on the ensemble blend.

VIBRATO SPEED- Unless the vibrato speed is especially slow or fast, this rarely presents a problem in choral singing.

Summary

Vibrato, with its three aspects, PITCH, SPEED and DEPTH is an important part of healthy singing. Inconsistent pitch and to a lesser degree a large depth have a negative impact on blend. ***Different styles of music require varying amounts of UNIFIED vibrato from none to extremes of depth. Classical and Baroque music may imply a slight increase in vibrato speed.***

PRINCIPLE XIII: UNIFY VOCAL QUALITY

To achieve blend, the ensemble must execute the literature with a unified vocal quality. We use a multitude of adjectives to describe vocal quality. The following list of paired terms can help develop a repertoire of descriptors that will help you talk about vocal quality. These terms do not imply quality. One man's jewell is another man's junk and depending on the style and personal taste, some will be more desirable at times than others. Use these terms to help singers understand what you are hearing and begin to make the adjustments necessary to achieve the unity that is essential to achieving blend. Ideally, a singer could adjust any of these qualities at will...good luck...

BREATHY—FOCUSED: When the glottis is not in close approximation, air escapes through the vocal folds. Young girls have a 'mutational chink' that causes breathiness. Ideally, singers will be able to adjust this quality of their tone at will.

BRIGHT—DARK: Brightness in the sound provides brilliance and carrying power; darkness provides warmth and fullness. In acoustic terms, bright and dark sounds vary according to the relative amplitude of their overtones. Bright sounds have stronger high-pitched overtones, dark sounds have stronger low-pitched overtones. An ideal balance is called '*chiaroscuro*' or bright-dark.

TWANG—LOFT: Julia Childs has loft (space from a lifted soft palate and enlarged pharynx) and Bobcat Goldthwait has Twang (pinched, narrowing of the vocal tract producing a snarling, whiney or brassy sound

HEAVY—LIGHT: Dramatic vs. Lyric. A Wagnerian Alto is Heavy , an Irish tenor is light.

FRONT—BACK: I can't resist. Young singers get in trouble when they force the tongue back and down in an attempt to sound older and more mature. Be careful of tongue tension and a depressed larynx. The problem with immature singers is not a front-back issue but a loft issue. Use the 'larynx test' to insure voices don't force down low. Front or forward resonance we associate with cheek bones and the 'mask.' This is especially helpful for young men navigating the transition from chest to head voice.

PURE—RASPY: Boy soprano...Louis Armstrong. Some rasp can be an effective ornamentation in popular styles. Be very careful.

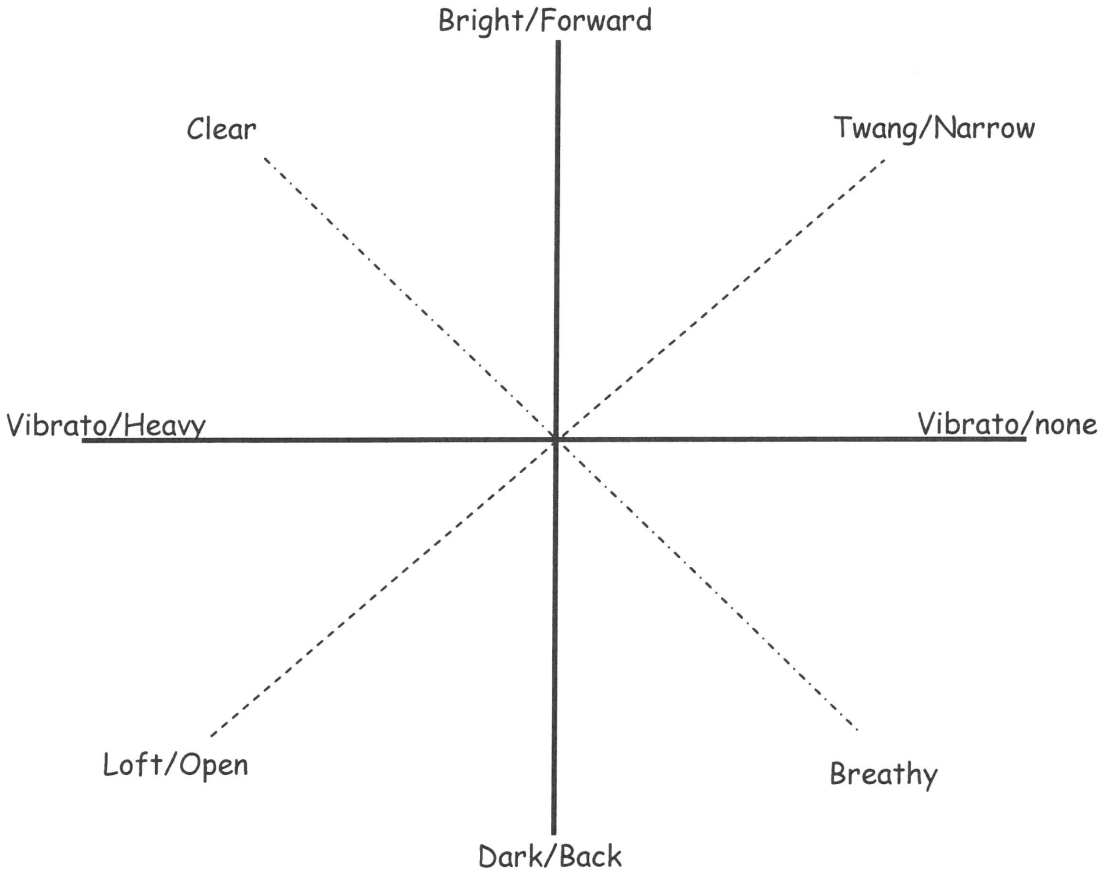
HERE—THERE OR SPEECH—PING: dull American English or ringing high overtones

NASAL—SWALLOWED: Frontal resonance. Experiment with closure of the nasal cavities . Raise the palette and pinch your nose to see if the sound changes. You'll be surprised! Nasality can be used by baritones and tenors to navigate their upper passaggio.

Aspects of Choral Tone

The chart below provides a valuable tool for identifying and describing choral tone. Each line is used to define the **amount of the given element** present in the sound. For example, a maximum amount of vibrato will result in one extreme and no vibrato will result in the contrasting extreme. Each 'Aspect' of tone could be described somewhere below on a the continuum with the composite sound being the multi-dimensional result of interacting factors.

Every possible sound on this chat could be a viable choral tone for some style, genre or individual chord. There isn't a 'right' sound. That said, we all have individual preferences. Further, different musical styles imply different tonal and contrasting vocal/tonal ideals. Is there a hypothetical sound (seldom achieved...ever achieved???) that produces a maximum degree of aesthetic pleasure for each person. If it exists, **what is your tonal ideal?** Our concept of Balance and Blend will be impacted by our **Tonal Ideal**.



Other vocal descriptors that exist on a continuum include: 1) **Nasality** 2) **Ring** 3) **Clean/Raspy** 4) **Healthy/Damaged**... Others? While nearly any vocal sound could provide a viable choral sound at some time. Unifying the ensemble at any given moment is critical the composite being perceived as blended. **The more individual voices diverge from the mean of the other singers, the less 'blended' the ensemble will sound.**

PRINCIPLE XIV: INTONATION AND ENSEMBLE BLEND

Intonation is the *sine qua non* of blend and balance. Intonation is a non-negotiable element of choral excellence. The most superbly balanced choir, in the absence of good intonation, will be perceived as mediocre. Perfectly blended sections, singing out of tune with one another, will offend the discerning ear. Therefore, intonation is deserving of our focused and ongoing attention.

10 TECHNIQUES TO IMPROVE INTONATION

1) **GOOD MODELS**- Most the students in our choirs have not grown up listening to exceptional choral singing. Obtain great recordings, listen to them regularly and share them with students. Youtube, Itunes, Rhapsody and Naxos Music Library are all excellent sources of great recordings at a nominal cost.
2) **DOMINANT AND TONIC PEDALS**- During warm-ups and any time intonation is problematic, have a section hold a dominant or tonic pedal. This creates a harmonic reference.
3) **SLOW DOWN**- Slowing down quick passages helps with the vertical tuning of chords.
4) **BEGIN WITH THE END IN MIND**- Sing a cadence, ask the choir to 'hear' the final chord throughout.
5) **DOMINANT FUNCTION CHORDS**- Leading tones should be VERY high, Fa should be VERY low.
6) **CHANGE STANDING ORDER**- Especially when singing loud passages, difficulty hearing other parts causes significant intonation issues. See the attached page of standing orders for ideas.
7) **TUNE TO THE MELODY**- Tell singers to 'make the Sopranos sound great'. When singing A Cappella literature, tune to a specific part.
8) **NEVER LOUDER THAN BEAUTIFUL, NEVER SOFTER THAN EFFECTIVE**- When working with immature singers, make sure enthusiasm doesn't exceed their ability to maintain a healthy and quality tone. The voice is not capable of singing a quality tone below a certain volume. This is especially apparent in extreme ranges. Focus on producing a quality and healthy tone, even if extreme dynamics are sacrificed.
9) **SYSTEMATICALLY IMPROVE VOCAL TECHNIQUE**- An ever present limitation is the technique of the singers in the ensemble. Every rehearsal should include specific exercises chosen to improve the singer's ability to reproduce the elements of the score. Breath support may have the single greatest impact on intonation.
10) **STAY RELAXED**- The atmosphere of the choral rehearsal has a radical impact on intonation. Remember the students showed up to do a great job. Put people first and stay focused on the musical challenges. Proper posture and movement will help reduce tension in large muscle groups. Sequencing the rehearsal with a variety of activities can help maintain energy and focus. Insure that the jaw and tongue are relaxed. Keep conducting gestures clear but free of excess tension.

Resource Bibliography

Balance and Blend

Decker, Harold A. and Julius Hereford, eds. *Choral Conducting Symposium.* 2nd ed. (Englewood Cliffs: Prentice Hall, 1995

Noble, Weston *Achieving Choral Blend Through Standing Position* (Chicago: GIA Publications) DVD

Sharp, Timothy W. *Precision Conducting: Achieving Choral Blend and Balance* (Dayton: Roger Dean, 2005)

General

Glenn, Carole ed. *In Quest of Answers: Interviews with American Choral Conductors* (Chapel Hill: Hinshaw Music, 1991)

Webb, Guy B. editor. *Up Front! Becoming the Complete Choral Conductor.* (Boston: ECS Music, 1993)

Decker, Harold A. and Julius Hereford editors. *Choral Conducting Symposium.* 2nd ed. (Englewood Cliffs, NJ: Prentice-Hall, 1988)

Garretson, Robert L. *The Choral Experience: Literature, Materials and Methods.* (Prospect Heights, IL: Waveland Press, 1976)

Phillips, Kenneth H. *Directing the Choral Music Program.* (New York: Oxford, 2004)

International Phonetic Alphabet

Cox, Richard. "Diction." In *Up Front! Becoming the Complete Choral Conductor.* ed. Guy Web, 187-210. Boston: ECS Publishing, 1993.

Wall, Joan and Others. *Diction for Singers.* (Dallas: Pst...Inc., 1990)

Performance Practice

Ulrich, Homer. *A Survey of Choral Music.* (San Diego: HBJ Publishers, 1973

Garretson, Robert L. *Choral Music: History, Style and Performance Practice.* (Upper Saddle River, NJ: Prentice-Hall, 1993.

Philosophy and Inspiration

Noble, Weston H. *Creating the Special World: A Collection of Lectures.* Ed. Steven Demorest (Chicago: GIA Publications, 2005)

Ehly, Eph. *Hogey's Journey.* Dayton, OH: Heritage Music Press, 2006.

Fowler, Charles, ed. *Conscience of a Profession: Howard Swan Choral Conductor and Teacher.* Chapel Hill, NC: Hinshaw Music, 1987.

Jordan, James. *The Musician's Soul.* Chicago: GIA Publications, 1999.

Lautzenheiser, Tim. *Leadership: Vision, Commitment, Action.* Chicago, IL: GIA Publications, 2006.

—. *The Joy of Inspired Teaching.* Chicago: GIA Publications, 1993.

Wis, Ramona. *The Conductor as Leader: Principles of Leadership Applied to Life on the Podium.* Chicago: GIA Publications, Inc., 2007.