

2014

# A conductor's analysis of standard choral works applying the high challenge-skill balance dimension of flow theory

---

<https://hdl.handle.net/2144/11078>

*Downloaded from DSpace Repository, DSpace Institution's institutional repository*

BOSTON UNIVERSITY  
COLLEGE OF FINE ARTS

Dissertation

**A CONDUCTOR'S ANALYSIS OF STANDARD CHORAL WORKS APPLYING  
THE HIGH CHALLENGE-SKILL BALANCE DIMENSION OF FLOW THEORY**

by

**CHRISTOPHER MATCHETTE WALTERS**

B.Mus., Vanderbilt University (Blair School of Music), 2002  
M.Ed., Vanderbilt University (Peabody College), 2003  
M.S.M., Emory University, 2005

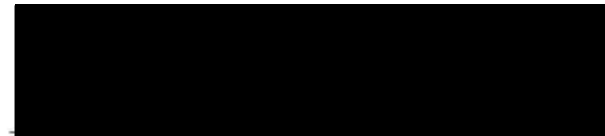
Submitted in partial fulfillment of the  
requirements for the degree of  
Doctor of Musical Arts

2014

© 2014 by  
CHRISTOPHER MATCHETTE WALTERS  
All rights reserved

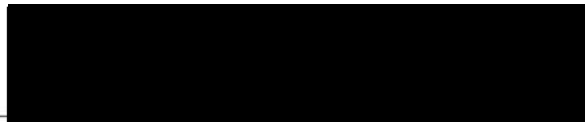
Approved by

First Reader



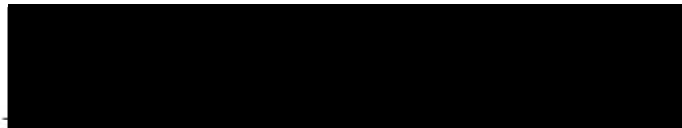
Thomas Peattie, Ph.D.  
Assistant Professor of Music, Musicology and Ethnomusicology

Second Reader



Ann Howard Jones, D.M.A.  
Professor of Music  
Director of Choral Activities

Third Reader



Susan Wharton Conkling, Ph.D.  
Professor of Music, Music Education

## DEDICATION

*The completion of this dissertation is dedicated in loving memory to my mom,  
Patricia Ellen Kelley.*

## ACKNOWLEDGEMENTS

I am indebted to the following individuals for their counsel and encouragement in helping me to navigate this final project of my academic career, and to whom I would like to express my most sincere gratitude and appreciation.

To my advising committee: Dr. Thomas Peattie, for his clear, thoughtful, and reassuring guidance on the document as a whole; Dr. Ann Howard Jones, for her impeccable artistry, teaching, and scholarship – the example toward which I will always strive; and Dr. Susan Conkling, for her informed perspective, insight, and perseverance to answer my many emails and phone calls.

To my tremendous colleagues at Randolph School, especially: Adam Bernick, for his tireless friendship and for our many conversations about music and life; and Jerry Beckman and Linda Bryant, for providing the financial support I received while completing this long-term process of professional research and development.

To Dr. Dennis Shrock: for his consummate knowledge of and about choral repertoire, and for first pointing me toward the intersection of flow theory and choral music in the first place.

To all my friends and family: their support has been more valuable to me than they may ever know.

And to Carri: for, well, everything – I could not have done this without her gracious understanding and patience.

**A CONDUCTOR'S ANALYSIS OF STANDARD CHORAL WORKS APPLYING  
THE HIGH CHALLENGE-SKILL BALANCE DIMENSION OF FLOW THEORY**

**CHRISTOPHER MATCHETTE WALTERS**

Boston University College of Fine Arts, 2014

Major Professor: Thomas Peattie, Ph.D., Assistant Professor of Music, Musicology and Ethnomusicology

**ABSTRACT**

Mihaly Csikszentmihalyi's psychological construct "flow"—a subjective state describing an individual's optimal experience and engagement during intrinsically-motivated activity—has remained influential with respect to widely divergent fields of inquiry. Review of recent literature in music psychology and music education concerned specifically with flow, or "flow theory," reveals certain aspects of musical experience, and of choral experience. However, the application of flow theory specifically to the context of choral music-making remains largely underdeveloped, particularly as it concerns the subjectively-perceived nature of the construct. The present document presents a conductor's analysis of three standard choral works in light of this subjectively-perceived nature of the *high challenge-skill balance* dimension of flow theory.

Chapter One considers the origins of flow theory, and elaborates upon the so-called nine "dimensions" of the flow experience. Additionally, this chapter offers a review of the relevant research concerned with: flow in music learning, flow experience in group settings, and flow in choral ensembles. Chapter Two outlines the document's

analytical framework, which puts forward the possibility of accounting for the subjectively-perceived nature of challenges and skills—as espoused by the most contemporary conceptions of flow theory—through the lens of identifying “salient potential challenges” in choral works. Chapter Three analyzes three standard choral works: Jean-Baptist Weckerlin’s *Mon coeur se recommande à vous*, Johannes Brahms’ *O schöne Nacht* (op. 92, no. 1), and Joseph Haydn’s *Te Deum* (Hob. XXIIIc: 2). Salient potential challenges to be found in each piece are explored in terms of the following common analytical categories: vocal/technical challenges, tonal/rhythmic challenges, and structural awareness challenges. Chapter Four offers a concluding summary as well as suggestions for further research. Structural diagrams, and texts and translations, made available in the appendices to the document, supplement the analytical work.

## TABLE OF CONTENTS

DEDICATION	iv
ACKNOWLEDGEMENTS	v
ABSTRACT	vi
TABLE OF CONTENTS	viii
LIST OF FIGURES	xii

### Chapters

<b>1. INTRODUCTION</b>	<b>1</b>
Origins of Flow	2
The Nine Dimensions of Flow	5
High Challenge-Skill Balance	5
Clear Goals	8
Immediate Feedback	9
Sense of Control	9
Intense Concentration	10
Merging of Action and Awareness	10
Loss of Self-Consciousness	11
Distorted Perception of Time	12
Autotelic Experience	13
Flow Theory in Music Research	14

	Custodero and Students	15
	Other Music Research	19
	Flow Experience in Group Music Settings	22
	Flow and Choral Ensembles	24
	Summary	26
	Purpose of the Document	27
	Significance of the Document	30
<b>2.</b>	<b>ANALYTICAL FRAMEWORK</b>	<b>32</b>
	Identifying “Salient Potential Challenges”	36
<b>3.</b>	<b>ANALYSIS OF THREE STANDARD CHORAL WORKS</b>	
	<b>APPLYING THE HIGH CHALLENGE-SKILL BALANCE</b>	
	<b>DIMENSION OF FLOW THEORY</b>	<b>41</b>
	<b>Jean-Baptiste Weckerlin: <i>Mon coeur se recommande à vous</i></b>	<b>42</b>
	Vocal/Technical Challenges	44
	Breath	44
	Tone Quality	46
	Intonation	46
	Diction/Text	47
	Range/Tessitura	50
	Dynamics	51
	Tonal/Rhythmic Challenges	51
	Pitch	51

Rhythm	52
Harmonic Implication	52
Structural Awareness Challenges	55
Summary	55
<b>Johannes Brahms: <i>O schöne Nacht</i>, op. 92, no. 1</b>	<b>56</b>
Vocal/Technical Challenges	58
Breath	58
Tone Quality	62
Intonation	64
Diction/Text	66
Range/Tessitura	67
Dynamics	67
Tonal/Rhythmic Challenges	69
Pitch	69
Rhythm	71
Harmonic Implications	74
Structural Awareness Challenges	76
Summary	76
<b>Joseph Haydn: <i>Te Deum</i>, Hob. XXIIIc: 2</b>	<b>77</b>
Vocal/Technical Challenges	80
Breath	80
Tone Quality	84

Intonation	84
Diction/Text	85
Range/Tessitura	86
Dynamics	87
Tonal/Rhythmic Challenges	88
Pitch	88
Rhythm	90
Harmonic Implications	94
Structural Awareness Challenges	98
Summary	104
<b>4. SUMMARY AND CONCLUSION</b>	<b>105</b>
Suggestions for Further Research	109
APPENDIX A: Analysis of <i>Mon coeur se recommande à vous</i>	111
APPENDIX B: Text and Translation of <i>Mon coeur se recommande à vous</i>	112
APPENDIX C: Analysis of <i>O schöne Nacht</i> , op. 92, no. 1	113
APPENDIX D: Text and Translation of <i>O schöne Nacht</i> , op. 92, no. 1	114
APPENDIX E: Analysis of <i>Te Deum</i> , Hob. XXIIIc: 2	115
APPENDIX F: Text and Translation of the <i>Te Deum</i>	122
BIBLIOGRAPHY	125
VITA	134

## LIST OF FIGURES

### Figure

1. The Current Model of the Flow State	8
2. <i>Mon coeur se recommande à vous</i> , Basic Formal Design	43
3. <i>Mon coeur se recommande à vous</i> , mm. 9-15 (or mm. 34-40)	44
4. <i>Mon coeur se recommande à vous</i> , Tenor Part, mm. 1-9	50
5. <i>Mon coeur se recommande à vous</i> , Bass Part, mm. 19-21	52
6. <i>Mon coeur se recommande à vous</i> , Annotated Tenor Part, mm. 1-9	53
7. <i>O schöne Nacht</i> , Basic Formal Design	58
8. <i>O schöne Nacht</i> , Opening Choral Statement with Harmonic Analysis, mm. 4-8	59
9. <i>O schöne Nacht</i> , Bass <i>Soli</i> , mm. 12-20	60
10. <i>O schöne Nacht</i> , Alto <i>Soli</i> , mm. 32-40	61
11. <i>O schöne Nacht</i> , mm. 61-62	65
12. <i>O schöne Nacht</i> , mm. 68-72	68
13. <i>O schöne Nacht</i> , Bass/Alto Melodic Arpeggiation, mm. 12-18 and 32-38	70
14. <i>O schöne Nacht</i> , B section, Choral Parts/Diatonic Arpeggiation, mm. 54-58	70
15. <i>O schöne Nacht</i> , Duple/Triple Eighth-Note Subdivisions, mm. 20-27	72

16. <i>O schöne Nacht</i> , Concluding Hemiola, mm. 71-76	73
17. <i>O schöne Nacht</i> , Enharmonic Recapitulation, Harmonic Analysis, mm. 60-63	74
18. <i>Te Deum</i> , Hob. XXIIIc: 2, Basic Formal Design	79
19. <i>Te Deum</i> , Hob. XXIIIc: 2, Exposition, Primary Theme, mm. 9-12	81
20. <i>Te Deum</i> , Hob. XXIIIc: 2, Exposition, Secondary Theme Group, mm. 28-32	82
21. <i>Te Deum</i> , Hob. XXIIIc: 2, B Section, m. 84	83
22. <i>Te Deum</i> , Hob. XXIIIc: 2, C Section, mm. 93-95	83
23. <i>Te Deum</i> , Hob. XXIIIc: 2, Double Fugue, Soprano Part, mm. 166-169	87
24. <i>Te Deum</i> , Hob. XXIIIc: 2, Secondary Theme Group, mm. 21-26	90
25. <i>Te Deum</i> , Hob. XXIIIc: 2, mm. 9-12, Count-Singing Applied	93
26. <i>Te Deum</i> , Hob. XXIIIc: 2, mm. 28-32, Count-Singing Applied	93
27. <i>Te Deum</i> , Hob. XXIIIc: 2, mm. 84, Count-Singing Applied	93
28. <i>Te Deum</i> , Hob. XXIIIc: 2, mm. 93-95, Count-Singing Applied	94
29. <i>Te Deum</i> , Hob. XXIIIc: 2, B section, mm. 87-91	95
30. <i>Te Deum</i> , Hob. XXIIIc: 2, B section, Harmonic Analysis, mm. 87-91	96
31. <i>Te Deum</i> , Hob. XXIIIc: 2, Double Fugue, First Subject, mm. 140-143	99
32. <i>Te Deum</i> , Hob. XXIIIc: 2, Double Fugue, First Subject Entries by Voice Part	99
33. <i>Te Deum</i> , Hob. XXIIIc: 2, Double Fugue, Simplified First Subject	100

34. <i>Te Deum</i> , Hob. XXIIIc: 2, Double Fugue, Second Subject, mm. 140-141	101
35. <i>Te Deum</i> , Hob. XXIIIc: 2, Double Fugue, Second Subject, mm. 140-141, as rendered under <i>Quantitas Intrinseca</i>	103
36. <i>Te Deum</i> , Hob. XXIIIc: 2, Double Fugue, Second Subject, mm. 140-141, as rendered under <i>Quantitas Intrinseca</i> with modified articulations	103

## CHAPTER 1

### INTRODUCTION

The work of Mihaly Csikszentmihalyi is widely cited. Recognized for a prolific and distinguished career in research psychology,<sup>1</sup> Csikszentmihalyi's major contribution has been his formulation of the psychological construct of *flow*<sup>2</sup> – a subjective state describing an individual's optimal experience and engagement during intrinsically-motivated activity.<sup>3</sup> Though originally a stand-alone formulation, flow has been adopted as a sub-construct in the emerging field of positive psychology.<sup>4</sup> Csikszentmihalyi has offered the following general definition of the concept of flow:

The metaphor of 'flow' is one that many people have used to describe the sense of effortless action they feel in moments that stand out as the best in their lives. Athletes refer to it as 'being in the zone,' religious mystics as being in 'ecstasy,' artists and musicians as aesthetic rapture. Athletes, mystics, and artists do very different things when they reach flow, yet their descriptions of the experience are remarkably similar.<sup>5</sup>

Based upon decades of interviews and analysis, Csikszentmihalyi has proposed a straightforward answer to some of life's most profound questions—such as “what makes

---

<sup>1</sup> Csikszentmihalyi is Emeritus Professor of Human Development at the University of Chicago, and currently serves as Distinguished Professor of Psychology and Management, and Founding Co-Director of the Quality of Life Research Center at the Claremont Graduate University in California.

<sup>2</sup> Used interchangeably in the literature with “the flow experience,” “flow theory,” “the flow concept,” “the flow model,” “flow state theory,” etc.

<sup>3</sup> Mihaly Csikszentmihalyi, *Beyond Boredom and Anxiety: Experiencing Flow in Work and Play* (San Francisco: Jossey-Bass, 1975); Mihaly Csikszentmihalyi, *Creativity: Flow and the Psychology of Discovery and Invention* (New York: HarperCollins, 1996); Mihaly Csikszentmihalyi, *The Evolving Self: A Psychology for the Third Millennium* (New York: HarperCollins, 1993); Mihaly Csikszentmihalyi, *Finding Flow: The Psychology of Engagement with Everyday Life* (New York: Basic Books, 1997); Mihaly Csikszentmihalyi, *Flow: The Psychology of Optimal Experience* (New York: Harper and Row, 1990); and Mihaly Csikszentmihalyi and Isabella Selega Csikszentmihalyi, eds., *Optimal Experience: Psychological Studies of Flow in Consciousness* (New York: Cambridge University Press, 1988).

<sup>4</sup> Jeanne Nakamura and Mihaly Csikszentmihalyi, “The Concept of Flow,” in *Handbook of Positive Psychology*, ed. C.R. Snyder and Shane J. Lopez (New York: Oxford University Press, 2002), 89-105.

<sup>5</sup> Csikszentmihalyi, *Finding Flow*, 29.

life enjoyable?” or, “how might my life become more fulfilling?”—namely: “to improve life one must improve the quality of experience.”<sup>6</sup> Flow, at least in part, addresses how experience may be improved. Studies and applications of the principles of flow have been completed in multiple areas of inquiry, including: education, sports, business, and the visual and performing arts.

### Origins of Flow

By the mid-twentieth century, scientists had becoming increasingly interested in the ways in which biology and culture influenced human beings’ interaction with their environments. A consensus was gradually reached that the environment provides sensory information, which is then translated into neural activity, and further developed into new connections between areas of the brain. From an information processing perspective, this relationship between experience and brain activity meant that human beings were complex and dynamic systems, yet in light of that complexity had capacity for integration and self-organization.<sup>7</sup> The work of psychologists, who were interested in relationships between experience and human consciousness, began to account for the individual’s dynamic complexity over time, along with idiosyncratic perception of experience.<sup>8</sup> As a result, from the mid-twentieth century onward, psychologists interested in human motivation moved from traditional explanations of material reward toward the

---

<sup>6</sup> Csikszentmihalyi, *Flow*, 44.

<sup>7</sup> See, for example: Humberto R. Maturana, “The Organization of the Living: A Theory of the Living Organization,” *International Journal of Man-Machine Studies* 7, no. 3 (May 1975): 313-332; and Ilya Prigogine, *From Being to Becoming: Time and Complexity in the Physical Sciences* (San Francisco: W.H. Freeman & Co. Ltd., 1980).

<sup>8</sup> Joel M. Hektner, Jennifer A. Schmidt, and Mihaly Csikszentmihalyi, *Experience Sampling Method: Measuring the Quality of Everyday Life* (Thousand Oaks, CA: SAGE Publications, 2007).

individual's internal striving for greater complexity and integration. Such motivational theories have included, for example, *self-determination theory*,<sup>9</sup> *intentional goal setting*,<sup>10</sup> and Csikszentmihalyi's *flow theory*.

Originally motivated by his own childhood observations of European adults living in the aftermath of World War II,<sup>11</sup> Csikszentmihalyi's examination of what might constitute a life "well-lived" began with—and ultimately elaborated significantly upon—Abraham Maslow's theory of *self-actualization* and *peak experience*. In brief, Maslow hypothesized that an individual could actualize his or her potential given appropriate environmental circumstances; that is, the individual could become "self-actualized" and achieve a sort of process-oriented and optimal intrinsic motivation. According to Maslow, self-actualization coupled with deep concentration on a specific task typically resulted in a peak experience. Such experiences were described in spiritual terms where self-consciousness falls away.<sup>12</sup>

Csikszentmihalyi similarly defined a flow state as an *autotelic* experience – derived from the Greek words for "self" (*auto*) and "goal" (*telos*).<sup>13</sup> Flow stipulated what artists, athletes, chess masters, surgeons, rock climbers, religious mystics, and musicians have described in strikingly similar language as a category of optimal experience and action (e.g. "the music just flowed out of me"). *Flow states* were characterized as

---

<sup>9</sup> Edward L. Deci and Richard M. Ryan, *Intrinsic Motivation and Self-Determination in Human Behavior* (New York: Plenum, 1985).

<sup>10</sup> Jari-Erik Nurmi, "Adolescent Development in an Age-Graded Context: The Role of Personal Beliefs, Goals, and Strategies in the Tackling of Development Tasks and Standards," *International Journal of Behavioral Development* 16, no. 2 (June 1993): 169-189.

<sup>11</sup> From Csikszentmihalyi's TEDTalk, October 2004. [http://www.ted.com/talks/mihaly\\_csikszentmihalyi\\_on\\_flow.html](http://www.ted.com/talks/mihaly_csikszentmihalyi_on_flow.html) (accessed March 26, 2013).

<sup>12</sup> Abraham H. Maslow, *Toward a Psychology of Being*, 3rd ed. (New York: Wiley, 1998).

<sup>13</sup> Csikszentmihalyi, *Beyond Boredom and Anxiety*, 10.

requiring significant amounts of concentration, or “psychic energy,” while providing little if any monetary or extrinsic reward in return. In his 1994 keynote address to the Central Division Convention of the American Choral Directors Association, Csikszentmihalyi observed that:

There are many people—including choral musicians—who devote themselves to doing things not primarily for money or prestige or recognition, but because what they do is so enjoyable that it is worth doing for its own sake. What came out of my early interviews with these types of folks, people who devoted so much of their lives to activities that seemed to be rewarding in themselves, was the recognition that despite the great differences between, for instance, a rock climber and a composer, or a basketball player and a chess player, the phenomenology, the subjective experience was very similar across these different activities.<sup>14</sup>

Flow has been found to be a “pan-human and universal” phenomenon transcending both cultural context and class of activity.<sup>15</sup> Researchers have observed flow in Western and non-Western milieus; in industrialized and non-industrialized cultural contexts; in the young and the old; in socially acceptable and socially deviant behavior; as well as in solitary ordeals such as military prisons.<sup>16</sup>

Because the concept of flow was based on an individual’s perception of experience, it could not be assessed through objective measures. Instead assessment has taken place through diary entries, interviews, and naturalistic behavior observations. Csikszentmihalyi was also known for developing an Experience-Sampling Method (ESM), intended to capture individuals’ conscious experience through self-report.<sup>17</sup> In various studies, participants have been paged at random intervals during a fixed time

---

<sup>14</sup> Mihaly Csikszentmihalyi, “Singing and the Self: Choral Music as ‘Active Leisure’,” *Choral Journal* 35, no. 2 (February 1995): 13.

<sup>15</sup> *Ibid.*, 14.

<sup>16</sup> Csikszentmihalyi and Csikszentmihalyi, *Optimal Experience*; and Csikszentmihalyi, *Flow*, 77-83.

<sup>17</sup> Mihaly Csikszentmihalyi and Reed Larson, “Validity and Reliability of the Experience-Sampling Method,” *Journal of Nervous and Mental Disease* 175, no. 9 (September 1987): 526-536.

period (e.g., 8:00 am to 9:00 pm). The pager has been used to signal the participant to report, for example, the activity or interaction in which she or he is engaged, the location of that activity, companionship, and mood or affect.

### **The Nine Dimensions of Flow**

As a result of many thousands of individual subjective experience reports, nine “dimensions” of flow, which collectively define the construct, have now become standardized in the research literature: (1) *high challenge-skill balance*, (2) *clear goals*, (3) *immediate feedback*, (4) *sense of control*, (5) *intense concentration*, (6) *merging of action and awareness*, (7) *loss of self-consciousness*, (8) *distorted perception of time*, and (9) a sense that the activity is intrinsically rewarding – that is, the experience is perceived to be *autotelic*.<sup>18</sup> Achieving all dimensions is not requisite to entering a flow state, but many respondents report experiencing all nine dimensions, each of which is expanded on in what follows.

#### ***High Challenge-Skill Balance***

As Csikszentmihalyi has noted, to achieve flow an individual must perceive that challenges are balanced with skills: “the universal precondition for flow is that a person should perceive that there is something for him or her to do, and that he or she is capable of doing it...optimal experience requires a balance between the challenges perceived in a

---

<sup>18</sup> Csikszentmihalyi, *Flow*, 48-70.

given situation and the skills a person brings to it.”<sup>19</sup> Early in the formation of the theory, Csikszentmihalyi proposed that action opportunity coupled with a perceived lack of skills to meet that challenge would produce anxiety. Conversely, action abilities or skills significantly more developed than is required by a specific opportunity would elicit boredom. Later research clarified that the individual must perceive this flow-inducing challenge-skill balance to be above the normal demands of everyday living.<sup>20</sup>

It is crucial to highlight that *high challenge-skill balance*, as the fundamental aspect of the flow model, is entirely phenomenological. Flow theory makes no place for definitive or quantifiable measures of objective challenge or objective skill. What matters is an individual’s *perception* of a balance of above average challenge and skills to meet that challenge.<sup>21</sup> What is above average for one individual is not so for another. In a related vein, *high challenge-skill balance* rests on Csikszentmihalyi’s conception of consciousness, which he views as comprising “three subsystems: attention [also referred to as “psychic energy”], which takes notice of information available; awareness, which interprets the information; and memory, which stores the information.”<sup>22</sup> Recent research has also found that *attentional involvement*—“the degree to which one’s attention is devoted to the activity at hand”—factored significantly into the enjoyment individuals

---

<sup>19</sup> Csikszentmihalyi and Csikszentmihalyi, *Optimal Experience*, 30.

<sup>20</sup> Fausto Massimini and Massimo Carli, “The Systematic Assessment of Flow in Daily Experience,” in *Optimal Experience: Psychological Studies of Flow in Consciousness*, ed. Mihaly Csikszentmihalyi and Isabella Selega Csikszentmihalyi (New York: Cambridge University Press, 1988), 266-287.

<sup>21</sup> See, for example: Giovanni B. Moneta and Mihaly Csikszentmihalyi, “The Effect of Perceived Challenges and Skills on the Quality of Subjective Experience,” *Journal of Personality* 64, no. 2 (June 1996): 279; and Nakamura and Csikszentmihalyi, “Concept of Flow,” 91.

<sup>22</sup> Csikszentmihalyi and Csikszentmihalyi, *Optimal Experience*, 17.

experienced in optimally-balanced activities.<sup>23</sup> Of importance here is the speculation that high attentional involvement may constitute the central element of flow theory.<sup>24</sup> Though potentially of great consequence, this conclusion also seems logical when we consider that “the degree to which the potential rewards of ongoing activity engagement are realized would seem to be dependent on the degree to which attentional resources are devoted towards these potential rewards.”<sup>25</sup> In short, for any endeavor to be perceived as enjoyable, we must first view it as significant by bringing sustained attention to it.

Finally, the centrality of *high challenge-skill balance* must be understood in relationship to Csikszentmihalyi’s conception of the *teleonomy of the self*:

As people master challenges in an activity, they develop greater levels of skill, and the activity ceases to be as involving as before. In order to continue experiencing flow, they must identify and engage progressively more complex challenges. The teleonomy of the self is thus a growth principle; the optimal level of challenge stretches existing skills, resulting in a more complex set of capacities.<sup>26</sup>

Hence, a more up-to-date model of the flow state demonstrates the potential relationships between an individual’s perception of challenge and perception of skill to meet that challenge (see Figure 1, below). Internal states such as arousal, control, and relaxation are not necessarily undesirable, but the flow state presents optimal opportunity to continually expand self-complexity and self-integration.

---

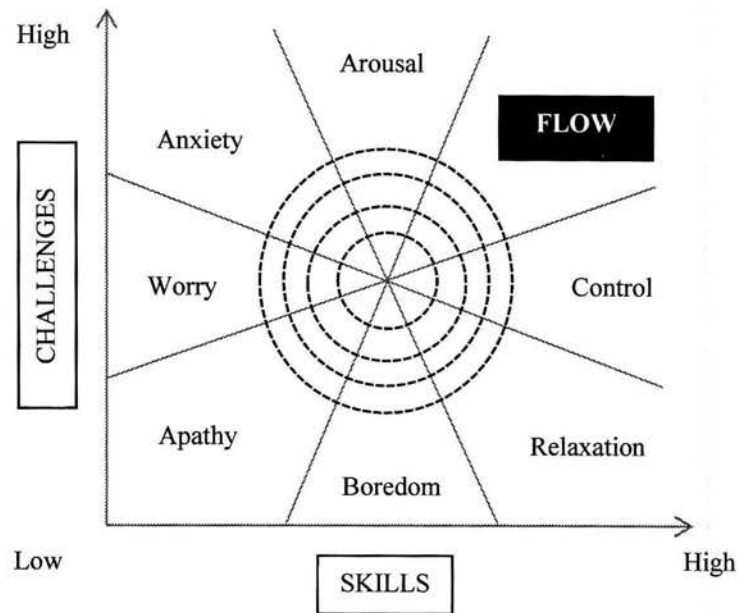
<sup>23</sup> Sami Abuhamdeh and Mihaly Csikszentmihalyi, “Attentional Involvement and Intrinsic Motivation,” *Motivation and Emotion* 36, no. 3 (September 2012): 257-267.

<sup>24</sup> Ibid., 265.

<sup>25</sup> Ibid., 257.

<sup>26</sup> Nakamura and Csikszentmihalyi, “Concept of Flow,” 92.

**Figure 1: The Current Model of the Flow State<sup>27</sup>**



### ***Clear Goals***

To enter into a flow state, the structure of a given activity and its goals must be clear and unambiguous. For an activity to be perceived as intrinsically motivating, one must know what the next steps or challenges will be. It is for this reason that numerous studies have consistently observed flow states in respondents who participate in games such as poker or chess, avocations such as rock climbing or tennis, occupational tasks such as performing surgery or working on an assembly line, or apropos the present discussion, the performances of specific musical works. In these endeavors, the boundaries and necessities for action are clear: the poker player must win the most money through clever bluffing and betting, the tennis player must hit the ball into the opponent's court more

<sup>27</sup> Adapted from: Csikszentmihalyi, *Finding Flow*, 31; and Nakamura and Csikszentmihalyi, "Concept of Flow," 95. The intensity of an individual's subjective experience is represented by the concentric circles as the distance beyond "average levels" of challenge and skill.

often than not, the rock climber must ascend the rock face without falling, and the performer must execute all the notes and rhythms to the greatest extent possible.

### ***Immediate Feedback***

Individuals in flow receive immediate feedback on the progress being made relative to any undertaking. In short, they know how well they are doing from moment to moment. Poker players hold more money, tennis players are winning the match, rock climbers are not falling, and musicians are correctly executing the notes and the rhythms. But this dimension likewise holds true for individuals engaged in more creative enterprises—such as composing or painting—which are, for the most part, subject to more ambiguous or subjective feedback. As Csikszentmihalyi explains, in the more creative fields, “those individuals who keep doing creative work are those who succeed in internalizing the field’s criteria of judgment to the extent that they can give feedback to themselves, without having to wait to hear from the experts.”<sup>28</sup>

### ***Sense of Control***

By and large, flow is characterized as an occurrence under the immediate control of the individual. Of importance here is, again, the phenomenological aspect. Whether the locus of control is within the actual agency of the individual is of less importance to flow experiencing. Put simply, respondents in flow document their perception, or their

---

<sup>28</sup> Csikszentmihalyi, *Creativity*, 116.

perception of the *possibility*, of possessing control of an activity and its parameters.<sup>29</sup>

### ***Intense Concentration***

Focused and deep concentration is among the most frequently mentioned dimensions of the flow experience. Individuals in a flow state are able to concentrate because of an ability to filter out distractions. “By limiting the stimulus field, a flow activity allows people to concentrate their actions and ignore distractions.”<sup>30</sup> In so doing, there is no room left in consciousness for mundane or “everyday” worries or concerns.<sup>31</sup> Put another way, one is critically focused on the immediate action demands, rather than on, for example, what bills might have to be paid at the end of the month, or what chores need to be completed that evening.

### ***Merging of Action and Awareness***

In Csikszentmihalyi’s initial study of optimal experience, rock climbers often used the word “flow” to express what they perceived to be their most worthwhile moments, where one’s actions and one’s awareness seemed to become inseparable:

Climbing is the same: recognizing that you are a *flow*. The purpose of the *flow* is to keep on *flowing*, not looking for a peak or utopia by staying in the *flow*. It is not moving up but a continuous *flowing*; you move up to keep the *flow* going. There is no possible reason for climbing except the climbing itself; it is a self-communication [emphasis added].<sup>32</sup>

Csikszentmihalyi’s encapsulation of this merging of action and awareness is as follows:

---

<sup>29</sup> Ibid., 59-60.

<sup>30</sup> Csikszentmihalyi, *Beyond Boredom and Anxiety*, 48.

<sup>31</sup> Csikszentmihalyi, *Creativity*, 120-121; Csikszentmihalyi, *Flow*, 58-59.

<sup>32</sup> Csikszentmihalyi, *Flow*, 54.

When all a person's relevant skills are needed to cope with the challenges of a situation, that person's attention is completely absorbed by the activity. There is no excess psychic energy left over to process any information but what the activity offers. All the attention is concentrated on the relevant stimuli...As a result, one of the most universal and distinctive features of optimal experience takes place: people become so involved in what they are doing that the activity becomes spontaneous, almost automatic; they stop being aware of themselves as separate from the actions they are performing.<sup>33</sup>

### ***Loss of Self-Consciousness***

Tied to the merging of action and awareness is the fact that “the person in flow not only forgets his or her problems, but loses temporarily the awareness of self that in normal life often intrudes in consciousness, and causes psychic energy to be diverted from what needs to be done.”<sup>34</sup> Csikszentmihalyi further explains that:

Loss of self-consciousness does not involve a loss of self, and certainly not a loss of consciousness, but rather, only a loss of consciousness *of* the self. What slips behind the threshold of awareness is the *concept* of self, the information we use to represent to ourselves who we are [emphasis original].<sup>35</sup>

This aspect of flow has been of particular interest to writers seeking to assist musicians in finding uninhibited artistry. Though not through an overt connection, Barry Green and Timothy W. Gallwey, in *The Inner Game of Music*, portray a very similar type of advantageous mental state, which they describe as being devoid of “self-interference,”<sup>36</sup> and which consequently frees the individual for complete psychic immersion in a musical task. Green has independently articulated a similar (and flow-like) concept of “the zone,” an unrestrained state Green claims to be especially attainable for the solo musician.<sup>37</sup>

---

<sup>33</sup> Ibid., 53.

<sup>34</sup> Csikszentmihalyi and Csikszentmihalyi, *Optimal Experience*, 33.

<sup>35</sup> Csikszentmihalyi, *Flow*, 64.

<sup>36</sup> Barry Green and W. Timothy Gallwey, *The Inner Game of Music* (New York: Doubleday, 1986), 15.

<sup>37</sup> Barry Green, *The Mastery of Music: Ten Pathways to True Artistry* (New York: Broadway Books, 2003), 166-187.

Relatedly, Joann Marie Kirchner recently conjectured on the application of certain dimensions of flow theory as a strategy for managing and coping with musical performance anxiety.<sup>38</sup>

But aside from such reflections, according to Csikszentmihalyi it is because of this dimension that flow ultimately becomes associated with such positive affect, such as happiness, in the first place:

It is the full involvement of flow, rather than happiness, that makes for excellence in life. When we are in flow, we are not happy, because to experience happiness we must focus on our inner states, and that would take away attention from the task at hand... Only after the task is completed do we have the leisure to look back on what has happened, and then we are flooded with gratitude for the excellence of that experience – then, in retrospect, we are happy.<sup>39</sup>

Concerning the choral music context specifically, Csikszentmihalyi has remarked that:

When you experience flow you lose the sense of self. You lose the ego, this constantly vulnerable part of the self. But after the experience is over, when you look back at what you have accomplished, you behold yourself as stronger than it was before. That is, you forget yourself while you sing, but if you master an unfamiliar, difficult work and you think back on what you have done, you feel that you have grown.<sup>40</sup>

### ***Distorted Perception of Time***

Accounts of flow experiences commonly report significant distortion or alteration of the individual's sense of the passage of time. Hours seem like minutes, for instance, as chess players perceive prolonged matches to have "flown by." Conversely, in flow states it is possible for "...a few seconds [to] stretch out into what seems to be infinity...[such that]

---

<sup>38</sup> Joann Marie Kirchner, "Incorporating Flow into Practice and Performance," *Work* 40, no. 3 (2011): 289-296.

<sup>39</sup> Csikszentmihalyi, *Finding Flow*, 32.

<sup>40</sup> Csikszentmihalyi, "Singing and the Self," 16-17.

the clock no longer serves as a good analog of the temporal quality of experience.<sup>41</sup>

### *Autotelic Experience*

An *autotelic* experience—an optimal state of intrinsic motivation—is perceived to be intensely rewarding, satisfying, and enjoyable. The flow-facilitating activity engendering an *autotelic* experience becomes an end in itself (worth doing for its own sake) precisely because we wish to repeat this category of happening again and again. As stated previously, one's search for increasing complexity constitutes a significant aspect of the intrinsically-motivated self.<sup>42</sup>

Thus, flow experience is “good” in the sense that it “increases the strength and complexity of the self.”<sup>43</sup> Ordered self-organization through purposeful activity (otherwise known as *negentropy*) guards against what Csikszentmihalyi calls the “supreme law of the universe” – disorder, chaos, or *entropy*.<sup>44</sup> Consequently, and on a grand scale, Csikszentmihalyi asserts the importance of achieving flow to be not only in its ability to improve the quality of individual subjective experience, and therefore the general quality of one's life, but also in the ramifications flow theory implies for the psychological selection of information from the bio-cultural perspective. “Those activities and experiences that are most enjoyable will have a greater chance of being

---

<sup>41</sup> Csikszentmihalyi and Csikszentmihalyi, *Optimal Experience*, 33.

<sup>42</sup> For the purposes of nomenclature, it is important to note that Csikszentmihalyi differentiates *autotelic activity* and *autotelic experience*. For the first such distinction between autotelic activities, personalities, and experiences, see: Csikszentmihalyi, *Beyond Boredom and Anxiety*, 21-23.

<sup>43</sup> Csikszentmihalyi, *Flow*, 70.

<sup>44</sup> Csikszentmihalyi, *Evolving Self*, 18-21; Csikszentmihalyi, *Flow*, 36-39.

remembered and of being built into the memory-storage of the culture.”<sup>45</sup> In one of Csikszentmihalyi’s joint studies with Fausto Massimini, for example, the authors summarized as follows:

The existence of many institutions—not only the arts, music, and sports but also the lifestyles that define civilizations—can be better understood in terms of the repetition of activities that produce flow, rather than in terms of convoluted explanations of historical materialism or psychoanalysis.<sup>46</sup>

Indeed, the *autotelic* nature of flow helps to account for the significance of certain peak moments in individual subjective experience, as well as for how such peak moments inform our larger understanding of the evolutionary development of the human race.<sup>47</sup>

### **Flow Theory in Music Research**

Flow theory has been utilized as a framework for research and applied to “the improvement of schools...to the design of museums...to the rethinking of organizations,”<sup>48</sup> and to an ever-increasing extent, to understanding the optimal experience possible in various musical contexts.<sup>49</sup> Interest in musical contexts is due, in large part, to the work of Lori A. Custodero – the first researcher to operationalize flow experience in young children’s music learning.<sup>50</sup> Regarded as one of the primary advocates for a more foundational understanding of flow theory relative to music education theory and practice, Custodero has submitted that flow “provides both the

---

<sup>45</sup> Csikszentmihalyi and Csikszentmihalyi, *Optimal Experience*, 34.

<sup>46</sup> Mihaly Csikszentmihalyi, preface to *Beyond Boredom and Anxiety*, by Mihaly Csikszentmihalyi (San Francisco: Jossey-Bass Inc., 2000), xxii-xxiii [the 25th anniversary edition].

<sup>47</sup> This point is most significantly fleshed out in Csikszentmihalyi, *The Evolving Self*.

<sup>48</sup> Csikszentmihalyi, preface, *Beyond Boredom and Anxiety*, ix [25th anniversary edition].

<sup>49</sup> For one of the most recent anecdotal examples, see: Richard Carrick, “The Music of ‘Flow’,” *New York Times*, April 19, 2013.

<sup>50</sup> Her 1998 dissertation is reviewed below.

requisite theoretical insight and methodological relevance to support the significance of musical experiences and to suggest effective practices in music education.”<sup>51</sup> Indeed, in emphasizing the superlative educational environment inherent to the *emergent motivation* property of flow theory, Custodero has indicated that:

Engagement in tasks whose challenges invite a person’s best efforts generates flow. To sustain this optimal experience, skills must improve to meet new challenges, and in turn, challenges must improve to continue attracting enhanced skills, *thus creating an ideal learning situation* [emphasis added].<sup>52</sup>

On account of such observations therefore, Custodero admonishes that there is advantage to be gained in better understanding the role that at least one particular flow theory dimension, *high challenge-skill balance*, might play in optimal experiences in music and music education contexts.

### **Custodero and Students**

In a dissertation that built upon the link Csikszentmihalyi establishes between *high challenge-skill balance* and enjoyment of learning, Custodero investigated and operationalized the learning processes and experiences of a music classroom environment comprised of four and five-year-olds.<sup>53</sup> To accommodate for the developmental abilities of such participants, Custodero developed the Flow Indicators in Musical Activities (FIMA) form and attendant observation techniques as an alternative to the ESM approach. Video recordings were made of eight consecutive lessons, and an event-

---

<sup>51</sup> Lori A. Custodero, “Seeking Challenge, Finding Skill: Flow Experience and Music Education,” *Arts Education Policy Review* 103, no. 3 (January/February 2002): 3-4.

<sup>52</sup> *Ibid.*, 4.

<sup>53</sup> Lori A. Custodero, “An Observational Study of Flow Experience in Young Children’s Music Learning (DMA diss., University of Southern California, 1997).

sampling process was used to analyze young children's musical activity. Custodero found high levels of inter-rater reliability for use of the FIMA form, and that children's affect during music classes suggested that flow experiences were taking place.

Greatest amounts of flow were generated during short (30 second) and long (7 minute) activities. Students became familiar with activities sometime between week two and week four of the class, which is when they exhibited the greatest flow. The greatest flow occurred during activities characterized by multi-sensory movement, unambiguous feedback, and a sense of potential control through perceived opportunities for action. Further, Custodero found that adults have an optimal role to play for children in such musical contexts. The most flow-producing roles occurred when an adult demonstrated interest and value for the musical activity at-hand, and when such an adult provided access to *clear goals* and *immediate feedback*. Conversely, flow was hindered or interrupted for children when the musical activity allowed the adult to interfere with the child's ability to monitor his or her own challenge levels.

Replicating Custodero's methodology and instrumentation, Patricia A. St. John studied the relationship between Lev Vygotsky's concept of *scaffolding* and flow theory in the musical activities of four and five-year-olds in a Kindermusik environment.<sup>54</sup> St. John's findings include: (a) flow was observable in the Kindermusik environment and there was acceptable inter-rater reliability among the observers; (b) the most flow was generated in movement activities and instrument-play activities – that is, the multi-

---

<sup>54</sup> Patricia A. St. John, "A Community of Learners: An Investigation of the Relationship Between Flow Experience and the Role of Scaffolding in a Kindermusik Classroom" (Ed.D. diss., Columbia University, 2004).

sensory nature of such activities facilitated flow, *immediate feedback* was inherent to the structure of such activities, and such activities provided multiple opportunities for the *merging of action and awareness*; (c) flow was highest for children when engaged in activities lasting three to four minutes in length, with a degree of familiarity between five and six weeks; (d) Personal, Material, and Social scaffolding strategies were utilized by children to enter or sustain the flow experience. St. John concluded that, as agents in their own learning, children self-scaffold intensity of experience, level of challenge, and attentional resources to facilitate flow in Kindermusik environments – such that adult facilitation became less necessary as confidence increased. Additionally, the communal context was a powerful influence on flow experiencing – awareness of peers, in some cases, became the chief influence for flow in this study.

William Evan Matthews, whose dissertation was also supervised by Custodero, studied three cases of adult beginning singers engaged in private voices lesson that included improvisation as an integrated element.<sup>55</sup> The researcher wanted to understand what indicators of challenge and indicators of skill could be observed in improvisational and non-improvisational events recorded during voice lessons, as well as to establish a relationship between challenge and skill. Because the retrospective ESM was inefficient for use during voice lessons, Matthews modified Custodero's observational protocol for indicators of challenge and developed the Vocal Skill Indicators Form (VSIF) for indicators of skill. Matthews found that 86 percent of improvisational exercises produced flow and 26 percent of non-improvisational exercises elicited flow among respondents.

---

<sup>55</sup> William Evan Matthews, "Teaching Improvisation: Three Case Studies of Flow Experience in Beginning Adult Singers," (Ed.D. diss., Columbia University, 2003).

As well, consistent with *high challenge-skill balance*, Matthews found a significant relationship between high challenge and increased skill-level. All three participants demonstrated higher average skill-level ratings in flow-generating activities than in non-flow-generating exercises.

In his dissertation research, Patrick K. Freer was also supervised by Custodero. He examined the relationship between two middle school choral directors' instructional discourse and quality of student experiences in the ensembles.<sup>56</sup> Freer documented a positive correlation between teacher use of *scaffolding language* and complete *sequential units of instruction*. Further, students reported "flow in those rehearsals characterized by high levels of scaffolding language and complete sequential units of instruction."<sup>57</sup> Freer framed scaffolding language with Vygotsky's conception of a *zone of proximal development*, defining the term as a type of teacher instructional discourse that introduces challenges and skills, then transfers the responsibility for learning to the student while the teacher maintains support. *Sequential units of instruction* were defined as a three-step constructivist process involving: (1) task presentation, (2) student-teacher interaction with the task, and (3) teacher feedback, which included teacher encouragement for students to take control of their own learning.<sup>58</sup> The primary findings of the study pertain to teachers and their use of language; however, Freer discussed students' experiences in terms of flow. Freer first pointed out that scaffolding language lent *clear goals* to the choral

---

<sup>56</sup> Patrick K. Freer, "Rehearsal Discourse of Choral Conductors: Meeting the Needs of Young Adolescents" (Ed.D. diss., Columbia University, 2003). For a summation, see: Patrick K. Freer, "Teacher Instructional Language and Student Experience in Middle School Choral Rehearsals," *Music Education Research* 10, no. 1 (March 2008): 107-124.

<sup>57</sup> Freer, "Rehearsal Discourse," 163-164.

<sup>58</sup> *Ibid.*, 32-37.

rehearsal, next, he suggested that in high scaffolding, sequential rehearsals, feedback not only came from the teacher but also from student peers. Third, students in high scaffolding, sequential rehearsals reported *high challenge-skill balance*, and fourth, students in such rehearsals exhibited *intense concentration*. Finally, Freer found an increase in positive affect among respondents in rehearsals characterized by four to five changes of activity and grouping – for instance, in the variation of small-group and whole-group instruction. In sum, Freer’s research demonstrates an empirical tendency between increased flow (particularly experienced as *high challenge-skill balance*) and a choral teacher’s breaking down of musical tasks into manageable constituent parts.

### **Other Music Research**

Csikszentmihalyi, Kevin Rathunde, and Samuel Whalen, in a four-year study of 200 “talented” teenagers and flow theory,<sup>59</sup> found that “flow was the strongest predictor of subjective engagement and how far the student progressed in the school’s curriculum in her or his talent.”<sup>60</sup> The talented adolescents studied also had stronger *autotelic* personalities than average achievers – demonstrated, for example, in comparatively increased concentration in classroom and study activities, and in the propensity to seek out new challenges and persevere in the face of difficulty. The most prominent characteristic of talented teens seemed to be psychological complexity, “the simultaneous

---

<sup>59</sup> Mihaly Csikszentmihalyi, Kevin Rathunde, and Samuel Whalen, *Talented Teenagers: The Roots of Success and Failure* (New York: Cambridge University Press, 1993).

<sup>60</sup> *Ibid.*, 252.

presence of differentiating and integrating processes.”<sup>61</sup> Hence, concerning music as one of the five specific talent areas evaluated in this study (in addition to math, science, athletics, and art), the authors suggest that experiencing flow may in fact distinguish high achieving young musicians from average achievers. Of additional insight is identification the researchers make that talented teens are particularly receptive to teachers who demonstrate passion for their subject area, who adequately pace the *high challenge-skill balance* dimension of the flow experience in the classroom, and who sensitively attend to the varying and shifting needs of learners.<sup>62</sup>

Addressing perceived shortcomings of Csikszentmihalyi, Rathunde, and Whalen’s study with regard to musically talented adolescents, Susan O’Neill examined the motivational and social factors associated with the development of musical performance skills among sixty young music students (aged twelve to sixteen).<sup>63</sup> Participants were recruited from three subgroups: “high achievers” from a specialist music school, “moderate achievers” from a specialist music school, and “high achievers” from a non-specialist school. O’Neill found that “high-achievers” both from the specialist and non-specialist schools reported more flow experience than the “moderate-achievers.” Of particular interest is her observation that, of the three sub-groups, the “high-achievers” from the specialist school spent the most time practicing, and experienced the most flow in such practicing.

Similar to O’Neill, Sarah Sinnamon, Aidan Moran, and Michael O’Connell

---

<sup>61</sup> Ibid., 242.

<sup>62</sup> Ibid., 184-194.

<sup>63</sup> Susan O’Neill, “Flow Theory and the Development of Musical Performance Skills,” *Bulletin of the Council for Research in Music Education* 141 (Summer 1999): 129-134.

examined the flow experience of 205 elite and amateur music students.<sup>64</sup> Their primary purpose was to validate the Dispositional Flow Scale-2 (DFS-2) for use with musicians, since it was originally intended for use with athletes. The researchers found that respondents experienced flow with substantial frequency – 95 percent for elite music students and 87 percent for amateur music students.<sup>65</sup> However, there were differences between elite and amateur musicians in the dimension of flow rated most highly. Amateurs rated *loss of self-consciousness* more highly than did elite musicians, and the elite musicians rated *high challenge-skill balance* and *clear goals* more highly than amateurs. The psychometric evaluation of the DFS-2 revealed high internal consistency, similar to studies of athletes. Further, there were significant positive intercorrelations between subscales of the DFS-2, suggesting that all dimensions of flow are important for musicians. The authors noted that this finding was unusual, since not all levels of flow were equally important in prior studies of athletes.

The implications of the study for educators were, perhaps, the most important aspect of this study apropos the present document: “Given that flow is an unambiguously positive experience, then a case could be made that promoting its frequency for the novice musician is especially important since it is likely to encourage the individual to persist in learning.”<sup>66</sup> However, the authors cautioned that the subtle differences between elite musicians and amateurs should not be overlooked. They suggested that, at a certain point of development, elite musicians might experience flow only in “intensely

---

<sup>64</sup> Sarah Sinnamon, Aidan Moran, and Michael O’Connell, “Flow Among Musicians: Measuring Peak Experiences of Student Performers,” *Journal of Research in Music Education* 60, no. 1 (April 2012): 6-25.

<sup>65</sup> Ibid., 20.

<sup>66</sup> Ibid., 21.

challenging situations” whereas amateur musicians may lose self-consciousness because “all of their psychological resources are focused highly on the task at hand”<sup>67</sup>

### **Flow Experience in Group Music Settings**

Through observation, interview, stimulated recall, a Flow-Q instrument and a researcher-designed questionnaire, Constance Ann Rybak investigated the optimal experience and flow of older adults while they were engaged in musical activities.<sup>68</sup> Participants were Phoenix-area residents over sixty years of age and comprised handbell ringers, singers, recorder players, banjo players, and other instrumentalists performing in ensemble situations. Using the modified Flow Q instrument administered to twenty-two participants, Rybak found that five participants had experienced flow as a ratio of the *high challenge to skill balance*. More specifically, older adults exhibited flow characteristics similar to Csikszentmihalyi’s model in the areas of *intense concentration*, *clear goals*, and feeling “oneness” with the music; however, several weak parallels to Csikszentmihalyi’s model were also found, in that older adults were anxious, and felt they lacked *immediate feedback* and a *sense of control*.<sup>69</sup> Of note was Rybak’s synthesis, that thirteen factors were found to help flow states: (1) advanced skill levels, (2) greater knowledge of music fundamentals, (3) life experience in music, (4) ensemble balance of melody and harmony, (5) score interpretation, (6) adaptability to the environment, (7) being physically capable, (8) leader feedback and meeting peoples’ needs, (9) positive

---

<sup>67</sup> Ibid., 22.

<sup>68</sup> Constance Ann Rybak, “Older Adults and ‘Flow’: Investigating Optimal Experience in Selected Music Leisure Activities” (DMA diss., Arizona State University, 1995).

<sup>69</sup> Ibid., 173.

participant attitude, (10) comfort with the music, (11) proper equipment, (12) organization of music, and (13) an actively involved audience. Factors that were found to hinder flow include: (1) the lesser skill levels of others, (2) the lack of ability to keep a steady pulse or to keep the music “going,” (3) the lack of ensemble listening, and (4) issues related to aging.

In a qualitative study, Barry Neal Kraus made use of modified ESM techniques and follow-up interviews to examine how the nine dimensions of flow were manifested in the subjective experience of seven university music majors in a wind ensemble setting.<sup>70</sup> Kraus found that respondents experienced flow dimensions in the wind ensemble setting, with *high challenge-skill balance* serving as the most likely determinate for flow. Students perceived difficult repertoire as most challenging and did not associate challenge with less difficult repertoire. Because the conductor controlled repertoire choice for the ensemble, and because repertoire seemed to be a strong determinant of *high challenge-skill balance*, students naturally lacked the *sense of control* that would characterize flow. Thus, Kraus suggested that *autotelic* personality might be important to flow in the ensemble setting. Kraus found that older students with greater experience were more likely to exhibit *autotelic traits*, such as establishing personal goals and challenges during rehearsals. Younger and less-experienced students often relied instead upon the conductor’s goals. The conductor was a primary influence upon the quality of students’ experiences, as later rehearsals involving longer periods of playing time were more likely to facilitate flow, while frequent stops hindered flow, suggesting that flow

---

<sup>70</sup> Barry Neal Kraus, “Musicians in Flow: Optimal Experience in the Wind Ensemble Rehearsal” (DMA diss., Arizona State University, 2003).

experience is related to both single and overall rehearsal structure.

Although composition is typically not understood as a group activity, Raymond MacDonald, Charles Byrne, and Lana Carlton investigated musical creativity and flow in a group composition project.<sup>71</sup> In this study, first-year university music students, working in groups of three, were assigned a group composition, and completed Experience Sampling Forms (ESFs) related to their subjective experience regularly throughout the project. Graduate students and university faculty in music composition subsequently rated the group compositions. Among the findings are two important conclusions: (1) the resultant musical compositions that received higher ratings of musical creativity from adjudicators were from groups that reported higher average flow; and (2) group levels of flow were more closely related to creativity than individual levels of flow.<sup>72</sup>

### **Flow and Choral Ensembles**

Patrick K. Freer's dissertation on the relationship between scaffolding language and sequencing, and middle school choral students' experience of flow has already been cited. Subsequently, Freer examined the accounts of three categories of adolescent boys (those who have sung continuously, those who sang but later withdrew from choral music, and those who did not sing at all) and their school experiences with choral music in the greater hope of informing choral pedagogy and rehearsal technique toward greater

---

<sup>71</sup> Raymond MacDonald, Charles Byrne, and Lana Carlton, "Creativity and Flow in Musical Composition: An Empirical Investigation," *Psychology of Music* 34, no. 3 (July 2006): 292-306.

<sup>72</sup> *Ibid.*, 300.

flow facilitation.<sup>73</sup> Utilizing HyperRESEARCH, Freer's synthesis of these individual accounts of choristers demonstrated that "flow experience in ensemble rehearsals is possible, but only when individuals are presented with challenges that equal their skill levels."<sup>74</sup> As well, based on the comments of these boys, and on previous flow studies in musical contexts, Freer concluded that during flow experiences:

(1) the music making of individuals is inseparable from that of the ensemble; (2) individuals are able to monitor and adjust their singing in response to the ensemble sounds around them; (3) conductors are aware of the individual needs of singers within the larger ensemble; and (4) the repertoire and rehearsal techniques are artistically authentic and developmentally appropriate.<sup>75</sup>

Marc David Jaros investigated the relationship between affect and flow in the context of a high school choral rehearsal sequence.<sup>76</sup> Jaros created a Choral Sampling Form, modeled after the DFS-2, which all participants completed during choral rehearsals. He found that all dimensions of flow were experienced in choral rehearsals, with *autotelic experience* and *clear goals*, and *challenge-skill balance* experienced most frequently. Comparing patterns of affect and flow, Jaros found that (a) flow was a more complex phenomenon than affect; (b) previous experience singing had effect on flow but not on affect; and (c) there were no differences between genders in the experience of flow or affect. Additionally, a significant peak in affect appeared in the third of seven rehearsals; however, flow increased through the third rehearsal and then decreased in later rehearsals. The researcher suggested that "repertoire choice may be linked to

---

<sup>73</sup> Patrick K. Freer, "Boys' Descriptions of Their Experiences in Choral Music," *Research Studies in Music Education* 31, no. 2 (December 2009): 142-160.

<sup>74</sup> Ibid., 155.

<sup>75</sup> Ibid., 154.

<sup>76</sup> Marc David Jaros, "Optimal Experience in the Choral Rehearsal: A Study of Flow and Affect among Singers" (PhD diss., University of Minnesota, 2008).

rehearsal structure, which in turn effects flow and affect among singers,” but he cautioned that more research was needed.<sup>77</sup> Finally, flow and affect were found to be experienced differently by respondents, confirming Csikszentmihalyi’s assertion that “when we are in flow, we are not happy, because to experience happiness [or any other affect] we must focus on our inner states, and that would take away attention from the task at hand...[such that] one can be happy without experiencing flow.”<sup>78</sup>

## Summary

The preceding review of the relevant literature from music psychology and music education, considered in light of Csikszentmihalyi’s flow theory, reveals certain aspects of musical experience, and choral experience, more specifically:

1. Musicians of all ages have experienced the nine dimensions of flow in individual and group music activities.
2. Music may be the “quintessential flow activity”<sup>79</sup> because of its clear goals and consistent feedback.
3. *High challenge-skill balance* serves as the most likely determinate for musicians’ experiences of flow.
4. *High challenge-skill balance*, like all dimensions of flow, is subjective; perceptions of “above average” challenges and the skills to meet such challenges vary among individuals.

---

<sup>77</sup> Jaros, “Optimal Experience,” 87.

<sup>78</sup> Csikszentmihalyi, *Finding Flow*, 32; as quoted in Jaros, “Optimal Experience,” 84-85.

<sup>79</sup> Custodero, “Seeking Challenge, Finding Skill,” 7.

5. Consequently, not all musicians in a group setting may be in flow at any given time.
6. In the group setting, there appear to be differences in flow between more experienced and less experienced musicians.
7. Less experienced musicians may be more reliant on the conductor's goal-setting and feedback, although they can and do experience flow.
8. More experienced musicians may have greater autotelic traits; thus, they may be able to create new challenges for themselves in the group setting.
9. There is some preliminary evidence for a group flow, although more research should be conducted.
10. The conductor or teacher can have substantial influence on students' flow through repertoire choice, scaffolding language, and breaking down of musical tasks into manageable constituent parts.

### **Purpose of the Document**

Csikszentmihalyi himself has emphasized the high capacity for flow while singing in a choral ensemble, citing the vital importance of such an endeavor:

Choral directors get young people to work seriously on complex, interactive activity that allows them to reach beyond mediocrity...evidence is accumulating that this is as important for developing healthy, productive people—adults—as anything else that you can think of.<sup>80</sup>

Against this backdrop, it would seem reasonable to infer that our charge as choral conductors might be to strive for generated flow among our singers to the greatest extent

---

<sup>80</sup> Csikszentmihalyi, "Singing and the Self," 19.

possible in our teaching and music-making. The English choral conductor Colin Durrant declared as much when he stated that: “if we want to facilitate optimum learning, then helping our students get into a state of flow will be our aim.”<sup>81</sup> By the same token, at the 2013 summer conference for the Massachusetts chapter of the American Choral Directors Association, Joe Miller of Westminster Choir College proclaimed the need for choral conductors to put more thought into accounting for flow in their rehearsals.<sup>82</sup> And most forthrightly, Kenneth Lee, writing from the perspective of a studio teacher, observes that:

By organizing our lessons more in harmony with these [flow] characteristics, it is possible for us to both become more involved and captivating teachers. Perhaps more importantly, we will provide our students with models of successful and enjoyable practice experiences, which, we hope, they will emulate on their own. If practice provides flow experiences, students will be more likely to seek practice opportunities as oases in their day.<sup>83</sup>

But there is a significant problem with implementing such a charge, which seems to be emerging as an implicitly-held belief in the choral conducting profession.

According to Sinnamon, Moran, and O’Connell, who recently encapsulated the current crossroads in flow research in music education:

The difficulty for educators is that, thus far, research has been able to retrospectively record experiences of flow; creating the necessary foundations to actually intervene to promote the phenomenon is still some time away. However, the lag between accurate *understanding* and actual *application* is ubiquitous across scientific domains, and at least knowing that the phenomenon of flow exists and is beneficial to performance could be a useful asset to the educator...that the concept of flow has been confirmed formally by empirical research with music performers may encourage some educators to strive toward accelerating its presence among their students [emphasis original].<sup>84</sup>

---

<sup>81</sup> Colin Durrant, *Choral Conducting: Philosophy and Practice* (New York: Routledge, 2003), 30.

<sup>82</sup> Joe Miller, “Building Artistry” (keynote address, MassACDA Summer Conference, Eric Carle Museum, Hampshire College, Amherst, MA, July 24, 2013). Joshua Nannestad, email to author, December 31, 2013.

<sup>83</sup> Kenneth Lee, “The Possibilities of Time II: Flow,” *The American Music Teacher* 52, no. 2 (October/November 2002): 92.

<sup>84</sup> Sinnamon, Moran, and O’Connell, “Flow Among Musicians,” 21.

In short, the current difficulty is that there exists no proven empirical method or process by which choral conductors might actually intervene to promote flow while making music. Research thus far has only been able to document, retrospectively, that flow indeed occurred in certain contexts under certain conditions. Nevertheless, to subsequently leave alone and unapplied this rich body of work would be a major oversight for the entire choral conducting profession. Therefore, while the pursuit for research-based flow facilitation intervention strategies carries on in the meantime, the *aspirational* search for what choral conductors *theoretically* might do with certain aspects of the flow model relative to choral music-making remains a valid and important one.

As a direct consequence, this document proposes one such a way in which to incorporate Mihaly Csikszentmihalyi's flow theory into the general theoretical perspective of the choral conductor. In particular, I consider the application of one specific flow dimension to the essential task required of every conductor prior to any successful music experience: namely score study and analysis. Through this analytical lens, I focus on *high challenge-skill balance*—the “universal precondition for flow”—as providing a potentially fresh way of conceptualizing how choral conductors might go about their music-making, and how such conceptualization might ultimately lead to the setting of the conditions conducive to potential flow experiencing.

Furthermore, as Nakamura and Csikszentmihalyi summarize, “the unfolding flow experience is shaped by both person and environment,” and as such, “rather than focusing on the person abstracted from context...flow research has emphasized the dynamic system composed of person and environment, as well as the phenomenology of person-

environment interactions.”<sup>85</sup> In other words, and at the risk of oversimplification, flow model application requires contextualization. In line with this precedent, I situate the current application of the *high challenge-skill balance* dimension of flow theory to a conductor’s analysis of three standard choral works for mixed chorus: Jean-Baptiste Weckerlin’s *Mon coeur se recommande à vous*, Johannes Brahms’ *O schöne Nacht* (op. 92, no. 1), and Joseph Haydn’s *Te Deum* (Hob. XXIIIc: 2). These three works will be analyzed utilizing three general categories of salient potential challenges: vocal/technical (including breath, tone quality, intonation, diction/text, range/tessitura, and dynamics), tonal/rhythmic (including pitch, rhythm, and harmonic implications), and structural awareness. It will be the assumption of this document that the challenges and skills under consideration fall within the broad ability level of a chorus appropriately capable of performing such works (i.e. advanced high school choruses, non-major collegiate ensembles, and/or community choruses).

### **Significance of the Document**

Though aspirational in nature, this document represents one response to the work laid out by Sinnamon, Moran, and O’Connell. To strive toward the increased incidence of flow among choral singers is the broad and substantiated motivation for the present document.

Traversing this abstract space between understanding and application has always been a difficult task. As such, while this document does not purport to represent the work of an empirical investigation, nor the work of a well-structured philosophy, nor even the

---

<sup>85</sup> Nakamura and Csikszentmihalyi, “Concept of Flow,” 90-91.

work of a research-based intervention strategy for flow facilitation, it does offer an attempt at bridging the gulf between theory and practice. Flow is a widely-researched and widely-cited phenomenon. In light of the connection between flow states and choral music-making, as one specific answer to a much larger question, this document seeks to explore the possibilities flow theory might provide for considering anew one of the choral conductor's most pressing imperatives – that of well-informed score study and analysis. Once accomplished, this current exercise can serve as an example for other conductors to emulate and modify in their particular contexts.

## CHAPTER 2

### ANALYTICAL FRAMEWORK

Score study and analysis is one of the most important things we do as choral conductors. Indeed, both scholars and practitioners agree that successful rehearsals, thoughtful interpretations, and inspiring musical performances are a direct result and outcome of the conductor's intensive analytical work with, and study of, the printed musical score. To wit, the artistry of a choral conductor hinges on an ability to bring deep knowledge of the music, predetermination of its potential difficulties, and in many cases the goal of producing a historically informed interpretation to every rehearsal and performance. As Vance George has asserted, "structural analysis is the basis of musicianship."<sup>1</sup>

Pivoting conceptually toward flow theory, consider that the process of thorough score study and analysis on the part of the choral conductor may likewise be seen as a type of "universal precondition" for the optimal choral experience. Jerry Blackstone seems to intimate as much when he states:

I am firmly convinced that what we do as conductors—how we shape rehearsals, what we stress in rehearsals, the pacing of our rehearsals, the specific tools we use to transform the ensemble from beginners to artists, and the gestural language we use to rapidly communicate this information—emanates from our *score-based* imagination [emphasis added].<sup>2</sup>

With this in mind, and in light of the conclusions of the previous chapter—which identify Mihaly Csikszentmihalyi's flow phenomenon as an emerging, relevant, and meaningful

---

<sup>1</sup> Vance George, "Choral Conducting," in *The Cambridge Companion to Conducting*, ed. José Antonio Bowen (New York: Cambridge University Press, 2003), 46.

<sup>2</sup> Jerry Blackstone, "The Conductor's Dream: Score-Based Imagination, Improvisation, and Inspiration," in *Teaching Music Through Performance in Choir*, ed. Heather J. Buchanan and Matthew W. Mehaffey (Chicago: GIA Publications, Inc., 2007), 2:83.

construct in the choral art—to apply the “universal precondition” of flow, the *high challenge-skill balance* dimension, to the choral conductor’s specific task of score study and analysis would seem an important exercise. After all, “Csikszentmihalyi has specifically outlined the relationship between choral music and flow theory, and research in both music education and choral music supports the application of flow theory to the choral experience of singers of all ages.”<sup>3</sup>

But prior to doing so, it is prudent to concede one point. That a choral conductor should strive for some sort of equilibrium between the musical capabilities of the ensemble and the musical tasks being presented is surely not a novel idea. Indeed, to cite one example, this notion has long been of prime importance to choral conductors in considerations of repertoire selection. In a sentiment preceding the similar research-based admonitions of Kraus, Freer, and Jaros, Charles Heffernan states that “a distinguishing mark of a successful choral director is the ability to determine objectively the technical level of ability of a choir and to select music for study that is within that ability but at the same time advancing it.”<sup>4</sup> Earlier still, Wilhelm Ehmann professed that “in selecting his music the director must consider the level of the pedagogical and artistic development of the choir. He should be able to judge which work could at that moment further his choir both technically and musically.”<sup>5</sup> More recent writings on repertoire selection suggest that while choosing music appropriate for the ability level of one’s ensemble may seem a

---

<sup>3</sup> Patrick K. Freer, “Boys’ Descriptions of Their Experiences in Choral Music,” *Research Studies in Music Education* 31, no. 2 (December 2009): 144.

<sup>4</sup> Charles W. Heffernan, *Choral Music: Technique and Artistry* (Englewood Cliffs, NJ: Prentice Hall, 1982), 71.

<sup>5</sup> Wilhelm Ehmann, *Choral Directing*, trans. George D. Wiebe (Minneapolis: Augsburg Publishing House, 1968), 147.

“no-brainer” by today’s standards, professional examples of choral conductors failing to do so regrettably perpetuate at regional and national conventions.<sup>6</sup>

Balancing musical challenges and musical skills has likewise been variously mulled over in terms of a choral conductor’s rehearsal sequencing. Lloyd Pfautsch has submitted that:

Great patience will be required in rehearsing. The conductor must learn to recognize that the difference of age, capability, and purpose will affect the moment of rehearsing. These differences will determine whether the process and progress of preparation will be slow or fast. The speed of learning will be related to the age and the experience of the singers and to the degree of difficulties inherent in the music. The choral conductor must respond with patient understanding to the varying rates of vocal, technical, and musical development.<sup>7</sup>

In response to this type of obligation, Rick A. Stamer identifies the concept of “task achievement,” or the practice of breaking up a piece of music into achievable subtasks.<sup>8</sup> James Jordan, in a comparable approach, refers to a “layered” rehearsal, “where the piece is constructed [in rehearsal] by exposing a single layer of the music [pitch, rhythm, dynamics, phrasing, diction, etc.] at a time.”<sup>9</sup> Still, ultimately, many choral conductors credit the original example of a graduated rehearsal sequence to Robert Shaw. Acknowledged by many as the “dean of American choral conductors,” a significant part of Shaw’s musical legacy has proven to be his particular systemization of rehearsing.

---

<sup>6</sup> Michele Holt, “The Search for Healthy and Appropriate Repertoire: Three Perspectives—Perspective Two: The Search for High-Quality Repertoire,” in *The School Choral Program: Philosophy, Planning, Organizing, and Teaching*, ed. Michele Holt and James Jordan (Chicago: GIA Publications, Inc., 2008), 123.

<sup>7</sup> Lloyd Pfautsch, “The Choral Conductor and the Rehearsal,” in *Choral Conducting Symposium*, 2nd ed., ed. Harold A. Decker and Julius Herford (Upper Saddle River, NJ: Prentice Hall, 1988), 81.

<sup>8</sup> Rick A. Stamer, “Motivation in the Choral Rehearsal,” *Music Educators Journal* 85, no. 5 (March 1999): 28.

<sup>9</sup> James Jordan, “The Choral Rehearsal: Planning, Evaluating, Sight-Reading, and Singer Placement,” in *The School Choral Program*, ed. Michele Holt and James Jordan (Chicago: GIA Publications, Inc., 2008): 148.

Developed so as to “progress in so careful and simple a fashion that nothing need ever be *unlearned* [emphasis original],”<sup>10</sup> over the course of his career Shaw exemplified a rehearsal technique that built musicianship upon the sequential mastery of choral music’s three fundamental variables – rhythm, pitch, and text. “Count-singing,” text declamation on whole-tone clusters, and associated rehearsal techniques are now widely documented and variously employed in the choral conducting world.<sup>11</sup>

All of which is to concede that the pursuit for some *general* category of balance between musical challenges and musical skills has been, and remains, a critical component of the choral conducting art – at the very least, certainly, in regards to repertoire selection and rehearsal organization. Still, the *specific* category of phenomenology espoused by Csikszentmihalyi’s *high challenge-skill balance* dimension of flow theory—which again, emphasizes “the dynamic system composed of person and environment, as well as the phenomenology of person-environment interactions”<sup>12</sup>—has only come under scrutiny in recent choral music research. Therefore, as a way of adding to this conversation, demonstrating just how such a phenomenological interaction may be incorporated into the perspective of the choral conductor, the next chapter presents the application of *high challenge-skill balance* to the analysis of three standard choral works: Jean-Baptiste Weckerlin’s *Mon coeur se recommande à vous*, Johannes Brahms’ *O schöne Nacht* (op. 92, no. 1), and Joseph Haydn’s *Te Deum* (Hob. XXIIIc: 2). The analytical framework guiding these analyses is introduced in what immediately follows.

---

<sup>10</sup> Robert Blocker, ed., *The Robert Shaw Reader* (New Haven, CT: Yale University Press, 2004), 89.

<sup>11</sup> Pamela Elrod Huffman, “Essential Building Blocks: The Rehearsal Techniques of Robert Shaw,” *Southwestern Musician* 81, no. 7 (February 2013): 40-47.

<sup>12</sup> Jeanne Nakamura and Mihaly Csikszentmihalyi, “The Concept of Flow,” in *Handbook of Positive Psychology*, ed. C.R. Snyder and Shane J. Lopez (New York: Oxford University Press, 2002), 90.

### Identifying “Salient Potential Challenges”

When viewed through the experiential lens of flow theory, choral conductors emerge as stewards of the singer’s (or singers’) consciousness. Succinctly, choral conductors control the *content* of consciousness through repertoire selection and the *structure* of consciousness through rehearsal technique.<sup>13</sup> Yes, on the one hand, choral music educators delineate curriculum through repertoire selection.<sup>14</sup> On the other hand, and on a more elemental level, repertoire selection literally delineates what will be brought into awareness—that toward which will be directed one’s psychic energy—for both singer and conductor. In this manner of thinking, the merit of the repertoire choice becomes an even more important factor.<sup>15</sup> Moreover, since the process of repertoire selection is widely acknowledged to be an expression of the goals of the choral conductor relative to the prior skills of the ensemble,<sup>16</sup> in view of *high challenge-skill balance* and akin to Heffernan’s position, the most ideal repertoire choice will be attainable but slightly or moderately more advanced than current skill levels. Tangentially, this type of conceptualization is consistent with the most current understanding of how students learn,

---

<sup>13</sup> The general idea of conceptually separating the *content* and *structure* of consciousness is from Csikszentmihalyi, see: Mihaly Csikszentmihalyi and Rick E. Robinson, *The Art of Seeing: An Interpretation of the Aesthetic Encounter* (Los Angeles: The J. Paul Getty Museum, 1990), 177-188. The specific interpretation of this idea – equating repertoire selection and rehearsal technique in the choral context to the *content* and *structure* of consciousness, respectively, is my own.

<sup>14</sup> See, for example: John W. Richmond, “Selecting Choral Repertoire as Pre-Curriculum,” *Choral Journal* 30, no. 10 (May 1990): 23-30; and H. Robert Reynolds, “Repertoire Is The Curriculum,” *Music Educators Journal* 87, no. 1 (July 2000): 31-33.

<sup>15</sup> See, for example: Diane Persellin, “The Importance of High-Quality Literature,” *Music Educators Journal* 87, no. 1 (July 2000), 17-18; and Pamela Perry, “The Selection of Choral Repertoire by High School Choral Directors,” *Choral Journal* 47, no. 9 (March 2007): 57-58.

<sup>16</sup> See, for example: Kenneth E. Miller, *Handbook of Choral Music Selection, Score Preparation, and Writing* (West Nyack, NY: Parker Publishing Company, Inc., 1979), 17-34; Don L. Collins, *Teaching Choral Music*, 2nd ed. (Upper Saddle River, NJ: Prentice-Hall, Inc., 1999), 75-85, 359-368; Hilary Apfelstadt, “First Things First: Selecting Repertoire,” *Music Educators Journal* 87, no. 1 (July 2000): 19-22, 46; Kenneth H. Phillips, *Directing the Choral Music Program* (New York: Oxford University Press, 2004), 147-157; and Holt, “Healthy and Appropriate Repertoire,” 111-145.

which is based on their “construction” of new understandings from a foundation of “prior knowledge.”<sup>17</sup>

Yet despite our best efforts at identifying appropriately balanced or “scaffolded” repertoire choices, what ultimately remains inbuilt about musical challenges, through the lens of flow theory, is their subjective perception. Put slightly differently, in the choral context, musical challenges are phenomenological – they are so because our singers *perceive* them as such. Musical challenges therefore cannot be considered as inherent to, or objectively in, the written choral score. What may be difficult about one piece of music for one particular chorus and conductor may not be so for another chorus and conductor. It is in this sense that rehearsal technique comes into play. The perception of musical challenges can be profoundly influenced and governed by *how* rehearsals are conducted, which is to say that musical challenges will only be so because of the *structure* mediating their perception. Gradually sequencing rehearsal objectives for a chorus in its preparation of a Bach motet— through count-singing, then text declamation, then all together, for example—seems much more likely to foster the perception of manageable musical challenges, than would be repeated “run-through’s” of the piece with no organized intervention. It is on this principle that many choral conductors, within reasonable parameters, are likely to feel that they are able to teach just about any piece of music to just about any ensemble, and not feel bound by traditional stereotypes of what is and what is not difficult for a certain chorus to tackle. Such conductors are likely to possess confidence in their ability to effectively plan and sequence rehearsal steps and

---

<sup>17</sup> Susan A. Ambrose, et al., *How Learning Works: Seven Research-Based Principles for Smart Teaching* (San Francisco: Jossey-Bass, 2010), 10-39.

objectives leading toward a successful final performance – the very *structure* of consciousness in the choral context.

Consequently, through the lens of flow theory and *high challenge-skill balance*, choral music educators base repertoire decisions on their best conjecture of the potential—but not objective or absolute—challenges in choral works relative to the skills of the singers in their ensembles. Then, through the calculated process of rehearsal, put forth their best efforts at mediating such potential challenges, structuring rehearsal encounters so as to increase the chances that the singers will perceive their skills as sufficient for the challenges being presented. Therefore, a conductor’s analysis, based on the application of the *high challenge-skill balance* dimension of flow, strives to identify potential challenges in works, while understanding that such challenges can never be regarded as absolutes, only as propensities.

So, if it is theoretically possible to set the conditions likely to foster flow states in and among choral singers, we must first be able to identify potential challenges in repertoire; second, through rehearsal technique, we must strive to influence our singers’ perception of those potential challenges we identify as being reasonably within their musical skill set; and third, both the musical challenges, and the musical skills required to meet those challenges, must be perceived as high.

It must also be noted that “potential challenges” are practically infinite in number. Learning notes and rhythms, implementing particular stylistic principles, negotiating issues of vocal technique, executing specific expressive devices, overcoming negative environmental factors, and a whole host of other considerations will factor into what may

or may not be perceived as challenging in any given high school choral context on any given day. Still, it remains seemingly possible to identify the *salient* potential challenges in repertoire – those few characteristics, passages, or principles of a specific choral work, which, in the final analysis, are most likely to consume the majority of our time and effort in rehearsal.<sup>18</sup> To identify such “pillars” of potential difficulty is the first and crucial step toward flow facilitation. Accordingly, and all points converge to now: the following analyses are primarily concerned with one interpretation—my own—of the *most salient potential challenges* to be found in the conductor’s analysis of three standard choral works. Secondly, the following analyses are also concerned with how such potential challenges *might* or *could* be mediated through the rehearsal process.

Three final assumptions govern this analytical framework:

1. The challenges and skills under consideration fall within the broad ability level of a chorus appropriately capable of performing these specific works, which include intermediate to advanced high school choruses, non-major collegiate ensembles, and/or adult community choruses.<sup>19</sup>
2. As established in the research review of the previous chapter, *high challenge-skill balance* is dependent upon the perception that the challenges being presented, and the skills required to complete those challenges, be *above normal experiencing*. In turn, the pieces analyzed below represent three iconic

---

<sup>18</sup> This approach is adapted from: Dennis Shrock, *Choral Repertoire* (New York: Oxford University Press, 2009), vi; and based upon Doctoral Seminars in Choral Literature with Dr. Shrock, Boston University, 2009-2010.

<sup>19</sup> See: Paul K. Cappers, “Performing Choral/Orchestral Works with the High School Chorus,” *Choral Journal* 35, no. 3 (October 1994): 39-42; and Heather J. Buchanan and Matthew W. Mehaffey, eds., *Teaching Music Through Performance in Choir* (Chicago: GIA Publications, Inc., 2005-2007), 1:387-390, 2:241-244.

works from the choral canon, the successful performance of which may be considered superlative achievements in many choral contexts.

3. *High challenge-skill balance* is an emergent principle. New and more difficult challenges require the development of new and more sophisticated skills. But once we hold such skills, the challenges initially prompting their cultivation are no longer stimulating, according to flow theory. Thus, the self seeks ever-increasing challenges, and ever-increasing skills to remain in flow. The three pieces analyzed below demonstrate the attempt to follow this emergent growth principle. In terms of musical material and scope, they demonstrate a general progression toward increasing musical sophistication and difficulty.

## CHAPTER 3

### ANALYSIS OF THREE STANDARD CHORAL WORKS APPLYING THE HIGH CHALLENGE-SKILL BALANCE DIMENSION OF FLOW THEORY

This chapter offers an analysis of three standard choral works: Jean-Baptiste Weckerlin's *Mon coeur se recommande à vous*, Johannes Brahms' *O schöne Nacht* (op. 92, no. 1), and Joseph Haydn's *Te Deum* (Hob. XXIIIc: 2). These examinations employ this document's analytical framework, outlined in the previous chapter, concerning the *high challenge-skill balance* dimension of flow theory and its application to the study of choral works on the part of the conductor. First, I consider the salient potential challenges posed by each piece. Second, I propose several modest rehearsal interventions, which may be capable of serving as mediators of the singers' perception of such potential challenges as being reasonably within their musical skill set. Finally, I argue that these potential challenges, and by extension the corresponding skills necessary to meet such challenges, can be perceived as "high" by singers when appropriately rehearsing/performing these works.

Potential challenges to be found in each piece are organized into common analytical categories (and subcategories) as follows:

1. Vocal/Technical Challenges
  - a. Breath
  - b. Tone Quality

- c. Intonation
  - d. Diction/Text
  - e. Range/Tessitura
  - f. Dynamics
2. Tonal/Rhythmic Challenges
    - a. Pitch
    - b. Rhythm
    - c. Harmonic Implications
  3. Structural Awareness Challenges<sup>1</sup>

Again, it is assumed that the musical challenges and musical skills under consideration are appropriate to the chorus in question (i.e. advanced high school choruses, non-major collegiate ensembles, and/or adult community choruses). Structural diagrams of each piece, acknowledging the procedures of Julius Herford,<sup>2</sup> supplement my analytical work and are offered in the appendices to this document.<sup>3</sup>

### **Jean-Baptiste Weckerlin: *Mon coeur se recommande à vous***

Long misattributed to Orlando di Lasso (1532-1594), Daniel R. Melamed has laid out a

---

<sup>1</sup> While such categories of analysis are clearly interdependent (e.g. challenges of tone quality or pitch are practically inseparable from changes of range/tessitura), they will be considered independently for the purposes of comprehensiveness.

<sup>2</sup> Julius Herford, "The Choral Conductor's Preparation of the Musical Score," in *Choral Conducting Symposium*, 2<sup>nd</sup> ed., ed. Harold A. Decker and Julius Herford (Upper Saddle River, NJ: Prentice Hall, 1988), 199-251.

<sup>3</sup> Roger Hale, "Using Technology to Create and Share Musical Analysis," *Choral Journal* 53, no. 4 (November 2012): 44-53.

credible case that *Mon coeur se recommande à vous* may have been arranged or even composed by Jean-Baptiste Weckerlin (1821-1910) in the style of a sixteenth-century French *chanson*.<sup>4</sup> Scored for unaccompanied SATB chorus, it is a setting of the first stanza of a text by Clément Marot (1495-1544), no. XLII from the *Chansons* collection of 1528.<sup>5</sup> Weckerlin enjoyed a successful career serving as the principal librarian at the Conservatoire de Paris. Though his compositional output is respectable (and includes comic operas, choral-orchestral works, symphonic and chamber music, piano pieces, and songs), his music has yet to gain significant recognition.<sup>6</sup>

*Mon coeur* displays a clear ternary formal design (A-B-A or Refrain-Verse-Refrain; see Figure 2):

**Figure 2:** *Mon coeur se recommande à vous*, Basic Formal Design

(tactus =  $\text{♩}$ )

measure #	1				16			26				
<b>Form</b>	<b>A (Refrain)</b>				<b>B (Verse)</b>			<b>A (Refrain)</b>				
Division	a	b	a'	c	d	e	f	a	b	a'	c	
<b>PHRASE</b>	2.5+	3.5+	2.5+	6.5	4+	2+	4	2.5+	3.5+	2.5+	7	
Bar Group	1+1+1+3.5				1+3		2 + 2		1+1+1+4			

Generally speaking, *Mon coeur* has been designated a less-demanding piece for high

<sup>4</sup> Daniel R. Melamed, "Who Wrote Lassus's Most Famous Piece?" *Early Music* 26, no. 1 (February 1998): 6-22, 25-26. As Melamed himself admits, this attribution is far from conclusive.

<sup>5</sup> Gordon Paine, *French and Italian Texts*, vol. 3 of *Translations and Annotations of Choral Repertoire* (Corvallis, OR: Earthsongs, 2007), 57.

<sup>6</sup> *Grove Music Online*. *Oxford Music Online*, s.v. "Jean-Baptiste Weckerlin," <http://www.oxfordmusiconline.com.ezproxy.bu.edu/subscriber/article/grove/music/30004> (accessed July 10, 2013).

school, intermediate collegiate, and/or various amateur choral contexts.<sup>7</sup> And while it remains widely accepted as part of the choral canon, it offers noteworthy complexities when viewed through the lens of the *high challenge-skill balance* dimension of flow.

### Vocal/Technical Challenges

#### *Breath*

Most choral conductors understand that potential breath control challenges come about primarily as a function of prolonged phrase lengths.<sup>8</sup> Analysis of *Mon coeur* reveals all phrases to be between two and four measures in length, with the imitative phrase closing the Refrain (mm. 9-15 or mm. 34-40) serving as the one exception, and as the salient potential breath control challenge of the piece (see Figure 3):

**Figure 3:** *Mon coeur se recommande à vous*, mm. 9-15 (or mm. 34-40)

$\text{♩} = \text{tactus}$

S. Fai - tes qu'a-dieu vous puis-se di - re!

A. Fai - tes qu'a-dieu vous puis - se di - re!

T. Fai - tes qu'a-dieu vous puis - se di - re!

B. Fai - tes qu'a-dieu vous pui-se di - re!

<sup>7</sup> Assigned an overall “Grade Level 2” in: Heather J. Buchanan and Matthew W. Mehaffey, eds., *Teaching Music Through Performance in Choir* (Chicago: GIA Publications, Inc., 2007), 2:241.

<sup>8</sup> Robert L. Garretson, *Choral Music: History, Style, and Performance Practice* (Upper Saddle River, NJ: Prentice-Hall, Inc., 1993), 219.

Depending on the value assigned to the final chord, this *tutti* phrase may be interpreted as seven measures in length. Most obviously for the Soprano section then, the breath control required to effect a sensitive onset on an isolated F5, and more importantly, to adequately sustain the successive phrase could be perceived as challenging for certain singers, even under a half-note *tactus*. Don L. Collins, writing from the perspective of a high-school choral director, has noted that, “many adolescents must be taught to breathe properly...before they can sing the required musical phrases with correct breath control.”<sup>9</sup> Besides, while research demonstrates that teaching proper breath-control principles can improve the breath capacity of younger singers in the choral context,<sup>10</sup> it is also true that even more advanced singers may struggle with the length of this phrase. Thus, in terms of the challenge of breath control, rehearsal and performance of this passage affords either a potential flow-inducing or potential flow-hindering moment. In short, our singers will either feel up to this particular challenge or not.

In striving to diminish the perception of potential challenge in this moment, a choral conductor might very well take the opportunity to introduce the concept of “staggered breathing,”<sup>11</sup> as one possible intervention. If then, a Soprano section is able to learn to collectively carry this relatively long and sustained phrase as a result of such instruction and practice with the staggering of individual breaths, the perception of a new and high-level choral skill satisfying a new and high-level challenge is certainly possible. In such an instance therefore, the circumstances of rehearsal are alterable to help facilitate

---

<sup>9</sup> Don L. Collins, *Teaching Choral Music*, 2nd ed. (Upper Saddle River, NJ: Prentice-Hall, Inc., 1999), 213-214.

<sup>10</sup> Kenneth H. Phillips, “The Effects of Group Breath-Control Training on the Singing Ability of Elementary Students,” *Journal of Research in Music Education* 33, no. 3 (Autumn 1985): 179-191.

<sup>11</sup> Walter Ehret, *The Choral Conductor's Handbook* (Edward B. Marks Music Company, 1959), 15-16.

the potential experience of a flow state. Conversely, when certain choral singers already possess an advanced capacity to sustain longer phrases—such as would be developed in the tackling of more complex Renaissance polyphony, for example—they are less likely to perceive this particular passage as any sort of challenge at all.

### *Tone Quality*

Adhering to the sensibilities and performance practices attendant to sixteenth-century *chanson* (which it is assumed also includes pieces composed in homage to this genre), the tone quality of *Mon coeur* is generally preferred to be as free and sweet as possible.<sup>12</sup> This easy and clear vocal production and timbre seems to support the calm but poignant sentiments expressed by the poetic text as well, here. Thus, the potential challenges of tone quality in *Mon coeur* are minimal. Still, one possible exception prevails when considering the Tenor part, whose tone quality challenges come into view when considering a highly interrelated characteristic – that of the part's range/tessitura.

### *Intonation*

If there are potential intonation challenges in the primarily diatonic harmonic language and conjunct lines of *Mon coeur*, the lowered sevenths (the E-flats in both Tenor and Alto, mm. 11-12 and 36-37) located in the imitative phrase closing the Refrain could certainly prove chief among them. For inexperienced choristers for example, principally those with little proficiency in singing choral music possessing chromatic alterations, this

---

<sup>12</sup> Garretson, *Choral Music*, 20-22.

modal inflection and the necessity of tuning the resultant sub-tonic E-flat Major chord might be perceived, at the very least, as a modest difficulty when first encountered. After all, this repeated phrase represents the sole instance of chromaticism in the piece. Nevertheless, it remains likely that even only small rehearsal interventions—such as asking the Tenors and Altos to sing on the “high side” of the “temporary *fa* to *mi*,” or sustaining the major sub-tonic sonority in isolation for the purpose of aural recognition—will serve to lessen the perception of significant potential difficulty here.

#### *Diction/Text*

Owing to the subjectively-perceived nature of musical challenges in flow theory, it would be going too far to suggest that French is the most difficult language in which to sing for the high school, intermediate collegiate, and/or amateur adult chorus. Nonetheless, the broad tendency remains that “one of the greatest challenges of *Mon coeur* for an amateur choir is the language.”<sup>13</sup> This is not to say that the mechanics of sung French, as distinct from conversational French, are extremely difficult in isolation. Choral singers are certainly capable of executing *elision* and *liaison*, or of learning that the normally silent, final “-e” is often sounded when sung. Rather, this is to say that when all diction rules are taken in sum total, singing in French can prove a daunting and salient potential challenge for many types of choral singers.

Below is a concise list of several implications of French diction the choral conductor might observe when analyzing the text of *Mon coeur*:

---

<sup>13</sup> Buchanan and Mehaffey, *Teaching Music Through Performance*, 2:242.

- In contrast to English or German, and in similarity to Italian, French is fundamentally a *legato* language. As a general rule, when French is sung, it is best to connect as much as possible from one vowel sound to the next, with as little consonant interruption as possible.<sup>14</sup> Two specific linking devices, *elision* and *liaison*, are idiosyncratic in effecting this *legato* characteristic.<sup>15</sup>
- *Elision* is required once, on the text “recommande à.” In dropping the final, unstressed “-e,” “recommande à” is pronounced [rəkɔmãda].
- *Liaison* is required once, on the text “Au moins en.” In sounding the normally silent, final “-s,” “Au moins en” is pronounced [o mwêzã].
- Because *Mon coeur* is set to a sixteenth-century text, the choral conductor must, at the very least, reflect on the applicability of so-called “Old French” pronunciation rules.<sup>16</sup> Actually composed in the nineteenth-century, the fact that *Mon Coeur* was written retrospectively, in homage to a sixteenth-century compositional style, may or may not factor into one’s interpretation. If Old French pronunciation is to be employed, the only discrepancy from contemporary French singing diction is that the vowel sounds in “moins” and “souloit” become pronounced as [mwẽ] and [sulwɛ].

But beyond basic diction procedures, the more general character of the French text of *Mon coeur* presents one final challenge – a difficulty rooted in the fact that

---

<sup>14</sup> Thomas Grubb, *Singing in French: A Manual of French Diction and French Vocal Repertoire* (Belmont, CA: Wadsworth Group/Thomson Learning, 1979), 5-9.

<sup>15</sup> Ibid.

<sup>16</sup> See: Robert Taylor, “Old French” in *Singing Early Music: The Pronunciation of European Languages in the Late Middle Ages and Renaissance*, ed. Timothy J. McGee (Bloomington, IN: Indiana University Press, 1996), 65-89.

*chansons* of the Renaissance (or *chansons* composed in a Renaissance style) were on the whole text-driven compositions. The ubiquitous sense of metrical organization—the regular occurrence of strong and weak beats—as habituated in current music-making, can significantly alter the flexibility of the shifting syllabic emphasis of the poetry. In short, a conductor’s analysis of *Mon coeur* would do well to identify that, in several cases, stressed syllables fall on “weak” beats and unstressed syllables on “strong” beats. Thus, any interpretation of phrasing based on meter will significantly miss the more subtle and irregular textual phrase groups of *Mon coeur*. During score study and analysis, it is important that the conductor identify this particularity because working through such crucial aspects of artistic interpretation, while imperative, can also prove a laborious challenge for many choruses. After all, the conviction that downbeats are always “strong” can be difficult to overcome, even for experienced singers.

Russell Nelson, in his analysis of *Mon coeur* in *Teaching Music Through Performance in Choir* (Volume 2), has suggested instructing our choruses to re-bar the music, to account for precisely this situation.<sup>17</sup> Other conductors, in a different sort of rehearsal intervention, may wish to de-emphasize meter altogether, in favor of the concept of an equally-emphasized, recurring *tactus*. But irrespective of the merits of the various possible rehearsal techniques, the primary point is this: practicing and performing a choral work in a foreign language, potentially utilizing a sophisticated and informed pronunciation of that language, in the context of well-planned rehearsals (however ultimately conceived), and to do so with a high level of musical artistry, can certainly

---

<sup>17</sup> Buchanan and Mehaffey, *Teaching Music Through Performance*, 2:242.

lead to the perception of a *high challenge-skill balance* among choral singers, and thus, the increased potential for flow experiencing.

#### *Range/Tessitura*

A substantial portion of the Tenor part in *Mon coeur* is located in a troublesome segment of the Tenor voice range, thus revealing a significant potential challenge of tessitura.

Consider the first three short phrases of the Refrain, where analysis reveals this situation to be most pronounced (see Figure 4):

**Figure 4:** *Mon coeur se recommande à vous*, Tenor Part, mm. 1-9



The particular difficulty here—not really one of extreme range—is the fact that the line sits almost exclusively within the Tenor *passaggio*, generally accepted to be anywhere from C4 to G4.<sup>18</sup> With respect to the interrelated characteristic of tone quality most especially, to artistically negotiate sustained vocal lines predominating in the *passaggio* requires sophisticated adjustments of register, which can be taxing or even exhausting for

<sup>18</sup> See the discussion in: Richard Miller, *The Structure of Singing* (Belmont, CA: Wadsworth Group/Thomson Learning, 1996), 115-125.

singers at any level.<sup>19</sup> So, even if the choristers rehearsing or performing *Mon coeur* have yet to develop the functional knowledge of registration or *passaggio*, what they will easily understand, and certainly feel as a potential challenge, is the vocal fatigue that may ensue from singing such a passage – either for the first time, or repeatedly under minimal guidance. Stated another way, Tenors with little experience in the vocal technique required to adequately sing such lines with a well-produced tone—whether through “covering,” making the “light adjustment,” accessing “head voice,” or any other such terminology—may be particularly susceptible to experiencing this type of technical difficulty as a high-level challenge. Therefore, meeting and overcoming this challenge of *passaggio*, through sustained and guided rehearsal interventions, offers the very real opportunity for flow state experiencing.

### *Dynamics*

Since one general textual mood prevails throughout—that of melancholy and longing—considerations of dynamic contrast are not likely to be the salient potential difficulties encountered in rehearsals and performances of *Mon coeur*.

## **Tonal/Rhythmic Challenges**

### *Pitch*

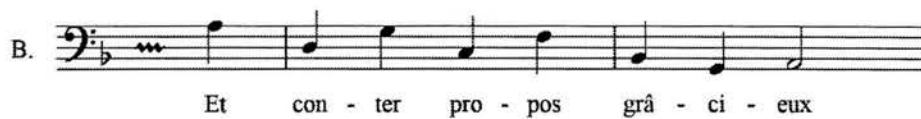
Analysis of the melodic content of *Mon coeur* seems to reveal a low potential for challenges of pitch. After all, as noted above, the entire work possesses only one brief,

---

<sup>19</sup> Ibid. See also: Brenda Smith and Robert T. Sataloff, *Choral Pedagogy*, 2nd ed. (San Diego: Plural Publishing, Inc., 2006), 211-212.

albeit repeated, chromatic (or modal) alteration. Moreover, the specific melodic contour of the upper three voice parts remains predominantly conjunct and utilizes an uncomplicated diatonic harmonic language. Nevertheless, no conductor's analysis would be complete without observing that the Bass part stands somewhat apart. This is because Weckerlin's harmonization employs frequent root-position sonorities, rendering certain segments of the Bass line as disjunct (i.e. multiple and successive melodic leaps). Thus, if negligible potential challenges of pitch befall rehearsals and performances of *Mon coeur*, they seem most likely to occur for the Bases (e.g. Figure 5).

**Figure 5:** *Mon coeur se recommande à vous*, Bass Part, mm. 19-21



### *Rhythm*

There are few potential challenges of rhythm in *Mon coeur*. Though rhythmic independence of the voice parts clearly intensifies in the imitation preceding the final cadence of the A section, half-notes and quarter-notes continue to preponderate the rhythmic landscape of this piece – as is perhaps most evident in the pervasive homorhythmic quarter-note motion of the B section.

### *Harmonic Implications*

A second potential challenge unique to the Tenor part of *Mon coeur* comes about as a

function of the repeated melodic motion from leading tone to tonic, which also occurs in the first three short phrases of the Refrain (see Figure 6).<sup>20</sup>

**Figure 6:** *Mon coeur se recommande à vous*, Annotated Tenor Part, mm. 1-9

T. 8 Mon coeur se re - com - man - de à vous, Tout plein d'en

5 8 nuei et de mar - ty - re; Au moins en dé - pit des ja - loux,

This recurring leading tone-tonic motion (the third of the dominant chord progressing to the root of the tonic chord) presents potential intonation issues for the Tenor section certainly, and as a result, implications of harmonic intonation challenges for the entire choral ensemble. Taking into consideration the reality that many choruses struggle with the proper intonation of ascending scalar steps as well as that of repeated pitches,<sup>21</sup> such common intonation difficulties seem to intensify on account of the already problematical nature of the vocal registration requirements of this excerpt (as identified and discussed above). Accordingly, it may prove difficult for the Tenor section, as a whole, to keep the repeated leading tones high enough, the repeated F4's from falling in pitch, and to do so all with a well-produced, well-supported, and coordinated tone.

<sup>20</sup> As observed in: Buchanan and Mehaffey, *Teaching Music Through Performance*, 2:243.

<sup>21</sup> See, for example: Ehret, *Choral Conductor's Handbook*, 19-22; Robert L. Garretson, *Conducting Choral Music*, 8th ed. (Upper Saddle River, NJ: Prentice-Hall, Inc., 1998), 219; William Dehning, *Chorus Confidential: Decoding the Secrets of the Choral Art* (Pavane Publishing, 2003), 80; and Smith and Sataloff, *Choral Pedagogy*, 211-212.

In essence then, vocal technique, registration, range/tessitura, tone quality, and intonation all interact in a dynamic and dependent way for the Tenor section in these few measures of *Mon coeur*. Indeed, akin to Brandon L. Dean's observation:

Intonation is commonly considered the cause of musical problems, when in reality poor tuning is rarely an isolated event devoid of contextual issues. Issues impacting intonation may include acoustics, temperature, fatigue, attitude, conducting gestures, tempo, vowels, rhythm, dynamics, breath control, range, tessitura, and many others.<sup>22</sup>

As a result, diminishing the perception of such potential challenges becomes as complex and varied as the circumstances generating these interconnected potential challenges of the Tenor part in the first place.

In sum, the choral conductor's possible rehearsal "fixes" for this potential problem area for the Tenor section—whether they be through specific vocalises, less-taxing rehearsal steps, or even transposition of the whole piece—are perhaps too numerous to list here. Still, the main thrust of the present discussion remains. From the perspective of *high challenge-skill balance* and flow state facilitation, the first step for the choral conductor is to identify through score study and analysis that such potential challenges may indeed manifest in rehearsal. Only then, may the troubleshooting of the potential rehearsal strategies to lessen the perception of such challenges begin. Once accomplished, it is hoped that the likelihood of accessing this flow "channel"—again, characterized by the perception of a balance between high musical challenges and high musical skills adequate to meet such challenges—will be increased.

---

<sup>22</sup> Brandon L. Dean, "A Repertoire Selection Rubric for Preservice and Beginning Choral Conductors Based on Criteria of Aesthetic and Pedagogical Merit" (DMA diss., University of Cincinnati, 2011), 79.

### **Structural Awareness Challenges**

As indicated above, *Mon coeur* displays a clear ternary formal design (A-B-A or Refrain-Verse-Refrain). The return of the A section is an exact repetition, and save the imitative phrase closing the A section (mm. 9-15 or mm. 34-40) the piece unfolds in well-defined homophony – the lower three voices plainly serve to harmonize the Soprano melody. Based upon these observed formal characteristics, there exist few, if any, potential challenges to the musical preparation necessary to express and clarify the formal structure of *Mon coeur* when performed.

### **Summary**

In the choral context, a conductor's striving for *high challenge-skill balance* does not always mean selecting highly sophisticated and complex music. Flow proneness can exist in works commonly characterized as "easier." Indeed, as Kraus (2003) has suggested, "to increase the potential for flow in all repertoire during the rehearsal sequence, it may be beneficial to discuss specific musical challenges in compositions that seem to be less technically demanding."<sup>23</sup> In this vein, it has been the purpose of the preceding discussion to note that several areas of salient potential challenges come into view when analyzing Jean-Baptiste Weckerlin's *Mon coeur se recommande à vous* through a flow theory lens. In particular, considerations of (1) breath management, (2) French diction, and (3) the range/tessitura and harmonic implications of the troublesome Tenor part emerge as among the most potentially "high challenge" aspects of this work. Yet, when

---

<sup>23</sup> Barry Neal Kraus, "Musicians in Flow: Optimal Experience in the Wind Ensemble Rehearsal" (DMA diss., Arizona State University, 2003), 152.

the circumstances of rehearsal are altered by the choral conductor to the extent that such high challenge moments can become perceivable as manageable and within the ability level of our singers, so long as the skills required to meet such challenges remain perceivably high as well, the prospect of setting the conditions likely to foster flow and optimal experience in our music-making becomes much stronger.

### **Johannes Brahms: *O schöne Nacht*, op. 92, no. 1**

Despite the fact that *O schöne Nacht* was originally scored and intended for SATB soloists and piano, it has become widely understood that the secular vocal quartets of Johannes Brahms (1833-1897) “have simply been absorbed into the choral repertoire.”<sup>24</sup> Such quartets include the well-known *Liebeslieder Walzer*, op. 52 (1868-1869); the *Neue Liebeslieder Walzer*, op. 65 (1869-1874); the *Zigeunerlieder*, op. 103 (1887-1888); and the *Vier Quartette*, op. 92 (1877-1884) – the first piece of which will be the focus of the present analysis. In consequence, or at least in no small part due to this “choral annexation,” *O schöne Nacht* now falls among the “most beloved” and most “frequently performed” of all of Brahms’ vocal chamber works.<sup>25</sup>

*O schöne Nacht* is a setting of a text by Georg Friederich Daumer (1800-1875), a minor poet whose work was fashionable in Brahms’ day.<sup>26</sup> The poem comes specifically from Daumer’s *Polydora* (1855), a massive two-volume collection of “folk” poetry largely representing countries outside of the western European orbit (China, Madagascar,

---

<sup>24</sup> Nick Strimple, *Choral Music in the Nineteenth Century* (New York: Amadeus Press, 2008), 57.

<sup>25</sup> Dennis Shrock, *Choral Repertoire* (New York: Oxford University Press, 2009), 479.

<sup>26</sup> Buchanan and Mehaffey, *Teaching Music Through Performance*, 1:388.

India, Persia, Egypt, Afghanistan, Turkey, and Lithuania, to name a few). The objective of this compendium in Daumer's mind was to establish a global anthology, though this project would ultimately never be fully realized.<sup>27</sup> Just as in the texts employed for both sets of his *Liebeslieder* waltzes (opp. 52 and 65)—which were similarly selected from *Polydora*—Brahms was likely attracted to the “epigrammatic” nature of Daumer's poems. That is, such texts possessed the “virtue of extreme terseness and a focus on a single idea.”<sup>28</sup> However, such affection did not prevent Brahms from developing a sense of artistic license to slightly modify Daumer's words to suit his compositional goals:

Brahms altered the poem [*O schöne Nacht*] twice, in both cases probably to intensify expression. The onomatopoeia of “fliderbusche schlägt” is certainly superior to “Fliederbaume schlägt,” and having the youth steal away to his “most beloved” (“Liebsten”) sounds more intense in German than Daumer's “love” (“Liebe”) [emphasis original].<sup>29</sup>

Regarding the work's formal structure, it is generally agreed upon that *O schöne Nacht* displays an analytical/thematic outline resembling something akin to the following: A-B-A'-B'-C-A'-Coda.<sup>30</sup> But such an analysis, while perhaps sufficient on paper, disregards the striking aural impression of a clear and over-arching ternary organization effected by the three key areas of the piece: E Major—C Major—E Major. In other words, because the opening E Major key area modulates to the  $\flat$ VI by way of a chromatic-median relationship, and because E Major then strikingly returns through enharmonic reinterpretation of a fully-diminished seventh sonority (mm. 61-63, fleshed out below), the aural discernment of a “harmonic recapitulation” is simply too strong to

---

<sup>27</sup> Gordon Paine and Ron Jeffers, *German Texts*, vol. 2 of *Translations and Annotations of Choral Repertoire* (Corvallis, OR: Earthsongs, 2000), 117.

<sup>28</sup> *Ibid.*, 118.

<sup>29</sup> *Ibid.*, 133.

<sup>30</sup> Buchanan and Mehaffey, *Teaching Music Through Performance*, 1:389.

discount here. Subsequently, the basic formal analysis of *O schöne Nacht* advanced in this document, an uncomplicated A-B-A' ternary design,<sup>31</sup> is outlined as in Figure 7 (see Appendix C for a complete structural analysis):

**Figure 7:** *O schöne Nacht*, Basic Formal Design

	<i>Andante con moto</i>		
measure #'s	1	45	63
<b>Overall Form</b>	<b>A</b>	<b>B</b>	<b>A'</b>
<b>Harmony</b>	<b>EM</b>	<b>CM</b>	<b>EM</b>
Text (verse #)	" <i>O schöne Nacht!...</i> "	" <i>...der Knabe...</i> "	" <i>...schöne Nacht!</i> "

The part-song *O schöne Nacht* comprises many of Brahms' compositional hallmarks, and represents his mature period and style of composition. More importantly, it possesses noteworthy and significant musical challenges for singers, and upon their identification, such challenges provide the choral conductor ample opportunity to thoughtfully structure rehearsal steps so as to mediate the perception of such challenges as being "high" but attainable. Once accomplished, it is hoped that such modifications lead toward the conditions most likely to foster the perception of *high challenge-skill balance* and the resultant experience of flow when rehearsing and performing this music.

### Vocal/Technical Challenges

#### *Breath*

An examination of its melodic/thematic content reveals that *O schöne Nacht* contains a

<sup>31</sup> Because of the length of the opening A section relative to the rest of the piece, a rounded binary formal design might be an equally compelling argument, however such an analysis would, in my opinion, diminish the striking ternary organization effected by key area.

concentration of potential challenges of breath control for singers. And, perhaps, this is to be expected given that Brahms' music has been "noted for his elongated or extended phrases."<sup>32</sup>

**Figure 8:** *O schöne Nacht*, Opening Choral Statement with Harmonic Analysis, mm. 4-8

[Andante con moto]

*p*

S. O schö - - - ne Nacht!

A. O schö - - - ne Nacht!

T. O schö - - - ne Nacht!

B. O schö - - - ne Nacht!

EM: I ii<sup>4</sup><sub>2</sub> IV<sup>6</sup><sub>4</sub> I ii<sup>4</sup><sub>2</sub> vii<sup>6</sup><sub>5</sub> I<sup>6</sup>

As a general rule, singers in this piece are predominantly required to sustain relatively long legato phrases. The exemplar of this inherent requirement may be the recurring thematic idea presented upon each iteration of the text, “O schöne Nacht,” as encountered in mm. 4-8, 28-32, and 61-76 (this final statement with variation and extension). Figure 8 (see above) displays this unifying thematic idea in the opening choral statement, which appears to text paint the word “schöne” (“lovely”) by means of

<sup>32</sup> Garretson, *Choral Music*, 115.

stepwise motion through consonant diatonic chords, particularly for Sopranos and Tenors.

Moving beyond general rules, any conductor's analysis of *O schöne Nacht* must also take into account the fact that the specific *solì* passage for Bases in mm. 12-20, which exemplifies this Brahmsian quality of an extended approach to phrase length, presents the most significant potential challenge of breath management in the entire work (see Figure 9).

**Figure 9:** *O schöne Nacht*, Bass *Soli*, mm. 12-20

[Andante con moto]

B. Am Him - mel mär - chen - haft er - glänzt der Mond in

18 B. sei - ner gan - zen Pracht;

Observe that unlike the subsequent *solì* passages for Tenor (mm. 20-27), Alto (mm. 32-40), and Soprano (mm. 40-45); this Bass passage affords no real opportunity for any intervening breath without interrupting the complete thought of the German sentence.

Conversely, and in what amounts to exact melodic repetition, the ensuing Alto *solì* phrase in mm. 32-40 does, in fact, afford the opportunity for a catch breath (in m. 35) thanks to the punctuation attached to the word “Tau” (see Figure 10, below).<sup>33</sup>

<sup>33</sup> This intervening comma may be found in the first edition of op. 92 (printed in December of 1884), as well as in subsequent editions. But the question of why there is a comma here in the first place (as it is not

**Figure 10:** *O schöne Nacht*, Alto Soli, mm. 32-40

The musical score for Alto Soli, measures 32-40, is presented in two staves. The first staff (labeled 'A.') covers measures 32-37 and includes the lyrics 'Es schim - mert hell der Tau, es schim - mert hell der'. The second staff (labeled 'A.') covers measures 38-40 and includes the lyrics 'Tau am grü - nen Halm;'. The key signature is G major (one sharp) and the time signature is 4/4. The tempo marking is '[Andante con moto]'. A breath mark '(\*)' is placed above the staff at the beginning of measure 35. The lyrics are written below the notes, with hyphens indicating syllables spanning across measures.

To emphasize further the point, m. 18 for the Basses (and m. 38 for the Altos, for that matter) emerges as even more troublesome since, in this moment, the apex of the vocal range—that is, the segment logically requiring the most breath support—is approached toward the very end of the phrase at precisely the moment when the singers’ breath is liable to be waning.

In sum then, careful analysis reveals that *O schöne Nacht* introduces general as well as specific salient potential challenges of breath, which appear likely to be experienced by choral singers in rehearsals and performances of this work. Thus, the prospect of lessening such potential challenges of breath, through various rehearsal interventions, affords the opportunity for the perception of *high challenge-skill balance* and the facilitated flow experience. As mentioned previously in the discussion concerning challenges of breath in *Mon coeur*, such interventions could include: employing the choral technique of “staggered breathing”<sup>34</sup> – particularly for the Basses in m. 15, or possibly engaging the wholesale cultivation of increased breath management among

---

in Daumer’s text), and is not employed in the corresponding m. 15 (for the Basses) seems a pertinent one, and as of yet, unanswered.

<sup>34</sup> Ehret, *Choral Conductor’s Handbook*, 15-16.

singers through various technical exercises in rehearsal.<sup>35</sup> After all, and to reiterate, research has demonstrated that the teaching of proper breath-control principles can have a marked improvement on the breath capacity of certain singers in the choral context.<sup>36</sup> So, in the first place, either a “high-level” choral skill is being utilized, at the direction of the conductor, so as to overcome sophisticated lengths of phrase; or, in the second, the conductor is embarking upon a training regimen to help the choral ensemble develop skills to carry these prolonged phrases. But in both instances, to put it simply, high-level challenges are clearly being met by high-level skills.

### *Tone Quality*

The prevailing dynamic level of *O schöne Nacht* is *piano*, and as such, a conductor’s analysis of this work does well to determine that significant potential challenges of tone quality are minimal from the singers’ perspective. This is to say few demands are put upon the choral ensemble with respect to intense, dramatic, and *fortissimo* sustained blocks of sound, which often typify Romantic-era choral works. Subsequently, because the overall expression of the poetic text is introspective and subdued, so too should be the overall quality of ensemble phonation. Still, it would appear that one very precise potential challenge of tone quality in *O schöne Nacht* surfaces when scrutinizing the “*mezza voce*” expressive markings given to the Tenor and Bass entrance at m. 46, as well

---

<sup>35</sup> See: Smith and Sataloff, *Choral Pedagogy*, 160-165; and Collins, *Teaching Choral Music*, 219-228.

<sup>36</sup> Phillips, “Effects of Group Breath-Control,” 179-191.

as to the Soprano and Alto entrance at m. 54.<sup>37</sup>

When negotiating these *mezza voce* (or “half voice”) markings in rehearsal, it is essential for the conductor to emphasize that while effective *mezza voce* tone production is, in point of fact, a category of *piano* intensity; it still comes from a coordinated, resonant, and engaged technique just as would be used to produce a dynamic marking of *forte*. Just as Giovanni Lamperti once advised, “singing piano is in all respects the same as singing forte, except it is softer.”<sup>38</sup> Here then, a potential challenge of tone quality for singers in *O schöne Nacht* emerges as the necessity of employing a sufficiently-supported and non-breathy vocal technique, while still satisfying the specific quality of *piano* Brahms denotes for each of the paired entrances of the B section. Toward this end, though admittedly an advanced technical capability, it is important to acknowledge that this type of dynamic control is unquestionably a trainable choral skill – case in point, many renowned singing pedagogues advise a “*messa di voce* routing,”<sup>39</sup> in which singers practice crescendo/decrescendo pairings on a single pitch.<sup>40</sup> And so, developing this advanced capacity among choristers in this manner, for the express purpose of attaining a sophisticated musical challenge (*mezza voce* technique), suggests the tangible potential for flow state experiencing among choral singers in rehearsals and performances of *O schöne Nacht*.

---

<sup>37</sup> The “*dolce*” markings—Tenor part, m. 21, and for SATB in m. 59—are set apart from this discussion. Such markings, here, are really less an expressive device dictating a certain vocal technique to achieve, and are more for providing a cautionary to not sing too loudly.

<sup>38</sup> As quoted in: Richard Miller, *Solutions for Singers: Tools for Performers and Teachers* (New York: Oxford University Press, 2004), 151.

<sup>39</sup> Ibid.

<sup>40</sup> Ibid., 232-233. See, also: Miller, *The Structure of Singing*, 171-181; and Smith and Sataloff, *Choral Pedagogy*, 194-196.

### *Intonation*

While almost any number of isolated musical passages in *O schöne Nacht* could present certain challenges of intonation,<sup>41</sup> it is the aim of the present document to identify the *most salient* of potential challenges in each specific category of analysis – that is, those few characteristics of a given choral work which are most likely to consume the majority of a conductor’s time and effort in rehearsal. To this end, in light of the fact that much of *O schöne Nacht* is comprised of *solī* passages, thus limiting the total amount of complete SATB choral scoring; and because these limited SATB passages mostly consist of simple arpeggiated diatonic triads (see the discussion on the potential challenges of pitch, below); only one potential challenge of intonation for choral singers needs mention here – that of the fully-diminished seventh chord occurring on the third beat of m. 61 (see Figure 11, below).

Undeniably, this particular moment of the piece becomes apparent as a major structural pivot—providing the enharmonic re-interpretation back to tonic E Major—and as a potential challenge of intonation as well. This is because fully-diminished seventh chords stack three minor thirds (or two interlocking tritones) on top of one another, which can often be difficult to tune for a choral ensemble. But even if this is not universally the case, at this moment in *O schöne Nacht* (m. 61), such a tendency certainly becomes exacerbated on account of the approach to this sonority in the Tenor and Bass parts.

Observe the melodic intervals into the third beat of m. 61. Notice that the descending

---

<sup>41</sup> See, for example: Smith and Sataloff, *Choral Pedagogy*, p. 212. Here, the authors admonish the choral conductor to always look for the following musical circumstances as presenting obstacles to proper intonation, nearly all of which can be found in this part-song: “descending lines, descending intervals, chromatic passages, leaps to and from registers, repeated notes, words with [ε] or [a] or [ɑ], phrases within a passaggio, voice crossings, changes of dynamics, and music evoking extreme emotion.”

diminished third in the Tenor part and the descending diminished fifth in the Bass part are notoriously challenging intervals to sing in tune.

**Figure 11:** *O schöne Nacht*, mm. 61-62

[Andante con moto]

The musical score for measures 61-62 of *O schöne Nacht* is presented. The tempo is marked [Andante con moto]. The score includes parts for Soprano (S.), Alto (A.), Tenor (T.), Bass (B.), and Piano (Pno.). The vocal parts (S., A., T., B.) are written in treble and bass staves. The piano part is written in grand staff (treble and bass). The score shows a dramatic shift in dynamics from *sacht.* (soft) to *f* (forte) across all parts. The vocal parts feature a leap in harmony, with the Tenor part showing a diminished third interval and the Bass part showing a descending diminished fifth interval. The piano accompaniment includes triplets and a complex harmonic structure indicated by a box labeled  $A\sharp_5$ .

But most importantly, in sharp contrast to the highly conjunct (or highly triadic) melodic material dominating the rest of the work, m. 61 represents one of the only instances in *O schöne Nacht* in which all four voice parts leap to a change of harmony. So, when taking stock of the structural importance of this moment, its inherent harmonic sonority, as well as how it is melodically approached, it is reasonable to claim the potential for perceiving

this as a “high-challenge” moment of intonation on the part of singers.

Rehearsal interventions for this type of “chromatically-induced” challenge of intonation perhaps hinge on the conductor’s ability to clearly and concisely communicate harmonic function – and such will be the focus of the discussion taking up harmonic implications below.

### *Diction/Text*

Beyond the difficulties associated with conventional mechanics of German diction, *O schöne Nacht* presents minimal potential challenges of text for singers. This is not to say that Daumer’s syntax, vocabulary, or sentence structure is simplistic. But, it is to observe that exceptional German language complications do not surface in a conductor’s preparation of this score. For instance, only three compound words requiring any significant study are found: “märchenhaft” (m. 14), “Genossenschaft” (mm. 23-24), and “Fliederbusche” (mm. 42-43).<sup>42</sup> Moreover, there are no irregularly pronounced “loan words”<sup>43</sup> (those of non-German origin) to negotiate, nor the high incidence of obscure German nouns—such as those deriving from Greek mythology—which are often associated with the texts of Brahms’ choral works (*Nänie*, op. 82, is perhaps the most obvious example). In summary then, if flow-inducing moments are possible for choral singers when rehearsing and ultimately performing *O schöne Nacht*, it seems less

---

<sup>42</sup> For a concise introduction to German word structure, see: William Odom and Benno Schollum, *German for Singers: A Textbook of Diction and Phonetics*, 2nd ed. (New York: Schirmer Books, 1997), 61-64.

<sup>43</sup> John Moriarty, *Diction* (Boston: E.C. Schirmer Music Company, 1975), 230.

probable to be on account of the requirements attending the straightforward execution of the German poetry.

### *Range/Tessitura*

Potential challenges of range or tessitura are minimal under a conductor's analysis of *O schöne Nacht*. In this part-song, Brahms demonstrates a compositional approach highly sensitive to the needs of the human singing voice. Motivated in part by the calm and introspective mood of the poetry, as well as by the original scoring for four soloists, Brahms' vocal writing is never static, and rarely risks putting the singer into a position of strain or hardship. Extremes of range are approached from the middle of voice, and for the most part, are promptly left. As well, the tessitura for each voice part sits relatively comfortably. Yet, it does bear passing mention that the Bass range spans two octaves—from E4 in m. 18 to E2 in mm. 75-76. Even so, such challenges can be rather easily accommodated in rehearsals. The Tenors can be employed to double the Bass *sol*i passage, particularly at m. 18, and/or the Basses can be directed to sing up the octave, if necessary, on the final chord of the piece.

### *Dynamics*

In the broad sense that “composers of the nineteenth century endeavored to indicate their intentions more clearly on their scores through the use of a variety of tempo and dynamic markings,”<sup>44</sup> choral singers can experience some potential difficulties of dynamics when

---

<sup>44</sup> Garretson, *Choral Music*, 118.

rehearsing and performing *O schöne Nacht* from the fact that Brahms' music can possess many dynamic indications.

Figure 12: *O schöne Nacht*, mm. 68-72

[Andante con moto]

**S.** *pp* *f* *dim.*  
schö - - - - ne Nacht! o schö - ne,...

**A.** *pp* *f* *dim.*  
schö - ne, schö - ne Nacht! schö - ne,

**T.** *pp* *f* *dim.*  
schö - - ne, schö - ne Nacht! schö - ne,

**B.** *pp* *f* *dim.*  
schö - ne Nacht, schö - ne Nacht! schö - ne,

**Pno.** *f* *dim.*

However, because extremes are avoided in this part-song (e.g. *fff* or *ppp*), as are many sudden or unexpected dynamic changes, a singer's proneness for experiencing potential challenges of dynamics seems low. Again, the *mezza voce* and *piano* indications for paired voices in the B section are more a challenge of tone quality than that of dynamics – as discussed above. Thus, one of the only passages requiring any significant attention to

dynamic intent on the part of singers arises toward the end of the piece (mm. 68-72), in which are found three relatively undemanding indications but in quick succession: the one *pianissimo* marking of the entire work (m. 68), followed by a two-measure crescendo rising to *forte* (by m. 71), which is in turn followed by a diminuendo that continues into the final two measures of the piece (see Figure 12, above).

### **Tonal/Rhythmic Challenges**

#### *Pitch*

As suggested above, *O schöne Nacht* raises only minimal potential challenges of pitch for singers when viewed through the lens of a conductor's analysis oriented toward the *high challenge-skill balance* dimension of flow theory. This is because the melodic content of the voice parts can be characterized as either predominantly stepwise or as predominantly reliant on triadic arpeggiation, and as such, singers are unlikely to perceive extended portions of the pitch content of *O schöne Nacht* as presenting "high" challenges. For example, note again the primarily conjunct choral lines as illustrated in Figure 8 above (see p. 59), which excerpts the recurring thematic idea employed at each presentation of the textual phrase, "O schöne Nacht." As a second example, observe the pervasive use of an E Major arpeggiated triad in both the Bass and Alto *sol*i passages (mm. 12-18 and 32-38), as delineated in Figure 13 (see below):

**Figure 13:** *O schöne Nacht*, Bass/Alto Melodic Arpeggiation, mm. 12-18 and 32-38



In this connection it is worth noting that the primary thematic idea of the B section, in which paired voices almost entirely announce C Major diatonic triads in arpeggiation, in itself provides Brahms the ease of constructing such a thematic idea into inverted canonic imitation (see Figure 14).

**Figure 14:** *O schöne Nacht*, B section, Choral Parts/Diatonic Arpeggiation, mm. 54-58<sup>45</sup>

S.  
der Kna - be\_\_ schleicht zu sei - ner Lieb - sten

A.  
der Kna - be\_\_ schleicht zu sei - ner Lieb - sten

T.  
Kna - be\_\_ schleicht zu sei - ner, sei - ner Lieb - sten

B.  
Kna - be\_\_ schleicht zu sei - ner, sei - ner Lieb - sten

CM: I V<sup>7</sup> I IV I V<sup>7</sup> I IV I

Exceptions to this largely stepwise/arpeggiated approach to the pitch content of

<sup>45</sup> Harmonic analysis in this Figure assumes each sonority in root position – actual chordal inversions vary on account of the piano accompaniment.

the voice parts in *O schöne Nacht* are few. Already mentioned as a potential challenge of intonation, m. 61 presents two particularly difficult melodic intervals for the Tenors and Basses. And in the same vein, the choral conductor should be advised to identify three awkward descending intervals for the Altos: the diminished fourth in mm. 59-60, and the two nearly consecutive tritones (both spelled as diminished fifths) in mm. 71 and 72-73.

Nevertheless, it remains prudent to make one final concession. On account of the fact that “Brahms’ piano accompaniment [in *O schöne Nacht*] is rhythmically intricate and truly functions as a separate musical part in its own right [it therefore] offers no doubling support for singers.”<sup>46</sup> Hence, in the event that the singers undertaking the rehearsal and performance of *O schöne Nacht* are doing so with a choral background of solely performing works in which the piano doubles the choral parts, it seems reasonable to assert that such choristers could perceive the pitch independence of *O schöne Nacht* as significant, and indeed as a high potential challenge.

### *Rhythm*

Two potential rhythmic challenges of *O schöne Nacht* do warrant discussion. Yet, it is unlikely that these two particular characteristics, from the singers’ perspective, will necessitate much beyond the choral conductor’s mention in rehearsal. The first concerns the Tenor *sol*i passage in mm. 20-27, in which the eighth-note triplets of the left hand conflict with the duple eighth notes of the tenor line (see Figure 15, below):

---

<sup>46</sup> Buchanan and Mehaffey, *Teaching Music Through Performance*, 1:388.

**Figure 15:** *O schöne Nacht*, Duple/Triple Eighth-Note Subdivisions, mm. 20-27

The image displays a musical score for the song "O schöne Nacht" from measures 20 to 27. The score is written for Tenor (T.) and Piano (Pno.). The key signature is three sharps (F#, C#, G#) and the time signature is 3/8. The tempo/mood is marked "[Andante con moto]".

**Measures 20-27:**

- Tenor (T.):** The melody is marked *dolce*. It features duple eighth-note subdivisions (two eighth notes) and triple eighth-note subdivisions (three eighth notes). The lyrics are: "um ihn der klei-nen Ster - ne lieb-li - che Ge-nos - sen -".
- Piano (Pno.):** The piano accompaniment features a steady eighth-note pattern in the right hand and a more complex pattern in the left hand, including triplets. The lyrics are: "schaft, lieb - li-che Ge - nos - sen - schaft. O\_\_".

**Measures 24-27:**

- Tenor (T.):** The melody continues with the lyrics: "schaft, lieb - li-che Ge - nos - sen - schaft. O\_\_".
- Piano (Pno.):** The piano accompaniment continues with the lyrics: "schaft, lieb - li-che Ge - nos - sen - schaft. O\_\_".

This melding of duple and triple—highly characteristic of Brahms’ compositional style—likely only requires slight identification in rehearsal and ultimately performance, as the right-hand rhythms of the piano strengthen the duple eighth-note subdivision of the tenor melody. The second characteristic concerns the hemiola to be found in the concluding measures of the piece, which is interestingly offset between Soprano and the lower three voice parts (see Figure 16, below):

**Figure 16:** *O schöne Nacht*, Concluding Hemiola, mm. 71-76

[Andante con moto]

S. *f* *dim.*  
Nacht! o schö - ne, o schö - ne Nacht!

A. *f* *dim.*  
Nacht! schö - ne, o schö - ne Nacht!

T. *f* *dim.*  
Nacht! schö - ne, o schö - ne Nacht!

B. *f* *dim.*  
Nacht! schö - ne, o schö - ne Nacht!

Pno. *f* *dim.* *pp*  
The piano accompaniment features a hemiola pattern in the right hand, with a forte (*f*) dynamic at the beginning, a decrescendo (*dim.*) leading to a piano (*pp*) section, and a final flourish.

But in truth, to maintain this hemiola—this interpolated feeling of duple meter in a triple meter time signature—requires nothing more than confidently counting and executing half notes correctly, and/or encouragement from the choral conductor to do so. In short, the challenges of rhythm likely to be encountered by singers are nothing beyond insuring rhythmic independence. Thus, the potential for flow state experiencing among choristers, on account of the perception of “high challenge” moments, are less likely in rehearsals and performances of *O schöne Nacht* because of any exceptional rhythmic complexities.

### Harmonic Implications

Perhaps the most salient potential challenge likely to be encountered by singers in performance preparation of *O schöne Nacht* is the enharmonic modulation at m. 61.

As mentioned above, and described further in the complete structural analysis of *O schöne Nacht* found in Appendix C, m. 61 provides the crucial structural pivot for the “harmonic recapitulation” from C Major back to tonic E Major (see Figure 17).

**Figure 17:** *O schöne Nacht*, Enharmonic Recapitulation, Harmonic Analysis, mm. 60-63

The musical score for *O schöne Nacht* (mm. 60-63) is presented in a standard format. The vocal parts (Soprano, Alto, Tenor, Bass) and Piano accompaniment are shown. The lyrics are "sacht, sacht. O schön". The tempo is marked "[Andante con moto]". The score includes a harmonic analysis at the bottom, showing the progression from C Major (CM) to E Major (EM) via an enharmonic modulation.

Harmonic Analysis:

CM:  $\text{vii}^{\circ}/V$   $I_4^6$   $\text{vii}^{\circ}/ii$  | EM:  $\text{vii}^{\circ}_s/V$   $I$

This is achieved through the enharmonic reinterpretation of a fully-diminished seventh

chord, which is simultaneously analyzed as a secondary leading-tone sonority in both C Major (vii<sup>o7</sup>/ii) and E Major (vii<sup>o7</sup>/V, in first inversion) – distantly-related keys, though sharing chromatic mediant relationship. Now, for the analytical appetite of the conductor, this is extremely satisfying to identify. But from the perspective of the individual chorister, this might not mean anything unless it can be made clear that harmonic implications have a tremendous impact on slight gradations of intonation. Bill Dehning, for example, has asserted that such a case can be made when considering the tempered nature of the piano and certain specific choral intonation pitfalls: “the same is true of the harmonic major third [for example] – a C in an A<sup>b</sup> major chord is a higher pitch than the C in a D dominant seventh (the piano doesn’t care about such things).”<sup>47</sup> Similarly here, it falls upon choristers to artistically negotiate the complex harmonic challenges surrounding this pivotal musical moment. Is the fully-diminished seventh sonority itself properly in tune? Are the troublesome melodic intervals into and out of this chord sung accurately? Does the tonic Alto E4 in m. 63 sound a true perfect octave below the previous Soprano E5 in m. 62? Do the Alto and Bass achieve a pure octave tonic E in m. 63, even though their respective E’s are approached by minor thirds in contrary motion? Is the G#, the harmonic third of E Major, high enough relative to G-natural of the previous measure (ditto for the A# and subsequent B-natural)? These and similar questions of aural harmonic implication must be asked and answered by both choral ensemble and conductor in each and every rehearsal and performance of *O schöne Nacht*

---

<sup>47</sup> Dehning, *Chorus Confidential*, 81. For how slight changes of harmony significantly change intonation and pitch, see: Ross W. Duffin, *How Equal Temperament Ruined Harmony (and Why You Should Care)* (New York: W.W. Norton & Company, Inc., 2007), 19-75.

at this precise moment.

All of which is to assert that previously identified challenges of pitch and intonation—observations made in and around this structural harmonic recapitulation—converge when considering the harmonic implications of m. 61 and its third beat. Whether through such rehearsal interventions as guided repetition, aural isolation, count-singing, and/or sectional rehearsals, it remains likely that some level of communication with singers regarding the decisive harmonic function of this chord is sure to trigger at least some level of “high challenge” perception, and hopefully upon overcoming such challenges, flow state experiencing.

### **Structural Awareness Challenges**

Potential challenges of structural awareness are minimal when preparing *O. schöne Nacht* for performance. This is because Brahms’ ternary (A-B-A’) structure is made evident to the listener almost solely by means of key area. Indeed, m. 63 effects a striking recapitulation to tonic E Major in tandem with the return of the opening choral statement, which appears with only slight thematic variation and extension (mm. 63-71). So toward the larger imperative of clarifying formal structure for the listener, therefore, choral singers are left few potential challenges and with little specific work to be accomplished in rehearsals of this work.

### **Summary**

Johannes Brahms’ *O schöne Nacht*, op. 92, no. 1 requires only a few minutes to perform,

yet any conductor's analysis of this piece must take into account a great many potential challenges. From the specific perspective of flow theory and its attendant *high challenge-skill balance* dimensions, choral conductors do well to identify that salient potential challenges for singers emerge when considering, specifically: (1) breath control as a function of *O schöne Nacht*'s relatively long phrases, (2) the specific tone quality challenges of Brahms' *mezza voce* indications, and (3) how challenges of pitch and intonation interact and increase both in complexity and significance in connection with the enharmonic modulation occurring on beat three of m. 61. But overcoming such challenges in performance preparation is possible under the guidance of a conductor implementing well-conceived interventions in rehearsals, derived from a conductor's initial identification of such potential challenges in this first place. Thus, once accomplished, flow state proneness can indeed be achieved when engaging this music.

### **Joseph Haydn: *Te Deum*, Hob. XXIIIc: 2**

Often referred to as the "*Marie Therese Te Deum*" or the "*Te Deum for Marie Therese*," Hob.XXIIIc: 2 is the latter of two settings of the fifth-century Ambrosian hymn by Joseph Haydn (1732-1809) – the first, composed in honor of Prince Nicolaus Esterházy, was completed around 1762. Haydn's second setting was dedicated to the Empress Marie Therese sometime prior to what is now known to be its earliest documented performance, given during the month of September 1800, at Eisenstadt.<sup>48</sup> Currently, there is no

---

<sup>48</sup> H.C. Robbins Landon, preface to Joseph Haydn, *Te Deum für die Kaiserin Marie Therese Hob. XXIIIc: 2*, ed. H.C. Robbins Landon (Wien: Doblinger, 1959); and James Turner Berkenstock, "The Smaller Sacred Compositions of Joseph Haydn" (PhD diss., Northwestern University, 1975), 183-185.

surviving evidence of any public performance of the work for Marie Therese herself.<sup>49</sup>

Scored for SATB chorus and orchestra (flute, 2 oboes, 2 bassoons, 3 horns, 3 trumpets, 3 trombones [Alto, Tenor, and Bass], timpani, organ, and strings), the instrumentation of this late work—particularly for three trombones and a third trumpet part—appears a bit atypical in comparison to Haydn’s other late choral works. Robbins-Landon has speculated that the purpose of this additional third trumpet part was to honor Lord Nelson and Lady Hamilton, who happened to be visiting Eisenstadt in September of 1800; and as well, that the three trombone parts indicate Haydn’s fondness for utilizing the instruments whenever he had access to them (e.g. *Die sieben letzten Worte unseres Erlösers am Kreuze*, *Die Schöpfung*, and *Die Jahreszeiten*) as apparently the “band” at Eisenstadt lacked trombones.<sup>50</sup> To come to the point, the expanded brass section adds to the overall impression of a highly celebratory piece.

Conceivably in league with Gabriel Fauré’s *Requiem* op. 48 or Antonio Vivaldi’s *Gloria* RV. 589, choral conductors generally agree that the *Marie Therese Te Deum* is among a limited cluster of choral-orchestral works deemed manageable and suitable for a wide-range of ensembles, including advanced high school, non-major collegiate, and/or amateur/community choral contexts.<sup>51</sup> What is more, in comparison to the more extended works of Fauré and Vivaldi for example, the *Marie Therese Te Deum* is relatively compact, requiring only about eight minutes to perform. Indeed, it can serve as an ideal

---

<sup>49</sup> Lawrence Schenbeck, *Joseph Haydn and the Classical Choral Tradition* (Chapel Hill, NC: Hinshaw Music, 1996), 216.

<sup>50</sup> Landon, preface [to the Doblinger edition].

<sup>51</sup> Paul K. Cappers, “Performing Choral/Orchestral Works with the High School Chorus,” *Choral Journal* 35, no. 3 (October 1994): 41; Buchanan and Mehaffey, *Teaching Music Through Performance*, 1:493-568, 3:567-592; and Amy Johnston Blosser, “Haydn’s *Missa Brevis St. Johannis de Deo* and *Te Deum*,” *Choral Journal* 49, no. 6 (December 2008): 52-55.

primer to the preparation and performance of choral-orchestral works.

The *Marie Therese Te Deum* is a single-movement work divided into three distinct subsections (see Figure 18).

**Figure 18:** *Te Deum*, Hob. XXIIIc: 2, Basic Formal Design<sup>52</sup>

	<i>Allegro con spirito</i>	<i>Adagio</i>	<i>Allegro con spirito</i>	
measure #'s	1	83	93	141
<b>Overall Form</b>	<b>A</b>	<b>B</b>	<b>C</b>	
Division	Exp – Dev – Recap		(a)	(b) Double Fugue
<b>Harmony</b>	CM	Cm	CM	
Text (verse #)	1	20	21	29

Given the fact that the concluding double fugue can often feel substantive enough to warrant a fourth subdivision, however, the question of the movement's formal outline is certainly open to some debate.<sup>53</sup> Nevertheless, most scholars identify an overall ternary (fast-slow-fast) design (see Appendix E for a complete structural analysis).

The potential challenges for many singers in the *Marie Therese Te Deum* are considerable, though certainly not insurmountable. Thus, with respect to the rehearsal and performance of the *Marie Therese Te Deum*—on the part of high school, intermediate collegiate, and/or amateur adult choruses—and when striving for a perceived *high-challenge skill balance* and the facilitated flow experience among singers, it falls upon the choral conductor to cultivate high-level choral skills while also lessening the

<sup>52</sup> The original tempo markings used here (*Allegro*, *Adagio*, and *Allegro moderato*, of Robbins-Landon's edition) were evidently changed by Haydn to the following: *Allegro con spirito* – *Adagio* – *Allegro con spirito*, see: Berkenstock, "Smaller Sacred Compositions," 186; and H.C. Robbins Landon, *The Years of 'The Creation,' 1796-1800*, vol. 4 of *Haydn: Chronicle and Works* (Bloomington, IN: Indiana University Press, 1977), 604-606.

<sup>53</sup> Berkenstock, "Smaller Sacred Compositions," 187.

perception of unachievable challenge.

## **Vocal/Technical Challenges**

### *Breath*

Given that “the majority of the choral writing [of the *Marie Therese Te Deum*] is declamatory and homophonic,”<sup>54</sup> it is therefore less prone to pose potential challenges of breath for most choristers (the concluding double fugue is set apart from this characterization, for the moment, and will be discussed in more detail below). Indeed, comprehensive examination of the phrase lengths of Haydn’s text setting reveals a preponderance of passages falling between two and four measures in length, phrases that pose little challenge at the tempo indicated in the score (*Allegro con spirito*). By way of illustration, Figures 19 through 22 offer a mini-catalogue of the most prominent thematic passages of the *Marie Therese Te Deum* that, when taken together, exemplify the general breath manageability of the vast majority of the choral phrases, as well as the concise melodic/textual declamation characterizing the work as a whole:

---

<sup>54</sup> Jonathan D. Green, *Haydn and Mozart*, vol. 1 of *A Conductor’s Guide to Choral-Orchestral Works, Classical Period* (Lanham, MD: The Scarecrow Press, Inc., 2002), 72.

**Figure 19:** *Te Deum*, Hob. XXIIIc: 2, Exposition, Primary Theme, mm. 9-12

[*Allegro con spirito*]

*f*

S.  
A.

Te, te De-um lau - da - mus: te, te Do-mi-num con-fi - te - mur.

*f*

T.  
B.

Te, te De-um lau - da - mus: te, te Do-mi-num con-fi - te - mur.

Orchestr.  
Reduc.

The musical score is presented in three systems. The first system contains the vocal staves for Soprano (S.) and Alto (A.), and the second system contains the vocal staves for Tenor (T.) and Bass (B.). The third system contains the reduced orchestral accompaniment, labeled 'Orchestr. Reduc.'. The tempo is indicated as '[Allegro con spirito]' and the dynamics are marked with a forte 'f' at the beginning of each vocal line. The lyrics are written below the vocal staves, corresponding to the notes. The key signature has one flat (B-flat), and the time signature is 4/4.

**Figure 20:** *Te Deum*, Hob. XXIIIc: 2, Exposition, Secondary Theme Group, mm. 28-32

[*Allegro con spirito*]

S.  
A.  
T.  
B.

Sanc - tus: Sanc - tus: Sanc - tus

Sanc - tus: Sanc - tus: Sanc - tus

Orchestr.  
Reduc.

*fp* *fp* *ff*

31

Do - mi-nus De - us Sa - ba - oth;

Do - mi-nus De - us Sa - ba - oth;

**Figure 21:** *Te Deum*, Hob. XXIIIc: 2, B Section, m. 84

[Adagio; strings colla parte]

S.  
A.  
T.  
B.

Te er-go quae - su-mus,  
Te er-go quae - su-mus,

**Figure 22:** *Te Deum*, Hob. XXIIIc: 2, C Section, mm. 93-95

[Allegro con spirito]

S.  
A.  
T.  
B.

Ae-ter-na fac cum San-ctis tu-is in glo-ri-a nu-me-ra-ri.  
Ae-ter-na fac cum San-ctis tu-is in glo-ri-a nu-me-ra-ri.  
Ae-ter-na fac cum San-ctis tu-is in glo-ri-a nu-me-ra-ri.  
Ae-ter-na fac cum San-ctis tu-is in glo-ri-a nu-me-ra-ri.

Orchestr.  
Reduc.

Here then, the potential for challenges of breath management for singers is minimal when scrutinizing the highly declamatory musical material preceding the concluding double fugue. Perhaps it is in this observation of the *Marie Therese Te Deum* that Dennis

Shrock's synthesis of Classical style phrasing and relatively short phrase length—a conclusion derived from his extensive study of primary source material—becomes particularly convincing:

Phrasing, understood as the connection and separation of musical material beyond short rhythmic patterns, was not a focus of performance practice during the Classical era and thus was not a topic of much discussion in the primary sources of the time. Attention was given instead to the articulation of single notes and small groupings of musical material...[such that] a concern for the performance of small units of musical material seemed to eclipse concern for the groupings of notes and rhythms into larger units of phrases.<sup>55</sup>

In sum, though there are noteworthy musical aspects of the *Marie Therese Te Deum* that seem likely to elicit the perception of high challenge on the part of choral singers when engaging this piece—thus invoking the potential for flow state experiencing when striving for and proving adequate to meet such challenges—breath management issues due to length of phrase may, in all probability, turn out to be least among them.

### *Tone Quality*

Identifying, most effectively, the potential challenges of tone quality when rehearsing and performing Haydn's *Marie Therese Te Deum* occurs when simultaneously scrutinizing another category of potential challenge – that of dynamics. This highly interrelated relationship is discussed more thoroughly below.

### *Intonation*

Potential challenges of intonation are likewise examined below, in reference to the

---

<sup>55</sup> Dennis Shrock, *Performance Practices in the Classical Era: As Related by Primary Sources and as Illustrated in the Music of W.A. Mozart and Joseph Haydn* (Chicago: GIA Publications, Inc., 2011), 191-192.

potential challenges brought about when analyzing for potential challenges of harmonic implication. This is specifically the case in regard to the highly chromatic and contrasting B section, mm. 83-92.

### *Diction/Text*

Negotiating the comparatively less-familiar verses of the *Te Deum* hymn can emerge as a modest potential challenge for many choruses in rehearsals and performances of Haydn's latter second setting (see Appendix F for the full text and translation of the *Te Deum*).

This Ambrosian hymn is apt to be much less familiar to the average singer than are the texts of the various Mass Ordinary movements. For example, Kyrie and Gloria settings, both historical and contemporary, seem ubiquitous in many school and amateur choral libraries. Moreover, among the iconic and most-frequently-programmed *Te Deum* settings (the works of Berlioz, Bizet, Bruckner, Dvořák, and Verdi, serving as prime example) are several which tend to be quite extended and harmonically adventurous, requiring a more sophisticated musicianship and vocalism than is often appropriate for some ensembles (e.g. high school and various non-major collegiate ensembles). Thus, certain singers are likely to have limited familiarity with these verses, unless they have had the experience of singing in a larger symphonic chorus. As well, even when Liturgical Latin pronunciation is adopted (as opposed to German Latin)—an interpretive decision which simplifies the diction parameters down to only five pure vowel

sounds<sup>56</sup>—the sheer matter of learning a significant portion of unfamiliar Latin text could still prove perceivable as challenging.

In spite of this, slow and methodical repetition of the text in rehearsals, speaking the notated textual rhythms, making available a lucid pronunciation guide, and other such strategies seem to remain as typical rehearsal interventions on the part of the choral conductor, which themselves are capable of mediating any sense that learning the numerous lines of the *Te Deum* might be excessively challenging. Nevertheless, successfully tackling a new and sophisticated text, and artistically rendering a complex musical expression of that text, would seem likely to manifest at least a certain degree of *high challenge-skill balance*, and the potential for flow experiencing among singers when rehearsing and performing the *Marie Therese Te Deum*.

#### *Range/Tessitura*

As has been variously observed elsewhere, “vocal range and tessitura in the [*Marie Therese*] *Te Deum* are not extreme, and can be handled by an inexperienced chorus,”<sup>57</sup> and are therefore unlikely to proffer the most significant potential challenges for choral singers in rehearsal and performance. Still, the choral conductor ought to observe that there do remain isolated cells in the double fugue that could pose, at the very least, fleeting challenges of vocal flexibility and tessitura – particularly for Sopranos and Tenors and those passages falling in the upper portions of their respective ranges. The

---

<sup>56</sup> Ron Jeffers, *Sacred Latin Texts*, vol. 1 of *Translations and Annotations of Choral Repertoire* (Corvallis, OR: Earthsongs, 1988), 36-37.

<sup>57</sup> Blosser, “Haydn’s *Missa Brevis*,” 55.

most paradigmatic example of this may be in the accompanimental soprano passage, derived from the double fugue's first subject, immediately preceding the closing of the piece, as shown in Figure 23:

**Figure 23:** *Te Deum*, Hob. XXIIIc: 2, Double Fugue, Soprano Part, mm. 166-169



### *Dynamics*

From the point of view of the individual chorister, challenges of tone quality are often inextricably linked to challenges of dynamics, and such is precisely the case with regard to the *Marie Therese Te Deum*. In the present discussion, it is necessary to consider aspects of tone quality alongside aspects of dynamics given that Classical-era composers did not differentiate these two attributes as distinctly as we do today. Again, as Dennis Shrock has observed, while “soft” and “sweet” generally surface as the adjectives most commonly used to describe idealized tone quality in the primary source writings of the Classical era,

[And] while the idealization of a sweet tone production is understandable for a culture whose defining element was elegance...[it is important to understand that] gentility and elegance are challenging to manifest today when singers and instrumentalists are accustomed to producing dynamic levels that have increased significantly in volume.<sup>58</sup>

In other words, when identifying potential challenges of tone quality, choral conductors

<sup>58</sup> Shrock, *Performance Practices*, 12.

do well to remember the specific principle of performance practice with regard to dynamics: modern-day interpretations of what “*forte*” actually connotes may differ from Haydn’s original intentions. In reference to the current work under consideration, the *Marie Therese Te Deum* can tend towards becoming a rather homogenous loud and fast piece (with the C-minor *Adagio* B section offering the only respite). Accordingly, the most significant potential challenge of tone quality in the *Marie Therese Te Deum* may in fact be to strive for a performance that’s not too loud overall, resulting in a more stylistically-appropriate “soft and sweet” ideal. Whether this ultimately emerges as a *salient* potential challenge, and among the most critical of factors contributing to the perception of *high-challenge skill balance* and the potential for flow experiencing among singers, seems highly variable. Nonetheless, the most important cautionary point remains: “it is difficult to have a sense of a Classical-era marking of *forte*...today’s performers can easily feel that a sound is too soft or too weak if it does not meet current standards of loudness.”<sup>59</sup>

## **Tonal/Rhythmic Challenges**

### *Pitch*

Analysis discloses that Haydn’s rhetorical motives, those that unify the primary thematic material of the *Marie Therese Te Deum*, can be seen as deriving from basic arpeggiation and “filling in” of the C-major tonic triad.<sup>60</sup> This observation, coupled with

---

<sup>59</sup> Ibid.

<sup>60</sup> This point is based on analysis of the melodic themes catalogued in: Ryan Bogner, “A Study of the Factors Influencing the Compositions of Common Texts with an Emphasis Regarding the Text of ‘Te

the acknowledgement that the orchestral parts largely double the choral parts—most unmistakably in the three *colla parte* trombones—suggests that potential challenges of pitch are likely to remain moderate when engaging this music for performance. Even so, further scrutiny of the pitch content reveals that choral singers may experience the perception of significant challenge in the event that they are less proficient with accurately singing chromatically-altered thirds. Note that certain sections possessing momentary chromatic inflections, particularly those effecting the transition from tonic C Major to the dominant key area of G Major in the exposition, can be generally characterized as outlining diminished, diminished-seventh, and/or dominant-seventh sonorities. Figure 24 (below) displays one specific excerpt, the opening statement of the secondary theme group of the exposition, where this outlining of diminished triads and dominant-seventh chords is acutely pronounced in the choral parts.<sup>61</sup> Analogously, chromatically-altered diminished intervals occur in the melodic material of the voice parts as well – most notably in the Soprano Part, m. 127; in the Alto Part, m. 45; and in the Bass Part, mm. 15, 19, 30, and 55.

Hence, despite the fact that potential challenges of pitch may be moderate in the *Marie Therese Te Deum*, if certain choral singers perceive the challenge of singing numerous chromatically-altered thirds—and/or isolated chromatically-altered diminished intervals—as a high-level challenge, the successful negotiation of such intervals in rehearsal and performance may indeed tender the conditions likely to facilitate the

---

Deum' Settings of Antonín Leopold Dvořák and Franz Joseph Haydn" (MM thesis, Kansas State University, 2011), 92-93.

<sup>61</sup> One could certainly argue, on the contrary, that the recurring C-A-F# melodic figure here is not a chromatic alteration at all, but rather quite diatonic in relation to the dominant key area of G Major.

perception of *high challenge-skill balance* and flow.

**Figure 24:** *Te Deum*, Hob. XXIIIc: 2, Secondary Theme Group, mm. 21-26

[*Allegro con spirito*]

*f*

S. *Ti - bi om-nes An - ge-li, ti - bi Che - ru-bim et*

A. *Ti - bi cae - li et u - ni-ver-sae pot - e - sta - tes, in - ces -*

T. *Ti - bi om-nes An - ge-li, in - ces -*

B. *Ti - bi, ti - bi Che - ru-bim et*

24

S. *Se - ra-phim in - ces - sa - bi - li vo - ce pro cla - mant:*

A. *sa - bi - li, in - ces - sa - bi - li vo - ce pro cla - mant:*

T. *sa - bi - li, in - ces - sa - bi - li vo - ce pro cla - mant:*

B. *Ser - a-phim in - ces - sa - bi - li vo - ce pro cla - mant:*

### *Rhythm*

To be sure, the preparation required to rehearse and perform more extended choral-

orchestral works brings additional complications for which the choral conductor must make provision prior to the first rehearsal.<sup>62</sup> Yet from the perspective of *high challenge-skill balance* and flow state facilitation regarding the individual choral singer, we are less concerned with what may be difficult for the conductor and more concerned with what may be perceived as challenging by the singers themselves when tackling more substantial works. Accordingly, two categories of salient potential challenge emerge as a function of scope when analyzing Haydn's *Marie Therese Te Deum*. The first of these involves the plethora of musical ideas Haydn utilizes in his declamatory text setting (the second, involving performance considerations attendant to the concluding double fugue, is fleshed out below, when considering structural awareness challenges).

To set to music the sizeable amount of sentences contained in the *Te Deum* hymn would seem to require significant musical creativity, both to sustain motivic interest and variety, while also effecting a complete presentation of the text in a reasonable amount of time – an accomplishment in the *Marie Therese Te Deum* for which Haydn has become widely acknowledged.<sup>63</sup> Thus, the potential challenge here becomes the sheer volume of rhythms to be learned by singers.

Cursory review of standard choral repertoire reveals the fact that many works demonstrate some sort of return structure (e.g. Refrain-Verse-Refrain, A-B-A, Sonata form). And the advantage of such formal structures is obvious – the amount of music requiring rehearsal time can be significantly diminished when choral works possess

---

<sup>62</sup> Ann Howard Jones, "Preparing the Chorus for Performance with Orchestral Accompaniment," in *Teaching Music Through Performance in Choir*, ed. Heather J. Buchanan and Matthew W. Mehaffey (Chicago: GIA Publications, Inc., 2007), 65-83; and Garretson, *Conducting Choral Music*, 234-244.

<sup>63</sup> Most scholars deem the *Marie Therese Te Deum* to be the most "artistically mature" of Haydn's short sacred works. See: Blosser, "Haydn's *Missa Brevis*," 54; and Schenbeck, *Joseph Haydn*, 446.

return structures, and therefore repeated material. By contrast, the *Marie Therese Te Deum* demonstrates largely a through-composed, text-driven formal design (the briefly recapitulated thematic material, mm. 59-62, notwithstanding). Correspondingly, as Ryan Bogner has asserted: “[the *Marie Therese Te Deum*] was created following Haydn’s composition of his oratorio, *The Creation*, and [as a result,] this work plays out very linearly like a narrative with many changing moods to match the text.”<sup>64</sup> In response, the possible interventions to help lessen the potential perception of an overwhelming challenge of scope by way of rhythmic variety are many, among the most effective being the breaking down musical challenges into their constituent parts – such as through Robert Shaw’s method of count-singing, cited above. After all, to rehearse the *Marie Therese Te Deum* through the technique of count-singing—“one of the most commonly utilized techniques for the development of rhythmic integrity”<sup>65</sup>—carries the prospect of softening the initial shock of the unfamiliar Latin text, as well as that of helping rhythmically solidify the varied and unfolding nature of through-composed music. Ann Howard Jones has described how this basic discipline is enacted:

Giving the singer the responsibility for the internal subdivision is of prime importance. They are asked to divide every beat and sing these divisions on the notated pitches with text, dynamics, or articulations. The level of division can vary. If the music moves at a fast tempo, a higher division of the beat (for instance, half notes) is often desirable. For eighth-note division, the singers should sing *1-and 2-and*, etcetera. Sixteenth-note divisions, the singers should sing *1-ee-and-uh* (1-[i]-and-[ə]), *2-ee-and-uh*, etcetera. Triple division is sung *1-and-uh, 2-and-uh, tee-and-uh*. (The syllable “tee” is substituted for the more complicated and slower “THRee”). The choice of division that will be most helpful depends on what clarifies the music the most.<sup>66</sup>

<sup>64</sup> Bogner, “Compositions of Common Texts,” 103.

<sup>65</sup> Dean, “Repertoire Selection Rubric,” 84.

<sup>66</sup> Ann Howard Jones, “A Point of Departure for Rehearsal Preparation and Planning,” in *The Cambridge Companion to Choral Music*, ed. André de Quadros (New York: Cambridge University Press, 2012), 278.

Under such rehearsal discipline, therefore, the potential for cultivating the perception of competency among singers, while also tackling sophisticated musical challenges of rhythm, carries the potential for setting the conditions likely to foster flow states. Figures 25 through 28 demonstrate application of the count-singing method to the primary thematic material of the *Marie Therese Te Deum*:

**Figure 25:** *Te Deum*, Hob. XXIIIc: 2, mm. 9-12, Count-Singing Applied

[*Allegro con spirito*]

SATB (unison)

1& & tee & 4 & 1& 2& tee& 1& & tee & a 4 & 1& 2& tee&

**Figure 26:** *Te Deum*, Hob. XXIIIc: 2, mm. 28-32, Count-Singing Applied

[*Allegro con spirito*]

S.  
A.

1&2& tee& 1&2& tee& 1&2& tee&4& 1& 2 & tee& 4& 1&2 & tee&

T.  
B.

**Figure 27:** *Te Deum*, Hob. XXIIIc: 2, mm. 84, Count-Singing Applied

[*Adagio*; strings *colla parte*]

S.  
A.

1ee&a 2ee &a tee(ee)& a 4ee&a

T.  
B.

**Figure 28:** *Te Deum*, Hob. XXIIIc: 2, mm. 93-95, Count-Singing Applied

[*Allegro con spirito*]

S. *f*  
 & 2 & tee&4 & 1& 2 & tee& 4 & 1 & a 2 & a tee &

A. *f*  
 & 2 & tee& 4& 1& 2& tee& 4 & 1 & a 2 & tee &

T. *f*  
 & 4 & 1 & 2 & tee& 4 & 1 & a 2 & tee &

B. *f*  
 & 4 & 1 & 2 & tee& 4 & 1 & a 2 & tee &

### *Harmonic Implications*

Despite the hitherto broad characterization of the *Marie Therese Te Deum* as a declamatory and diatonic work, analysis brings to light the expressive chromaticism of the slow contrasting B section as presenting a momentary exception to this backdrop, which correspondingly presents a potential challenge of the piece overall. Figure 29 (below) isolates the most significant measures comprising this chromaticism:

**Figure 29:** *Te Deum*, Hob. XXIIIc: 2, B section, mm. 87-91

[Adagio; strings *colla parte*, sixteenth-note motion]

S. quos, quos pre - ti - o - so

A. quos pre - ti - o - so san - gui - ne red - e - mi - sti,

T. pre - ti - o - so san - gui - ne red - e - mi - sti,

B. quos pre - ti - o - so san - gui - ne red - e - mi - sti,

89

S. san - gui - ne red - e - mi - sti, red - e - mi - sti, red - e - mi - sti.

A. quos pre - ti - o - so san - gui - ne red - e - mi - sti, red - e - mi - sti.

T. quos pre - ti - o - so san - gui - ne red - e - mi - sti, red - e - mi - sti.

B. quos pre - ti - o - so san - gui - ne red - e - mi - sti, red - e - mi - sti.

By observing the translation of the text here to be “whom you have redeemed by your precious blood,” the predominating descending half-step motion becomes striking. In what may be an overt melodic and harmonic depiction of the despondency experienced at the moment of Jesus’ crucifixion, the expressive possibilities are palpable, as are the potential challenges of harmonic implication.

Harmonic analysis of this excerpt demonstrates the preponderance of diminished-seventh sonorities, which seem to occur chiefly as chromatic passing simultaneities—a

direct function of this descending half-step motion—rather than as functional chords (see Figure 30).

**Figure 30:** *Te Deum*, Hob. XXIIIc: 2, B Section, Harmonic Analysis, mm. 87-91

Harmonic Analysis for mm. 87-91:

mm. 87-91:  $V^6$  -  $vii^{\circ 7}/V$   $iv^6$   $vii^{\circ 7}/VI$   $V_3^4/iv$   $vii^{\circ 7}/V$   
 (chrom. passing) - - - - -

mm. 89-91:  $vii^{\circ 4}_3$   $i^6$   $V^6_5$   $i$   $iv^7$   $vii^{\circ 7}/V$   $i^6_{4^b}$   $V$   $i$

An effective examination of this passage on the part of the choral conductor consequently uncovers that the amalgamation of numerous descending melodic half-steps (in every voice part), successive beats of repeated pitches (Alto and Tenor, m. 90), and suspensions resolving by half-step (Alto, m. 87; Soprano, m. 88; Soprano m. 89) introduce a handful of melodic cells widely acknowledged to be troublesome with regard to intonation for

choruses of all ages and abilities.<sup>67</sup> What is more, these potential challenges of harmonic implication are additionally compounded on account of the minor mode, as Walter Ehret has written: “pieces in minor keys...will tend to flat more frequently than those in major keys.”<sup>68</sup>

Thereby, the potential challenges of harmonic implication, in this moment, are twofold. First, particularly regarding mm. 87-88, it is imperative to maintain impeccable intonation all the way through this passage. Descending half-step intervals must not be sung too wide, and repeated pitches must not be allowed to sag, which are their tendencies. As well, to clarify this harmonic motion, the resolutions of the suspensions—and, for that matter, the resolutions of the retardations in the Tenor and Alto, m. 89—must be very accurate. Second, and predicated upon beautiful intonation, the textual-melodic-harmonic relationships must be rendered in performance. This is not only because of the inherent expressivity of this passage, it is because these ten measures of the B section provide the only true foil—the only true variation—to what is largely a fast and loud piece. In other words, to achieve a highly successful and fulfilling performance of the *Marie Therese Te Deum*, to the greatest extent possible, demands that the B section expressively balance the *Allegro con spirito* subdivisions on either side of it. This requires sophisticated aural skills of ensemble intonation, uniform vowel formation, coordinated vocal technique, and the acknowledgement and control of certain expressive opportunities. Clearly then, *high challenge-skill balance* is at play in this passage. And as

---

<sup>67</sup> Again, see, for example: Ehret, *Choral Conductor's Handbook*, 18-22; Garretson, *Conducting Choral Music*, 219; Dehning, *Chorus Confidential*, 80; and Smith and Sataloff, *Choral Pedagogy*, 211-212.

<sup>68</sup> Ehret, *Choral Conductor's Handbook*, 22.

one possible strategy to mitigate such potential challenges, which carries implications for the choral conductor's score study and analysis, as well as for rehearsal technique,

Kenneth H. Phillips offers the following broad counsel:

Mildly dissonant music is easily sung when the dissonances are identified and isolated and the singers are instructed to hear the tension as something desirable. While writing in a complete harmonic analysis of every chord may not be practical for every selection, the choral conductor does need to know the harmonic language, including changes in tonality, altered chords, and modulations. These should be clearly marked and special attention given to them in rehearsal.<sup>69</sup>

Along the way, as proficiency with this high-skill passage is cultivated and ultimately attained, the individual chorister's perception of a negotiated high-challenge moment affords the opportunity for potential flow state experiencing.

### **Structural Awareness Challenges**

The second salient potential challenge emerging as a function of scope in the *Marie Therese Te Deum* involves the considerations attending the successful performance of the concluding double fugue (mm. 141-183). This is to say that the steps necessary, on the part of the chorus, to artistically render the fugal material serving as the concluding architectonic pillar of this *Te Deum*'s formal design could certainly prove perceivable as sophisticated and challenging. Indeed, one might argue that the concluding double fugue represents the single greatest difficulty to tackle during the rehearsal process of this work.

The first and most obvious musical characteristic to negotiate is the melismatic nature of the fugue's first subject – even the sight of which for many singers, experienced

---

<sup>69</sup> Kenneth H. Phillips, *Directing the Choral Music Program* (New York: Oxford University Press, 2004), 174.

choral conductors know, can elicit strong perceptions of a high-challenge moment (see Figure 31):

**Figure 31:** *Te Deum*, Hob. XXIIIc: 2, Double Fugue, First Subject, mm. 140-143



This first subject and its transpositions may be diagrammed as in Figure 32:

**Figure 32:** *Te Deum*, Hob. XXIIIc: 2, Double Fugue, First Subject Entries by Voice Part

Voice Part		Fugue Subject Entries (measure #)				
Sop	141		154	164	167 (extended fragment)	
Alto		147	154 (altered)	163 (fragment)		
Ten	143		153	162	166 (partial entry)	
Bass		149	153			
Key Area	C	G	e	C		

Note that the upper voice parts (Soprano and Tenor) essentially sing four statements of this first subject, while the lower voice parts (Alto and Bass) essentially sing two (this observation discounts the sixteenth-note motion in the episodic material derived from this subject, e.g. Alto, mm. 163 and 165). Negotiating the singing of such extended melismas requires significant technical flexibility and agility, especially under an *Allegro con spirito* tempo. And while technical vocal flexibility and agility may certainly be trained and cultivated in choral singers,<sup>70</sup> melismatic material in any choral work often functions

<sup>70</sup> Garretson, *Conducting Choral Music*, 88-89.

as a type of *sine qua non* in rehearsal and performance.<sup>71</sup> In other words, the comparatively manageable material preceding the double fugue might conceivably lure a choral conductor into selecting the *Marie Therese Te Deum* for a certain choral ensemble to rehearse and perform, but unless the technical ability of the ensemble is sufficient to artistically manage the fugal portions, the piece will likely not be an appropriate choice. Still, mediating such technical challenges is possible, to a reasonable degree, through rehearsal structure and sequence. For example, one intervention for scaffolding such melismatic passages may be to teach one's chorus a simplified version of the melodic figuration – perhaps, down to eighth-note motion. Under this type of modification, the first fugue subject could be conceptualized and rehearsed as presented in Figure 33:

**Figure 33:** *Te Deum*, Hob. XXIIIc: 2, Double Fugue, Simplified First Subject<sup>72</sup>



Once this “shell” is mastered, the elaborated sixteenth-note motion, hypothetically, may be “filled-in” with only modest effort.

The second and final musical characteristic to negotiate in this concluding double fugue involves the specific articulation required by the melodic nature of the second subject of the fugue. The characteristic rhythmic interest of this second subject—its “off-

<sup>71</sup> Here, one might think of the often ill-advised decision high school choral music educators occasionally make to program various choruses from Handel's *Messiah* (e.g. "For Unto Us a Child is Born").

<sup>72</sup> It is assumed that the *appoggiatura*, here, is to be treated according to commonly accepted performance, which is to sing it as four sixteenth-notes. See: Shrock, *Performance Practices*, 309-337.

beat” entrance, and appealing text-painting on the phrase “non confundar in aeternum” (“let me never be confounded”)—are illustrated in Figure 34:

**Figure 34:** *Te Deum*, Hob. XXIIIc: 2, Double Fugue, Second Subject, mm. 140-141



While clearly the syncopation of this entrance warrants strong accentuation, it is also true that the technical vocal requirements are not extreme as compared with the first fugue subject. Still, the conductor would do well to note that the same type of accentuated articulation can be applied to the extensive amount of syncopated episodic and closing material derived from this second subject (e.g. mm. 156-161, 170-183, and 184-186).

Furthermore, analysis of this second subject brings up the principal requirement of artistically performing this concluding double fugue in the first place: the musical imperative to clarify contrapuntal textures – as a requirement of making the formal design clear to the listener – through a principle which may be identified as “grading the counterpoint.”<sup>73</sup> In brief, through the terracing of dynamics, and through the varying of articulations, thematic and accompanimental passages are differentiated to the greatest extent possible. Failing to engage the music-making process at this level of nuance, runs the risk of performing contrapuntal textures as loud, fast, jumbled, and cacophonous.

“Grading the counterpoint” can be accomplished any number of ways, which will

<sup>73</sup> Attributed to Dr. Ann Howard Jones, Choral Conducting Seminar, Boston University, 2008-2010.

be determined by the choral conductor's interpretation of the score. With this in mind, the concluding double fugue in the *Marie Therese Te Deum* requires that the conductor be mindful of two related performance practices of the Classical period: metric accentuation and *Quantitas Intrinseca*.<sup>74</sup> We may infer from the sheer number of eighteenth-century writings devoted to such issues, that these principles also remain germane to contemporary rehearsals and performances of such music. In brief, Classical-era composers assumed the necessity of emphasizing "strong" beats and deemphasizing "weak" beats in their works (metric accentuation), to such a degree that "Classical-era musicians equated the intrinsic length or durational quantity of a note to its relative level of emphasis."<sup>75</sup> In short, and at the risk of oversimplification, strong beats were inherently longer, and weak beats were inherently shorter. To put it more elegantly, "the total durational value of a note was seen as a combination of sound and silence [*Quantitas Intrinseca*]."<sup>76</sup>

Application of such principles may be used to great success when preparing contrapuntal music for performance, and when "grading the counterpoint." For example, because beats one and three are so-called "strong beats," and because *Quantitas Intrinseca* also applies at the micro-level within subdivisions of the beat, it would be plausible and stylistically appropriate to conceptualize the articulation of the second subject of the double fugue in Haydn's *Marie Therese Te Deum*, illustrated in Figure 35 (below):

---

<sup>74</sup> Shrock, *Performance Practices*, 201-260.

<sup>75</sup> *Ibid.*, 219.

<sup>76</sup> *Ibid.*

**Figure 35:** *Te Deum*, Hob. XXIIIc: 2, Double Fugue, Second Subject, mm. 140-141, as rendered under *Quantitas Intrinseca*



Of course, to explain this edited version to a chorus via the rehearsal process would be a laborious task. Still, the following example would potentially achieve the same effect, provide a much simpler version to communicate, and would also provide an idiomatic articulation for the choral singer (see Figure 36):

**Figure 36:** *Te Deum*, Hob. XXIIIc: 2, Double Fugue, Second Subject, mm. 140-141, as rendered under *Quantitas Intrinseca* with modified articulations



Obviously such articulation work would also need to be accomplished on the first fugal subject, though admittedly *Quantitas Intrinseca* becomes much more impractical for sixteenth-note melismas. Nonetheless, to accomplish such particularizing work in rehearsals, so as to clarify first and second fugue subjects and the inherent melodic character differentiating such musical ideas, would seem to go a long way toward achieving the conditions likely to foster the perception of high challenge, coupled with the perception of high-skill choral procedures mediating such challenges.

All of which is to say: when the choral conductor is able to frame “grading the counterpoint” as a class of endeavor involving high-order choral artistry, significant challenge, nuance, and musical intuition—and, more importantly, is able to frame such work as achievable through well thought-out rehearsal interventions—the perception of *high challenge-skill balance* is prone to occur, as will be its concomitant flow state experience.

### **Summary**

It would seem that singers in most choral contexts are susceptible to perceiving the challenges presented by any rehearsal and performance of Haydn’s *Marie Therese Te Deum* as high – truly, Haydn’s final setting of the *Te Deum* text is among the most important works in the Western choral canon. As such, potential challenges in rehearsal and performance are numerous. Yet, the above discussion has attempted to demonstrate that a particular set of salient potential challenges exist, notably in regard to: (1) the comparatively less-familiar text, (2) the “soft and sweet” timbre and dynamic ideal of the era, (3) Haydn’s declamatory rhythmic variety, (4) the chromaticism of the contrasting B section, and (5) in the considerations attending the concluding double fugue. And it is my hope that when such identifications can be made, rehearsal interventions can assist with mediating the perception of a *high challenge-skill balance*, and ultimately help to promote the facilitation of flow among choristers.

## CHAPTER 4

### SUMMARY AND CONCLUSION

Developed by research psychologist Mihaly Csikszentmihalyi, and now a “theoretical cornerstone” of positive psychology,<sup>1</sup> the *flow* construct has remained tremendously influential as a concept informing widely divergent fields of inquiry, which have included: psychology, sociology, education, sports, business, work and leisure studies, motivation theory, attention theory, and as well, musical contexts and research. Fundamentally, flow (or *flow theory*) describes the subject experience, that is, the phenomenological characteristics individuals have used to document and describe the moments that stand out as the best in their lives.

This document’s review of the relevant literature from recent advances in music psychology and music education, considered in light of Csikszentmihalyi’s flow theory, reveals certain aspects of musical experience, and choral experience, more specifically:

1. Musicians of all ages have experienced the nine dimensions of flow in individual and group music activities.
2. Music may be the “quintessential flow activity”<sup>2</sup> because of its clear goals and consistent feedback.
3. *High challenge-skill balance* serves as the most likely determinate for musicians’ experiences of flow.

---

<sup>1</sup> David J. Shernoff and Mihaly Csikszentmihalyi, “Flow in Schools: Cultivating Engaged Learners and Optimal Learning Environments,” in *Handbook of Positive Psychology in Schools*, ed. Rich Gilman, E. Scott Huebner, and Michael J. Furlong (New York: Routledge, 2009), 131.

<sup>2</sup> Lori A. Custodero, “Seeking Challenge, Finding Skill: Flow Experience and Music Education,” *Arts Education Policy Review* 103, no. 3 (January/February 2002): 7.

4. *High challenge-skill balance*, like all dimensions of flow, is subjective; perceptions of “above average” challenges and the skills to meet such challenges vary among individuals.
5. Consequently, not all musicians in a group setting may be in flow at any given time.
6. In the group setting, there appear to be differences in flow between more experienced and less experienced musicians.
7. Less experienced musicians may be more reliant on the conductor’s goal-setting and feedback, although they can and do experience flow.
8. More experienced musicians may have greater autotelic traits; thus, they may be able to create new challenges for themselves in the group setting.
9. There is some preliminary evidence for a group flow, although more research should be conducted.
10. The conductor or teacher can have substantial influence on students’ flow through repertoire choice, scaffolding language, and breaking down of musical tasks into manageable constituent parts.

But despite such insights, flow research continues to lack a research-based intervention strategy for flow state facilitation—in other words, a proven empirical method or process by which choral conductors might precisely and systematically intervene to promote flow while engaged in the music-making process—and such a

methodology continues to remain an unrealized goal.<sup>3</sup> Even so, to subsequently leave alone and unapplied this rich body of work would be a major oversight for the entire choral conducting profession.

After all, that choral music is inherently a “quintessential flow activity” seems a basic assumption of many in the choral conducting profession. Indeed, when Patrick K. Freer coded and analyzed a pre-existing body of transcribed interviews with 141 American choral conductors (originally published in a 2005 research report by David DeVenney) utilizing HyperRESEARCH qualitative analysis software,<sup>4</sup> he ultimately demonstrated that the conductors’ responses to considerations of enjoyment, intrinsic motivation, and artistic satisfaction for both themselves and their choristers fall into flow dimension categorization. For example, the following observation by Abraham Kaplan clearly demonstrates orientation toward the *clear goals* dimension of the flow experience: “when you have to teach someone else, it is a constant give and take. In the attempt to say instructive things, I had to clarify them. You have to be very specific.”<sup>5</sup> As well, John Cooksey’s claim that “you must understand the technical demands of the music you choose, whether there is a fit between what they can do vocally and what they can do in terms of their range and register adjustments,”<sup>6</sup> suggests the positioning of his work within the *high challenge-skill balance* dimension of flow. Thus, Freer’s synthesis of this body of qualitative responses demonstrates that practically every aspect of the choral art

---

<sup>3</sup> Sarah Sinnamon, Aidan Moran, and Michael O’Connell, “Flow Among Musicians: Measuring Peak Experiences of Student Performers,” *Journal of Research in Music Education* 60, no. 1 (April 2012): 21.

<sup>4</sup> Patrick K. Freer, “The Conductor’s Voice: Flow and the Choral Experience,” *Choral Journal* 48, no. 2 (August 2007): 9-19.

<sup>5</sup> *Ibid.*, 12.

<sup>6</sup> *Ibid.*, 14.

form may be conceptualized in terms of flow theory and its dimensions.

In response, and perhaps in accordance with the views of Colin Durrant—who has articulated a particularly phenomenological philosophy of choral conducting, “concerned with the dynamic interaction or ‘happening’ between conductor and singers”<sup>7</sup>—it has been the over-arching purpose of the present document to propose one way in which to incorporate Csikszentmihalyi’s flow concept into the general theoretical perspective of the choral conductor, by way of applying the *high challenge-skill balance* dimension of flow theory to the essential task of score study. Indeed, by analyzing three standard choral works—Jean-Baptiste Weckerlin’s *Mon coeur se recommande à vous*, Johannes Brahms’ *O schöne Nacht* (op. 92, no. 1), and Joseph Haydn’s *Te Deum* (Hob. XXIIIc: 2)—through the lens of identifying “salient potential challenges,” this document has attempted to demonstrate the theoretical possibility of accounting for the subjectively-perceived nature of challenges and skills, as espoused by the most contemporary conceptions of flow theory.<sup>8</sup>

The analyses presented herein, though admittedly the products of an aspirational analytical framework, offer potential gain for those singers in a position to benefit directly from such an approach. Score study and analysis through *high challenge-skill balance*, as a “gateway” to flow experiencing, provides for singers the aspirational potential for deep enjoyment, meaningful engagement, high-order musical artistry, and the conditions likely to foster a very unique form of intrinsic motivation – the *autotelic*

---

<sup>7</sup> Colin Durrant, *Choral Conducting: Philosophy and Practice* (New York: Routledge, 2003), 82.

<sup>8</sup> Jeanne Nakamura and Mihaly Csikszentmihalyi, “The Concept of Flow,” in *Handbook of Positive Psychology*, ed. C.R. Snyder and Shane J. Lopez (New York: Oxford University Press, 2002), 91.

experience. In short, for our singers to achieve flow states would offer the very quality of experience we all hope for as choral conductors.

That comparatively little work has been accomplished with regard to flow and choral music-making specifically (beyond the work of Patrick K. Freer) seems a missed opportunity to deepen and enrich our fundamental understanding of what we do, and the optimal experience toward which we strive. As one specific answer to this much larger problem, therefore, this document has sought to explore the possibilities flow theory might provide for considering anew one of the choral conductor's most pressing imperatives – that of well-informed score study and analysis. Consequently, and in the final analysis, it is hoped this document can serve as an example for other conductors to emulate and modify in their own contexts.

### **Suggestions for Further Research**

1. Linking the choral conductor's imperative of repertoire selection with the principles of flow theory, particularly in conjunction with Lev Vygotsky's *zone of proximal development*, appears to be a growing avenue of research in choral music education.<sup>9</sup> The problem is that such efforts paint an incomplete picture by assuming that "challenges and skills" are objective and quantifiable, rather than a subjectively-perceived phenomenon as articulated by flow theory. More work needs to be accomplished in exploring the link

---

<sup>9</sup> See: Patrick K. Freer, "Boys' Descriptions of Their Experiences in Choral Music," *Research Studies in Music Education* 31, no. 2 (December 2009): 142-160; and Michael Hopkins, "Programming in the Zone: Repertoire Selection for the Large Ensemble," *Music Educators Journal* 99, no. 4 (June 2013): 69-74.

between repertoire selection, *high challenge-skill balance*, and the subjective phenomenology of flow theory and challenges and skills.

2. Literature concerned with flow theory as it relates to group activity has been traditionally oriented toward the flow experience of the *individual* as part of a larger collective. Only recently has such work begun to differentiate the agency of an entire *group of individuals* experiencing flow. Especially considering the individual *and* group dynamic of choral music-making, as well as Csikszentmihalyi's definition of the flow state as a "complex" phenomenon by virtue of its "integrating and differentiating" processes, more thorough philosophical examinations would be most welcome in fleshing out the complex flow activity of choral music-making.
3. In general, the dimensions of flow theory seem to offer real inroads toward a deeper understanding of the choral conductor's optimal approach to rehearsal technique. Opportunities for further research, specifically considering the *clear goals, immediate feedback, and intense concentration* dimensions, appear underdeveloped in the choral conducting literature.

## APPENDIX A

Analysis of *Mon coeur se recommande à vous*

Jean-Baptiste Weckerlin (1821-1910)

♩ = *tactus*

<i>measure #</i>	<i>1</i>				<i>16</i>			<i>26</i>			
<b>Form</b>	<b>A (Refrain)</b>				<b>B (Verse)</b>			<b>A (Refrain)</b>			
Division	a	b	a'	c	d	e	f	a	b	a'	c
<b>PHRASE</b>	<b>[2.5+</b>	<b>3.5+</b>	<b>2.5+</b>	<b>6.5]</b>	<b>[4+</b>	<b>2+</b>	<b>4]</b>	<b>[2.5+</b>	<b>3.5+</b>	<b>2.5+</b>	<b>7]</b>
Bar Group	[1+1+1+3.5]				[1+3]	[2 + 2]		[1+1+1+4]			
<b>Harmony</b>	<b>F</b> (♭VII)				(V/vi)			(♭VII)			
Text	<i>“Mon coeur...”</i>				<i>“Ma bouche...”</i>			<i>“Mon coeur...”</i>		<i>“Faites...”</i>	
Texture	Homophonic				Homophonic			Homophonic		Imitative	
Expression	<i>[Editorial throughout]</i>										
Forces	S+A+T+B									S+A+T+B	

## APPENDIX B

### Text and Translation of *Mon coeur se recommande à vous*<sup>1</sup>

Clément Marot (1495-1544)

No. XLII from *Chansons* (1528)

<i>Mon coeur se recommande à vous,</i>	My heart commends itself to you,
<i>Tout plein d'ennui et de martire;</i>	Filled with weariness and torment;
<i>Au moins en dépit des jaloux,</i>	Despite jealous eyes, at least
<i>Faites qu'adieu vous puisse dire.</i>	Allow me to bid you farewell.
<i>Ma bouche qui souloit sourire<sup>2</sup></i>	My mouth, which was accustomed to smile
<i>Et conter propos grâcieux</i>	And to speak with wisdom and elegance,
<i>Ne fait maintenant que maudire</i>	Now does nothing but curse
<i>Ceux qui m'ont banni de vos yeux.</i>	Those who banished me from your eyes.

---

<sup>1</sup> Gordon Paine, *French and Italian Texts*, vol. 3 of *Translations and Annotations of Choral Repertoire* (Corvallis, OR: Earthsongs, 2007), 57.

<sup>2</sup> This line evidently replaced Marot's original: "*Ma bouche, qui savait sourire*" ("My mouth, which once knew how to smile"). See: Daniel R. Melamed, "Who Wrote Lassus's Most Famous Piece?" *Early Music* 26, no. 1 (February 1998): 6-13.

# APPENDIX C

Analysis of *O schöne Nacht*, op. 92, no. 1

Johannes Brahms (1833-1897)

113

	Andante con moto									
measure #'s	1	5	13	21	29	33	41	45	54	63
Overall Form	A [44mm]							B [18mm]		A' [14mm]
Division [mm #'s]	[1-28]				[29-44]					
Subdivision	a		b	c	a	b	c'	d	d'	a'
PHRASE	[8+	5+	8+	8+	4+	9+	5]	[9+	8+	1]
Bar Group	[2+2+4]			[4+ 3+ 1]		[1+3+ 5] [1+2+2]		[2+2+2+3] [5+ 3]		[5+ 3+ 6]
Harmony	EM		V <sup>7</sup> /V		vii <sup>07</sup> /V		V <sup>7</sup> /V		CM (vii <sup>07</sup> /iii vii <sup>07</sup> /V) Enh.	EM (V <sup>7</sup> /ii V <sup>7</sup> /V vii <sup>07</sup> /V)
Text (verse #)	"O schöne Nacht!..."							"...der Knabe..." Mod.		"...schöne Nacht!"
Texture	Homophonic							Canonic/Paired Imitation		Homophonic
Expression	<i>p</i>	<i>mp</i>					<i>cresc. f</i>	<i>dim. p</i> (m.v.) (<> <i>p</i> )	<i>f</i>	<i>p pp &lt; f pp dim.</i>
Forces			B soli	T soli	<i>tutti</i>	A soli	S soli	TB	<i>tutti</i>	

## APPENDIX D

Text and Translation of *O schöne Nacht*, op. 92, no. 1<sup>1</sup>

Georg Friedrich Daumer (1800-1875)

*Polydora* (1855)

<i>O schöne Nacht!</i>	Oh lovely night!
<i>Am Himmel märchenhaft</i>	In the sky, magically,
<i>Erglänzt der Mond in seiner ganzen Pracht</i>	the moons shines in all its splendor;
<i>Um ihn der kleinen Sterne liebliche Genossenschaft</i>	around it, the pleasant company of little stars
<i>Es schimmert hell der Tau</i>	Dew glistens brightly
<i>Am grünen Halm; mit Macht</i>	on green stems;
<i>Im Fliederbusche schlägt die Nachtigall;</i>	in the lilac bush, the nightingale sings lustily.
<i>Der Knabe schleicht zu seiner Liebsten sacht—</i>	The youth steals away quietly to his love.
<i>O schöne Nacht!</i>	Oh lovely night!

Brahms' modifications:

Stanza 2, line 4: Brahms = *Fliederbusche*; Daumer = *Fliederbaume*

Stanza 2, line 5: Brahms = *Liebsten*; Daumer = *Liebe*

---

<sup>1</sup> Gordon Paine and Ron Jeffers, *German Texts*, vol. 2 of *Translations and Annotations of Choral Repertoire* (Corvallis, OR: Earthsongs, 2000), 132.

## APPENDIX E

### Analysis of *Te Deum*, Hob. XXIIc: 2

## Joseph Haydn (1732-1809)

A Section, mm. 1-26

Allegro con spirito										
measure #	1	5	10	15	20	25				
Overall Form	A [82mm]									
Division [mm #]	primary theme [1-20]								transition	
Subdivision	[1-12]				[13-20]		[21-26]			
PHRASE	[8+		4]		[4+		4]		[6]	
Bar Grouping	[2+ 1.5+ 2+ 2.5]		[2+ 2]		[1+ 3]		[1+ 1+ 2]		[3.5+ 2.5]	
Harmony	C: (vii <sup>o7</sup> /V)				V/V (vii <sup>o6</sup> <sub>5</sub> /ii) (V <sup>6</sup> /ii)		V <sup>7</sup> I		G: i V/V V <sup>7</sup>	
Text (verse #)	1				2		3 and 4			
Texture	Homophonic						(Imitative)			
Expression	<i>f</i>						<i>p</i>		<i>f</i>	
Forces	Orch. tutti, senza Trbs.				tutti (+Chor/Trbs.)					

A Section, mm. 27-50

[Allegro con spirito]														
measure #	30			35		40			45		50			
Overall Form														
Division [mm #]	secondary theme group						development [38-58]							
Subdivision	[27-37]						[38-50]							
PHRASE	[6+		5]				[8+		3+		2]			
Bar Grouping	[1+ 1+ 1+ 3]		[2+ 3]				[2+ 3+ 3]							
Harmony	I	V <sup>6</sup> <sub>s</sub> /ii		V	I	V		I	V <sup>7</sup> /ii		a:V i	V <sup>1</sup> <sub>2</sub> /iv	d: iv	V <sup>7</sup> /III
Text (verse #)	5			6			7-10 (telescoped)			11				
Texture							(Imitative)							
Expression	fp	fp	fp	ff	(f)									
Forces	Org. Tasto		(+Org.)		(minimal Hns./Tpts./Timp.)									
	SAB,T													

A Section, mm. 51-82

[Allegro con spirito]													
measure #	55		60		65		70		75		80		
Overall Form													
Division [mm #]	(develop cont'd)				recapitulation [59-82]								
Subdivision	[51-58]				[59-66]				[67-82]				
PHRASE	[4+	4]			[4+	4]			[6+	2+	3+	5]	
Bar Grouping					[2+	2]			[2+	1+	3]	[4+ 1]	
Harmony	F:	vii <sup>o</sup> 7/vi	C:ii (V <sup>o</sup> /ii)	V <sup>o</sup> <sub>s</sub> /V	V	I	V <sup>7</sup> /vi	IV	V/vi	d:	ii <sup>o</sup> <sub>s</sub> 6	V <sup>4</sup> <sub>3</sub> /iv	Vi V/VII C: V <sup>7</sup> -----
Text (verse #)	12	13	14	15	16	17		18		19			
Texture	(Paired Imitation)				Homophonic								
Expression					<i>p</i>		<i>f</i>						
Forces	SAB,T				<i>tutti</i>		(min. Brass/Timp.)		Adding forces <i>tutti</i>				

B Section, A' Section, mm. 83-114

118

	<i>Adagio</i>						<i>Allegro con spirito</i>					
measure #	85	90					95	100	105	110		
<b>Overall Form</b>	<b>B</b> [10mm]						<b>A'</b> [101mm]					
Division [mm #]							<b>a</b> [93-140]					
Subdivision	[83-92]						[93-105]			[106-114]		
<b>PHRASE</b>	<b>[1+ 1+ 8]</b>						<b>[4+</b>	<b>6+</b>	<b>3]</b>	<b>[2.5+ 6.5]</b>		
Bar Grouping	[1+ 1+ 1+ 1+ 2.5+ 1.5]						[3+ 1]	[2+ 4]		[2.5+ 3+ 1]		
<b>Harmony</b>	<b>c:</b> (chrom. desc.) V						<b>C:</b> vii <sup>ø7</sup> /V (V/V) -----			<b>G:</b> V <sup>7</sup> /IV	<b>C:</b> V <sup>7</sup> /IV	
Text (verse #)	20						21 22 and 23			24 25		
Texture	Homophonic/Imitative						Homophonic (Prd. Imi.)			(Prd. Imi.)		
Expression	<i>p</i>						<i>f</i>			<i>p</i> <i>f</i>		
Forces	Choir (Trbs.)/Strgs.						<i>tutti</i>			(Ch./Strgs.)	<i>tutti</i>	

A' Section, mm. 115-140

	[ <i>Allegro con spirito</i> ]															∩				
measure #	115	120				125				130				135				140		
<b>Overall Form</b>																				
Division [mm #]																				
Subdivision	[115-129]								[130-140]											
<b>PHRASE</b>	[7+ 8]								[8+ 3]											
Bar Grouping	[2+ 2+ 3]	[1+ 3+				1+ 1+ 1+ 1]				[2+ 2+ 3+	1] [2+ 1]									
<b>Harmony</b>	I	V <sup>6</sup> /vi	a:	V	i <sup>6</sup>	N <sup>6</sup>	<sup>6</sup> /iv	vii <sup>o4</sup> <sub>3</sub>	V	i	V <sup>7</sup> /VI	<b>F:</b>	V <sup>7</sup> I	V <sup>6</sup> /vi	<b>C:</b> V <sup>6</sup> <sub>3</sub> /ii	V <sup>7</sup> ---				
Text (verse #)	26								27				28							
Texture																				
Expression					<i>p</i>				<i>f</i>				<i>p</i>				<i>f</i>			
Forces	(min. Brass/Timp.)				Choir/Strgs.				<i>tutti</i> (senza Timp.)				Choir/Strgs. (senza Org.)				<i>tutti</i>			
																	S			

A' Section, mm. 141-169

[Allegro con spirito]									
measure #	141	145	150	155	160	165			
Overall Form									
Division [mm #]	b (double fugue) [141-183]								
Subdivision	exposition [141-150]			episode I/stretto [151-161]			ep. II/"recap" [162-169]		
PHRASE									
Bar Grouping									
Harmony	I	G:		e:		C:			
Text (verse #)	29								
Texture	Fugal								
Expression	(f)								
Forces	Orch. Doubling		(min. FL/Ob./Brass/Timp.)			( +FL/Ob.)		tutti	
Subject Entries:	S	T	A	B	T/B A/S (T)		T	S	(T)
Counter-Subject Entries:	A	B	T	S				A	B
					stretto		tonic "middle entries"		

A' Section, mm. 169.5-193

[*Allegro con spirito*]

measure #	170	175	180	185	190
<b>Overall Form</b>					
Division [mm #]				coda [10mm]	
Subdivision	closing [169.5-183]			[184-193]	
<b>PHRASE</b>	[4+	4+	6.5]	[4+	6]
Bar Grouping	[1+ 1+ 2]	[1+ 1+ 2]	[.5+ 1+ 1+ 1+ 1+ 1]	[1+ 1+ 2]	[2+ 2+ 2]
<b>Harmony</b>	vii <sup>o7</sup>	vii <sup>o7/ii</sup>	ii V I	vii <sup>o7</sup>	V <sup>6</sup> <sub>5</sub> I
Text (verse #)					
Texture	Homophonic				
Expression					
Forces	(min. Brass/Timp.)				
	"displaced" by 1/2 bar				
	<i>p</i>				
	<i>f</i>				
	<i>tutti</i>				
	<i>(ff)</i>				

## APPENDIX F

### Text and Translation of the *Te Deum*<sup>1</sup>

#### 5<sup>th</sup> century Latin Hymn

##### Verse

1	<i>Te Deum laudamus:</i> <i>te Dominum confitemur.</i>	We praise thee, O God; we acknowledge thee to be the Lord
2	<i>Te aeternum Patrem</i> <i>omnis terra venerator.</i>	All the earth doth worship thee, the Father everlasting.
3	<i>Tibi omnes Angeli,</i> <i>Tibi Caeli et universae Potestates,</i>	To thee all Angels, the Heavens, and all the Powers,
4	<i>tibi Cherubim et Seraphim</i> <i>incessabili voce proclamant:</i>	the Cherubim and Seraphim proclaim without ceasing:
5	<i>Sanctus, Sanctus, Sanctus:</i> <i>Dominus Deus Sabaoth.</i>	Holy, Holy, Holy, Lord God of Hosts!
6	<i>Pleni sunt coeli et terra</i> <i>majestatis gloriae tuae.</i>	The heavens and the earth are full of the majesty of thy glory.
7	<i>Te gloriosus Apostulorum chorus,</i>	The glorious chorus of the Apostles
8	<i>te Prophetarum laudabilis numerus,</i>	the admirable company of the Prophets
9	<i>te Martyrum candidatus laudat exercitus.</i>	the white-robed army of Martyrs praises thee.
10	<i>Te per orbem terrarum</i> <i>sancta confitetur Ecclesia:</i>	Throughout the whole world the holy Church gives praise to thee,
11	<i>Patrem immensae majestatis:</i>	the Father of infinite majesty;

---

<sup>1</sup> Ron Jeffers, *Sacred Latin Texts*, vol. 1 of *Translations and Annotations of Choral Repertoire* (Corvallis, OR: Earthsongs, 1988), 215-217.

12	<i>Venerandum tuum verum, et unicum Filium:</i>	they praise your admirable, true, and only Son;
13	<i>Sanctum quoque Paraclitum Spiritum.</i>	and also the Holy Spirit, our Advocate.
14	<i>Tu Rex gloriae, Christe.</i>	You are the King of glory, O Christ.
15	<i>Tu Patris sempiternus es Filius.</i>	You are the eternal Son of the Father.
16	<i>Tu adliberandum suscepturus hominem, non horruisti Virginis uterum.</i>	To deliver us, you became human and did not disdain the Virgin's womb.
17	<i>Tu devicto mortis aculeo, aperuisti credentibus regna coelorum.</i>	Having blunted the sting of death, You opened the kingdom of heaven to all believers.
18	<i>Tu ad dexteram Dei sedes, in gloria Patris.</i>	You sit at the right hand of God, in the glory of the Father.
19	<i>Judex crederis esse venturus.</i>	You are believed to be the Judge who will come.
20	<i>Te ergo quaesumus, tuis famulis subveni, quos pretioso sanguine redemisti.</i>	Therefore, we beseech you, come to the aid of your servants, whom you have redeemed by your precious blood.
21	<i>Aeterna fac cum sanctis tuis in gloria numerari.</i>	Make them to be numbered with thy saints in glory everlasting.
22	<i>Salvum fac populum tuum, Domine, et benedic haereditati tuae.</i>	Save your people, O Lord, and bless your inheritance.
23	<i>Et rege eos, et extolle illos usque in aeternum.</i>	Govern them, and extol them from now until eternity.
24	<i>Per singulos dies, benedicimus te;</i>	Day by day, we bless thee;
25	<i>et laudamus nomen tuum in saeculum, et in saeculum saeculi.</i>	and we praise your name for ever, yea, for ever and ever.
26	<i>Dignare, Domine, die isto sine peccato nos custodire.</i>	Vouchsafe, O Lord, to keep us this day without sin.

- |    |  |   |
|----|--|---|
| 27 | <i>Miserere nostri, Domine,</i><br><i>miserere nostri.</i>                               | Have mercy upon us, O Lord,<br>have mercy upon us.                    |
| 28 | <i>Fiat misericordia tua, Domine, super nos,</i><br><i>quemadmodum speravimus in te.</i> | Let thy mercy be upon us, O Lord,<br>just as we have trusted in thee. |
| 29 | <i>In te Domine, speravi:</i><br><i>non confundar in aeternum.</i>                       | In thee, O Lord, I have trusted:<br>let me never be confounded.       |

## BIBLIOGRAPHY

- Abuhamdeh, Sami, and Mihaly Csikszentmihalyi. "Attentional Involvement and Intrinsic Motivation." *Motivation and Emotion* 36, no. 3 (September 2012): 257-267.
- Ambrose, Susan A., Michael W. Bridges, Michele DiPietro, Marsha C. Lovett, and Marie K. Norman. *How Learning Works: Seven Research-Based Principles for Smart Teaching*. San Francisco: Jossey-Bass, 2010.
- Apfelstadt, Hilary. "First Things First: Selecting Repertoire." *Music Educators Journal* 87, no. 1 (July 2000): 19-22, 46.
- Atlas, Raphael. "Text and Musical Gesture in Brahms's Vocal Duets and Quartets with Piano." *The Journal of Musicology* 10, no. 2 (Spring 1992): 231-260.
- Bakker, Arnold B. "Flow Among Music Teachers and Their Students: The Crossover of Peak Experiences." *Journal of Vocational Behavior* 66 (2005): 26-44.
- Battisti, Frank and Robert Garofalo. *Guide to Score Study for the Wind Band Conductor*. Ft. Lauderdale, FL: Meredith Music Publications, Inc., 1990.
- Berkenstock, James Turner. "The Smaller Sacred Compositions of Joseph Haydn." PhD diss., Northwestern University, 1975.
- Blocker, Robert, ed. *The Robert Shaw Reader*. New Haven: Yale University Press, 2004.
- Bloom, Arvid J., and Paula Skutnick-Henley. "Facilitating Flow Experiences Among Musicians." *American Music Teacher* (April/May 2005): 24-28.
- Blosser, Amy Johnston. "Haydn's *Missa Brevis St. Johannis de Deo* and *Te Deum*," *Choral Journal* 49, no. 6 (December 2008): 52-55.
- Bogner, Ryan. "A Study of the Factors Influencing the Compositions of Common Texts with an Emphasis Regarding the Text of 'Te Deum' Settings of Antonín Leopold Dvořák and Franz Joseph Haydn." MM thesis, Kansas State University, 2011.
- Brahms, Johannes. *Quartette für Sopran, Alt, Tenor und Bass*. Berlin: N. Simrock, 1884. [http://japanese.imslp.info/files/imglnks/usimg/7/75/IMSLP23122-PMLP52841-BraWV\\_\\_S.\\_379.pdf](http://japanese.imslp.info/files/imglnks/usimg/7/75/IMSLP23122-PMLP52841-BraWV__S._379.pdf) (accessed February 8, 2014).
- Buchanan, Heather J., and Matthew W. Mehaffey, eds. *Teaching Music Through Performance in Choir*. 3 vols. Chicago: GIA Publications, Inc., 2005-2011.

- Cappers, Paul K. "Performing Choral/Orchestral Works with the High School Chorus." *Choral Journal* 35, no. 3 (October 1994): 39-42.
- Collins, Don L. *Teaching Choral Music*. 2nd ed. Upper Saddle River, NJ: Prentice-Hall, Inc., 1999.
- Crow, Derrick Alan. "You're There in the Time Slip: A Hermeneutic Exploration of Aesthetic Experience in Musicking Through the Lens of Mihaly Csikszentmihalyi's Flow State Theory." PhD diss., Southern Illinois University Carbondale, 2012.
- Csikszentmihalyi, Mihaly. *Beyond Boredom and Anxiety*. San Francisco: Jossey-Bass, 1975.
- . "Emergent Motivation and the Evolution of the Self." In *Motivation and Adulthood*. Advances in Motivation and Achievement 4. Edited by Douglas A. Keiber and Martin L. Maehr, 93-113. Greenwich, CT: JAI Press, 1985.
- . *Flow: The Psychology of Optimal Experience*. New York: Harper and Row, 1990.
- . *The Evolving Self: A Psychology for the Third Millennium*. New York: HarperCollins, 1993.
- . "Singing and the Self: Choral Music as 'Active Leisure'." *Choral Journal* 35, no. 2 (February 1995): 13-19.
- . *Creativity: Flow and the Psychology of Discovery and Invention*. New York: HarperCollins, 1996.
- . *Finding Flow: The Psychology of Engagement with Everyday Life*. New York: Basic Books, 1997.
- Csikszentmihalyi, Mihaly and Isabella Selega Csikszentmihalyi, eds. *Optimal Experience: Psychological Studies of Flow in Consciousness*. New York: Cambridge University Press, 1998.
- Csikszentmihalyi, Mihaly, and Reed Larson. "Validity and Reliability of the Experience-Sampling Method." *Journal of Nervous and Mental Disease* 175, no. 9 (September 1987): 526-536.

- Csikszentmihalyi, Mihaly and Judith LeFevre. "Optimal Experience in Work and Leisure." *Journal of Personality and Social Psychology* 56, no. 5 (May 1989): 815-822.
- Csikszentmihalyi, Mihaly, Kevin Rathunde, and Samuel Whalen. *Talented Teenagers: The Roots of Success and Failure*. New York: Cambridge University Press, 1993.
- Csikszentmihalyi, Mihaly, and Rick E. Robinson. *The Art of Seeing: An Interpretation of the Aesthetic Encounter*. Los Angeles: The J. Paul Getty Museum, 1990.
- Custodero, Lori Almeida. "An Observational Study of Flow Experience in Young Children's Music Learning." DMA diss., University of Southern California, 1997.
- . "Seeking Challenge, Finding Skill: Flow Experience and Music Education." *Arts Education Policy Review* 103, no. 3 (January/February 2002): 3-9.
- Dean, Brandon L. "A Repertoire Selection Rubric for Preservice and Beginning Choral Conductors Based on Criteria of Aesthetic and Pedagogical Merit." DMA diss., University of Cincinnati, 2011.
- Deci, Edward L., and Richard M. Ryan. *Intrinsic Motivation and Self-Determination in Human Behavior*. New York: Plenum, 1985.
- Decker, Harold A., and Julius Herford, eds. *Choral Conducting Symposium*. 2nd ed. Upper Saddle River, NJ: Prentice Hall, 1988.
- Decker, Harold A., and Colleen J. Kirk. *Choral Conducting: Focus on Communication*. Prospect Heights, IL: Waveland Press, Inc., 1988.
- Dehning, William. *Chorus Confidential: Decoding the Secrets of the Choral Art*. Pavane Publishing, 2003.
- Demaree, Robert W., and Don V. Moses. *The Complete Conductor*. Englewood Cliffs, NJ: Prentice-Hall, Inc., 1995.
- Duffin, Ross W. *How Equal Temperament Ruined Harmony (and Why You Should Care)*. New York: W.W. Norton & Company, Inc., 2007.
- Durrant, Colin. *Choral Conducting: Philosophy and Practice*. New York: Routledge, 2003.
- Ehmann, Wilhelm. *Choral Directing*. Translated by George D. Wiebe. Minneapolis: Augsburg Publishing House, 1968.

Ehret, Walter. *The Choral Conductor's Handbook*. Edward B. Marks Music Company, 1959.

Elliott, David J. "When I Sing: The Nature and Value of Choral Music Education." *Choral Journal* 33, no. 8 (March 1993): 11-17.

———. *Music Matters: A New Philosophy of Music Education*. New York: Oxford University Press, 1995.

Freer, Patrick K. "Rehearsal Discourse of Choral Conductors: Meeting the Needs of Young Adolescents." Ed.D. diss., Columbia University, 2003.

———. "Response to Krista Riggs, 'Foundations for Flow: A Philosophical Model for Studio Instruction'." *Philosophy of Music Education Review* 14, no. 2 (Fall 2006): 225-230.

———. "Adapt, Build, and Challenge: Three Keys to Effective Choral Rehearsals for Young Adolescents." *Choral Journal* 47, no. 5 (November 2006): 48-55.

———. "The Conductor's Voice: Flow and the Choral Experience." *Choral Journal* 48, no. 2 (August 2007): 9-19.

———. "Teacher Instructional Language and Student Experience in Middle School Choral Rehearsals." *Music Education Research* 10, no. 1 (March 2008): 107-124.

———. "Boys' Descriptions of Their Experiences in Choral Music." *Research Studies in Music Education* 31, no. 2 (December 2009): 142-160.

———. "The Performance-Pedagogy Paradox in Choral Music Teaching." *Philosophy of Music Education Review* 19, no. 2 (Fall 2011): 164-178.

Fritz, Barbara Smolej and Andreja Avsec. "The Experience of Flow and Subjective Well-Being of Music Students." *Horizons of Psychology* 16, no. 2 (2007): 5-17.

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

———. *Conducting Choral Music*. 8th ed. Upper Saddle River, NJ: Prentice-Hall, Inc., 1998.

George, Vance. "Choral Conducting." In *The Cambridge Companion to Conducting*. Edited by José Antonio Bowen, 45-64. New York: Cambridge University Press, 2003.

- Green, Barry. *The Mastery of Music: Ten Pathways to True Artistry*. New York: Broadway Books, 2003.
- Green, Barry, and W. Timothy Gallwey. *The Inner Game of Music*. New York: Doubleday, 1986.
- Green, Jonathan D. *Haydn and Mozart*. Vol. 1 of *A Conductor's Guide to Choral-Orchestral Works, Classical Period*. Lanham, MD: The Scarecrow Press, Inc., 2002.
- Grubb, Thomas. *Singing in French: A Manual of French Diction and French Vocal Repertoire*. Belmont, CA: Wadsworth Group/Thomson Learning, 1979.
- Gunderson, John Ardell. "Csikszentmihalyi's State of Flow and Effective Teaching." PhD diss., Claremont Graduate University, 2003.
- Hale, Roger. "Using Technology to Create and Share Musical Analysis." *Choral Journal* 53, no. 4 (November 2012): 44-53.
- Haydn, Joseph. *Te Deum für die Kaiserin Marie Therese Hob. XXIIIc: 2*. Edited by H.C. Robbins Landon. Wien: Doblinger, 1959.
- Heffernan, Charles W. *Choral Music: Technique and Artistry*. Englewood Cliffs, NJ: Prentice-Hall, Inc., 1982.
- Hektner, Joel M., Jennifer A. Schmidt, and Mihaly Csikszentmihalyi. *Experience Sampling Method: Measuring the Quality of Everyday Life*. Thousand Oaks, CA: SAGE Publications, 2007.
- Holt, Michele and James Jordan, eds. *The School Choral Program: Philosophy, Planning, Organizing, and Teaching*. Chicago: GIA Publications, Inc., 2008.
- Hopkins, Michael. "Programming in the Zone: Repertoire Selection for the Large Ensemble." *Music Educators Journal* 99, no. 4 (June 2013): 69-74.
- Huffman, Pamela Elrod. "Essential Building Blocks: The Rehearsal Techniques of Robert Shaw." *Southwestern Musician* 81, no. 7 (February 2013): 40-47.
- Jaros, Marc David. "Optimal Experience in the Choral Rehearsal: A Study of Flow and Affect among Singers." PhD diss., University of Minnesota, 2008.
- Jeffers, Ron. *Sacred Latin Texts*. Vol. 1 of *Translations and Annotations of Choral Repertoire*. Corvallis, OR: Earthsongs, 1988.

- Jones, Ann Howard. "A Point of Departure for Rehearsal Preparation and Planning." In *The Cambridge Companion to Choral Music*, edited by André de Quadros, 272-280. New York: Cambridge University Press, 2012.
- Kennan, Kent. *Counterpoint*. 4th ed. Upper Saddle River, NJ: Prentice-Hall, Inc., 1999.
- Kirchner, Joann Marie. "Incorporating Flow into Practice and Performance." *Work* 40, no. 3 (2011): 289-296.
- Kraus, Barry Neal. "Musicians in Flow: Optimal Experience in the Wind Ensemble Rehearsal." DMA diss., Arizona State University, 2003.
- Lasso, Orlando di. "Mon Coeur se Recommande à Vous." In *The A Capella Singer*, edited by H. Clough-Leigher, 111-114. Boston: E. C. Schirmer Music Company, 1931.
- Lee, Kenneth. "The Possibilities of Time II: Flow." *The American Music Teacher* 52, no. 2 (October/November 2002): 92.
- MacDonald, Raymond, Charles Byrne, and Lana Carlton. "Creativity and Flow in Musical Composition: An Empirical Investigation." *Psychology of Music* 34, no. 3 (July 2006): 292-306.
- Maslow, Abraham H. *Toward a Psychology of Being*. 3rd ed. New York: Wiley, 1998.
- Matthews, William Evan. "Teaching with Improvisation: Three Case Studies of Flow Experience in Beginning Adult Singers." Ed.D. diss., Columbia University, 2003.
- Maturana, Humberto R. "The Organization of the Living: A Theory of the Living Organization." *International Journal of Man-Machine Studies* 7, no. 3 (May 1975): 313-332.
- Melamed, Daniel R. "Who Wrote Lassus's Most Famous Piece?" *Early Music* 26, no. 1 (February 1998): 6-22, 25-26.
- McGee, Timothy J., ed. *Singing Early Music: The Pronunciation of European Languages in the Late Middle Ages and Renaissance*. Bloomington, IN: Indiana University Press, 1996.
- Miller, Kenneth E. *Handbook of Choral Music Selection, Score Preparation, and Writing*. West Nyack, NY: Parker Publishing Company, Inc., 1979.
- Miller, Richard. *The Structure of Singing*. Belmont, CA: Wadsworth Group/Thomson Learning, 1996.

- . *Solutions for Singers: Tools for Performers and Teachers*. New York: Oxford University Press, 2004.
- Moneta, Giovanni B., and Mihaly Csikszentmihalyi. "The Effect of Perceived Challenges and Skills on the Quality of Subjective Experience." *Journal of Personality* 64, no. 2 (June 1996): 275-310.
- Moriarty, John. *Diction*. Boston: E.C. Schirmer Music Company, 1975.
- Nakamura, Jeanne, and Mihaly Csikszentmihalyi. "The Concept of Flow." In *Handbook of Positive Psychology*, edited by C.R. Snyder and Shane J. Lopez, 89-105. New York: Oxford University Press, 2002.
- Nurmi, Jari-Erik. "Adolescent Development in an Age-Graded Context: The Role of Personal Beliefs, Goals, and Strategies in the Tackling of Development Tasks and Standards." *International Journal of Behavioral Development* 16, no. 2 (June 1993): 169-189.
- Odom, William, and Benno Schollum. *German for Singers: A Textbook of Diction and Phonetics*. 2nd ed. New York: Schirmer Books, 1997.
- O'Neill, Susan. "Flow Theory and the Development of Musical Performance Skills." *Bulletin of the Council for Research in Music Education* 141 (Summer 1999): 129-134.
- Paine, Gordon. *French and Italian Texts*. Vol. 3 of *Translations and Annotations of Choral Repertoire*. Corvallis, OR: Earthsongs, 2007.
- Paine, Gordon, and Ron Jeffers. *German Texts*. Vol. 2 of *Translations and Annotations of Choral Repertoire*. Corvallis, OR: Earthsongs, 2000.
- Perry, Pamela. "The Selection of Choral Repertoire by High School Choral Directors." *Choral Journal* 47, no. 9 (March 2007): 57-58.
- Persellin, Diane. "The Importance of High-Quality Literature." *Music Educators Journal* 87, no. 1 (July 2000): 17-18.
- Phillips, Kenneth H. *Directing the Choral Music Program*. New York: Oxford University Press, 2004.
- . "The Effects of Group Breath-Control Training on the Singing Ability of Elementary Students." *Journal of Research in Music Education* 33, no. 3 (Autumn 1985): 79-191.

- Prigogine, Ilya. *From Being to Becoming: Time and Complexity in the Physical Sciences*. San Francisco: W.H. Freeman & Co. Ltd., 1980.
- Reynolds, H. Robert. "Repertoire Is The Curriculum." *Music Educators Journal* 87, no. 1 (July 2000): 31-33.
- Robbins Landon, H.C. *The Years of 'The Creation,' 1796-1800*. Vol. 4 of *Haydn: Chronicle and Works*. Bloomington, IN: Indiana University Press, 1977.
- Richmond, John W. "Selecting Choral Repertoire as Pre-Curriculum." *Choral Journal* 30, no. 10 (May 1990): 23-30.
- Riggs, Krista. "Foundations for Flow: A Philosophical Model for Studio Instruction." *Philosophy of Music Education Review* 14, no. 2 (Fall 2006): 175-191.
- Robinson, Ray, and Allen Winold. *The Choral Experience: Literature, Materials, and Methods*. Prospect Heights, IL: Waveland Press, Inc., 1992.
- Rybak, Constance Ann. "Older Adults and 'Flow': Investigating Optimal Experience in Selected Music Leisure Activities." DMA diss., Arizona State University, 1995.
- Schenbeck, Lawrence. *Joseph Haydn and the Classical Choral Tradition*. Chapel Hill, NC: Hinshaw Music, 1996.
- Shernoff, David J., and Mihaly Csikszentmihalyi. "Flow in Schools: Cultivating Engaged Learners and Optimal Learning Environments." In *Handbook of Positive Psychology in Schools*. Edited by Rich Gilman, E. Scott Huebner, and Michael J. Furlong, 131-145. New York: Routledge, 2009.
- Shernoff, David J., Mihaly Csikszentmihalyi, Barbara Schneider, and Elisa Steele Shernoff. "Student Engagement in High School Classrooms from the Perspective of Flow Theory." *School Psychology Quarterly* 18, no. 2 (Summer 2003): 158-176.
- Shrock, Dennis. *Choral Repertoire*. New York: Oxford University Press, 2009.
- . *Performance Practices in the Classical Era: As Related By Primary Sources and as Illustrated in the Music of W.A. Mozart and Joseph Haydn*. Chicago: GIA Publications, Inc., 2011.
- Sinnamon, Sary, Aidan Moran, and Michael O'Connell. "Flow Among Musicians: Measuring Peak Experiences of Student Performers." *Journal of Research in Music Education* 60, no. 1 (April 2012): 6-25.

- Smith, Brenda and Robert T. Sataloff. *Choral Pedagogy*. 2nd ed. San Diego: Plural Publishing, Inc., 2006.
- St. John, Patricia A. "A Community of Learners: An Investigation of the Relationship Between Flow Experience and the Role of Scaffolding in a Kindermusik Classroom." Ed.D. diss., Columbia University, 2004.
- Stamer, Rick A. "Motivation in the Choral Rehearsal." *Music Educators Journal* 85, no. 5 (March 1999): 26-29.
- Steckel, Carolyn L. "An Exploration of Flow Among Collegiate Marching Band Participants." MS thesis, Oklahoma State University, 2006.
- Strimple, Nick. *Choral Music in the Nineteenth Century*. New York: Amadeus Press, 2008.
- Williams, Melissa Ann. "Program Notes for a Master's Recital in Choral Conducting." MM thesis, Minnesota State University, 2013.
- Zhu, Nian Q. "The Effects of Teachers' Flow Experiences on the Cognitive Engagement of Students." Ed.D. diss., University of San Diego, 2001.

VITA



[REDACTED]

[REDACTED]  
[REDACTED]  
[REDACTED]  
[REDACTED]

[REDACTED]  
[REDACTED]  
[REDACTED]

[REDACTED]

[REDACTED]  
[REDACTED]  
[REDACTED]  
[REDACTED]  
[REDACTED]

[REDACTED]  
[REDACTED]  
[REDACTED]  
[REDACTED]

[REDACTED]

[REDACTED]  
[REDACTED]  
[REDACTED]  
[REDACTED]  
[REDACTED]

[REDACTED]  
[REDACTED]  
[REDACTED]  
[REDACTED]

[REDACTED]

[REDACTED]  
[REDACTED]  
[REDACTED]

[REDACTED]  
[REDACTED]  
[REDACTED]

[illegible]