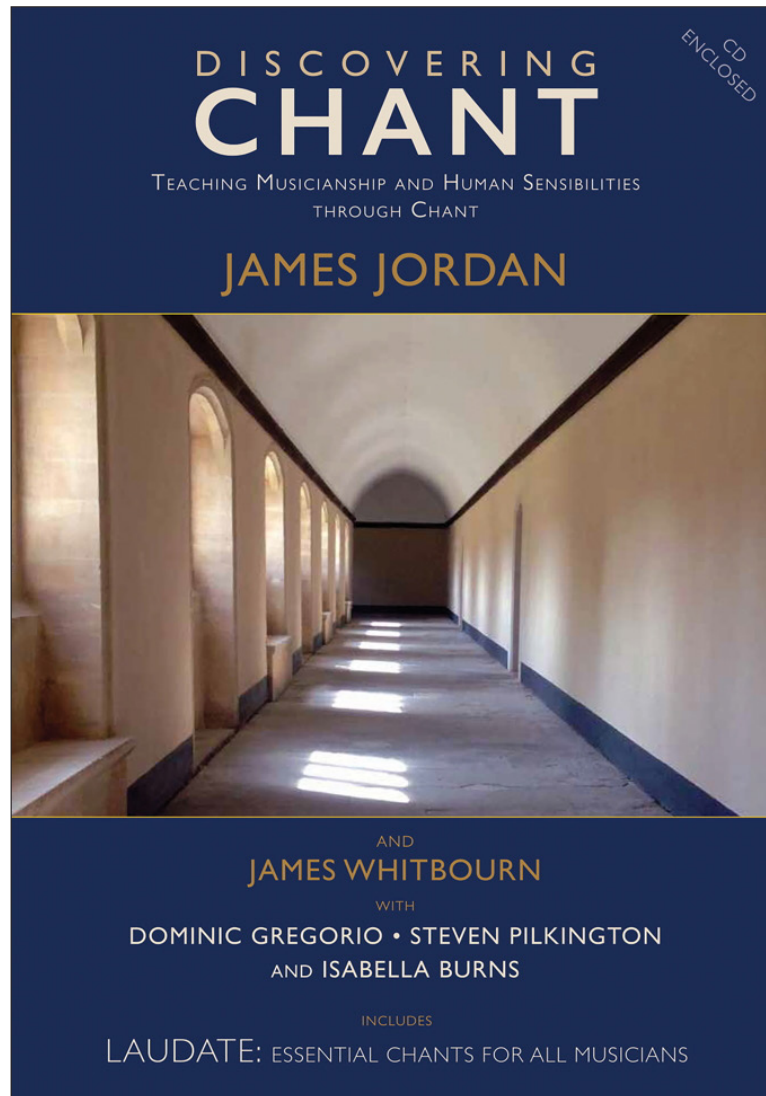


Workshop

Chant as Improvisation



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Note: The materials in this workshop and further pedagogy are available in March, 2020 in the following publication which includes a *Comprehensive Instructional DVD* demonstrating all the techniques in the text with the Westminster Williamson Voices conducted by Gary Graden at *The Choral Institute at Oxford* (rider.edu/oxford) Gary Graden was the inspiration and pioneer of the Techniques presented in this workshop. Performance Improvisations can also be heard on CD by the Westminster Williamson Voices on the CD *Aurora* to be released in December 2019

Improvisation Through Chant

Chicago: GIA Publications, Inc. (Projected Publication Spring, 2020)

James Jordan
Gary Graden
James Whitbourn
Isabella Burns

WITH

Sean McCartther, Katrina Roberts, Ari Carillo, Christian Koller, Jessica Forbes

AND

Central to this Pedagogy is also the Use of The Phrasing and Awareness Concepts developed

Discovering Chant

Chicago: GIA Publications, Inc, 2014. G-8812

James Jordan
James Whitbourn
Isabella Burns

The Pedagogical Benefits of Improvisation

- **Aural awareness**
- **Intonation**
- **Teaching Musical Expression**
- **Neurological Entanglement**
- **Connection Into the Music Learning Theory of Edwin E. Gordon**
- **Active reaction in the Moment**
- **Conductor “benefit” of Learning to Allow**
- **Teaching “SLOW ART”**
- **Discovering the Abundances Within Your Singers**
- **Learning Rules of Phrasing and Phrase Direction**

A Partial List of Fundamental Improvisational Techniques

- **Drone**
- **Canons using Various Melodic Resources**
 - Chant
 - Hymn Tunes
 - The American Folk Repertoire
 - The British Folk Song Repertoire
 - Christmas Carols

CHART OF CHORAL IMPROVISATION TECHNIQUES
 © GIA Publications, Chicago excerpted from *Improvisation Through Chant* ©
 2019

Technique	Explanation of Execution
Absolute Free Singing with Dynamic Specified	
Limited Free Singing	Use ONLY vowels /a/ /u/ and /Y/. Diatonic Singing with Narrow Range, Probably limited to degrees 1-6 of scale
Opening Upon direction after Free Singing to Open Fifth	This is done by part by direction of Conductor
Limited Free Singing Coupled with Crescendo	Can be by women versus men or Tutti Limited Singing defined as Ten/Bass sing scale degrees 1, 4, 5. Alto sing Scale degrees 1,3, 4, 5, and 6 Soprano sing freely!
Tutti Absolute Full Singing-Crescendo to a Major Choir	
Drones as Foundation in Men	Usually used to support Chants or tunes
Limited Free Singing Underneath Solo Singing	Free singing, perhaps with Vowel stipulations
Diminuendo to Unison/Niente	Group sensitivity to communal decrescendo
LIQUID Vowels	This technique needs to be practiced and mastered by Choir (See Chapter on Liquid Vowels by Sean McCarther. In short, the choir moves between either a specified vowel sequence OR an ad libitum sequence moving between vowels at the slowest possible rate at all times monitoring tongue position. The goal of Liquid Voweling in improvisation is the production of overtones within the performance space.
Canons	Combining Chant or melodic materials in Canonic Imitation in 2, 3, 4 5 parts at varying Entrance points.
Vowel Mixing	Experimentation with combining specific vowels and limiting vowels choses in limited free singing OR Free Singing.
Use of AH vowel at Full Cadential “arrivals”	
Static Chording Recto Tono Chant (One syllable per beat)	Where chord structure is maintained with ad libitum divisi using each static chord to “change voicing” but remain in the same Harmony! Rhythm of Text and conductor determines the movement forward (Scheibe-Our Father)
Handsigns for Fifths and Crescendo	Conductor must develop a simple system of handsigns to signal subtle Changes in texture
Melodic Infusions	1, 2, 3 Or 4 solo voices are asked to either (1) Improvise freely or (2) improvise using a specific tune.
Dynamic Changes While Liquid “Voweling”	Practice sensing the ensemble Will to execute crescendi and decrescendi WITH and WITHOUT conductor
Conductor hand signs for “EE, “oo,” AH and mixed vowel	Choir should be told whether to move rapidly ad libitum OR Via Liquid Voweling.
Drones	Used for Pitch Stability- Primarily Fifths

V
A - dó-ro te devó-te, la-tens Dé- i-tas, Quæ sub his
fi-gú-ris ve-re lá-ti-tas: Ti-bi se cor me- um to-tum
súbji-cit Qui- a te contémplans to-tum dé-fi-cit.

2. Vi-sus, tactus, gustus in te fál-li-tur, Sed audí-tu so-
lo tu-to cré-di-tur: Credo quidquid di- xit De- i Fí-li-
us: Nil hoc verbo ver- i- tá-tis vé-ri- us.

3. In cru-ce la-tébat so-la Dé- i-tas, At hic la-tet simul
et humá-ni-tas: Ambo tamen cre-dens atque cónfi-
tens, Pe-to quod pe-tí- vit latro pæni-tens.

4. Pla-gas, sic-ut Thomas, non intú- e- or De- um tamen
me- um te confí-te- or: Fac me ti-bi semper ma-gis cré-
de-re, In te spem habé-re, te di-lí-ge-re.

Mode V

1. Ad - ò - ro te de - vó - te, la - tens Dé - i - tas, quae sub his fi -
 2. Vi - sus, ta - ctus, gu - stus in te fal - li - tur, sed au - di - tu
 3. In cru - ce la - té - bat so - la Dé - i - tas, at hic la - tet
 4. Pla - gas, sic - ut Tho - mas, non in - tú - e - or De - um ta - men
 5. O me - mo - ri - á - le mor - tis Dó - mi - ni, pa - nis vi - vus
 6. Pi - e pel - li - cá - ne le - su Dó - mi - ne, me im - mún - dum
 7. Ie - su, quem ve - lá - tum nunc a - spi - ci - o, o - ro fi - al

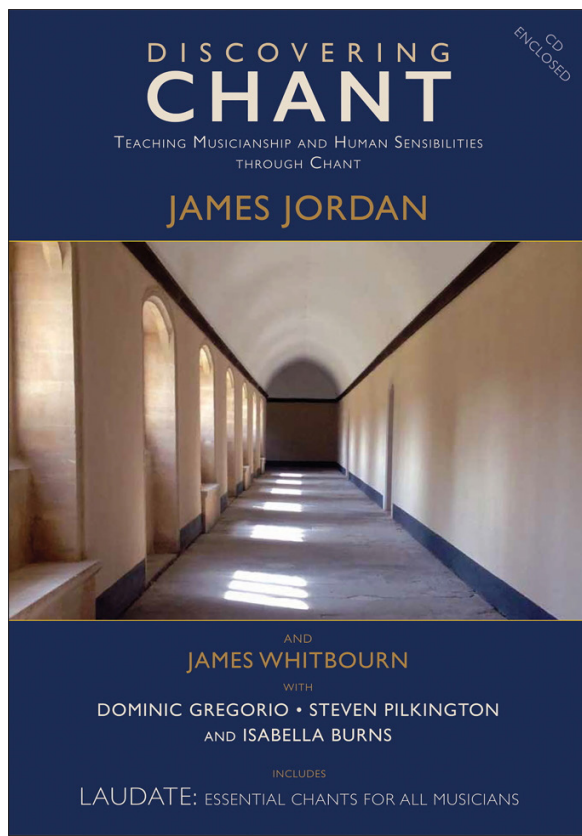
gú - ris ve - re lá - ti - tas: Tí - bi se - cor me - um to - tum
 so - lo tu - to crè - di - tur: cre - do quid - quid di - xit De - i
 si - mul et hu - má - ni - tas: am - bo ta - men cre - dens at - que
 me - um te con - fi - te - or: fac me tí - bi sem - per ma - gis
 vi - tam prae - stans hó - mi - ni, prae - sta me - ae men - ti de - te
 mun - da tu - o sán - gui - ne, cu - ius u - na stíl - la sal - vum
 il - lud quod tam sí - ti - o: ut te re - ve - lá - ta cer - neas

súb - ji - cit, qui - a te con - tém - plans to - tum dé - fi - cit.
 Fl - li - us: níl hoc ver - bo ve - ri - tá - tis vé - ri - us.
 cón - fi - tens, pe - to quod pe - ti - vil la - tro páe - ni - tens.
 crè - de - re, in te spem há - bé - re, te dí - lí - ge - re.
 ví - ve - re, et te il - lí sem - per dul - ce sá - pe - re.
 fá - ce - re to - tum mun - dum quit ab om - ni scé - le - re.
 fá - ci - e, vi - su sim be - á - tus tu - ae gló - ri - ae. A - men.

Philadelphia Sequence

No.	Description	Vowel/Chant
1	Ten/Bass - Open 5th Sop/Alto - <i>tacet</i>	/u/
2	Sop - Chant unison Alto - lightly Free Sing // ALL BREATHE Sop. sustain final pitch	Sop - Chant Alto - /m/
3	All - Free sing (pp)	/a/
4	Sop/Ten - Chant canon (on cue) Alto/Bass - Continue Free Singing subito /u/ Open 5th when chant completes	Sop/Ten - Chant Alto/Bass - /a/ all /u/ (cue)
5	Sax and Solo Free Singing voice in duet over choir /u/ // BREATHE on cue	Soloists - freely All - /u/
6	All - Elongated Free Sing (2-4 seconds on each tone); Cresc. < on cue Dim. > on cue (mf)	/a/
7	Ten/Bass - Unison chant Sop/Alto - continue elongated Free Sing	Ten/Bass - Chant Sop/Alto - /u/
8	Ten/Bass - Amen Sop/Alto - continue elongated Free Sing	Ten/Bass - Chant Sop/Alto - /u/
9	Sop/Alto - dim to niente	/u/

Related Material from James Jordan



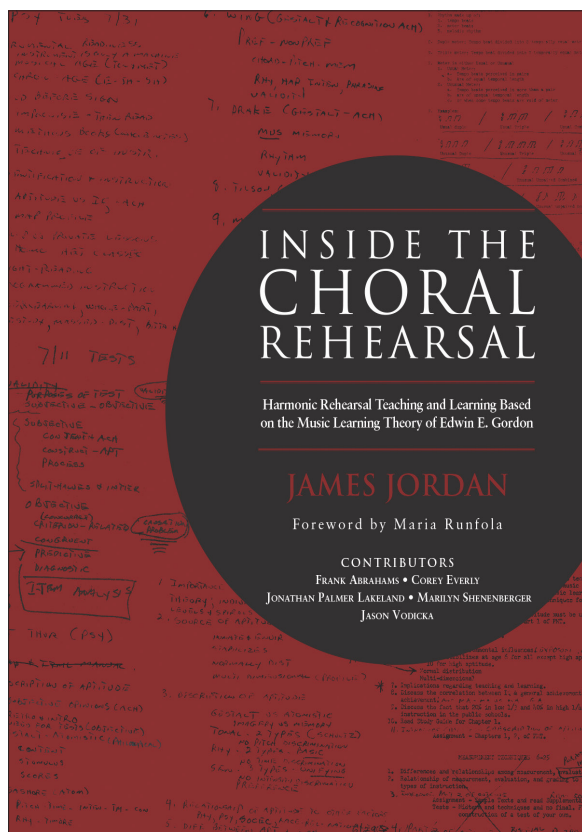
Discovering Chant

By James Jordan, James Whitbourn, Dominic Gregorio, Steve Pilkington, and Isabella Burns

Discovering Chant asks conductors, teachers, and music educators to reconsider the use of plainchant as an essential pedagogy for teaching intonation, phrasing, and understanding of musical line—while building community within an ensemble.

This revolutionary pedagogical application uses chant for teaching aural awareness and a natural and intuitive understanding of musical line. The pedagogy was borne out of the Westminster Choral Institute at Oxford, where chant has become a part of the daily regimen of the Grammy-nominated Westminster Williamson Voices. James Jordan incorporates this pedagogy into the daily warmups of his choirs.

Collaborating with James Whitbourn and Isabella Burns, this book provides the philosophical and pedagogical foundation for this method. The enclosed CD demonstrates the performance of chants for study by conductors.



Inside the Choral Rehearsal

Harmonic Rehearsal Teaching and Learning Based on the Music Learning Theory of Edwin E. Gordon

James Jordan

James Jordan has spent the past 35 years developing applications of the Music Learning Theory of Edwin E. Gordon to the choral rehearsal. Inside the Choral Rehearsal is the culmination of his work—a comprehensive teaching resource detailing all aspects of skill development for choral ensembles of all ages, and deeply rooted in the psychology of music learning. This book explores both the philosophy and practical application of audiation development for choral ensembles, with the goal of contributing to a lifelong acquisition of music skill and audiation.



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