

Errata for *Choral Concepts (Second Edition)*

Page 87, 1st paragraph, 3rd sentence:

We will determine its role in the phrase, whether it is part of a crescendo, ~~the actual stressed note following the crescendo-stress diminuendo.~~

We will determine its role in the phrase, whether it is part of a crescendo or the de-emphasized note or notes following the main emphasized note.

Page 94:

The third line of music should be labeled Example 6.10.

Page 148, 1st paragraph, 1st sentence:

Both W and Wh are spoken and sung as though they are both W (see *Consonants that Require Special Consideration* on ~~page 143~~).

Both W and Wh are spoken and sung as though they are both W (see *Consonants that Require Special Consideration* on page 147).

Page 161, 3rd paragraph, 3rd sentence:

~~This~~ it becomes our third category.

Thus it becomes our third category.

Page 163, shaded box, 1st paragraph, 5th sentence:

Herford understood how the music of composers from all periods was to be performed—from Palestrina and Monteverdi to Stravinsky, Bartok, Britten, and Schoenberg—but he ~~early~~ loved Bach.

Herford understood how the music of composers from all periods was to be performed—from Palestrina and Monteverdi to Stravinsky, Bartok, Britten, and Schoenberg—but he dearly loved Bach.

Page 172, 1st sentence:

The piece is now returning, for the first time, to a ~~homophonic~~, block-style *tutti* manner of singing (as in the beginning).

The piece is now returning, for the first time, to a homophonic, block-style *tutti* manner of singing (as in the beginning).

Page 219, Table 10.2 title:

Neuen's Preferences for ~~Students~~

Neuen's Preferences for Soloists

Page 259, 2nd paragraph, 1st sentence:

We should keep most of the conducting action lower in the conducting zone (~~see Figures 11.16b and 11.17~~), thereby allowing the crucial upbeats and downbeats to stand out clearly.

We should keep most of the conducting action lower in the conducting zone (see Figure 11.17), thereby allowing the crucial upbeats and downbeats to stand out clearly.

Page 298, 2nd paragraph, 3rd sentence:

Neuen's teachers also included Brahms scholar Laura Hoggard, ~~contemporary music~~ scholar Patrick Macy, and the pioneer of Negro spirituals, Jester Hairston.

Neuen's teachers also included Brahms scholar Laura Hoggard, Renaissance scholar Patrick Macy, and the pioneer of Negro spirituals, Jester Hairston.