

instruction and working together to achieve a common result – is unconsciously transferred to the classroom where our students study other subjects. The studying situation is therefore very different at Adolf Fredrik Music Classes than it is in other "regular" schools. And consequently our study results are found amongst the highest averages in Sweden. All of which stems from, and is due to, musical instruction.

This is not only because of the discipline established from music but because the opposite halves of the brain are trained in unique fashion when playing music, factors which explain the good academic results attained by Adolf Fredrik students (a phenomenon which could well provide material for an entire symposium). Nothing trains the brain halves like interpreting music, following the conductor and playing on your instrument the music you read on the music stand! The intelligence expands, and this has now become a proven scientific fact. (When Herbert von Karajan landed in his aeroplane his brain showed the same activity as when he conducted Beethoven's 5th). It is no coincidence to find Nobel prize winners are frequently prominent chamber musicians!

"We don't fight"

Because they have music as a common interest, students are not obliged to defend their special interests from the world around them. When I ask my new students after a month what is the difference between Adolf Fredrik and their previous school, they say as a matter of course that "We have more music instruction". But every year I also hear another answer; "We fight less at Adolf Fredrik." We could sum this up by saying - if you have problems in your school - sing a song! I am convinced the importance of singing in a choir is more important than ever in our present society; a society which tends more and more to generate individualists sitting in front of computers.

Socialising with fellow humans, creating together, are modes of behaviour frequently forgotten in today's society. Are the politicians aware of what kind of people are being brought up into the next millennium, when the aesthetic subjects are obliged to make way for computer and IT instruction?

A functioning society is based on solidarity, loyalty and respect for each other's differences. There is nothing like a choir to bring up individuals (irrespective of age). The choir is not only a pleasant way to spend leisure time. The choir is essential to the function of society. When did you last hear a politician collecting votes on that ticket?

Training of self-confidence

The society of today is flooded with lost self-confidence. Singing in a choir and training to appear before an audience creates self-confidence and stage experience.

Nowadays, schools create lack of self-confidence, while unemployment amongst adults contributes to people lacking faith in themselves. Standing in a choir and learning to "look people in the eye" provides you with a valuable tool for life. When socialising with your friends, when applying for a job, when meeting new people, etc.

The voice is an important part of a person's identity. Never forget that you are unique. There is only one person in the world like you!

New music liberates

My interest in modern music has provided pedagogic assistance in

many classroom incidences. We all have good and bad experiences. Many people are afraid of the music interpretation and only sing to 50% of their capacity due to their fear of "singing incorrectly". The new music provides a unique opportunity to loosen these confining knots!

I have favourable experience in that when a student has been asked to improvise, sing clusters etc., she is unafraid when reading the traditional music. The old music is assisted by the new music and the new music cannot manage without the traditional music.

In a cluster (where everyone sings their own part) self-confidence can be built up. Similarly to having a human right to look as you do, you have a right to sound as you do. You are unique!

This is the point where we create openness and get the choir members to believe in themselves and thereby sing with the right attitude. 50% sing with only half their voices because they are frightened of interpreting music and all the academic tradition that has been built up by despotic choir leaders through the ages. There are too many choir leaders who upset people instead of helping them.

This is a matter of leadership which I will be taking up during the work shop on Saturday.

Sing together!

It is only when we take music seriously that we can ask to be taken seriously. Nothing is more important to a leader than the creation of good, positive examples. This refers to all ages of course, but especially to those leading our developing generations.

I am convinced that training in working together with others, having respect for each other's differences and showing solidarity and loyalty are the most important factors for the coming society if we are to live in peace with each other.

The best way to prepare for life from the time you are born is to sing together with others and develop these properties.

This is why your responsibility as a choir leader is so great, not just for your choir, but as a conscientious builder of our society – and how are we to get our well embedded politicians to understand this...?

To those of you who live in the world of children's choirs I will say: Get down off your pedestal. Allow yourself to be moved by the dynamics contained in your group. Set creativity free and give yourself the chance to be amazed by the unreserved joy which can only be found in singing children when they have complete freedom. ¶



Sing together!

By Bo JOHANSSON

The Adolf Fredrik's Music Classes, Stockholm

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Bo Johansson

Bo Johansson – music teacher and pedagogue, prominent choir conductor and member of the Royal Swedish Academy of Music.



Bo Johansson is since 1970 working as a music teacher at Adolf Fredrik's Music School in Stockholm, Sweden. During many years he has been the musical principal for this very famous and well-known choir school.

Bo Johansson has studied choir conducting i.a. under the guidance of Professor of choral singing, Eric Ericson, at the Royal Academy of Music in Stockholm.

In 1965 he founded The Bromma Chamber Choir, which for many years has been one of the leading choirs in Sweden, specialized in modern, contemporary music. Consequently the Bromma Chamber Choir has made many first performances by several Swedish composers.

In 1973 Bo Johansson founded the Adolf Fredrik's Girls' Choir – a select group of girls in the ages of 11 to 16 years old. The Adolf Fredrik's Girls' Choir has for many years now been ranked as one of the foremost children's choirs of the world.

In 1990 Bo Johansson founded Stockholm's Vocalise Ensemble – another select group consisting of 10 young women, former members of the Adolf Fredrik's Girls' Choir. Stockholm's Vocalise Ensemble participated in "The European Symposium on Choral Music" in Ljubljana, Slovenia, in 1995. At the same event Bo Johansson was invited as a lecturer.

Bo Johansson was one of the initiators of the Master Classes in Marktoberdorf, Germany. He also held seminars at the 4th World Symposium for choral conductors, 1997 in Sydney, Australia.

With his choirs and groups Bo Johansson has toured, always with great success, all round Europe, USA, Canada, Hong Kong and China. For example, his choirs have been awarded the first prizes in the BBC choir competition "Let the peoples sing" and both first prize and Grand Prize in several important choir competitions throughout Europe.

During more than twenty years Bo Johansson has been conducting at "Nordklang" (a Nordic equivalent to "Europa Canta"). In 1994 and

1997 he was the conductor for the children's work shops at "Europa Canta" in Denmark and Austria.

Bo Johansson's broad interest in music education and in the training of youth and children's choir, has made him a much sought-after visiting lecturer and conductor. Since many years he has given a great number of courses and seminars for conductors and choristers all over the world. He also is a frequent member of the jury at a divers international choir singing competitions.

For a great number of years Bo Johansson has been regarded as one of the most prominent choir conductors in Sweden, and he has been awarded several artistic distinctions (in 1986, Bo Johansson together with the professor of choral singing Eric Ericson, was chosen the highest mark of honor a choir conductor can receive in Sweden, "The Choir Conductor of the Year").

His interest in pedagogy has created pedagogic material for music teaching, a music dictionary for children and several choir collections. ¶

As a newly qualified teacher

many many years ago I had decided to dedicate my pedagogic life to children at kindergarten level. I began work with a group of 18 children aged 5-7. During our first lesson I discovered that 8 children "couldn't sing". I had no education at all from the music academy and was in despair because I had no idea what to do.

I continued the next lesson by just singing, singing as well as I could (not very well). After three weeks I suddenly found that all the children sang equally well. Why?

Note that I used no particular method, or singing by ear or voice production exercises with these children. The only thing I did - for lack of knowing better - was to sing a few songs.

I asked the 8 children if they had sung before and they replied they had never sung a note before. In just three weeks all of them could sing as well as their classmates who had sung with their parents since they were tiny. This shows how important it is to begin with singing and music at a very early age.

Having tested 1000 children every year we have made certain observations:

Hoarser

1. Children frequently have problems with their voices – they are hoarser than they were 20 years ago. Why is this?

Is it the noise level in the kindergarten? Is it the free-style playing loud pop music at the same time as they talk to their friends? Is it the faster tempo of society? Is it the new food – McDonald's and Coca-Cola?

We wrote to the Swedish government to appraise the minister of health and social affairs of this tendency. Two months later we received a reply to the effect that the minister of health and social affairs was very interested in these alarming results we had presented. The minister appointed two speech therapists at a hospital to research this subject for a period of two years to see if we were right or wrong.

This means that awareness in educationalists working with children has been heightened. A good start!

A new association was formed (Voice Promotion) where members are "voice doctors" (throat specialists), speech therapists, song pedagogues, opera singers, music teachers, speech pedagogues, actors, etc. We meet once a year at very exciting symposiums concentrating on the common interest of "The Voice" which is focused upon from many aspects.

The researchers/speech therapists finished their report two years ago, showing that we were right (I would need more time to present a more in-depth description of the results here).

Perhaps one of the most important results is that awareness as regards the voice has been heightened. Much of a person's identity lies in their voice. So the voice is very important.

Lower

2. The range of voices today is more limited than it used to be, and voices are far lower. Once again, this is because we have no trained music pedagogues to teach the smaller

children. The voice is frequently based in the chest position and the head voice is never trained and developed.

The key of hymns sung in Swedish churches has been lowered so that the congregations are able to sing along.

How will the hymns sung in Swedish churches sound in 100 years? "From the depths I cry to you..." ("Aus tiefer not...")

Shorter memory

3. Note memory is shorter today than 15 years ago. Why? When I was young and at school we were obliged to learn many things off by heart! Today we no longer have to learn things off by heart because we have computers and can store our knowledge in a file.

Now when I play a melody with more than 5 notes the student often wants to hear the sequence one more time. Before I could play up to 8 notes and the student would understand the melody!

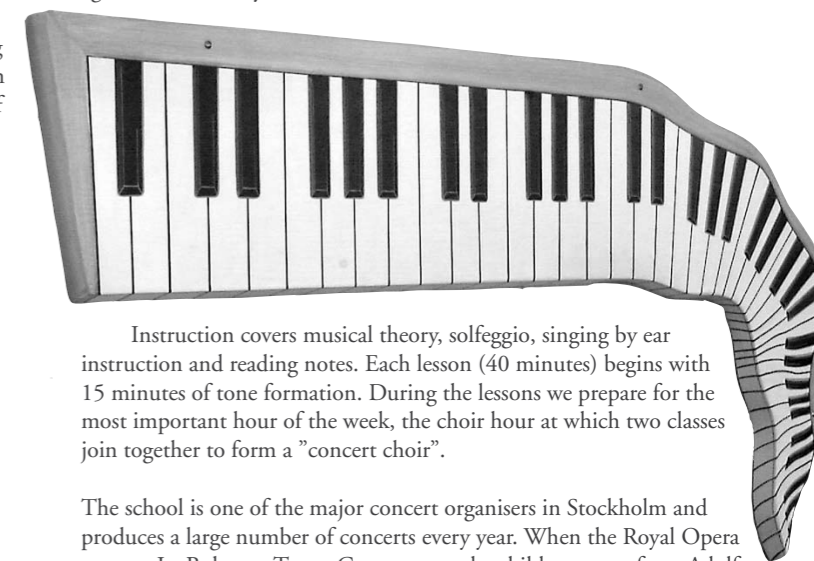
Or is it that when a student tries to sing along with a melody and sings incorrectly, could this be because he or she does not realise that a melody can be right or wrong? In the school the teacher has never corrected the faults, but started up the song and been satisfied when most have finished the song at about the same time! (a situation which can hardly be expected to create any memorable musical experiences or to encourage people to sing more).

These are frightening observations and I know the same problems are occurring the world over.

Students attend Adolf Fredrik's Music Classes due to their interest in song and music. 90% of the students play an instrument. Students receive instrumental instruction in addition to their other school lessons.

A choir school

Adolf Fredrik's Music Classes is a choir school. Each class forms a choir and as we have 36 classes this means we have 36 choirs! 1000 students, age from 11 to 16 years.



Instruction covers musical theory, solfeggio, singing by ear instruction and reading notes. Each lesson (40 minutes) begins with 15 minutes of tone formation. During the lessons we prepare for the most important hour of the week, the choir hour at which two classes join together to form a "concert choir".

The school is one of the major concert organisers in Stockholm and produces a large number of concerts every year. When the Royal Opera puts on La Boheme, Tosca, Carmen etc., the children come from Adolf Fredrik. And the school has worked closely with the Royal Philharmonic Orchestra of Stockholm for many years.

High study results

The school's musical profile has an affect on all other subjects on the school curriculum. Singing in a choir means everyone does the same thing at the same time. The discipline created within our music – and which entails listening to the teacher, listening to classmates, taking →

New music liberates our senses

Adolf Fredrik's Music Classes is the oldest school of song in the country, taking students of from 11 to 16 years.

The school is situated in the centre of Stockholm with access to excellent underground railway, commuter train and bus communications. For 85% of students, it takes 45 minutes to reach school travelling by suitable public transport.

The school enjoys a very good reputation for music with skilled and highly qualified teachers in all other subjects.

It is important to point out that Adolf Fredriks Music Classes is not a private school, but a regular secondary school offering extra facilities for music study. We are not a fee-paying school! This is a very important principle, and only the music test determines whether a child is accepted into the school.

Which apply to attend?

Children are 10 years when they apply to attend Adolf Fredriks Music Classes. Who then, are these children? It is often the parents who have, so to speak, chosen Adolf Fredrik Music Classes. Their musical interest is frequently the cause of our students applying to attend the school, which accommodates musical interest and provides a good overall standard. Parents have made a conscious choice, and they and their children find it worth the inconvenience of a longer journey to Adolf Fredrik Music Classes instead of the local school.

In turn this means we tend to find children from the middle classes and up attending Adolf Fredrik Music Classes.

This social phenomenon is found in all leisure time activity and within e.g. sports and athletics activities for young people. Unfortunately, only parents with the right social and economic positions can invest in their children and give them the stimulus that should be the right of all children in our new, developing generations.

When children apply to attend Adolf Fredrik Music Classes we know nothing of their study results or anything else about them. E.g. if they have difficulties in reading and writing, dyslexia etc. We know nothing about the parents or the conditions under which the children are living at home.

The testing

For many years the test was conducted in October. Now the test is held in January because we must inform the schools in the home district which children in their area will be attending Adolf Fredrik. The students will be leaving their "natural" school and previous classmates behind.

We have moved the test period as far forward as possible because girls are so much more developed and mature than boys of the same age. When we discussed test methods with experts, we found

Testing new musical methods of expression

that the biological age in a group of ten year olds often differs by as much as 8 years between those who are furthest developed and those who are least developed. (Essentially, this illustrates the impossibility of testing children and implies that children ought be divided into classes according to their biological age). Each year, 1000 children apply to attend the school from the greater Stockholm area.

The musical environments differ

We know that children come from widely differing musical environments and that their social environments are very dissimilar. In this respect we are living in an unequal society. For some children it is quite natural to sing and play music and go to concerts. The teachers in their kindergarten and their primary school are interested in music and often sing with the children - while other teachers know nothing of music or of the subject of music, apart from what is written into the syllabus, and their charges are not allowed to sing in school - shame on the Swedish school system!

To even out this situation of unequal backgrounds the test is now divided into two days. The first day the children learn the individual test and practice their mandatory songs in groups. The intention is to create a stimulating situation in which the children find it fun to sing. During the introduction I talk a lot about attitudes: Happy, unhappy, playing a part and acting snooty, all with the voice. Such consciousness can make a note come out high or low. Strong or soft! A new discovery for many children!

When students apply to us now they sing two songs. The student can choose one song from three proposed obligatory songs (the obligatory songs are all well known children's songs). The songs to be sung a cappella!

In addition several different tests are made regarding singing by ear. I run through these very carefully. After 60 minutes (a long time for a ten year old) every child is expected to understand what is going to happen on day 2, when the individual tests are conducted.

The singing by ear tests are divided as follows:

- Rhythm
- Melody
- Chords

We sing a good deal, of course!

For the boys to feel secure and confident and stimulated, boys and girls practice separately.

Choir schools in profile:

The Adolf Fredrik's Music Classes The Stockholm's Musikgymnasium

Sweden is a singing country. More than 600,000 Swedes, out of a population of 9,000,000, rehearse in choirs every week.

Choral music is the second largest national popular movement in Sweden today; the first largest movement is sports.

One can find choral singing on most levels of Swedish society, from elementary and secondary schools to conservatories and other institutions of higher education, from local church choirs to high international-level mixed choirs, and from childrens

One institution which is a significant proponent of choral singing and choral music in Sweden is the Adolf Fredrik's Music School. It's a choir school for children and youths between the ages of 10 and 16 years old. Adolf Fredrik's (a secondary school) houses approximately 1,100 students between the 4th and 9th grades.

Adolf Fredrik's Music School was founded in 1939 with the intent of offering musical children in Stockholm the opportunity to sing in choir. One particular ambition at that time was to stimulate boys' interest in singing. It was also important that the school be a public, not private, school, to ensure that all children with talent could be accepted, regardless of financial standing or social class. This aspect of the school has remained unchanged, even though the school itself has grown significantly from its rather simple beginnings. In 1959, Stockholm's Musikgymnasium (an upper secondary school) was founded as a natural continuation of Adolf Fredrik's Music School.





Adolf Fredrik offers a normal theoretical education. The curriculum is similar to that of any public elementary and secondary school. Above and beyond the normal curriculum, however, students receive between 5-7 hours of music and classroom singing each week. To compensate for this extra load, some other requirements are decreased.

180/year are selected

Admission to Adolf Fredrik is based upon a singing audition. Each year, of the approximately 1,000 ten year olds which audition to Adolf Fredrik, only 180 are selected.

Adolf Fredrik is comprised of a total of approximately 1,100 students, divided into 36 classes of 30 students. Normally, two classes join together to form a "choir group", that is to say, a functioning choir, consisting of 60 students. Other groupings may also occur, i.e. choirs of 30 or 90 students. The choir group becomes the basis for most of the organized music activity of the students.

The musical curriculum

A music teacher is responsible for one or two choir groups during an academic year. One of the beauties of this system is that each class and choir group is allowed to develop from year to year, with essentially the same students and the same teacher. This provides a teacher the opportunity to follow and guide the development of each student, class and choir group, and to reap the musical benefits of his or her pedagogy.



The musical curriculum for the school is loosely structured. The ambition of each teacher is to foster and nurture choral singing. Each one of the 13 music teachers are devoted to certain guiding principles in their work to impact the aesthetics and skills of music, to develop in their students beautiful choral singing, to teach a healthy individual vocal technique, as well as important theoretical skills such as sight-singing and eartraining, and to imbue a good knowledge of choral repertoire. Certain lessons are devoted entirely to sight-singing and eartraining, in which case a

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When we have a concert we have to think about the audience. It's for the audience we are singing. So, sing by heart!!!

Where's me in the group?

At what level am I standing? Am I skilled enough? Do I get average marks or tops marks? That's what counts in today's society – not what sort of person I am.

Most choir-singer rapidly find the level they think they are within the group. Consciously or unconsciously. The singer thinks the choir-leader has placed her there. She doesn't know, because the choir-leader holds the rehearsal at such high speed that he doesn't have time to devote any interest to the individual. "We have to rehearse this piece as fast as possible so we can sing it from the beginning to the end at the concert on Sunday". This is an unmusical attitude and creates a poor social sense.

Consideration of each individual creates a healthy environment (you can't have a situation where some of the singers are in the choir just to fill the stage!)

The choir as a phenomenon has a great potential for training us to listen to each other in a dual sense. Teaching us to respect each other's differences. Reinforcing our sense of solidarity and loyalty.



A better world...

If the population of the whole world sang in a choir, the world would be a different place—a better world! On the one hand we wouldn't have an audience as choir-singers never go to concert and listen to each other. Irrespective of what culture you come from you can sing in a choir together. That is why choirs have great potential for building bridges between countries, religions, races etc.

When I have been on tour with my Adolf Fredriks Girls' Choir and taken part in many of Europe's biggest competitions and achieved better than second place in certainly more

than 15 competitions, it has always been interesting to listen to the folk music of the various choirs. To hear the unique sound, the individual national profile. In our own folk music we have a great national asset that is not affected by changes in government, runs on the stock exchange or inflation.

In today's society e-mail and internet it's more important than ever to take care of this national asset.

In our case, it consists of that which by tradition is Swedish and which we are good at or best at. In my case we rely on a long Swedish tradition of choir-singing. Experience has been added to experience, year by year, which has meant that Swedish choirs have created a very typical Swedish sound for themselves.

This is NOT to say we don't show respect and sensitivity towards the rich culture our immigrants bring with them. They are a culture resource and should be given greater opportunity to show what they can do.

The most interesting thing for me in this symposium is to listen to choirs with a different way of singing when they are singing their own folk-music.

Summary:

As a leader of a group. It is my task to create the right team spirit, to get everyone to feel they are important, to make sure that no one is brushed aside, to make my group feel I take them seriously.

If you open your mind, you will find you live in an incredibly exciting and dynamic world. This applies not least to those of us who work with young people.

Put your prestige away—step down from the podium. Let yourself be influenced and be affected. It is only when we take our choir-singing seriously that we can ask to be taken seriously.

Nothing can match a choir when it comes to strengthening identity and self-confidence, and creating a sense of solidarity between generations. Politicians ought to understand this! Choirs are an invaluable phenomenon the potential for creating a human society!

By creating good models, we can help combat the destructive ones. Let's learn to listen to each other, be influenced by each other.

Beware of drawing hasty conclusions—learn to reconsider and make room for new impressions.

Give yourself time—reflect and learn to see the subtleties of your fellow human beings. Don't forget you can be pretty even if you have bow legs and a turned-up nose!

You are unique!
You are needed!
We need you!

All voices are equally valuable! ¶

Example 1:

Five singers sing some bars each of a very well-known song "Twinkle, twinkle..."

Anyone can hear that the singers sing with different voices. If I have them sing together, it's not unusual for an attractive harmony to result. This due to the identities of the various voices- The blend of voices gives the choir its unique choir-sound. Without your voice an important link is missing. Everyone is needed for the harmony to be perfect. That why it is not a private matter for you to miss a rehearsal-the other need you.

Example 2:

Sing "Twinkle, twinkle..." with everyone facing each other. You learn to listen to your fellow singers-you know that they have been selected according to vocal criteria and that everyone has equal rights in the choir in different ways. Put away your prestige.

The demand I make on you, is that you should do your very best and not let your fellow choir members do all the work. Training in loyalty is important in order for a choir to work.

This strengthens self-esteem and reinforces every individual's self-image!

The sense of belonging to a group where everyone has the same interests is indescribable and the joint result can often be astounding. There are many prominent choirs that cannot claim a single soloist among their ranks-but the interaction in the choir means that the choir succeeds better than most. As a choir conductor or teacher you have to create the right team spirit. (Think of an ice-hockey match where the spectators cheer with one voice when the puck is with the right team).

The choir – a dynamic world

As a conductor, it is my task to make good use of the dynamics within my group. Everyone has ideas and more ideas than I have. It's a question of listening-even to the quiet ones who don't say much-trying out the ideas of the choir members. Getting everyone to feel a joint sense of responsibility for the result. We have to practise looking up to the children-not down to them! I call this the frog perspective!

Every age of the rising generation is perfection in itself. When you are 8 years old, you do certain things just because you are 8, which you don't do when you are 7 or 9. When you are 10 years old and starting playing an instrument, your teacher tells you to perform the music in a certain way. In other words it is the adult world that decides how the music is to be performed. As a 10-year-old you may think: "I'll play this Chopin-Nocturne like this at my lesson but when I get home I'll play it in my way."

The adult world limits the development of music and does not listen with serious interest to the rising generation. We smile and nod when the pupil plays in his or her childish way. But who is entitled to say what is right and what is wrong. Perhaps the history of music world look different if children who are not weighed down with a load of prejudices were given greater influence over our musical community.

Demanding just as much of everyone mean stimulation for the individual. It means I devote time and interest to the slow learners and the shy ones. Irrespective of age and education, all people want to be taken seriously – everyone is aware of his or her intrinsic value, and that the choir leader thinks they are all worth just as much..

This attitude trains us to respect differences, for example. It feels unsatisfactory to rehearse when someone is missing-both musically and socially. It is very important that I take the time needed to state my

attitude towards my own role in the choir and that I give myself time to live up to my goals, so that the choir-singers really feel I mean what I say.

The choir-singers must know I rely on their loyalty and sense of responsibility towards the whole – the concert.

The society of today is unmusical!

It's based on achieving as much as possible as quickly as possible. Quality is not always the deciding factor. That is why it is more important than ever to create an environment in school where questions and answers can take the time each individual pupils need. A musical phrase can never be pressured into existence. It needs its own organic time in order to be performed in such a way that it involves the listener.

GIVE US TIME!!

I claim this:

Many of the people who have responsibility for the content and aims of the school of tomorrow need to change their attitudes. Interest in the individual and time devoted to him or her creates identity, self-confidence and a more humane society where everyone takes a joint responsibility for social development without just relying on the high-achievers and the noisy ones!

When the singers in my choir are accepted I make a point of saying that it is because you sound the way you do that your voice fits in with the choir. We need your voice so that the harmony will be the typical, world-famous sound. Everyone is equally important. If you are forced to miss a rehearsal, an important link will be missing. *You are unique! We need you!*

In my choir we often sing in three parts. As everyone takes the same responsibility, I could take one singer from each part and listen to three-part harmony. When I carry out this exercise it is my experience that the singers rise to the occasion when it comes. The feeling of managing to "maintain one's part" without any help is a very strong one. You feel better when you count! Absence through sickness is low. I am needed – I am someone! A feeling that should be given a greater chance to develop in today's school/society. Ultimately it is a question of discovering the creativity that exists inside every individual and teaching him or her to adapt to the group without abandoning his or her integrity. (re-read!). Those who don't succeed in this become choir conductors, headmasters or officers. I take responsibility for my place in the choir! I don't need to lean on anyone else in the choir.

Why do we sing?!

Obviously because it's fun. But also so that the audience will appreciate what we do. That is why the musical communication between choir and audience is very important! Sing by heart!

The bad example is when the choir enters in two straight lines with serious and solemn expressions. They lift up their music at exactly the same time when the conductor gives the sign (often this is the only co-ordinated event in the concert) and sing 4 bright and cheery songs. They take the applause with a serious faces and leave the podium in two perfect lines. This situation cannot create contact with the public.

class of 30 can be divided into two groups. Yet, the major emphasis of the school's musical curriculum is upon "classroom" singing. As might be expected in such a large school, the methods of teaching vary greatly.

Larger scale performances

During the course of one year, a class will normally participate in several different types of performances: joint concerts with 2 or 3 other choir groups, larger scale performances in which several choir groups participate, and in fact, in conjunction with the school's annual Lucia concert in the Stockholm Globe Arena (seats 12,000), the entire student body and all faculty participate. (Interestingly enough, this concert is sold out to capacity audiences three times each year.)

The faculty attempt to "mix" concerts whenever possible, i.e. to let younger classes share concerts with older classes. The type of repertoire varies, as well. Students master a cappella repertoire from various historical periods and national styles. During their younger years, they sing almost exclusively repertoire for equal voices (2-4 part). By the time they are in the 7th or 8th grades, they are beginning to perform SATB (soprano-alto-tenor-bass) repertoire. They regularly perform with instrumental ensembles of varying size, including symphony orchestra.

50 choral concerts every year

Adolf Fredrik together with Stockholm's Musikgymnasium is one of Stockholm's largest concert institutions, organizing and performing at least 50 choral concerts every year. When Stockholm's Opera is in need of children's choirs in such productions as Carmen, La Bohème and Tosca, it is students from Adolf Fredrik which participate. Larger choral productions such as Britten's War Requiem, Verdi's Requiem and Stravinsky's Psalm Symphony are regularly performed by students from Adolf Fredrik/Stockholm's Musikgymnasium.



There are three select groups, above and beyond the normal music curriculum of the school, to which students may audition. The Adolf Fredrik's Boys' Choir, The Adolf Fredrik's Girls' Choir, and The Stockholm's Musikgymnasium's Chamber Choir have all met with great success both nationally and internationally.

Adolf Fredrik is a choir school

Many of its students continue in music, but it is not considered a preparatory school for continued musical study. Although many successful instrumentalists and singers have studied at Adolf Fredrik, the majority of graduates continue in non-musical professions. Interestingly enough, after graduating, most of the students go on to sing in amateur choirs in Stockholm and throughout Sweden, using their acquired skills in all kinds of choral situations. ¶



The Adolf Fredriks Girls' Choir

The ADOLF FREDRIK'S GIRLS' CHOIR was founded in 1973 by the choir's conductor Bo Johansson.

The members are 11 - 16 years old and are recruited from the famous Adolf Fredrik Music Classes in Stockholm, Sweden. This school is a public secondary school, and specialized for young people with vocal talent from the whole of greater Stockholm area.

The Adolf Fredrik's Music School was founded 1939. Today the school has over 1,000 students. Besides the normal theoretical education, the pupils have 5 - 7 music lessons every week. The greater part of the music education is devoted to choral singing. Each class form a choir, which means that the school consists of 36 different choirs, i.e. classes.

Each year girls in the age of 12 years old may audition to the Adolf Fredrik's Girls' Choir (a rather tough vocal test). In that way the choir at the beginning of the autumn term can welcome another 10 of the vocally most talented girls of the school - it's really a choir in perpetual renewal.

The Adolf Fredrik's Girls' Choir rehearse twice a week, in the late afternoon after the ordinary school day. The choir's repertoire is very wide, including both sacred and secular music, classical as well as contemporary music.

The Adolf Fredrik's Girls' Choir is a select group at the Adolf Fredrik's school - a representative choir. The choir performs frequently in Sweden, touring the entire country and often taking part in official ceremonies.

The Adolf Fredrik's Girls' Choir has been awarded innumerable prizes in the most prestigious choral competitions all round Europe and has given guest performances at many international choir festivals. Here we just mention some mile stones:

- In 1979 the choir was awarded the first prize in "The Nordic Children Competition" in Iceland.
- In 1981 and 1983 the Adolf Fredrik's Girls' Choir won the first prize in "The Competitions Kodály Zoltán" in Komlo, Hungary.
- In 1986 the choir won the two first prizes in the "Concours International de Choeurs d'enfants" in Nantes, France; the same year they also participated in the "International Choir Festival SYMPAATTI" in Finland.
- In the beginning of 1988 the Adolf Fredrik's Girls' Choir did a concert tour in France and later on the same year they toured Belgium.
- In 1989 Adolf Fredrik's Girls' Choir won the first prize in the BBC choir competition "Let the peoples sing".
- In 1991 the choir toured Finland and Norway and was awarded the first prize at the international choir competitions in Tolousa, Spain; this year the choir also performed a special Christmas concert in the well-known cathedral Notre Dame in Paris.



- In 1992 the choir was engaged as "Artists in Residence" at The International Choir Festival "KATHAUMIXW" in Powell River, British Columbia, Canada. In the same year the choir also was engaged for recordings for the Swedish Television.
- In 1993 the Adolf Fredrik's Girls' Choir did several concert tours throughout Sweden.
- In 1994 the choir toured in Belgium and Sweden.
- In 1995 the choir was engaged for a reference CD recording - "Cantemus 2" - at the request of The International Federation for Choral Music (this CD recording is widely spread amongst children choir leaders throughout the world).
- In 1996 the Adolf Fredrik's Girls' Choir toured Denmark, and performed among other things a successful concert for "The Federation for Choral Conductors in Denmark".
- In 1997 the choir toured Sweden, did another CD recording, TV performances, concerts and participated in several workshops at the international festival for children choirs, "Friendship", in Stockholm, Sweden.
- In 1998 the Adolf Fredrik's Girls' Choir made a grand tour to Hong Kong and China, invited by the World Conference for Children's Choral Music '98. After four days with concerts and work-shops in Hong Kong, the choir toured the cities Shenzhen, Guilin and Guangzhou in the southern parts of China. (In December 1998/Januari 1999 The Guangzhou Children's Choir with their conductor Leon Tong visited Stockholm and gave concerts together with The Adolf Fredriks Girls' Choir).
- In spring 1999 the choir made a tour to Finland. In May the Adolf Fredrik's Girls' Choir was engaged at the Polar Music Prize event (this year the prize winners were Stevie Wonder and Iannis Xenakis). In August the choir toured Latvia and Riga and participated in The First International girls' choir festival.
- In December 1999 The Adolf Fredriks Girls' Choir visited Warszawa in Poland, invited by the Swedish Foreign Ministry and the Swedish embassy.
- In 2000 the choir plans to join the Royal Swedish Opera in their tour to Hannover, Germany. At the end of this year the

I'm going to give an account of some of my observations and experiences during my 45 years as a choir leader and explain why I think it is more important than ever to be a choir leader in school today; not primarily for musical reasons, but for social ones.

Joining a choir gives an excellent opportunity of learning to respect other people, and learning solidarity and loyalty, despite differences.

Let us consider the following: you want to start singing in a choir. You apply to a choir-and imagine your surprise, not to mention that of all your friends - when you are accepted.

There's obviously something special about you since you've been accepted as a member of this excellent choir. What can it be? The simple answer is of course an excellent voice - but could it be something more? And how are you going to meet the demands the choir leader has a right to make on you?

How, after a long hard working day, are you going to have the energy to practice with the choir in the evenings? Or, how will you be able at school (if you've been accepted by the school-choir) after a mathematics examination (where you got all answers wrong) to manage anything in the choir-song lesson that comes afterwards.

Choirs have a unique opportunity to influence this particular situation!

To get everyone to find self-confidence, to find his or her own identity, to feel "I am someone - the group needs me!"

How is this achieved?

For me it's a question of leadership. It is up to me as conductor of the choir to interest myself in the individual. Interest in the individual has to be the most fundamental driving force for anyone with a management position teacher, a headmaster, a music teacher. If it is the desire for power that makes you want to be in charge of a group you will probably be a very bad leader of the group that forms your area of responsibility.

If you are going to be succeed within a group, you have to show a certain honest interest in everyone in your group. Do we have time for that?

In a town in the north of Sweden teachers have been recruited on the basis of their interest of using computers in school. All the pupils will have a computer (the darling of school politicians!) The pupils are not divided into years, instead they work through a program on their computers, which means that after they have gone through the entire program they have achieved the level of knowledge equivalent to nine years of compulsory schooling. The teachers give the pupils hints when they get stuck on the computer.

Is this the school of tomorrow? The school of the next millennium? How are these pupils going to be able to cope with relational problems. What language will they use for communicating. Will it just be grunts! How will these pupils develop

to meet other experiences, for example of artistic nature, theatre, music, the tradition of learning practical skills, developing handicraft.

The school of tomorrow?

Where is culture in the school or society of tomorrow? Where is the study of ethics and morals? The principles of ethics? Respect for the intrinsic value of others? Learning to empathise with the situation of others, learning to understand, show respect for ones surroundings, etc???

All voices are equally valuable

What is needed is to get ride of the authoritarian attitude that is so built into the role of teacher. To have time for the individual pupil. Where does this time exist in today's school or society?

In my role as teacher I am only being human and taking the easy way out if I listen to the noisy ones and try out my

educational methods on those who are quick to learn. By directing my questions to Sarah-Ruth (who is a quick thinker and likes the sound of her own voice) after going through a new aspect of subject know Ill get the right answer and a glorious feeling of what an excellent teacher I am. That's only human! But how does Charles-Roberth feel, who didn't understand a thing and needs more time. Do we have time for him?

It's so easy for the clever ones to want to have a test when they know they will succeed. The teacher appears ambitious and the parents of the clever pupils praise the teacher who devotes so much effort to the class! The gaps between the pupils widen. This is where drop-out syndrome starts.

It's here many lost their self-confidence. Isn't all this a very old-fashioned and authoritarian way of being a teacher? What's all this got to do with choirs?

In the choirs, the individualists often have a negative effect on the result! It's not good if Mrs Andersen (who is good at reading music) sings so loud that the rest of the choir don't think it's worth opening their mouths. It's when Mrs Andersen is absent on a business trip that the others can hear themselves sing and feel that they have to take responsibility themselves. Their existence becomes more meaningful. The other members feel they mean something.

The dominant individuals often stifle the creative process that exist in the group.

Everyone is needed

We look different - that's our right. We sing in different ways - that's also our right. That's why it's important to say this to my choir or class or group; that every individual has something special in his or her voice, in his or her talent, that is unique. It wouldn't be much fun if everyone looked like Bosse Johansson, or sang like him, even if he is singing with his very nice baritone.

It would be just tedious if everyone sang with the same voice-with the same timbre. That's why it's important that you, as an individual are a member of our choir, even if you sing with, say, a weak voice. Everyone is needed!

It's a question of building up the self-confidence!