



RESound!

Vol. 2, No. 1

RESounding Throughout The Division

September 1978

Church Music Corner

Choral music in the church is becoming an increasing concern of ACDA and we find excellent church choirs appearing with more and more frequency on programs at all convention levels and with more and more attention to the unique problems of the church choir. The former situation should be of little surprise since a large majority of church choir directors are also professional directors in public schools and colleges. The latter should be of little surprise, either, because of the very uniqueness of the problems and, particularly, because not many public school and college directors have had any formal preparation in dealing with them.

There are some comforting straws in the wind. At least two of the North Central states, Ohio and Wisconsin, have appointed representatives to the National Committee on Church Music, there may be others. William Erickson conducts a Church Music Corner in the WCDA NEWS of Wisconsin. Along with his own contributions, he receives ideas from other interested and practicing church musicians. The following, AN IDEA FROM STERLING ANDERSON, WAUSAU, is an excellent and successful attempt to serve the cause of sacred music — appealing yet worshipful:

In our community, the traditional Sunday afternoon or evening Christmas Carol Service is no longer viable. Some of us incorporate the carol service into the Sunday morning worship. The captive "audience" is welcome, but if we are conscientious about our job, we know it is supposed to be a worshiping congregation of diverse individuals, and some of the music we would like to use may not always fit the situation.

At First Presbyterian, Wausau, we have a post-Christmas service/concert labeled "A Twelfth Night Mystery." We try to schedule it as close to 12th night — January 5 — as possible; we loosely plan around the theme of bridging Christmas to Epiphany; we aim for an audience that is primarily interested in music. We originally scheduled it late at night, trying to give the atmosphere of the monastery service of Lauds, but

reality has brought us back to 7:30 or 8:00 p.m. With dim lights, candles, processions, and choice of music, we try to suggest a medieval tone of awe and mystery.

In the five years we have presented the program, a few traditions have formed — it is an adult program; we try to include some group from the community as a whole; some readings

may be other than scriptural; there is always a major organ work; we climax the program with the entrance of three banners portraying the three wisemen, and they are left in place during Epiphany. Though a religious service, the primary emphasis has been musical — yet many have said it is one of the most worshipful experiences of the season.

Sing, Children

"If young children don't sing, none of the high school, college, church, and community groups has much of a future." Illinois ACDA President, Ted Klinka, has a concern which affects all of us as directors, the future of choral music and, it occurs to me, the continued growth and influence of ACDA.

In his Presidential Letter in Illinois' THE CONDUCTORS' PODIUM of April '78, edited by Dennis Sparger, President Ted recalls Howard Swan's warning in his opening remarks at the

'77 ACDA Convention in Dallas, saying that the number of students participating in vocal music was **decreasing** nationally while the number of students participating in art, drama, instrumental music, etc., was increasing. I quote some of Ted's recommendations to the Illinois membership, suggestions to help reverse that trend, and urge the Division to take to heart any which are appropriate in a particular locale or in an appropriate musical situation:

1. Call several of the elementary and junior high school choral directors in your area and give them your physical support by attending one of their concerts or at least discuss their program and concerns with them.
2. Encourage their membership in ACDA and their attendance at ACDA functions, including the State Convention which will be held at Judson College on Friday and Saturday, October 13 and 14. Remember, there are very few elementary and junior high school choral directors reading this letter now because most of them are not members. You need to contact them.
3. Encourage the directors of elementary and junior high choirs to have their groups perform at the state and national conventions.
4. Offer to have exchange programs between elementary, junior and senior high schools, college and community groups. An excellent incentive for a children's choir is to be invited to a high school, college, or church and to experience an enthusiastic and supportive audience.
5. Support these groups by sending positive letters of support to their administrators, supervisors, ministers, etc., encouraging the continuance of the elementary choral program. Young groups often do not get enough public performance exposure so they need additional forms of support. It's too easy to eliminate elementary programs because no one knows they exist.
6. Solicit ideas from directors of young people about how ACDA can serve them better. We need and want their ideas, membership and support.
7. Finally, insert one of your own ideas here for helping to make it happen at the elementary and junior high level.

Unfortunately ACDA has been stereotyped by many persons as an organization of high school and college choral directors. We are making progress in all other areas; but, in my opinion, the most critical area is where it all starts: children singing. You know that all of our situations would be improved if we spent less time complain-

ing about our choir personnel problems regarding quantity and/or quality and got in there and helped with the solution.

The greatest asset in facing the many difficulties we as choral musicians foresee in the future is to have a great reserve of young people who have learned the job of singing at an

early age. Hopefully, they will then continue singing in high school, college, community, and church choirs for the rest of their lives. It all can't be done at once or by one person, but we can try, and I sincerely hope you will start somewhere and do something.

If you feel complacent because you have thought about the problem and have done something...try it "Once More With Feeling" until we all get it right!

District Correspondents

Some state presidents or editors of state ACDA newspapers designate each district chairperson as a district correspondent whose responsibility it is to contribute some district news for publication in each issue of the state paper. This provides an interesting variety of activities, short articles, events, concerns, yearnings, needs, and gripes from all parts of the state. It is an excellent way for the State Editor and the membership to know the health and direction of ACDA within the state.

Sanction Of Bishop Luers

The above enigmatic event was listed in the calendar of the first issue of REsound! and elicited an interesting ripple of curiosity from the membership. Let me explain that Bishop Luers is a high school in Ft. Wayne, Indiana, and the focal point of a highly successful invitational Jazz>Show/Swing Choir competition.

When I wrote Indiana President Mike Wade for information on the competition, I received a sheaf of tightly printed pages on all aspects of the competition: an application blank, information on tickets, unloading, contest procedure, performing stage, microphones, other available equipment, publicity, judges, and judging, to name but a few.

If there are those who would be interested in how the logistics of a successful Jazz>Show/Swing choir competition are handled in Indiana, write Mike at 401 W. Joliet, Crown Point, Ind. 46307, or to Father Link, at Bishop Luers in Ft. Wayne.

Where there is pride there is discipline. Jim Kimmell

Communication is the director's most important tool. Jim Kimmell

Excessive vibrato is that which calls attention to itself. Doug McEwen

The World of Music

Don Koller, Chairperson-correspondent from District IV of Nebraska Choral Directors Association, includes a revealing check-list in the January '78 Newsletter, editor Julie

Knowles. Don asks himself, "Am I educating my kids in the whole world of music?" I take the liberty of changing the tense of some of the items in that list:

1. Do my students even know what an oratorio is, much less ever hear one? How about a Mass? A cantata? If they don't, whose fault is it?
2. We all stand, salute, or hail the eastern sun when we speak of the world's greatest composer, J. S. Bach, but really now, how long - if ever - has it been since we did anything of his?
3. Do I teach appreciation - whatever the form?
4. How about the world of the Broadway musical comedy?
5. Do my students know how to make a good choral tone?
6. Do they know how to read music, so that when the graduate they can make their own music?
7. Did I make music relevant?

That list could be posted on the door between our offices and our rehearsal-class rooms — probably along with other items of which it reminds us.

His concern in item number six, reading music sufficiently well, so as to be able to make music after graduation, takes your Editor back to a Sabbatical, much of which was devoted to an inquiry into the reasons for the dropout of singers between public school organizations and college choirs, and

In reality, what are we teaching high school singers? Are we providing enough "learning" that they can acquire skills by which they can function individually in music? I don't think you'll have to research this question to any great extent to find what I suspect is all too true. We are having a great social time and teaching some nice literature somewhat haphazardly by having a few "readers" carry along a lot of singers who are not really pressed to become musical. Therefore, the average high school singer is not prepared to function in the select college choir — and knows it...

If there were ever an opportunity, I'd like to tell the ACDA what I feel are the principal areas with which they need to be concerned.

Now there is an open offer from a man in the midst of music education to discuss some of the problems with which we grapple daily and to point out some direction to us. What more of an invitation do we need? Ohio picked up the gauntlet and invited him to appear at this summer's convention. He admits the strong possibility of bias,

The loss of music specialists. Systems which are cutting back on their music programs are giving their specialists work in other areas.

Singing is becoming less important in the elementary music program.

The recorded accompaniments which accompany some music series and the accompanying of some good pianists is much too fast for the average elementary student to sing with.

The younger generation is being bombarded with subliminal music — Muzak, rock radio stations, and so forth. They are a generation of "spectators," not participants.

Few teachers teach part-singing — and the students can not sing rounds because they have not been taught to sing unisons well.

Junior high boys — now girls, too — are bombarded with the pressures of athletics.

Students are not being taught to sing — they have little idea of style or any personally developed skill at interpretation.

While the present-day student is highly independent, he/she is curious as to what is in the experience for him/her. (Who takes the bows, the teacher or the choir?) The less the students get in return, the less they will put out.

(Transcribed and interpreted from the Editor's notes).

As you see, he points out some controversial areas in the choral scene.

Invite him to discuss them further in your own conventions.

Insight In A Capsule

In the Wisconsin WCDA NEWS of March '78 editor Mark Aamod passes along some revealing thoughts given by guest directors and clinicians who appeared at the NC ACDA Convention in Minneapolis. Among them:

"The art of the masters is one of order, and it sounds like it's a natural part of life. Nothing is imposed on it." "Rather do with conviction what is not so right than to do without conviction what you are told." Julius Herford

Concerning vibrato: "If you control it, it's technique; if it controls you, it's a physical disability." Bev Henson

Directions to a show choir: "Make a picture." Stephanie Rivers

"Go to the music, find the structure and impart this to your chorus, then the composer has a chance to communicate and the kids grow musically." Ken Jennings

Other insights from the Minnesota, THE STAR OF THE NORTH, George Berglund, editor (Apr. '78)

"As long as the conductor does not make it difficult for ensemble to take place, as long as he or she keeps a sort of vitality and a joy in the air for the group to use, and as long as he knows where the piece is going, he is making a significant and essential contribution of which he does not need to be ashamed at all." Robert Shaw

"If our net product — our performance — were arrive at by individual competition, victory or defeat, then each of us would not be so important...but if our product is arrived at by common effort, understanding, and devotion, then all of us are diminished by the absence or weakness of each of us." Robert Shaw

"The nervous boy makes the best chorister, being more likely endowed with the artistic sense...the boy with temperament nets better musical results than the better-ordered, but less imaginative boy." Fr. Wm. Jos. Finn

In the beginning there was rhythm. The late Frank Kendrie.

If you can't hear your neighbor, you're singing too loud. Anita Kerr

Nobody dreams of music in Hell and nobody conceives of Heaven without it.

The thicker, more complex the harmony, the slower the tempo. Howard Swan

I Hereby Resolve....

Timely articles which are printed in State newsletters and papers are often out of date when they are received and available for publication in the next issue of REsound! This is a result of the editorial policy of REsound! It does necessitate your Editor waiting until a seasonal article again becomes timely — possibly a year hence — as is true with the New (School) Year's

1. I will not exceed my music budget.
2. I will not cry if my prize tenor turned baritone over the summer.
3. I will smile graciously when my senior soprano soloist is elected head varsity cheerleader.
4. I will be calm if only nine of the ten Swing Choir Shirts chosen by the group are available.
5. I will order five extra choir robe stoles immediately.
6. I will not stomp or throw tantrums when the band kids stash their instruments in the practice rooms.
7. I will fill out all ... (editor: contest/audition/application) ... forms completely, accurately, precisely, and in triplicate ... with a typewriter even.
8. I will not flinch if a percussion man judges my Mixed Chorus at the District Music Contest.
9. I will not despair if the majority of my auditionees fail to make the All-State Chorus.
10. I will remember all Music Booster Mothers in my prayers.

Resolutions by District III chairperson-correspondent Kay Lynn Kalkowski in the September '77 Nebraska Choral Directors Association newsletter, edited by Julie Knowles. I trust that Kay Lynn will allow me to select, reorder, and adapt resolutions from her list for the larger audience of NC ADCA:

Getting Back To Basics

Bill Diekhoff, Chairperson of District VII, Wisconsin Choral Directors Association, brings up a concern in the WCDA NEWS of May '78, Mark Aamot, editor which we all need to keep in mind:

In a conversation with a choral director last fall, I was asked what I felt my job was. I wonder how much any of us really think about that? We had our Spring Concert of popular music this week. As I look back on all the choreography, costumes, lighting and technical electronic problems we solved, I still feel my basic job is to be a VOICE TEACHER.

The student struggles with notes and rhythms and fights to get the vowel sound just right. I believe that if a student can sing all the notes and rhythms correctly, pronounce all the words properly, follow the director completely, and not know how to use the vocal instrument well, that student is being cheated!

When the concerts are over and the students leave the school music program, do they have the basic skills vocally to allow them to grow further or must their total vocal experience end with graduation? Hopefully vocal instructors exist for more things than just a collection of notes and words.

When the conversation gets around to a subject like this, there are many different opinions. Perhaps Julius Herford said it best at the A.C.D.A. Convention in Minneapolis this winter. It was his thought that we are all responsible for the "how" in music education. He said, "I show you what is in the score, you must find the best way to give it to your singers."

If we consider that most of our musical problems stem from poor vocal production, it would serve our own best interests to attack this area first. In an interview, a Metropolitan Opera vocal coach stated that her biggest complaint was that the young singers coming to her for help didn't know how to sing. She commented that language and style were flawless but there is a lack in basic understanding of the voice. If this is true with singers coming to the Metropolitan, what must it be like with us?

Beniamino Gili sang his last formal concert at seventy, and he attributed his long vocal life to the fact that he never sang a badly produced note. (Perhaps we will never have a Gili in our choirs, but we can all encourage our singers to sing like one).

Finally, I'm reminded of a quote from an Education text. In it, educator Edmund Myer said, "Instead of saying to a pupil, don't do so and so, find out the cause of the wrong doing, for they are all effects or results, and not causes; any correct teaching always fights the cause, never the effect."

As we close this school year and plan for the next, I would hope we reevaluate how much time was spent on tone production and vocal technique. Perhaps we all need to get back to basics.

Bill Diekhoff

Calendar

October 13-14	ILLINOIS	Illinois ACDA State Convention, Judson College, Elgin.
October 14	WISCONSIN	Third Annual High School Choral Festival, Carroll College, Waukesha, guest conductor Ken Jennings. Contact Mark Aamot, Mus. Dept., Carroll College, Waukesha 53186.
October 21	MICHIGAN	ACDA State Conference on Choral Music, Calvin College, Grand Rapids, Joyce Eilers and Dale Warland, clinicians. Reading session on Easter/Lenten Music Howard Slenk). Dale Warland Singers in concert.
October 26-27	NEBRASKA	Nebraska Choral Directors Association Convention, Kearney, Clinician, Howard Swan.
October 27	INDIANA	Indiana All-State Choir — a part of IMEA Conference in Kokomo. Lloyd Pfauth, guest conductor.
November 16-18	NEBRASKA	NCDA-Sponsored session, NMEA Convention-Clinic, Hastings, Clinician Doug McEwen.
November 17	INDIANA	Second Annual College Festival, Earlham College, Richmond 47374. Chairman Len Holvik, Earlham.
1979		
January 13	INDIANA	Fifth Midwinter Conference
January 19	WISCONSIN	WCDA State Convention, Stevens Point Holiday Inn. Convention Chmn. Trinidad Chavez, U. of Wis., — G.B., Green Bay 54302.
January 19-21	OHIO	Midwinter Conference, Worthington.
March 8-10	MISSOURI	ACDA National Convention, Kansas City.
1980		
March 6-7	WISCONSIN	North Central ACDA Divisional Convention, Madison, Concourse Hotel. Convention Chmn. Charles Thomley, 6606 Schneider Place, McFarland 53558.

Interested persons are urged to confirm events and dates with the event chairperson or state president. (See Directory in REsound!, Vol. 1, No. 2).

Second Class Honors Choirs

Somehow that doesn't come out quite as it is meant. Let me explain. Some time ago a colleague of mine, a band director, pointed out that we automatically select our first-chair players — or carefully audition for our best talent — to represent our groups in the "Honors Band." Mentally I calculated this quickly to be equivalent to the most talented first one-two-three-four singers in each section of our choirs to represent us in our "Honors Choir."

He was concerned that further down within the section we can find some good, solid youngsters, plugging away — sometimes using a much higher percentage of their potential than some who occupy higher chairs — and getting a good deal of the job done with little recognition for their conscientiousness.

He asks, "Can't we find a place for the 'also rans' (in the best sense) to perform in a situation akin to the traditional *honors* honors choir?"

An average Honors Choir? an intriguing idea.

Although I have not been involved with any such groups, I suspect that we might anticipate some of the results and likely discover some which are unexpected:

The pluggers may not perform with the same insight and verve as those in the front line, but they'll not forget their experience — perhaps they will develop some real leadership qualities when given a chance. They may prove to be more of a challenge than our guest conductor might wish to accept in the time available for rehearsal — it may take them longer to get as far as the superior performers. Also our already-busy local director may have to kick a little more time in a heavy schedule to see that the students are sufficiently well prepared so that the guest conductor's job will not disintegrate into that of a high-priced rote teacher.

Some music camps accommodate the less-talented performer by providing organizations earmarked for students at various levels of competency; however, has a less talented group been assembled in an Honors Choir situation? Have you tried it? Do you know of it having been tried? Perhaps the membership would be interested in your experience with and reaction to such a proposition.

Little has been said as to the impact of such an experience or even regular choir experience on the student. A modest, retiring young lady was a member of my college choir every term which she had available during

her four years. Aside from times when questions were put directly to her, she probably never volunteered half dozen words a term. She was never really a part of the group which made the organization "go." Her audition was nothing if not extremely modest.

Unexpectedly, after Commence-

ment ceremonies, and with tears in her eyes, she put her arms around me and said, "I would never have made it through college if it hadn't been for Choir!"

They also deserve recognition who plug along.

Try This!

Although one of the purposes of ACDA is to serve the non-high school public school teacher, all too often our publications, our local conventions, and our workshops offer but nominal help that can be applied to the elementary—middle school—junior high school level. Don Christiansen of Watertown Senior High School (Wis-

consin WCDA NEWS, March '78, Mark Aamot, Editor) lists a number of suggestions to spice up a public school music program, several of which could be used effectively with elementary youngsters as well as with students in later grades. They have been reordered slightly from Don's original list:

1. Do you have effective, attractive bulletin boards? Does anyone read them? For your next test give extra credit to anyone who can tell about what they have read on your bulletin board. Watch them crowd around it the next day.
2. PUBLICITY POSTERS: Most schools now have offset printing presses. Put information on standard 8½ x 11 inch paper using outline block letters. Add designs also. Run offset. Have students fill in letters and designs using colored magic markers. Produces posters that are VERY COLORFUL, VERY EYE CATCHING, and VERY CHEAP!
3. Once every 8-10 weeks fake total laryngitis. Don't utter a single sound from the time your choir comes into the room until perhaps the last minute of the class. Use hand signals, facial expressions, blackboard, etc. to communicate. You'll find you never had such a quiet, hard-working rehearsal. We always get much more done on that day. After 5 minutes the kids really feel sorry for you!
4. Have several sheets of staff paper kept in every choir folder. Periodically give them dictation from the piano or voice. At first don't bother with clefs or key signatures. Pick any line or space as "Do", and begin with diatonic, scalewise motion, whole notes, only. Not more than 2-3 minutes.
5. How do you build ear training? I use common rounds sung in many different keys at the same time, with unorthodox entrances. Try "Are You Sleeping" in four different keys (SATB) with eight entrances (SSAATTBB) coming in every two beats. Then count off the choir by 16's and have them enter every beat. Anyone who can keep his/her place doing that has a fantastic ear.
6. If you can do it, change your seating arrangement around for one day, either sections or the complete choir. "Variety is the Spice of Life." If you have a church or other building nearby, walk over there for one rehearsal.
7. Vocalize basses and tenors (and girls 8^{va}) in falsetto range **every day** during warmup.
8. On Thursday and Friday before Solo & Ensemble Contest have recitals of some of the entries during choir rehearsal. I'm sure you do that anyway.
9. Have a "Music Majors" bulletin board. Keep information posted on college auditions, etc. MENC has excellent pamphlets, posters, and charts on music careers that you should keep posted.
10. Spice up your rehearsals with these warm up exercises:

From the Luther College Choir:

From Madison Civic Chorus:

From UW-Madison

Move up by half steps with all three

Editor's Edifice

It is a rewarding experience to sit at my desk, delving through the increasingly thick stack of state papers and newsletters which have been sent to me by this mid-July date. (Yes, Virginia, Editors DO work during the summer, as do the unsung heroes who fight the growing pains of layout, printing and circulation).

However, back to the state papers and newsletters. Part of the reward I mention is to learn of the amount of choral activity which is going on in the North Central Division of ACDA. This is evidenced by the number of programs, exchange concerts, reading sessions, mini-workshops, guest clinicians, county choruses, district choruses, honors choruses, and the like which are reported. There is evidence, also, that ACDA is made up, not only of a WORKING membership, but also of a THINKING membership! It is impressive to note the number of members who retreat to what is left of their ivory towers to write an article, a letter, an interesting squib, a list of suggestions or resolutions, a set of successful practices, or a cry for help to be published in their state publications.

We speak of the passing parade. Choral music is a passing parade — it is moving, it is in a state of flux. It is aspiring, transpiring, inspiring, sometimes expiring, and always produced by perspiring. As I look at the variety of concerns in the writings of the membership — sometimes questions, sometimes tentative answers — it seems that our work is also conspiring in the best sense, as we consult with each other in person, in workshops, at conventions, or via our publications. We consistently strive to get our heads together for the best possible answers to our personal "status quo."

The "status quo" is defined by an old southern minister as "the mess we're in." Many of us react like the often-cited retired fire-horse's reaction to the fire alarm when someone brings up our own "status quo." I am no different, although unretired. When I read Ted Klinka's statement of Howard Swan's concern for the decreasing number of singers (see, SING, CHILDREN in this issue) and Ted's recommendations, and when I read Don Koller's check-list of educational goals (see THE WORLD OF MUSIC, also in this issue). I recognize one of the messes I'm in buried within them, and I come up snorting and pawing the ground, ready to do battle — or at least pull the fire-wagon once more.

To those readers who are curious regarding the background of my "mess," check your past issues of THE

CHORAL JOURNAL for the mini-articles which I mention in Don's THE WORLD OF MUSIC.

While I'm pawing, snorting, and looking over the fence at the concern expressed in various ways by Swan, Klinka, and Koller, let me state a related concern from an article which might well be entitled OVER-EducATED SINGERS:

At a convention a number of years ago, one of our Ohio choirs presented a small cantata with orchestral accompaniment by a modern English composer. It was contemporary in harmony, correspondingly tough to listen to and presented an obvious technical challenge to the choir and the orchestra which was superbly met. When the performance was completed, a fellow director whose musical integrity is impeccable leaned over and whispered, "Now what's left for those kids?"

Now he, and I, and you all know that there is much left for those singers to experience, to learn, and to learn from; however, a nagging thought stays with me: is it possible that we are over-educating some of our students for the market we have provided for their continued performance? That's a horrible thought for any educator who is a champion of our kids and of the arts. Fear not, I'm not ready to accept totally that stated indictment, so don't write me chiding notes. Nevertheless, is there some evidence that we may be doing just that?

To the point: what happens to so many of our fine young singers whom we've "stretched" through high school and college choral experiences, but who don't show up in church choirs and civic choruses when they take their places in our communities? Have we failed to develop tolerance among these who are reluctant to associate

themselves with Aunt Sophie, the septuagenarian siren soprano; cousin Ollie, the undulating alto; nephew Terry, the tentative tenor; and Uncle Mort who sings first (but not the only) monotone; all regularly attending members of our church and community singing groups?

Of course these young singers have preoccupations when they marry, start families, and try to keep up with the mortgage payments while they scramble for a foothold on the Establishment ladder. But, alas, is there something we could have done — should have done — to make continued participation in a singing group a burning necessity for their continued artistic fulfillment, in spite of their hectic and preoccupied lives?

Have we failed to eliminate artistic snobbery — or whatever it is — in those people whose very help could give the weak and erring Sophies, Ollies, Terrys, and Morts support and aid toward higher musical accomplishments and more musically satisfying repertoire? Have we prepared them primarily to join the Heavenly Choir — sans audition, of course, and sans Sophie, Ollie, Terry, and Mort — as their ultimate performing group?

Is there some way that we can develop dedicated stewardship, not as an obligation, but as a fervent desire to continue participation and to improve the art of music for all? How can we change their attitudes and the market?

Extracted from TO EDUCATE OR NOT TO EDUCATE?, by the Editor, published in OHIO ACDA NEWS, May '78, Mary Kay Beall, editor.

John R. Van Nice, Editor
Findlay College
Findlay, Ohio 45840

President's Letter

The beginning of a new school year can be an exciting time. We find ourselves planning, scheduling, auditioning, searching and purchasing. The demands on our time and money continue to multiply. We begin to set priorities on our personal and professional obligations.

Where should we put ACDA on the list?

The answer is obvious....

ACDA is the choral organization which gives us the finest return on our time and money. It offers workshops and conventions. It is the only organization that is devoted to the personal development of the choir director. It creates opportunities for the choir director to share experiences and problems with other directors. ACDA continues to help every member to become a more accomplished musician. ACDA yearns for active membership, not just membership. ACDA supplies us the Choral Journal, REsound! and state newsletters. ACDA continues to search for new and improved ways of caring for its memberships. ACDA is the organization that makes things happen. ACDA memberships are growing by the thousands each year. ACDA is for you. ACDA is a high priority....

God bless each and everyone of you.

Robert A. Davis, President
ACDA, North Central Division

REsound! Resounds

As REsound! moves toward increased practicality and an improved existence from no existence at all, the Editor's task is in turn humbling, rewarding, and exasperating. The reception by and the reaction from the membership helps to make this so.

All readers need be constantly aware that the name REsound! means "to sound again." Its choice reflects the editorial policy agreed upon at the annual meeting of state presidents, viz.: only articles appearing previously in state newspapers/letters will be considered for publication in the divisional paper. These articles "sound" first in state publications and then "resound" in the division publication.

The calendar carried in REsound! is a living — and regrettably, sometimes already-dead — listing of events which are thought to be of interest to our ten-state membership. The extent of its contents and of its accuracy is dependent on information gleaned from THE CHORAL JOURNAL, state publications, and from responsible ACDA members — preferably State Presidents or Chairpersons of the events included. Neither the Editor nor the NC ACDA President can be responsible for dates not received nor for insufficient information on the events listed. The current calendar may be short because this issue is scheduled to be published before Fall issues of state papers are received.

The Editor considers his major tasks to be:

1. to select and publish articles which he feels to be of interest to some important facet of the membership — particularly articles which present opposing views.
2. to draw the attention of the membership to problems and circumstances in the music field which are present throughout the Division and to publish tentative solutions when they are given.
3. to be a catalyst, stirring the membership into thinking, acting, and reacting to an issue — whether or not it be a view he personally espouses. (When Gene Grier, Chmn. ACDA Nat'l. Comm. on Vocal Jazz and Show Choirs, writes in reaction to the "Swing Choir Controversy," "Although I didn't agree with some of the content found in the articles, they sure got my juices flowing," this task has been accomplished),
4. to remind the membership that,

without a sense of humor, each of us may be escorted to a small, windowless room with mattresses on the ceiling, floor,

and walls to keep us from self-destructing, and a padlock on the door so no one can get in to hurt us.

Write Your Own Epitaph

When you leave this mortal soil, what ONE or TWO word epitaph do you hope would most characterize your life, your work, your influence here on earth?

John C. Director

1900-2037

He _____

Merry G. Chorister

1900-2051

She _____

Think it over and share them with us! Submit them anonymously, if you wish, so that we can protect the vain, the wishful, as well as the modest.

Work for intensity of tone, not volume. Howard Swan

A balance of about 70% positive and 30 % negative reaction on the part of the director within rehearsal is about right. Jim Kimmell

Have the students plan goals — what can we do together that we can't do alone? Jim Kimmell

Find a way to listen and hear more. Howard Swan

Do you print the translation of the foreign texts used in your concert — and then turn off the lights in the auditorium? Howard Swan

The purpose of rehearsal is to reach a point of agreement — with no surprises. Doug McEwen

Don't look like the problem, look like the solution. Rod Eichenberger

To teach — to impart knowledge and skill; to cause to learn by example and experience. Howard Swan

We rehearse our groups one volume level too high — it is usually MF when it should be MP. Howard Swan quoting Robert Shaw

Intonation problems are support problems, not ear problems. Rod Eichenberger

How long has it been since you've attended an art exhibition or read some poetry? Howard Swan

You can talk your choir into artistry, but it takes longer. Instead of talking your case, make your gestures mean what you want. Rod Eichenberger

Blame it on the problem, not the singers. Joyce Eilers

Teach by empathy. Rod Eichenberger

You must succeed once before you can go on. Rod Eichenberger

Is the selection good enough to do again in two years? Howard Swan

Do you think of your audience when you pick your programs? Howard Swan

Musicologists show what and why, not how. Howard Swan

Why don't I (or why do I) like that? Howard Swan

Books

The following, although published some time ago, are heartily recommended to give the jaded church choir director a new lease on life!!

Archibald Davison, CHURCH MUSIC: ILLUSION AND REALITY (Cambridge, Mass., Harvard University Press) 1952.

Archibald Davison, PROTESTANT CHURCH MUSIC IN AMERICA (Boston, Mass., E. C. Schirmer, Inc.) 1933.

Directory Update

IOWA:

Pres.-Elect: Gloria Corbin
Newman High School
Mason City, IA 50401.

Editor, SOUNDING BOARD
Sandra Chapman
Noltre Dame High School
Burlington, IA 52601

OHIO:
Editor, OHIO ACDA NEWS
Mary Kay Beall
1380 Londondale Pkwy. C-3
Columbus, OH

How much technic do I need? Enough so you can forget it! Jon Peterson, District 1 Chairman, Nebraska Choral Directors Association, Sept. '77.

A director must be both director and chorus. Howard Swan

Flat singing leads to demise — the director being first. Doug McEwen

All good music is better than it can be played. Arthur Schnabel

Without music life would be a mistake. Nietzsche

In an average choir the conductor directs only five or six people. Howard Swan

Vote for President-Elect Candidates:

Maurice Casey
Director of Choral Studies
The Ohio State University
Columbus, OH

William A. Lynn, Jr.
Director of Choral Activities
Kearney State College
Kearney, Neb.

Ballots will be mailed to you directly

AMERICAN CHORAL DIRECTORS ASSOCIATION
P.O. Box 5310
Lawton, OK 73504

BULK RATE
Non-Profit Org.
U.S. POSTAGE
PAID
Permit No. 202
Lawton, Okla.
73501

22481095-173x0
MARK LEMM
608 S 8TH ST
ADEL IA 50003

IA 50003