

North Central ACDA Divisional Newsletter **RESOUND!**

Vol. 2, No. 2

REsounding Throughout The Division

February 1979

Church Music Corner

The title CHURCH MUSIC CORNER has been lifted bodily, without apology, from Bill Erickson's living, thinking, functioning column in Wisconsin's WCDA NEWS, editor Mark Aamot. The October '78 issue contains an excerpt from an article by Sterling Anderson, Wisconsin's Membership Chairman, under an interesting con-

cept, **CONTRARY THOUGHTS FOR THE CHURCH MUSICIAN**. We all owe it to ourselves to examine some new and different ideas in an attempt to "crack the encrustations of time off of great Christian writing, allowing the Christian story to shine forth anew and, often, with unexpected new emphases." Sterling writes:

On "unified" services: The idea of a workshop service as a symphony with a unifying theme and mood sounds like good planning, but it probably overlooks the reality of the people worshipping — their variety of backgrounds, needs, and conditions. A more practical guideline is that every person present ought, at some time, to experience the awareness of God. For some it may come in a brief choral response, for others in the sermon, and for others in a scripture reading — or maybe even in the midst of announcements! Those planning the service are going to be hard put to manipulate that moment, so let's spend our time seeing that each moment is well-prepared, has its integrity of purpose and of content, and that diversity is recognized and celebrated. If then we can still underline a specific theme or goal, so much the better.

What can we do so that the congregation, the choir — and we

ourselves — can say, as Isaiah said in the temple, "I saw the Lord!"?

...education is not something done to you by others but something you do for yourself ... Toledo Blade, quoting Archibald MacLeish.

THE GERANIUM ON THE WINDOW SILL JUST DIED BUT TEACHER YOU WENT RIGHT ON. (A plaintive little book by Albert Cullun.)

Teachers are enablers.
Are you following a shooting star or a falling star?

The deepest need is the need to be needed. Robert Shuller

Are you a lifter or a leaner?

There are no great people, only great ideas.

ACDA and The Vocal Jazz and Show Choir Movement

Gene Grier

In recent years, increasing numbers of choral music educators have come to the realization that vocal jazz ensembles and show choirs are valid and valuable supplements to the total choral music program. Usually, these are the directors that can stylistically transcend all types and styles of music, including popular, to offer a well rounded choral program. It seems obvious that the future will bring about a marked increase in the number of those directors who can "do it all" stylistically. This, of course, will make it even more important for ACDA to continue to strive for higher stan-

dards and criteria in the popular music field.

The ACDA National Committee on Vocal Jazz and Show Choirs is doing just that. As we enter our fourth year of existence, we look ahead with great excitement to the future. We are secure in the knowledge that our efforts will result in the continual growth and acceptance of popular vocal styles of music in the educational process. Our standards are of the highest calibre, and our criteria will challenge the most capable directors. We strive for excellence, for we know it can be attained. We teach the basic concepts of good singing, while establishing foun-

dations in good basic musicianship. We attack problems such as how to avoid voice abuse, while performing popular styles of music, and we aspire to develop young people into sound vocal musicians. First and foremost, we recognize the value of all styles of music, Bach as well as Rock, in the complete choral music program.

Our Committee stands ready to assist the membership in any way possible. We ask that you continue to recognize new trends in choral music, and challenge you to communicate with us on a regular basis.

We encourage you to take the special services we have to offer. Call on us to provide demonstration groups, clinics and workshops in your area. Invite us to participate in your State, Regional and National Conventions. Invite a vocal jazz ensemble, swing or show choir to perform at these meetings. Write to us with your specific needs. Request one of the numerous lists of selected music, workshops and recommended clinicians we distribute free to our membership. Inquire about our materials concerning choreography, microphone techniques and the adjudication process. Ask us to share our knowledge of the professional realm of popular music, and the interesting domain of the music industry.

As we begin another musical year, we call on you to share your awareness with others by spreading the good news! Vocal Jazz and Show Choirs are alive and well in the United States, and living right in your own back yard. You are an extension of our twelve member committee. We function because of you, for we are nothing without you. The ball is in your court.

Gene Grier

Gene Grier is a nationally known author, musician and educator, as well as Chairman of the ACDA Committee on Vocal Jazz and Show Choirs. He is presently a tenor soloist with The Norman Luboff Choir and a member of the adjunct faculty at Oakland University in Rochester, Michigan. Please send all communication to Mr. Gene Grier, 2955 Lansdowne, Drayton Plains, MI 48020.

Editor's Edifice

On what bases do you grade the members of your choir? Attendance? Deportment? Cooperation? The number of notes sung (reasonably) correctly in a selection learned and previously performed in a concert?

And how do you handle the grading of the multi-class levels in your organizations? Let me explain: Let us organize a BRAND NEW choir. During the first year the choir will be composed entirely of Sophomores. During the SECOND year of the organization's existence the Sophomores advance to become Juniors, and, if we have done our work well, they will have advanced in maturity, responsibility, musical skill, and increased value, while the new Sophomores come in with — well, with Sophomore maturity, responsibility, skill, and value.

The THIRD year choir will be made up of skilled Seniors, reasonably skilled Juniors, and new — well, untried Sophomores, all performing the same music in the same organization and in the same rehearsal-performance situations.

How do you tailor the goals and rehearsal procedures to the individual differences of each class level so that each continues to be challenged to maximum accomplishment at each level? We are more used to being confronted with the differences between individuals in our groups, although we may not always be completely successful in coping with those differences. However, can we extend whatever successes we have had between individuals to whole class levels, too?

How do you — how can we — reconcile these differences in grading, along with whatever criteria we feel should be part of the total evaluative process while meeting those ever-present performance obligations?

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

LSMFT - Let's stand, my fanny's tired.

Short Course In Justification...

- 1) Education's most crucial contribution to society the remainder of this century will be in the development of the affective area of young people.
- 2) The affective area is that part of an individual's mind that considers issues of values, mores and feelings.
- 3) The subject matter of art and music is human values and human feelingfulness, and thus pertains directly to the affective area. The subject matter of other disciplines in our present curriculum lies in the cognitive area. The transference may happen but first and foremost they are cognitive disciplines, while the arts are first and foremost affective disciplines.
- 4) If learning is defined as behavioral change then it is necessary to consider the fact that the majority of man's behavior is based, not on what he knows (cognitive), but on what he feels (affective).
- 5) In the cognitive area successful education attempts to move the student toward a more mature understanding. It is the same in the affective area. As art educators, we desire to move him toward a more mature understanding of his personal values as well as of the values that influence society. The educator's ability to articulate this will be crucial not only to society but also to our profession. We dare not miss the reason of our existence and the potential for contribution at this crucial time.
- 6) In chemistry, geography, math, English or any of the other cognitive areas the teacher relies on the expert in the discipline to develop the axioms that apply. In like manner, the music and art teacher must rely upon the experts in their fields.
- 7) Composers and artists have left us innumerable treatises and dissertations in the form of symphonies, poems, buildings and paintings. These artists are experts at portraying man's values and their own personal responses to these values. As an artist creates a piece of art, he infuses via his use of elements, an assessment of society and its priorities. As a consumer one may share this insight if he knows what to look for.
- 8) The aesthetic experience is a perception of, and a reaction to, the expressive qualities of a work of art — an interaction with human values and human feelingfulness.
- 9) The perception of the art work is objective, and thus teachable. The reaction to the artwork is personal and thus difficult to teach. Each individual will communicate with the work of art as deeply as his or her experiences allow. As educators, we encourage gradual maturity of this reaction by sensitizing the person's perception of how the composer has used the elements to communicate his feelings.
- 10) One can measure the progress of students in the cognitive area very easily and I suggest that this is one of the reasons for the popularity of cognitive area courses in our present curriculum.

It is much more difficult to analyze this progress in the affective area. It is certain, however, that continual guided experiences with great works of art will increase the student's sensitivity to his own feelings and values and thus give him invaluable experience in understanding the subjective yet very real part of his life. The most successful place this interaction can happen is in the laboratory of a rehearsal. Herein lies our contribution. It is unique in that no other discipline can contribute as effectively in this area. It is essential in that society needs this dimension as it moves into the 20th century.

Coda: Perhaps if art educators had been doing their job the haunting question by Watergate's Howard Baker might never have been asked "Did you ever deal with the question 'what ought I to do?' " Wisconsin WCDA NEWS May '78
Mark Aamot, Editor

President's Letter

The holiday season is over. Time to tune, tune up, and tune in together.

My personal "congratulations" to Maurice Casey for his election to the position of North Central President-Elect. I pledge my full support to him and I am convinced that the entire membership of the North Central Division will do likewise.

It is time to locate your pocket calendar and draw a box (preferably in a striking color, such as red) around the dates of March 8-10. Neatly print "ACDA National Convention" within and initiate plans to attend. For many members of the North Central Division, Kansas City, Missouri, is as near as the convention will be for many years. This may be your chance to attend that magnificent musical experience.

You may be interested in our membership count by states. Here is the most recent figures I have. Please realize that our totals can never be accurate; they change from day to day. However, this will give you the approximate size.

Iowa: 567, Wisconsin: 399, Michigan: 260, Illinois: 518, Minnesota: 387, Indiana: 239, Ohio: 442, Nebraska: 269, South Dakota: 98, North Dakota: 67.

Have a super "79"!

Robert A. Davis, President
ACDA North Central Division

Maurice Casey President-Elect NC ACDA

NC ACDA President Robert Davis has announced the election of Maurice Casey, Director of Choral Studies at The Ohio State University, Columbus, OH, as President-Elect of NC ACDA. We offer him the congratulations of the membership and ask its continued cooperation and support of him and the other officers of the Division when he takes office.

William A. Lynn, Jr., Director of

**NORTH
CENTRAL
DIVISION
CONVENTION**

madison
wisconsin
march 6-8
concourse hotel

"The Division with the forward thrust in choral music"

President

Robert Davis
1033 Manor Drive
Mason City, IA 50401

Convention Chair

Charles Thomley
McFarland High School
5101 Farwell
McFarland, WI 53558

Assistant Chair

Rod Witte
LaFollette High School
c/o 5000 Turner Ave.
Madison, WI 53716

Program Chair

Mark Aamot
Music Dept.
Carroll College
Waukesha, WI 53186

Publicity Chair

David Saladino
630 W. Spring St.
Appleton, WI 54911

Steering Committee Chair

John Windh
464 Melvin
Racine, WI 53402

Registration Chair

Ruth Knoll
Hartford High School
Hartford, WI 53027

Exhibits Chair

Robert Lee Jennings
Music Dept.
UW-Whitewater
Whitewater, WI 53190

Housing Chair

James Miller
Lincoln High School
1433 South 8 St.
Manitowoc, WI 54220

Hospitality Chair

Charles Zellmer
5417 W. Donna Dr.
Brown Deer, WI 53223

Facilities Chair

Robert Benson
P.O. Box 157
Sun Prairie, WI 53570

House Control Chair

Elliot Wold
UW-River Falls
River Falls, WI 54220

Financial Chair

Mary Lee Huber
R.R. 2
Ellsworth, WI 54011

Dear Members of the North Central Division:

We are happy to announce the 1980 North Central Convention to be held March 6-8 in Madison.

Mr. Charles Thomley of McFarland, Wisconsin has accepted the General Chairmanship and we are delighted to have him and the fine committee he has already selected in command of what promises to be a most outstanding convention.

Under Chuck's fine leadership, the committee has been working for the past several months in planning the outline of the program, hotel accommodations, housing for the choirs, exhibits, advance registration and many other items too numerous to mention.

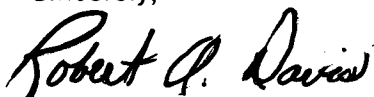
Certainly, one of the most important ingredients of every successful convention is its program. Within the North Central Division we have literally hundreds of the most outstanding choirs in the United States. Most of them are directed by members of A.C.D.A. such as yourself. We need applications and audition tapes from you representing every state in the division and every level of our choral programs.

Please give this much consideration. If you send a tape, note the specifications and deadlines on the application. It is our policy to adhere to the dates and requirements as so listed.

We look forward to receiving a tape from you and certainly hope to see you in Madison on March 6.

Best wishes for a great spring.

Sincerely,



Robert A. Davis, President
ACDA, North Central Division



Maurice Casey, President-Elect
ACDA, North Central Division

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DIVISION
CONVENTION**

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1980 NORTH CENTRAL - PERFORMANCE CONVENTION

The state of Wisconsin is honored and proud to have the opportunity to host the 1980 North Central ACDA Convention in Madison, Wisconsin, March 6, 7, and 8th. Convention headquarters will be at the beautiful Concourse Hotel, downtown Madison. Charles Thomley, Convention Chair, stresses that this convention will offer performer and listener an acoustic and aesthetic setting worthy of musical performance with no less than four acoustically superior halls available, including the magnificent state capital rotunda!

Directors from the 10 - state division are urged to begin preparation now to insure that completed application forms, programs, and quality audition tapes are received by state presidents on or before June 1st, 1979.

1980 North Central Division Convention

Publicity Chair
David Saladino
630 West Spring Street
Appleton, Wisconsin 54911

Program Chair
Mark Aamot
Music Department
Carroll College
Waukesha, Wisconsin 53186

Convention Chair
Charles Thomley
McFarland High School
5101 Farwell
McFarland, Wisconsin 53558

A C D A

**North Central Division Convention - March 6-8, 1980
Madison, Wisconsin
Application for Choral Performance**

I. General Information

Name of Organization _____

Name of Ensemble _____

Size _____ Description (SATB, TTBB, etc.) _____

Level (underline one): College High School Junior High
 Elementary Community Middle School
 Church Other _____

School or Church Address (Street, City, State, Zip Code):

Name of Director _____

Director's Address (if different from above):

Director's Phone: Home _____ Office _____

It is understood that ACDA will not assume any financial responsibility for travel, food, or lodging for performance groups. This application implies that the above-named group is prepared to travel to and perform at the convention if accepted.

Director's Signature _____

Administrator's Signature _____

Position _____

Failure to comply with any specifications in this application - on this page and the reverse side - will disqualify your application. Deadlines will be strictly enforced.

**THE USE OF PHOTOCOPIED OR DUPLICATED MUSIC IS
PROHIBITED AT ACDA CONVENTIONS**

II. Tape Recording Submitted With This Application

	(Title)	(Composer)	(Year Recorded)
Selection #1	_____	_____	_____
#2	_____	_____	_____
#3	_____	_____	_____

TAPE SPECIFICATIONS:

- A. Must be 7" reel type, 7½ IPS speed, monaural or stereo.
- B. Total recording not over 15 minutes (excerpts preferred).
- C. College/University/Conservatory groups must submit a selection from each of three years: 1976-77, 77-78, 78-79.
- D. High School groups must submit a selection from each of two years: 1977-78, 78-79.
- E. All other groups must submit selections from 1978-79; selections from previous years may or may not be included.
- F. Put your name and address on the tape container to aid in its return.

III. All applicants must submit one program (or Xerox copy) for each of the years 1976-77, 1977-78, 1978-79.

IV. DEADLINE SCHEDULE

- June 1, 1979: this application, tape, and programs must be **received** by your state ACDA president. It is the applicant's responsibility to mail early enough to meet this deadline.
- July 1, 1979: state presidents must submit selected tapes, with applications and programs, to the North Central Division President.
- August 1, 1979: all applicants will receive notification of acceptance or rejection.

(applicants do not write below this line)

STATE PRESIDENT'S RECOMMENDATION: This organization has been selected by the state audition committee to be considered for the 1980 North Central Division Convention.

Date _____ Signed _____
(State President)

NORTH CENTRAL DIVISION RECOMMENDATION: This organization is recommended for the 1980 convention, and the Convention Chairman will proceed to arrange time and details of the performance.

_____ FIRST CHOICE _____ ALTERNATE

Date _____ Signed _____
(North Central Division President)

Choral Activities at Kearney State College, Kearney, Neb. merits the thanks of the total membership for his willingness to allow his name to appear on the ballot also. North Central is fortunate to have two such persons who were willing to assume the arduous, time-consuming task of leading our membership if called upon to do so. Thank you, Bill Lynn, in behalf of the membership!

The Orchestral Obligation

The choral director facing his first accompanying orchestra may be in for some surprises when trying to communicate with the players. While some authorities maintain there is no difference between instrumental and choral conducting, many choir directors have adjusted "basic" conducting technics to accommodate vowels, consonants, and other uniquenesses of choral singing. Some of us even teach a course in "choral conducting," separate from general conducting classes.

In Ohio ACDA NEWS, Mary K. Beall, editor, Stephen Bruce offers some pertinent suggestions and admonitions to the neophyte. There, but by the grace of instrumental experience, or a broader-than-average college conducting class experience, or foresight and planning, go some of us as we face our first full-blown MESSIAH (etc.) production with orchestra.

My concertmaster said recently, "I'm not used to you choral conductors — your cutoffs are so abrupt — do you really want them that way, or should we release smoothly as we usually do?" At first I was offended, but I realized that she was right; my careful cutoffs, designed to place the chorus' final consonants with precision, were causing abrupt, accented releases by the strings. This was just one example, I thought, of how seemingly competent choral conductors unintentionally mislead or misdirect an orchestra. Although in recent years choral conductors have gotten away from the word-rhythm conducting style, most, understandably, are not orchestrally oriented. Fortunately, orchestral musicians are prepared for this, and are usually eager to be obliging. Here are some actions you can take to make sure they stay that way.

Most of your work comes before rehearsals begin.

Prepare your music. It is coaxingly convenient to study the vocal score; don't delay too long working from the full score. In particular, know who starts each movement, which cues are critical, which beat unit you will use (i.e., in four or eight), and how you will conduct fermatas, tempo changes and other problem spots.

Have some answers ready. (You can't ever have them all ready.) Anticipate questions about such matters as ornaments, optional and obligatory parts, and recitative accompaniments. Consider spending some time with the

concert-master to see if any obvious problems can be settled before rehearsals begin.

Decide on balance. What size orchestra is needed to balance your chorus? It is far superior to strike a per-

Calendar

February 1	OHIO	Ohio ACDA sponsored reading session, OMEA Convention, Holiday Inn West (Convention Headquarters) Toledo. Contact Marjoleine Jelinger, OMEA 1979 Professional Conference c/o Toledo Public Schools, Manhattan and Elm, Toledo, 43608.
February 8-10	S. DAKOTA	SD-ACDA and SDMEA State Music Conference SDSU, Brookings. Gene Brooks, guest clinician and lecturer, Robert Wright, Director Choral Activities SDSU in charge of choral sessions.
February 17	ILLINOIS	Eleventh Annual Invitational College Choral Festival, Wheaton College, Rex Hicks, host.
February 24	INDIANA	Sanction of Bishop Luers (Invitational Swing Choir competition, Bishop Luers High School, Ft. Wayne) Contact Fr. Link at Bishop Luers.
March 8-10	MISSOURI	ACDA National Convention, Radisson-Muehlebach Hotel, Kansas City
March 13	NEBRASKA	NCDA Sophomore Choir Clinic, Kearney.
March 16	NEBRASKA	The Fourth Annual Invitational Choral Festival at Platte Technical Community College, Columbus. Contact Fran Wilson, 3411 Avenue M, Kearney 68847.
March 17	IOWA	First Annual ICDA District Junior High Choral Clinics.
April 7	ILLINOIS	Tenth Annual Illinois Invitational Community College Chorus Festival, Sauk Valley College, Dixon, Max Guinnip, host.
May	OHIO	Ohio ACDA NE Regional Church Music Workshop.
July 13-14	NEBRASKA	NCDA Summer Convention, Yancey Hotel, Grand Island. Contact Fran Wilson, 3411 Avenue M, Kearney 68847.
July 22-27	S. DAKOTA	SD-ACDA-sponsored All State Honors Choir Music Camp. Claude Zetty, Trinity U. guest conductor. Contact Milo Pietz, 1020 Nevada, S.W., Huron 57350.
July 29-31	OHIO	Ohio ACDA Summer Convention, U. of Akron. Contact Frank Jacobs, U. of Akron, Akron.
1980		
March 8-10	WISCONSIN	North Central Division Convention. Concourse Hotel, Madison. Convention Chmn. Charles Thomley, 6606 Schneider Place, McFarland 53558.

NOTE/NOTE/NOTE:

At the October Chicago meeting with the ten NC ACDA presidents, it was decided that only ACDA sponsored events should be listed in the REsound! Directory. Therefore ACDA event sponsors are urged to be sure that ACDA is mentioned in information available to your Editor so that legitimate ACDA sponsored events will be included. It is hoped that no such event will be omitted for lack of designated sponsorship, or that no ineligible ones will be included.

formance balance by controlling the number of strings, than to make an over-sized orchestra play mezzo piano to your chorus' exciting forte. One rule of thumb recommends a ratio of eight to ten singers to each first violin. This naturally varies with the vocal maturity of the singers, the playing level of the orchestra and the piece being played. When the orchestra-chorus balance is correct for tutti passages, it may be necessary to reduce the number of players during solos.

Plan the formation. Before the first rehearsal plan how the orchestra will sit. (Something you need to do anyway to practice your cues.) If you are using a regularly constituted group, you may want to use their normal formation. If you find that the orchestra often doubles the chorus parts, consider arranging the players to mirror the doubled parts.

During the rehearsals, here are some points to ponder.

Stop choral conducting. Perhaps the most frequent and flagrant faux-pas choral conductors make is the practice of ignoring beats when the chorus is resting or holding a note. Remember that the instrumentalists can't see the whole score; they need to see every beat, particularly when they are counting rests. A second area on which to check yourself is the possible problem

of over-attention to conducting consonants. Be careful not to confuse the orchestra with special articulation gestures.

Focus your attention. Don't neglect the orchestra. They need cues and other directions as much as the chorus does. If either group is ignored, an insecure, or at best uninspired, performance will result. When rehearsing the forces separately, always pay some attention to what the other group will be doing. This will help you identify the places where each group will need special attention.

Watch your tongue. If your background doesn't include strong string experience, speak in general terms to the string players rather than trying to select appropriate Italian bowing terms. Also, be careful to treat professional players as such. Some orchestra members may bristle at an innocent "Are you ready?" (Of course we are; we're professionals.)

Organize your rehearsal. Study the scoring of movements or pieces to see whether you can plan rehearsals so that orchestra members who don't play in every movement needn't wait an hour for their next entrance. Similarly, if performing a piece with recitatives, consider rehearsing them all together.

Can you prepare for everything?

Last year I arrived "well-prepared" at the first orchestra-chorus rehearsal of MESSIAH. Four cellos were there, as I had anticipated; however, only one had all four strings. I began to realize that I was not as well-prepared as I had thought. Before long the four cellists were arguing vehemently about which one would use the single playable cello. As the chorus, the rest of the orchestra, and I looked on helplessly, the four cellists marched out of the hall. I now take cello strings to all rehearsals. They won't catch me unprepared.

Choral Music Weeks

Accepting Illinois ACDA president Ted Klinka's recommendation, Governor James Thompson proclaimed the weeks of December 10-23 as ILLINOIS CHORAL MUSIC WEEKS. In publicizing that distinction throughout the state, Illinois choral directors were encouraged to send organization pictures to local newspapers, print the news in church bulletins, make personal announcements at choral programs, inform institutional administrators, and honor choirs and individual members. CHORAL MUSIC WAS NUMBER ONE for two busy, exciting, pre-holiday concerting weeks.

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

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