



# Melisma

Official publication of the North Central Division—American Choral Directors Association

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Stephen Paulus, composer

North Central ACDA Conference  
**SPECIAL PERFORMANCE**

*"To Be Certain of the Dawn"*

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# Welcome

to the first online-only edition of *Melisma*!

There are three ways to enjoy this edition of *Melisma*:

1. **Browse** at your leisure with the page-turning software, clicking on the arrows at the sides of the pages. Select “full screen” for the best view.
2. **Read the issue online** as a pdf file, and try out the new links we’ve added to help you navigate this issue:
  - links from “contents” on the cover to any article in the issue, and back.
  - links from ads to the advertisers’ websites. Thank our advertisers with your support.
3. **Print the pdf file** to read at your convenience.

The format you see today is a transition between our printed editions of the past and a redesigned format to be launched in fall, 2012.

We’ve made these modifications for easier reading on the web:

- replaced the three-column format with a single text block to eliminate excessive scrolling
- increased text size and spacing for more comfortable online reading
- placed the page numbers at the top of the page

Please let us know what features you’d like to see in *Melisma*!

Contact David Puderbaugh, editor, at [david-puderbaugh@uiowa.edu](mailto:david-puderbaugh@uiowa.edu).

## NC members choose president-elect

**James B. Kinchen, Jr.** has been elected North Central ACDA president-elect, following the resignation of Mary Kay Geston, who has taken a position outside the division. Dr. Kinchen will complete Geston’s term, serving as president-elect through June 30, 2011, becoming president on July 1. He will serve as chair of the 2014 North Central division conference, which will take place in Iowa.

Kinchen is the director of choral activities at UW-Parkside in Kenosha, WI. He has made a substantial impact on choral music in the state of Wisconsin and beyond throughout his career. He has served as a convention organizer, presenter and performer; his ensembles from UW-Parkside and the Milwaukee Choristers have made several convention appearances. James has served Wisconsin as Visions Committee chair, R&S chair for colleges, R&S state chair, president-elect, president and past president, and as national ACDA R&S chair for ethnic/multicultural music. We look forward to his leadership at the division level. ■

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*Melisma*

Fall, 2011

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*Melisma*, the official newsletter of the North Central Division of the American Choral Directors Assoc., is published three times a year—fall, winter and spring.

*Melisma* has a circulation of over 2,700 members in its six-state area including Iowa, Minnesota, Nebraska, North Dakota, South Dakota, and Wisconsin, and over 200 ACDA leaders nationwide. NC-ACDA reserves the right to edit and approve all materials.

### Editorial Board

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### Publication Information

#### Articles

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#### Advertisements

Contact Sheri Fraley, advertising editor, at [sherifraley@yahoo.com](mailto:sherifraley@yahoo.com) for information on *Melisma* and [ncacda.org](http://ncacda.org) website advertising opportunities.

#### Melisma Issue • Submit by • Posted

Winter, 2012	Nov. 15	Jan. 6
Spring, 2012	Mar. 1	Apr. 15
Fall, 2012	Sept. 1	Oct. 15

#### Website ads posted as received

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Cover photo by Judy Eckenrod.



*It is mid-August as I write my inaugural column as Melisma editor, and the high heat that blanketed Iowa City for the past month has finally broken. Life outdoors has become quite pleasant; it certainly feels like autumn already. At the same time, it is the waning days of summer break. The new academic year is not quite here yet, but I already notice new faces in the halls and around town as students prepare for the next chapter of their lives. It is at points like this during the year that change swirls around us most thickly; it cannot be avoided!*

*Meet the editor!*

*See page 20.*

## David Puderbaugh

*Melisma* Editor

Iowa City, IA

david-puderbaugh@uiowa.edu

**Change is a fact of life**, and I am not sure there is anything that is truly immune to it. Even those things in our world that seem immutable—great works of art or architecture, for example—cannot escape change.

Transformation may be sudden, as in the cases of restoration, renovation, or destruction, or the much more gradual change wrought by age.

Since change is a given, so much depends on how we embrace it and make it our own. In our choirs, how do we deal with a sudden dearth of altos or an influx (perhaps miraculous) of tenors? How do we handle changes in budget or administration? Even when we deal with the more routine aspects of our jobs, how do we keep things fresh for ourselves and for our singers?

Change has come to *Melisma*, most obviously in the way you are reading this column—on a screen rather than on paper. A digital *Melisma* not only translates into less cost and less environmental impact; it also allows for far greater flexibility in terms of size and content. There is also the possibility of a more dynamic publication, one that can possibly be added to and amended, with live hyperlinks that put the reader just a click away from valuable information. *Melisma* is entering the digital age, and the possibilities for making it more valuable and relevant to your professional life are growing exponentially. The *Melisma* staff and I are excited about the possibilities.

I did not have the privilege of knowing Bill Ross, my predecessor. I look forward, though, to following in his fine footsteps, and carrying on his legacy in this new era. Because of his leadership, *Melisma* today is a vibrant publication, well positioned for this change to a new format. Bill will be missed. At *Melisma*, he leaves behind an excellent staff—Judy Eckenrod (design/layout) and Sheri Fraley (advertising). I will rely on and benefit from their expertise as we blaze our path in the digital era.

If you have any suggestions for ways in which *Melisma* can be improved in the new format, I encourage you to e-mail me.

In this first digital edition of *Melisma*, NC-ACDA President Aimee Beckmann-Collier urges us to consider not only skill and knowledge outcomes, but also affective outcomes in our rehearsal process. Children's and Community Youth Choirs R&S chair Karen Bruno observes *Melisma's* digital milestone with her top five online choral resources; she has included live hyperlinks in her article, so I urge you to click away! Community Choirs R&S chair Tom Porter discusses the importance of transitioning your singers from outer-world to rehearsal mode through physical and psychological methods and exercises. Ethnic Music/Multicultural



Perspectives R&S chair Marjorie Simons-Bester writes on the power of music in creating and strengthening interpersonal bonds, and its ability to impact our lives in a profound way. Last, but certainly not least, you can read about the exciting and unique division convention in store for us next February. It promises to go “beyond the notes,” providing conductors the tools and inspiration to empower singers to experience music more profoundly. In the process, it will speak to the very reasons we are in this profession. You will not want to miss this very special convention.

Change is here; it really never leaves us. As new semesters begin, concert seasons start, and church choirs return from summer breaks, I wish you all the best as you grapple with the changes that accompany this time of the year. May they be positive and transformative.

As one of my old professors is fond of saying,

*Excelsior!* ■

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*“I can be myself without  
any worries of what people  
say. Singing is my passion.  
It’s who I am.”*

*—student of*

*Marjorie Simons-Bester*

*See page 18*

*“Concert and Study Tours is more than a  
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students and I will never forget.”*

*- Dr. Lee Nelson  
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*Until ten years ago, I had never created affective outcomes for my rehearsals. I had very specific skill and knowledge outcomes for my students for each time we worked together, but I somehow thought that affective “stuff” would simply happen because, after all, “it’s music.”*

## Aimee Beckmann-Collier

NC-ACDA President  
Des Moines, IA  
aimee.beckmann-collier@drake.edu

### Singing Affectively

*We’ll never use this cyber program alone to teach anatomy. We want our students to have the affective experience of putting their hands on and in a human body.*

These sentences were spoken by an anatomy professor at a parent orientation session at the University of Iowa Carver College of Medicine, where our son is a first-year medical student. I was astonished at this statement, realizing that med school professors had thought carefully about the affective aspects of this course, which focuses on dissection as a means of teaching anatomy, and had developed very intentional affective goals for many of their courses. If those concerned with the scientific and clinical education of future physicians have designed affective outcomes for their classes, shouldn’t we?

Until ten years ago, I had never created affective outcomes for my rehearsals. I had very specific skill and knowledge outcomes for my students for each time we worked together, but I somehow thought that affective “stuff” would simply happen because, after all, “it’s music.” But after attending the Wisconsin Comprehensive Musicianship through Performance (CMP) workshop, on my way to implementing a similar project in Iowa (here we call it the Iowa Comprehensive Musicianship Project), I began to realize that I had a too-narrow view of affective goals and that I had short-changed my students by not being intentional about planning for meaningful affective experiences in daily rehearsals.

Obviously, skill and knowledge outcomes are extremely important in teaching/rehearsing (and they are also the easiest to define, observe, and assess), but they’re not the essence of the musical experience. Most of us chose to be musicians and teachers of music and most of our singers choose to sing in choirs for affective reasons.

As Patricia O’Toole comments in *Shaping Sound Musicians: An Innovative Approach to Teaching Comprehensive Musicianship through Performance*, “It is the humanity expressed through music that draws us to and sustains our relationship with this art form.” (O’Toole 2003, 27) Affective outcomes address this view of music as the touchstone of our humanity. Since they focus on appreciation, inspiration, sensitivity, value, awareness, and the development of musical opinions, they are long-range goals and they demand consistent and focused attention in order to accomplish anything other than a momentary “hair on the back of my neck stands up” experience.

*Continued on page 8*



## Gustavus Adolphus College Department of Music proudly announces:



### The appointment of Gregory J. Aune to the newly established Jon and Anita Thomsen Young Distinguished Endowed Chair in Music

Gregory J. Aune is currently in his seventeenth year as associate professor of choral music and conductor of the Gustavus Choir. He teaches classes in conducting and choral literature, and serves as music director of the annual Christmas in Christ Chapel program. Active as an adjudicator and guest clinician, he recently conducted the 2010 Wisconsin Music Educators All State Mixed Choir. Choirs under his direction have twice appeared at the North Central Division Convention of the American Choral Directors Association, and have sung at the Minnesota Music Educators Association and the Kansas Music Educators Association Convention. A 1976 graduate of Concordia College, Moorhead, Minnesota, Aune holds graduate degrees from the University of Iowa School of Music, including the D.M.A. awarded in 1987.



### The appointment of Brandon L. Dean as Assistant Professor of Music and conductor of the Choir of Christ Chapel

Brandon L. Dean conducts the Choir of Christ Chapel and Lucia Singers, and teaches courses in music education, music history, and music theory. Prior to his appointment, Dean completed the doctor of musical arts degree in conducting from the University of Cincinnati College-Conservatory of Music. Frequently appearing as a clinician and adjudicator, Dean will serve on the international panel of adjudicators for the 2012 World Choir Games. Other recent guest conducting engagements include the 2011 National Conducting Symposium with the Vancouver Chamber Choir and the Midwest American Honor Choir. Dean holds the M.M. degree in choral conducting from the University of Nebraska-Lincoln and the B.M. degree in vocal music education from Luther College.



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## Singing Affectively

*Continued from page 6*

As I design affective outcomes for my daily rehearsals, I'm assisted in doing so by thinking in the way *Shaping Sound Musicians* categorizes such goals:

- **The Composer's Craft**

Students analyze the composition in terms of its affect and draw conclusions about its expressive content based on the composer's compositional choices. By teaching students to analyze and identify the aspects of a composition that contribute to its mood or emotional character, their affective/aesthetic experience is enhanced.

- **The Meaningful Performance**

Just as the composer makes choices that create emotional content inherent in the piece itself, performers enhance [or detract from] that emotional content. [Helping students to focus on this aspect] provides them a more thoughtful approach to music-making and a deeper understanding of how music works.

- **Building the Community**

Sometimes a piece will lend itself to an outcome that enhances group identity, builds a stronger sense of teamwork, promotes pride, creates an atmosphere of trust, openness, or sensitivity to others. When...they can be tied to an excellent piece of music, both the outcome and musical performance are enhanced.

- **Personal Knowledge**

By giving students a chance to explore their own personal connections with the music they are performing, they are able to explore aspects of themselves that are practically never dealt with in school but can influence their values and feelings in a meaningful way. (O'Toole 2003, 36-39)

Several of the interest sessions at the North Central Division's February conference, *Beyond the Notes*, will provide practical ways in which to plan affective outcomes for rehearsals at any level, as well as multiple strategies for engaging singers in this way. After all, if med schools have affective outcomes for physicians-in-training, shouldn't we?

### REFERENCE:

O'Toole, Patricia. *Shaping Sound Musicians: An Innovative Approach to Teaching Comprehensive Musicianship through Performance*. Chicago: GIA Publications, Inc., 2003.





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*Dr. Angela Broeker, Director of Choral Activities*

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*See form for instructions.*

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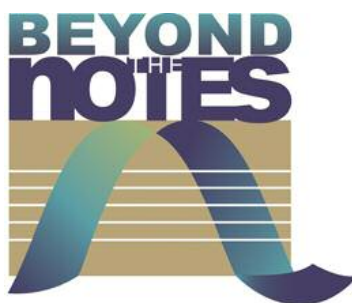
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*Let's meet  
in Madison!*

2012 NC-ACDA Conference: Madison, WI  
*There's a lot to know about "Beyond the Notes"!*

## Maybe you've missed something...



*Beyond the Notes* is all about the process of music-making. All aspects of the conference are designed to help choral conductors/teachers increase the richness of their work with singers. Sessions will focus on ways to engage singers' imaginations; to develop artistry by connecting mind, body, and spirit; and to build choral programs, not just concerts. If you're eager to

have a more stimulating daily experience with your singers and lead them to become independent musicians who do more than learn their part for 42 tunes and then leave, you'll love *Beyond the Notes*.

Throughout the conference you'll not only hear exhilarating performances—all in the stunning Overture Center—but also learn from inspiring master clinicians, most of whom teach in the North Central Division's elementary, secondary, and post-secondary schools and lead church and community choirs throughout the region. If you're eager to help your singers read better, sound better, sing with greater artistry, connect their musical "doing" with their musical thinking and feeling, value the role music plays in their lives and in the lives of our communities and culture, and go deeper in their skill, knowledge, and affective experiences, *Beyond the Notes* is for you.

North Central ACDA members who are veteran attendees at divisional conferences know that these gatherings are a source of inspiration and renewal each and every time they occur. The Madison conference will be no exception. But it is hyper-focused on assisting members, in intensely practical and evocative ways, to lead their singers to heightened independence, artistry, and a broader contextual understanding of their music, themselves, and the power of music in human experience. Some ways in which the Madison conference will be unusual in pursuing such goals:

- **Students in the four honor choirs will learn one piece from start to finish** during their Madison rehearsals. Conference participants will have the opportunity to observe this step-by-step process.
- **Clinicians for the reading sessions will offer teaching plans for a number of the pieces in each packet.** During the reading sessions, the clinicians will focus on what can be taught, beyond the notes, and strategies for teaching the music and the concepts behind it in creative, engaging ways.



- **The twenty-five interest sessions offer unparalleled pedagogical richness and depth.** Check out the descriptions on our website and in the registration brochure sent to all NC-ACDA members earlier this month. They were written in order to make clear to **administrators**, as well as members, how clearly and carefully each will assist members in becoming more intentional, engaging, and effective teachers/conductors.

- **The Collegiate Repertoire Choir**, which will gather on Saturday, February 11, will offer quartets of music education students from colleges and universities in all six states the opportunity to rehearse repertoire with five outstanding high school and college conductors, who will demonstrate strategies for creating exciting, engaging rehearsals. Each conductor will lead the students in applying this process-oriented approach to three pieces chosen from repertoire useful to the students in their future lives as junior high and high school music educators. This ensemble is a rehearsal-only chorus.

#### *And the frosting on the cake?*

- **Concerts featuring fourteen choirs chosen by audition from high school, college, and community choirs in the division.** Their printed programs will share ideas on rehearsal techniques, strategies for achieving their characteristic sound, and the ways in which they “go deeper” in their rehearsal process.

- **Performances by the Kansas City Chorale, Clerestory (Chanticleer alumni), and the Czech Boys Choir & Young Men’s Ensemble**

- ***To Be Certain of the Dawn*, an oratorio by Stephen Paulus with libretto by Michael Dennis Browne**, performed by the Wisconsin Youth Symphony Orchestra, Madison Youth Choirs, Wartburg College Choir, Minnesota State Concert Choir, Nebraska Wesleyan Concert Choir, and soloists from throughout the division, conducted by Lee Nelson.

See page 12.

**The pre-registration deadline is November 15.**

Don’t miss this tremendous opportunity for professional development, renewal, and camaraderie with ACDA colleagues. ■

—Aimee Beckmann-Collier  
2012 NC Conference Chair  
NC-ACDA President

Visit the  
**2012 Conference**  
web pages for:

**Schedule**  
**Where to Stay**  
**Bios and Photos**  
**Session Descriptions**  
**Invited Choirs**  
and more!

# Special NC Conference Performance

## *To Be Certain of the Dawn*

an oratorio by **Stephen Paulus**, with libretto by **Michael Dennis Browne**, conducted by **Lee Nelson**

**Wartburg Choir**  
Wartburg College (IA)  
**Lee Nelson**, conductor



**University Singers**  
Nebraska Wesleyan University  
**William Wyman**, conductor

**Soloists, selected from  
throughout the division:**

**Virginia Sublett**, soprano  
**Ann Cravero**, mezzo-soprano  
**Dennis Willhoit**, tenor  
**Brian Pfaltzgraff**, tenor  
**Brandon Hendrickson**, baritone

**Capriccio Chorus**  
Madison (WI) Youth Choirs  
**Lisa Kjentvet**, conductor





## Featuring these Performing Ensembles

Friday, February 10, 7:30 p.m. at the Overture Center

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### **Britten Chorus**

Madison (WI) Youth Choirs

**Randal Swiggum,**

conductor



### **Concert Choir**

Minnesota State University  
—Mankato

**David Dickau,** conductor



### **Wisconsin Youth Symphony Orchestra**

Madison, Wisconsin

**James Smith,**

musical director

**Randal Swiggum,**

guest conductor

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### ***Autumn is a time of transition.***

We begin a new season of singing while we experience the ending of a season of the year. As community choir directors, we can enable our choir members to achieve successful and meaningful musical experiences by being aware of the transitions inherent to each rehearsal.

## **Tom Porter**

NC-ACDA Repertoire & Standards Committee Chair  
Bismarck, ND  
tjporter@umary.edu

## ***Making Transitions***

### ***The first transition is from the real world to the choral rehearsal.***

Create a welcoming atmosphere. People arriving at a community choir rehearsal should experience community, a place where everybody knows your name. (“Norm!”) Enlist the help of board members, section leaders, and long-time members of the chorus consciously to break the tendency to talk to the same people each night. Mingle. Provide an environment that encourages people to interact before and after the rehearsal, but also demonstrates the importance of the rehearsal and allows a graceful transition from event to event. For me, that means having a place for people to leave coats and bags, an area for visiting (it is a social event for members), making music available in an orderly fashion, and having chairs and equipment set before people enter the rehearsal space.

### ***Start the rehearsal with the opportunity to transition the body.***

Gravity takes its toll during the day. Light stretching/twisting/bending/rolling/shaking of various body parts, and establishment of a sense of lift and lightness in posture (pulling up the string from the back of the head) will enable singers to take a healthy approach to their stance and set the foundation for healthy vocal production. The experience of lift extends from the initial warm-up to posture throughout the rehearsals. At times, visibly correct your own posture/stance as a conductor. It takes little to no words, and the choir will respond. Invite, with or without words, your singers to be aware of posture even when sight-reading or dealing with difficult sections of a score. The director’s awareness of the issue and ability to cue the choir to a lifted stance will greatly influence the members’ experience of the rehearsal as positive and uplifting, literally and figuratively.

### ***Transition the voice from a day of speaking to a rehearsal of singing.***

Sirens, yawn-sighs, and light vocalises help the singers release the tension created by heavy speaking. For the last few minutes before the rehearsal begins, invite the singers to “speak-sing” to each other, à la Julia Childs or Count Chocula. It also brings a smile to the faces of your choir. During rehearsal, be aware of the tendency to “sit on the voice,” and provide brief respites and exercises to release the tension. An approach of lightness, release, and resonance will also do wonders for the blend of the ensemble.

### ***Make a graceful transition from rehearsal to the parking lot.***

Don’t wait until the last minute to make announcements or provide schedule reminders. If you take a break during rehearsal, take care of those details right after break. Think carefully about the music that concludes the rehearsal and the effect that it has on mind, body (voice), and soul, and create a meaningful transition from the rehearsal back to real life. Endings are significant and should be carefully prepared. ■

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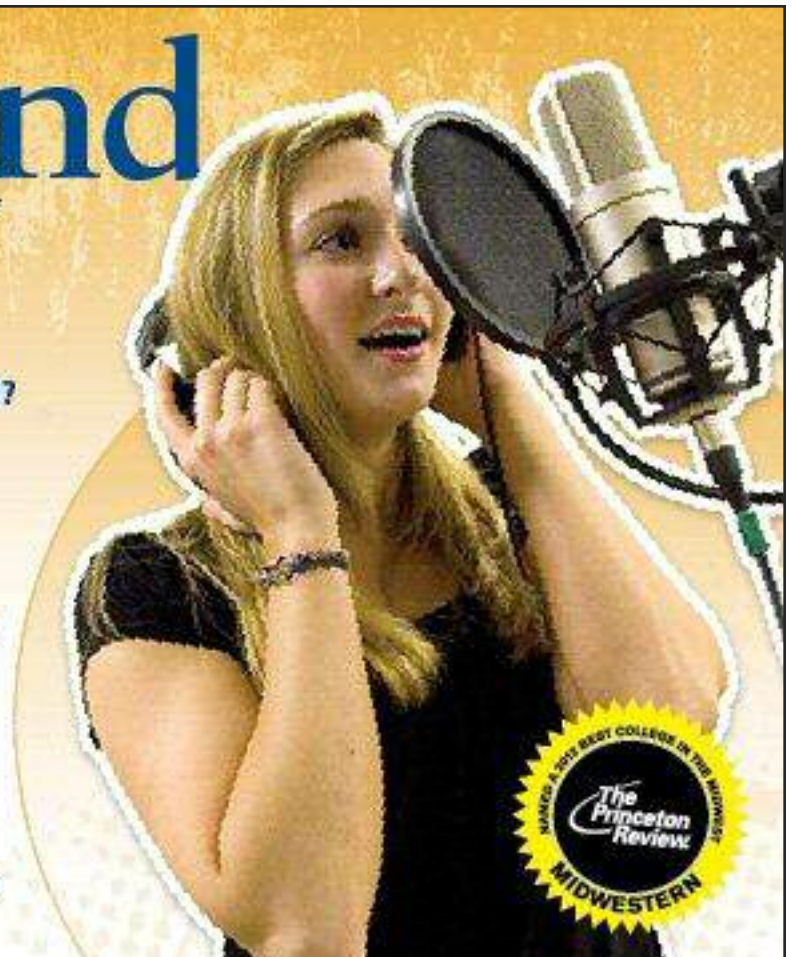


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In order to highlight *Melisma's* new online format, I thought I would share with you some of the resources I have found particularly insightful, helpful, or inspirational. Please note that these are not specific to the area of Children's & Community Youth Choirs, but applicable to every choral educator. Click on the hyperlink to go directly to these articles or websites!

## These are a few of my favorite things

### 1. [www.choralnet.org](http://www.choralnet.org)

If you are not yet connected with your choral colleagues on ChoralNet, you are missing out on a terrific resource! I adore the daily e-mail message that highlights recent activity on the website, and there are opportunities for you to join ChoralNet Communities in our division (ACDA North Central Division) or teaching area (Children's and Youth, Women's Choirs, etc). Past issues of the *Choral Journal* are linked here, job opportunities sometimes post here, questions about repertoire or pedagogy appear in the discussion forum, and the Choral Blog is a fun and interesting feature.

### 2. [http://www.ted.com/talks/benjamin\\_zander\\_on\\_music\\_and\\_passion.html](http://www.ted.com/talks/benjamin_zander_on_music_and_passion.html)

This is one of the TED (Technology, Entertainment, Design) videos that have lately become quite popular. If you are unfamiliar with them, TED is a nonprofit organization dedicated to "Ideas Worth Spreading." This particular 20-minute video features Benjamin Zander, the Artistic Director of the music program at Walnut Hill School, conductor of the Boston Youth Philharmonic, and faculty member at the New England Conservatory. This video is full of wisdom. If you like this, you will like his book *The Art of Possibility*, co-written with his wife, Rosamund Stone Zander.

### 3. [http://www.huffingtonpost.com/c-m-rubin/the-global-search-for-edu\\_9\\_b\\_932670.html](http://www.huffingtonpost.com/c-m-rubin/the-global-search-for-edu_9_b_932670.html)

This article features an interview with Sir Ken Robinson, PhD, author of *The Element: How Finding Your Passion Changes Everything*, and *Out of Our Minds: Learning to be Creative*, and an internationally-recognized speaker on educational issues. Within the interview, he discusses not only the need for arts education for all students, but also the need for both balance and rigor within arts education.

### 4. [http://www.pbs.org/wgbh/pages/frontline/digitalnation/view/?utm\\_campaign=homepage&utm\\_medium=proglis&utm\\_source=proglis](http://www.pbs.org/wgbh/pages/frontline/digitalnation/view/?utm_campaign=homepage&utm_medium=proglis&utm_source=proglis)

This is an episode of *Frontline* (from PBS) that aired more than a year ago. It discusses how both adults and children are experiencing a shift in the pace of daily life due to the rise of digital technology. It also discusses the implications for the future. (Are children's brains being "re-wired"? What are the educational implications?) There are several shorter videos on this topic available through the website if you prefer not to watch the entire



*Frontline* program. I believe this research has important implications for arts educators—if we truly embrace a collaborative, creative, process-driven rehearsal format, we provide exactly the type of learning these “digital natives” need.

**5.<http://www.bulletproofmusician.com/how-many-hours-a-day-should-you-practice/>**

While this appears to be an article that deals solely with how to teach a student to practice, I think this article also informs music educators how best to teach. Repetition must have an intentional goal. “Let’s sing that again!” is a form of “mindless practice” that is neither thoughtful nor deliberate, thus does not produce results. Of particular practical use is the problem-solving model late in the article. This is a great template for both practice and lesson planning, and can engage students in the rehearsal process. ■

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*“I sing because you can find yourself within the music.”*

—student of  
Marjorie Simons-Bester  
See page 18



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## Marjorie Simons-Bester

NC-ACDA Repertoire & Standards Committee Chair  
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### ***A choir room by any other name...***

*“If you’ve been given a gift, but you never open it, what’s the fun in being given the gift in the first place?”*

*“Singing is a great release for me, no matter what situation I’m in.”*

*“Music is something beautiful that everyone understands. I love singing; it is a love that only someone else who is in love with music gets.”*

*“I can be myself without any worries of what people say. Singing is my passion. It’s who I am.”*

*“I sing because it’s one thing that no one can take away from me.”*

**I love quotes**—clever catchphrases that, when repeated, summon to mind an educational discovery that has been carefully nurtured throughout the weeks and months of our academic year. A visit to my choir room will quickly reveal some of my favorite inspirational one-liners: “Think a higher level of excellence,” “Think text,” or my personal favorite: “Always remember why you sing.” There are also those times when words fail to do justice to a magical, musical moment that will long be felt and remembered by participants.

**Why do we sing?** A few years ago, in preparation for spring recruitment, I asked all of my choirs individually to ponder this very question and be prepared to share their responses. Long after those students had graduated and moved on, their responses continued to provide inspiration to me. *(Please see a few of their quotes, left.)*

On any given school day at 11:40 a.m., it is lunchtime for one-fourth of our high school’s student population. Among those students excused for lunch at this time are the members of the select concert choir. It has become tradition for me to select a music CD, place it into the CD player, turn it on, and thus begin another day’s listening adventure. This time period has become known as “noon-hour listening:” daily opportunities for staff and students to share various types of music with each other. Previous selections have included collegiate choral ensembles, jazz (both vocal and instrumental, performed by contemporary and standard jazz artists), musical theater, chant, professional men’s and women’s ensembles, rhythm and blues, pop and folk recording artists of the 70s and 80s, and world music artists. Ensemble members who choose not to eat lunch wander into the choir room, sit down and quietly begin to read, work on homework, or visit with a friend, all the while listening to the noon-hour listening selection of the day. Students will frequently walk over to the stereo cabinet and pickup the CD case to learn more about the artist or ensemble they are hearing.

The choir room has become a safe haven, a second home of sorts to this group of high school students. There are numerous indicators that it is viewed as more than a rehearsal space and a classroom. It functions as a place to come and sit when the cafeteria seems less than inviting. It is the place to come and visit with friends. It is a place to sign and hand out senior pictures. It is a “locker,” a place that these music students will return to at the end of the day to pickup textbooks, folders, and jackets. It is a classroom and more.



Students who walk into this room are members of the same ensemble and sometimes of the same voice part. They work together to create a beautiful product, and along the way they become friends. They have created their own subculture. Research literature suggests that this is a very common occurrence (Coterie, 1996; Cusick, 1973; Head, 1997; Kinney, 1999; Moffatt, 1989). Research also indicates that the bonds of friendship and community formed by students involved in music tend to create one of the more tightly knit groups of student friends in the school (Morrison, 2001; Cusick, 1973).

That friendship is evidenced before and after school when these same students drop in just to say hi and to see who else is “hanging out” in the choir room. It is also apparent in their sleepovers, movie outings, and endless postings on Facebook. I am convinced that the music that these young men and women make is shaped and colored by their relationships with the staff and each other. I believe that the many things that these students share—smiles, laughter, french fries, frustration, and success—all contribute to their ability to rehearse and perform together with great sensitivity, understanding and commitment to the music and to the ensemble.

Each fall as I prepare to begin a new academic year, I experience a sense of nervousness coupled with a great sense of excitement. I attribute this to the realization of the magnificent journey that we, as educators, have the privilege of guiding, as well as accompanying, our students through each year. I am always so proud of my students. I am proud that they have learned not to give up just because the phrase is difficult to memorize, or because this particular section of music lies right on their “break.” I am proud that they have learned to encourage each other when one of their peers is in need of encouragement. I am proud that they have decided to seek that “higher level of excellence.” As my students exit the room at the end of each rehearsal, I share another one of my favorite quotes with them: **“Go forth and be brilliant.”**

May all of your musical journeys this year be brilliant, and may you always remember why you sing! ■

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## Meet our *Melisma* editor

### David Puderbaugh



In addition to his position at The University of Iowa, David Puderbaugh directs the Chamber Singers of Iowa City.

David Puderbaugh, assistant director of choral activities at The University of Iowa, has been appointed editor of *Melisma*, which makes its debut as an exclusively online publication with this edition.

At Iowa, he conducts Camerata, teaches graduate choral literature and undergraduate choral conducting, advises DMA theses, and assists in administration of the choral program. A native Iowan, Dr. Puderbaugh holds a BME degree from Drake University, an MM degree from the University of Missouri-Columbia, and a DMA degree from The University of Iowa. He also is music director of Chamber Singers of Iowa City, an ensemble that focuses on major choral works, having recently performed Beethoven's *Mass in C Major*, Handel's *Messiah*, Haydn's *The Creation*, Orff's *Carmina Burana*, and Rachmaninov's *All-Night Vigil*.

Puderbaugh's current research interest centers on Estonian choral music, a fascination that resulted in a Fulbright Fellowship to conduct dissertation research on that country's national song festivals during the Soviet occupation. He served as consultant for the educational DVD release of the documentary film "The Singing Revolution" as well as the making of its sequel, "Songs of Defiance" (in production). Dr. Puderbaugh is interested in bringing the Baltic region's vast choral treasury to the United States through performance as well as the creation of performing and critical editions.

In addition to his appointment as editor of *Melisma*, Puderbaugh is the newly appointed editor of the "Sound Recordings" column in the *Choral Journal*. He is active in the Fulbright Association as a member of the Iowa chapter board of directors. Puderbaugh is an active tenor soloist, performing in the Midwest and in Estonia. His recent solo credits include Handel's *Messiah*, Haydn's *The Creation*, Mozart's *C-Minor Mass*, and the Evangelist role in Bach's *Christmas Oratorio* and Schütz's *St. John Passion*. In Estonia, Dr. Puderbaugh has premiered several works by contemporary Estonian composers in the annual new music festival Eesti Muusika Päevad, broadcast on national radio and television, and appeared in performances of Orazio Vecchi's madrigal comedy *L'Amfiparnaso*, sponsored by the national concert series Eesti Kontsert. Dr. Puderbaugh also performs regularly with the award-winning Estonian chamber choir Voces Musicales.


Puderbaugh succeeds William (Bill) Ross of Port Washington, Wisconsin, who died on July 19, 2011. Bill served as *Melisma* editor from 2004 to 2011, serving with NC presidents Greg Carpenter, Jo Ann Miller, Kevin Meidl, and Aimee Beckmann-Collier. ■

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**David Puderbaugh**  
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## Four Ways to Register! *Early Postmark Deadline: November 15, 2011*

1. **Online** [www.acda.org/conferences](http://www.acda.org/conferences)
2. **Fax** 405-232-8162 (no cover sheet please)
3. **Mail** ACDA, Attention: Registration  
545 Couch Drive, Oklahoma City, OK 73102-2270
4. **On-Site** Concourse Hotel, Madison  
2nd Floor Lobby  
1 W. Dayton St., Madison, Wisconsin

## STEP 1 - My Badge *Please Print Clearly or Type*

First Name: \_\_\_\_\_  
Full Name: \_\_\_\_\_  
Institution: \_\_\_\_\_  
City, State (and Country if not US): \_\_\_\_\_  
ACDA Leadership Role: \_\_\_\_\_

## STEP 2 - ACDA Membership *Select A, B, or C below*

ACDA membership is required in order to register; membership must remain current throughout the conference.

☐ **A: I am a member, #** \_\_\_\_\_ **Exp. Date:** \_\_\_\_\_

☐ **B: Please renew my membership, #** \_\_\_\_\_ *Enter amount in Step 8.*

☐ Active \$95      ☐ Retired \$45      ☐ Student \$35  
☐ International (outside US & Canada) \$135      ☐ Associate \$95  
☐ Institution \$110      ☐ Industry \$135      ☐ Paying Life Installment \$ \_\_\_\_\_  
**+ Additional State Fee:** ☐ Iowa \$3      ☐ Minnesota \$15

☐ **C: I'm not a member of ACDA.** Please see "Non-Members" in Step 3, below.

## STEP 3 - Registration *Check One*

### Members:

	Early Registration Postmark on or before Nov. 15, 2011	Full Registration On or after Nov. 16, 2011
Member - Active	<input type="checkbox"/> 215.00	<input type="checkbox"/> 250.00
Member - Retired	<input type="checkbox"/> 175.00	<input type="checkbox"/> 200.00
Member - Student	<input type="checkbox"/> 50.00	<input type="checkbox"/> 60.00
Member - Single Day*	<input type="checkbox"/> 125.00	<input type="checkbox"/> 125.00
*Circle One Day:	Wednesday    Thursday    Friday    Saturday	

**Non-Members:** Registration fees below include one-year ACDA membership & monthly *Choral Journal* subscription. You will find descriptions of member types and benefits at [acda.org](http://acda.org). Please enter contact information here for your membership:

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Phone: ( \_\_\_\_\_ ) \_\_\_\_\_ Email: \_\_\_\_\_

	Early Registration Postmark on or before Nov. 15, 2011	Full Registration On or after Nov. 16, 2011
Non-Member - Active	<input type="checkbox"/> 310.00	<input type="checkbox"/> 345.00
Non-Member - Retired	<input type="checkbox"/> 220.00	<input type="checkbox"/> 245.00
Non-Member - Student	<input type="checkbox"/> 85.00	<input type="checkbox"/> 95.00
Non-Member - Single Day*	<input type="checkbox"/> 220.00	<input type="checkbox"/> 220.00
*Circle One Day:	Wednesday    Thursday    Friday    Saturday	

## STEP 4 - Confirmation

Please send my registration confirmation email to the following email address:

Note: If you wish to receive your registration confirmation number by phone or mail, call 405-232-8161. Spouse/Partner registered will not receive an individual confirmation.

## Step 5 - Spouse/Partner Registration

Spouse/Partner must be registered by a current or new ACDA member.  
Non-choral directors only. Limit 1.

<b>Spouse/Partner:</b>	Early Registration Postmark on or before Nov. 15, 2011	Full Registration On or after Nov. 16, 2011
	<input type="checkbox"/> 50.00	<input type="checkbox"/> 100.00

Spouse/Partner First Name: \_\_\_\_\_  
Spouse/Partner Full Name: \_\_\_\_\_  
Institution: \_\_\_\_\_  
City, State (and Country if not US): \_\_\_\_\_  
Note: Spouse/Partner will be assigned to same track as the member.

## STEP 6 - Reading Session Music *Select three, or more*

Three packets are included in the registration fee.

Additional packets are \$10 each with preregistration. Requests accepted but not guaranteed for registrations received after November 15, 2011.

Reading Session 1 (Thurs.)	Reading Session 2 (Fri.)	Reading Session 3 (Sat.)
<input type="checkbox"/> Elementary	<input type="checkbox"/> SAB/Accessible SATB	<input type="checkbox"/> SAB/Accessible SATB (repeat)
<input type="checkbox"/> Middle Level	<input type="checkbox"/> Middle Level (repeat)	<input type="checkbox"/> Elementary (repeat)
<input type="checkbox"/> Advanced HS/College	<input type="checkbox"/> Music in Worship	<input type="checkbox"/> Vocal Jazz

## STEP 7 - Evening Concerts *Price included in registration fee*

Please check if you plan to attend these concerts:

☐ Wed. Feb. 8 **Clerestory**  
☐ Thurs. Feb. 9 **Czech Boychoir, Czech Young Men's Ensemble**  
and the **Kansas City Chorale**  
☐ Fri. Feb. 10 **To Be Certain of the Dawn**, an oratorio by Stephen Paulus

## STEP 8 - Payment

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Member Registration = \$ \_\_\_\_\_

Non-Member Registration = \$ \_\_\_\_\_

Spouse/Partner Registration = \$ \_\_\_\_\_

February 8, Immersion Day @ \$95 = \$ \_\_\_\_\_

Additional Reading Packets: \_\_\_\_\_ @ \$10 each = \$ \_\_\_\_\_

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☐ **PO #** \_\_\_\_\_ *PO form & this form must arrive together.*

☐ **Credit Card.** Name on Card: \_\_\_\_\_

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I agree to pay the appropriate fees according to the credit card issuer agreement and the terms listed on this form. All sales final. By registering for this conference, I acknowledge and will abide by all ACDA conference policies. All membership and conferences are non-refundable and nontransferable. ACDA membership must be current at the start of the conference. The registrant is responsible for making hotel reservation and proper arrangements to attend the conference. Those who postmark their form by Nov. 15, 2011 qualify for the Early Registration discounted price. After consideration, registration cancellations and/or requests for a refund received 30 days before the conference may be entitled to a refund of the total conference fees paid, less a \$50 administrative charge. After that time and within five days following the conference, cancellations and/or requests for a refund received may only be entitled to a refund of one-half of the total conference fees paid.



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