



NORTH
CENTRAL
DIVISION

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DON CHRISTENSEN * EDITOR
WATERTOWN, WISCONSIN

NEWS NOTES

Vol, 2, No. 3 "The Division With the Forward Thrust in Choral Music" May, 1982

The President's Message

Dear Friends:

Thanks to those who had the opportunity to participate in the 1982 North Central Division Convention in Cedar Rapids in February. I'm certain you all agree it was another landmark in North Central.

Thanks to the choirs and directors who took the initiative to share their music with us. We all are aware of the tremendous extra effort needed to do this, and that makes you special to us all.

Thanks to Robert Davis, Gloria Corbin, and the entire Iowa CDA for their many thankless hours of work and creativity. All Five Seasons of the Convention were enjoyable and profitable.

Thanks to all the members of the North Central Division for giving me the opportunity to serve you these past years. It has been a joy and delight, and I can only wish the same chance for each and every one of you.

Welcome to Wayne Kivell as President of the North Central Division beginning July 1st. Our best wishes go to he and Diane Leland as they take over the leadership role.

Best wishes to you all for a successful conclusion of the school year and a most relaxing and enjoyable summer.

Sincerely,

Charles Thomley, President

Iowa Summer Choral Symposium July 26-30

The Eighth Annual Iowa Choral Directors Association Summer Convention and Choral Symposium will be held July 26-30, 1982 on the Campus of North Iowa Area Community College at Mason City, Iowa.

The headliners include the Albert McNeil JUBILEE SINGERS of Los Angeles, Linda Spevacek, and Howard Swan. The JUBILEE SINGERS are an all black choir acclaimed the world over for their musical excellence. They will be in residence for the week and provide in depth study of music of the black culture.

Linda Spevacek is a well-known composer and clinician

and will conduct sessions aimed at elementary and junior high areas. Howard Swan is known to many as the "dean of choral conductors" in our country and will concentrate on the elements of communication, technique, and interpretation and will give the final symposium "wrap-up."

The Convention/Symposium will open Monday, July 26, with a Renaissance Festival featuring artisans and crafts, minstrels, concessions and various outdoor activities for everyone to enjoy. The festival activities will be followed later in the evening by a "madrigal sing" and presentation of materials dealing with madrigal dinner presentations. The ensuing week's schedule of events offer reading and interest sessions presented by some of Iowa's finest choral directors, featuring materials and topics for all levels of choral music including a church night which will feature music for the seasons of the church year with the JUBILEE SINGERS as the chancel choir. They will also present a formal public concert during the week.

Specific reading sessions include music for men's voices, show choir and jazz, junior high chorus, English choral music, poly-choral literature, music for women's voices, Christmas music and elementary chorus. There are sessions dealing with elementary and junior high classroom procedures, choreography, vocal pedagogy, choral warm-ups, music for the mainstreamed handicapped child, rap sessions for elementary and junior high teachers, a presentation by the Iowa High School Music Association office to first year teachers in Iowa, a music contest judging certification program, mini sings of "oldies but goodies," presentation of the winner in the ICDA composition contest, and unveiling of the 1982 commissioned work.

Within this intense schedule of activity there is also time for visiting exhibits by various music companies and fund raising organizations, and the final night of the convention is given to fun and relaxation at the outrageous "Iowa Party" which will feature a spoof on state solo and ensemble contest.

SYMPOSIUM SCHEDULE

MONDAY, July 26

- 9:00 - Registration
- 10:30 - Open ICDA Board Meeting
- 2:00 - ICDA Chorus Rehearsal
- 5:00 - Renaissance Festival Begins

TUESDAY, July 27

- 8:20 - Choral Warm-ups
- 8:30 - Reading Session - Junior High
- 9:10 - ALBERT MCNEIL - Spirituals
- 10:40 - LINDA SPEVACEK - Elementary & Junior High
- 11:50 - Concurrent Interest Sessions
 - Spevacek - Rap Session
 - IHSMA 1st Year Iowa Teachers
- 1:10 - Mini Sing
- 1:15 - ALBERT MCNEIL - Spirituals
- 2:15 - Reading Session - Womens' Voices
- 3:10 - LINDA SPEVACEK - Elementary & Junior High
- 4:15 - IHSMA Judging Certification
- 6:55 - Mini Sing
- 7:00 - Reading Session - Mens' Voices
- 7:40 - ICDA General Meeting
- 8:00 - Contemporary Composers Contest
- 8:30 - JUBILEE SINGERS - Informal Concert

WEDNESDAY, July 28

- 8:20 - Choral Warm-ups
- 8:30 - Reading Session - Middle School
- 9:10 - ALBERT MCNEIL - Gospel Music
- 10:40 - Mini Sing
- 10:45 - General Session - Elementary
- 11:50 - Concurrent Interest Sessions
 - Vocal Pedagogy
 - Music for the Mainstream, Handicapped Child
- 1:10 - Mini Sing
- 1:15 - General Session - Junior High
- 2:15 - Reading Session - Show/Jazz Choir
- 3:10 - ALBERT MCNEIL - Gospel Music
- 4:15 - Choreography
- 7:15 - ICDA General Meeting
- 7:30 - ICDA Commissioned Work
- 8:00 - Church Night

THURSDAY, July 29

- 8:20 - Choral Warm-ups
- 8:30 - Reading Session - Christmas
- 9:10 - HOWARD SWAN - The Choral Conductor as Communicator
- 10:40 - Mini Sing
- 10:45 - ALBERT MCNEIL - Contemporary Black Literature
- 11:50 - Interest Session
 - Vocal Pedagogy
- 1:25 - Mini Sing
- 1:30 - Reading Session - English Choral Music
- 2:10 - HOWARD SWAN - The Choral Conductor as Technician
- 3:25 - Mini Sing
- 3:30 - ALBERT MCNEIL - Contemporary Black Literature
- 7:15 - ICDA General Meeting
- 8:00 - JUBILEE SINGERS - Public Concert
- 9:30 - Party!!

FRIDAY, July 30

- 8:50 - Choral Warm-ups
- 9:00 - Mini Sing
- 9:05 - HOWARD SWAN - The Choral Conductor as Interpreter
- 10:30 - Reading Session - Poly-Choral
- 11:10 - HOWARD SWAN - Convention Wrap-up

The most notable item of the entire Convention/Symposium is that one may experience the entire week of activities for only \$135.00 which includes room, board and tuition and over \$100.00 worth of complimentary music. Graduate credit is also available at an additional fee.

For further information contact Alan J. Hagen, 206 11th Street, S.W., Waverly, Iowa 50677, 1982 ICDA Convention/Symposium Chairman.

University of Minnesota to hold 2nd Annual Interdisciplinary Colloquium on the Use and Care of the Human Voice

Many of you may be aware that last year the University of Minnesota held the first interdisciplinary Colloquium on the Use and Care of the Human Voice. Unless you were fortunate enough to attend that Colloquium you may not be aware of the enthusiastic response it received. Over 90 percent of the individuals involved expressed that, "not only did the conference satisfy their objectives but will be extremely helpful in their work." In response to the need indicated by the first program to the overwhelming positive response, the Department of Conferences will again sponsor the interdisciplinary colloquium in the summer of 1982.

As was true last year, the program has been carefully planned and conceptualized to convene an illustrious panel of "practitioners" in the fields associated with the human voice. Enclosed is a list of topics and the faculty who present them at the 1982 colloquium. To our knowledge, the colloquium program is the only one of its kind in the country, which includes innovative and thought-provoking explorations of the physiological, psychological, and pedagogical aspects of the human voice. Mark July 19-23, 1982, on your calendar now.

PROGRAM TOPICS AND FACULTY

"Acoustics: Vocal Timbre and Spectrum Analysis of the Human Voice" by Dr. Peter Roll

Dr. Roll is an associate professor in the University of Minnesota School of Physics and Astronomy. Within that department, one of his activities is teaching a course on musical acoustics. He is also a member of the horn section of the Civic Orchestra in Minneapolis.

"Nature and Nurture of the Human Voice" by Dr. Clark Starr

Dr. Starr is a professor and director of graduate studies in the Department of Communication Disorders at the University of Minnesota. He teaches courses in the identification and treatment of functional and organic voice disorders.

"Perception of Auditory Feedback" by Dr. Dixon Ward

Dr. Ward is an internationally known University of Minnesota faculty member who specializes in auditory feedback and hearing perception.

"Hypnosis, Guided Imagery, and Recapturing" by Dr. Randall LaKosky

Dr. LaKosky is a practicing psychiatrist in the Minnesota-St. Paul area who has particular expertise with hypnotherapy and an interest in adapting hypnotherapeutic techniques to vocal training and use.

"Voice Use and Principles of Voice Therapy" by Mr. Oren Brown

Mr. Brown spent 16 years as a consultant on the staff of the Washington University School of Medicine in St. Louis and is a member of the voice faculty of The Julliard School and a private teacher in New York City. He has devoted his entire teaching career of over 45 years to the development of exercises for building voices and correcting vocal problems.

"Dysphonia and Preventive Measures" by Dr. Van Lawrence

Dr. Lawrence is an otolaryngologist at MacGregor Medical Center in Houston, Texas. He is the editor of a series of scientific volumes entitled, "Care of the Professional Voice," and is company physician for the Houston Grand Opera.

PROGRAM FACULTY

Donna Dacus, Program Director — 219 Nolte Center, 315 Pillsbury Drive S.E., University of Minnesota, Minneapolis, MN 55455, (612) 376-2578.

Dr. Dwayne Jorgenson, Colloquium Director — Dr. Jorgenson is an associate professor with the University of Minnesota School of Music. He is a choral conductor and teacher of vocal pedagogy.

Dr. Robert Sataloff — Dr. Sataloff is a neuro-otologist in Philadelphia. He is a Ph.D. candidate in vocal performance and is teacher of vocal pedagogy and a choral conductor.

Dr. Roy Schuessler — Dr. Schuessler is a retired professor of music at the University of Minnesota. He has over 40 years of experience as a teacher of voice. His special area of interest is the adolescent voice.

Dr. Leon Thurman, Colloquium Associate Director — Dr. Thurman is an instructor of voice and choral music and project director of the Vocal/Choral Outreach Program at MacPhail Center for the Arts, University of Minnesota.

For more information contact: Dept. of Conferences, 131 Nolte Center, 315 Pillsbury Dr. S.E., Minneapolis MN 55455, Phone (612) 373-4984.

Sir David Willcocks to Visit Wisconsin This Summer

by Carrel Pray

There is no other name in the world of boy choirs than that of Sir David Willcocks which speaks immediately of such magic. That he is coming to Wisconsin this summer (through the Green Lake Music Festival) to conduct a workshop on the campus of Ripon College is, indeed, good fortune for all of us caught up in the world of boys' choirs.

For many years now I have followed the work of this world-renowned musician, mostly through his innumerable recordings made of the famous King's College Choir. It was a dream come true when in 1977 I was able to attend four months of his rehearsing the Royal College of Music Choir in London as they prepared Benjamin Britten's "War Requiem" to present as a memorial the year after Britten's death.

The experience was one I shall never forget. A kindness and a gentleness always showed through his powerful and energetic conducting which brought out the top performance of all the musicians he worked with. It was an inspiration to me to see this charismatic person in action.

At present Sir David is the director of the Royal College of Music, London. For seventeen years he was director of the choir of King's College, Cambridge University, and has served as director of many other choirs, such as the London Bach Choir. He has made numerous recordings with the English Chamber Orchestra, the Philharmonic, St. Martin-in-the-Field and the London Symphony Orchestra and his arrangements are used by choirs, including our own, throughout the world. His leadership and achievement in both the academic and professional worlds of music have been extraordinary.

This is Sir David Willcocks' first visit to the Midwest. The week at Ripon will be attended by directors of Wisconsin's boy choirs and by boys from some of those choirs fortunate enough to attend.

For more information contact: Carrel Pray, Director, Madison Boy Choir, P.O. Box 4204, Madison, WI 53711, Phone (608) 833-5657.

Plan Now - Nashville 1983

Contact: George Berglund, Publicity Chair (612) 871-7359

The 1983 National Convention of the American Choral Directors Association will be held March 10-12, 1983, in Nashville, Tennessee. Headlining the convention program will be appearances by The Swedish Radio Choir (Stockholm), Eric Ericson, Conductor; the Atlanta Symphony Chamber Chorus and Orchestra, Robert Shaw, Conductor; an Ecumenical Service; and many Special Interest Sessions on all areas of the

choral art.

Thousands of choral musicians throughout the United States and Canada are expected to set a new National ACDA Convention attendance record at Nashville in 1983, and potential convention-goers are urged to begin making plans now to attend - including checking into the considerable 30% savings available on excursion airfares.

The official opening of the 1983 National ACDA Convention is Thursday, March 10, at 8:30 a.m. The closing concert will be at 8:00 p.m. on Saturday, March 12. A Pre-Convention Assembly of State and Division Presidents and National Standing Committee Chairs will be held Wednesday, March 9, at 6:30 p.m.

The principal performing facility for the convention will be the beautiful Tennessee Performing Arts Center, which houses three acoustically-superior auditoriums. Convention hotels in Nashville will be the Hyatt Regency, Radisson, and Sheraton. Room rates have been projected to range between \$35-\$55 per night.

Official hotel registration materials will be mailed to all ACDA members and printed in *The Choral Journal* in the fall of 1982.

A LITTLE BIT ABOUT A LOT OF THINGS —

by Sandy Chapman, Editor, ICDA "Sounding Board"

A Little Bit About a Lot of Things:

Despite the ungodly temperatures and the frantic pace of life, I might well label this the Winter of My Strange Content (apologies to Steinbeck). I have an unusual confession to make, which accounts for this content: I have made my peace with junior high choral directing. Those of you who are long-time readers of this space suffered through my transition to junior high after 10 years in high school teaching. It was extremely cathartic for me to share those problems with you, because I knew that many of you had had similar experiences; even those who hadn't could at least lend a sympathetic ear (eye?). I mourned the supposed loss of prestige associated with high school teaching, I kissed Palestrina et al goodbye, I said "adieu" to All-State and contest, and generally made myself miserable by slogging through a Slough of Despond. There were a few uppers, like talking with Gloria Corbin and reading the words of my favorite football coach, Grant Teaff of Baylor, but I won't lie — the first year was tough. By now, however, this third year has found me not just tolerating, but actually *liking* junior high. Here are my reasons:

1. Junior high people are terribly fragile. They require a great deal of care, and my Aquarian Earth-Mother nature responds to this. They don't much like themselves at this age level, so it's difficult for them to like anyone else, but once they know that you care, they blossom. There is no one more loyal than a 13-year-old, and they know how to show love and loyalty.

2. Junior high people want to succeed. They have already learned that it feels better to win than lose. They also are experiencing rejection, maybe for the first time. Not all of them make the cheerleading squad, not all get on the "A" team in basketball, not all are elected to Student Council. Choir is a place where no one sits on the bench, where they all "start," and where they all reap the rewards.

3. Junior high people can learn how to sing and sing well. It is very possible to get a mature, developed sound out of 13-year-olds without having them "over-age" or make a superficial or false tone. Hint: it's in the vowels. I'm hearing the sound I want to hear because they are saying uniform, vertical vowels.

4. Junior high people can sing just about anybody's music, provided the ranges are right. Obviously, most kids can't sing SSATBB literature, but if the ranges fit, they can handle it.

Palestrina and Viadana and Bach are back in my stable of do-able composers. You can have musical integrity at any level. Now if the publishers would just wise-up to that. I'm so sick and tired of all this up-beat, happy-time, assembly-line SAB stuff that I am ready to yolk. ("Yolk" is my friend Sally's word meaning "to emcee.")

5. There is less pressure involved in junior high teaching. I realize that a lot of pressure in choral directing is self-imposed, but I like being home at night, and I enjoy working with the Resident Tenor's All-State quartets because I want to instead of because I have to, and I learn from being able to judge rather than be judged at contest. Note that I didn't mention having more free time; my time is constantly being eaten (just like the little blue guys in Pac-Man) by other worthy concerns. I also have yet to learn to form the word "No."

6. Junior high people are easily educated to what is good and what is not. They soon learn that a challenge is more interesting than an easy pop tune, and the "real" music is worth the effort. My singers beg to sing the hardest stuff in their folders. But I confess I cracked up over the plaintive wail of "Mrs. C., Trueman stole my madrigals!"

7. Junior high people are neat. It's taken me awhile to admit it, mostly due to the fact that I was liking teaching junior high before I realized it. I worry, because I suspect you're not supposed to like it. My birthday roses, dead as they are, are still on the mantel at home simply because dead roses, given lovingly by a bunch of junior high kids, are better than live just-about-anything-else.

The Choral Rehearsal . . . Some Principles to Consider

by Dr. John M. Cooksey, Memphis State University
Reprinted from Tennessee CDA Newsletter

I was asked to present some of my ideas about choral rehearsal procedures to some California music educators a few weeks ago, and in the process of preparing for the presentation, I devised a short list of choral rehearsal principles which I would like to share with you. All of us know how challenging it is to make each rehearsal meaningful, challenging, and exciting to our singers. This is especially true when one works with junior and senior high school young people. Perhaps some of these thoughts will give added perspective to the "dynamics" of choral rehearsing and aid you in planning more efficiently for future rehearsals.

1. Approach the music from both an emotional and intellectual standpoint. Students must be *challenged* in both areas.
2. Make the rehearsal more than a rote-learning exercise or an entertainment session.
3. You *must* make your singers aware of the musical elements which are essential to making it all come alive. The educational benefits can be enormous. Approach the score from an analytical point . . . then learn to convey its meaning and sense by breaking it down into understandable elements and parts for your students. Rehearse the music in terms of its vital elements:
 - I. Tonal Considerations — tone quality, color.
 - II. Textual Considerations — type of text, meaning, setting (melismatic or syllabic), patterns of stress for syllables, word sense and stress.
 - III. Technical Factors — melodic, harmonic, rhythmic structure, texture.
 - IV. Interpretive Factors — tempo, phrasing and nuance, dynamics.

- V. Stylistic Factors — major features of style, historical, treatment of text and musical elements, and relative importance of these factors, performance practices.
 - VI. Formal Factors — elements of repetition and contrast, climax.
4. You must pinpoint problems in the score, then set up priorities/strategies for solving those problems. Consider the following areas:
 - I. Tonal Problems — quality of sound, color, range, tessitura.
 - II. Textual Problems — pronunciation, enunciation, projection of textual meaning, compatibility of text and music, syllabic stress, word sense and stress.
 - III. Technical Problems — blend, balance, intonation, attacks, release, melodic (pitch, intervallic problems), harmonic (difficult chords, non-harmonic tones), rhythmic (note values, difficult patterns, etc.).
 - IV. Interpretive Problems — tempo, phrasing, dynamics.
 - V. Stylistic Problems — historical, idiomatic treatment of text, musical elements, performance practices.
 - VI. Problems with form — delineation of text and musical elements (repetitions, contrasts, climaxes).
 5. Make something "musical" happen in each rehearsal with each piece. MIX drill and emphasis on musical expressiveness. Learn notes, but also work on:
 - 1) dynamic variations — tonal intensities, energy.
 - 2) shaping the phrase — nuance involves dynamic/textual inflection, intensity. A small amount of this CAN be done in the first rehearsal on a new piece of music.
 - 3) textual meaning and articulation — chanting with proper inflection as students learn the notes, etc.
 - 4) deriving proper intensity, color in the sound — this comes as a result of textual understanding and psychological/physical "preparedness."
 - 5) making the most out of repetition and contrast.
 6. Ask the students *specific* questions about what is happening in the choral rehearsal. — Which part is too loud? — Sopranos, are altos in tune? — What is the dynamic level required?
 7. The students should know and understand the meaning of the text. 1) It is discussed in class; 2) The text is read silently or aloud; 3) Word nuances (subtleties) are discussed; 4) Emphasis is placed upon how to convey textual meaning — the importance of feeling and emotion is discussed/acted upon.
 8. The director is constantly concerned with the "Why" of the performance. You are talking about the composer's intent, the period, the style. Ex. It is written this way because — The composer wishes to heighten the effect of this word/phrase by providing contrasts in tempo and dynamics.
 9. There is no short cut to musicality. Students **MUST BE TAUGHT** the basics of music theory. They must learn to **READ** music notation, understand its meaning and sight sing. Music theory must also be taught within the context of learning new music, *and* refining music already learned.
 10. Students must be held accountable for their own learning in choir. They should be tested on their knowledge of music theory and whether or not they can perform the music the choir is learning.
 11. The conductor is **THOROUGHLY PREPARED** for each rehearsal. Each session has focus/is well paced/and **NOT IMPROVISED**. Something new is learned/understood each day. New subtleties are experienced by everyone!
 12. The conductor informs students of the **PURPOSE** for all vo-

calises.

13. The purpose for drill/repetition is always clear. The teacher doesn't just say, "Do it again." When the teacher stops the choir, he/she gives the reason for doing so, for example.
14. The conductor consistently TUNES the choir, and is SPECIFIC in identifying places where pitch problems occur.
15. The conductor talks as little as possible during the rehearsal. Feedback is brief and succinct.
16. The conductor uses imagery to achieve certain musical results.
17. The conductor uses modeling techniques as the choir rehearses. He/she demonstrates correct ways of performing certain aspects of the music.
18. The conductor provides POSITIVE reinforcement whenever possible.
19. Don't be afraid to challenge the group, but be careful not to frustrate them by demanding too much too soon. It is also better to be conservative in the choice of literature than to give them pieces they can not perform adequately enough.
20. Vary pacing according to the group mood. Ex., IF students are "hyper," channel their energies into more singing — DON'T try to teach scale structure, for example.
21. For each class, get the students singing RIGHT AWAY!!!! Roll taking at the beginning of each class kills motivation, wastes valuable rehearsal time, and establishes an atmosphere of confusion.
22. Vary rehearsal routine — for example, don't always place music reading activities at the beginning of the rehearsal.

LITERATURE — LITERATURE — LITERATURE

CHORAL MUSIC REVIEW

by Boyd Bacon

Reprinted from Nebraska CDA Newsletter

Swingin' Dry Bones, SATB with piano, arr. by Ed Wells, Somerset Press EW5440, 70¢.

This arrangement, based on the traditional spiritual is 2 part, male/female a majority of the time. The last half of the arrangement is often SATB, SSA/male or SSATBB, but with very little skip motion. The bouncy character of this piece should make this piece fun for young choirs with moderate vocal range.

Ein alter Greis (An Ancient Man) SATB a cappella, by Hans Leo Hassler, edited by Clifford G. Richter, Schott's Choral Library AP 506, 65¢.

This contrapuntal humorous piece shows an old man pursuing a young maiden in 2/2 meter. The maiden replies in 3/4 meter that she'll find a youthful husband. The English translation is quite faithful to a word by word translation.

How Firm A Foundation, SATB and Congregation with Organ; Brass and Percussion optional (4 trpts, 4 horns, 3 trbns, tuba, tubular bells, triangle and suspended cymbals), arr. by Emma Lou Diemer, Hinshaw Music HMC-527.

The Foundation tune is set for a most festive occasion, with short instrumental interludes between the verses. Verse 1 is unison, choir and congregation, v. 2 women, v. 4 canon, v. 5 unison with soprano descant.

Dabbling in the Dew, female voices and piano, arr. by Antony Hopkins, Alexander Broude, 65¢.

"Dabbling in the Dew" makes the milk-maids fair is the topic for this lilting folk melody. The moderately difficult piano accompaniment supports the vocal line-alternating S & A sections (could be done by unison choir). Range is a 9th Db to Eb and it ends with 3 bars of solo whistle.

The Earth is the Lord's, for two part choir and piano, by Douglas E. Wagner, Beckenhorst Press BP1136. This piece, based

on Ps. 24, features parts which are independent enough so as to not be easily confused by young part singers. The range is octave plus one half step, Eb to E.

On the Sunny Side of the Street, SATB with piano, arr. by Neil Johnson, Jenson 446-15014.

This is arranged with school groups in mind, similar segments have been given repeated patterns both for rhythms and voicings. It is no more complex than it has to be. Good variety comes from mixing voicings from unison to 2 part to 4 part and an interesting piano accompaniment within the abilities of the high school age accompanist.

MUSICALLY SPEAKING

by Julie Knowles

Reprinted from Nebraska CDA Newsletter

During the past year, I have made many new entries in my book "Some Incredibly Important Trivia." A few years ago I purchased a book of blank pages with that super title and I try to preserve, in print, many of the wonderful expressions I hear from fellow choral directors and from reading various articles and texts. If you do not have such a book on your shelf, I would encourage you to purchase one and write your very own musical volumn. It will serve as a handy reference to "freshen up" the usual podium patter! (There's a new book of blank pages entitled: "NOTES...Music On My Mind." I'd be glad to share the address for ordering.)

Sing on tone...sing on breath...then together to achieve life.

Let your imagination work overtime.

Stand up and amaze me!

Tone must have somewhere to go. It needs direction, point and focus.

Phrasing means phonetic spelling, not the saying of words. When the phrase line carries the sounds of the words rather than the words themselves, it is possible to have good phrasing.

Singers need length in their instruments.

Polish your articulators.

You may stand!!

Lift it up on the breath in a sense of joy.

If there is no sound, I am like a potter without clay.

Very quietly, but just as rhythmic.

Tone is embedded in the idea that produces it.

Improvement starts with 'I'.



If you did it the way you've always done it, you're going to get what you've always gotten.

Sing the right words...don't make them up!!

WARM-UP

Some directors dispense with warm-ups claiming they have no time and are restricted by scheduling demands. Consider your warm-ups to be important and productive. Well planned warm-up procedures will prove to be time well spent.

1. On notes of equal value, sing an ascending and descending scale pattern on numbers, neutral syllables or solfege. When descending, have the sopranos sustain 8, tenors 5 and altos 3, until the basses arrive at 1. Listen to the blend and balance. Move up or down a half step and try it again...and again!!
2. Use the following pattern, (major or minor): 1-3-5-3-1. Sing these words: One-way-we-way-one. Form the initial oo vowel of each word by rounding the lips (exaggerate) in front of the teeth. Do the singers execute the final release of "one" to your liking?

3. Use the following rhythmic pattern:  (4 times), followed by . Repeat for descending scale. Sing the appropriate scale tones using this syllable pattern: Do do do do do re, mi mi mi mi mi fa, sol sol sol sol sol la, ti ti ti ti ti, do. Do do do do do ti, la la la la la sol, fa fa fa fa fa mi, re re re re re, do. (Commas serve to indicate bar lines.) Rehearse it in unison first, then divide the choir by sections, rows, or number the group by threes or fours. Sing as a round, bringing in a different group at the beginning of each new measure. This works fine in three parts, but is even more exciting in four parts. Direct the group to sustain the final measure until all parts have completed the pattern. Then move up or down a half step and sing again. Your singers will create some gorgeous chords with great success. You will be so impressed!!

CARREL PRAY SHARES THESE WORDS OF WALT WHITMAN

Reprinted from Madison (Wisconsin) Boy Choir Newsletter

O glad, exulting, culminating song!

A vigor more than earth's is in thy notes . . .

A reborn race appears - a perfect world, all joy!

Women and men in wisdom, innocence and health - all joy!

Riotous laughing bacchanals fill'd with joy!

War, sorrow, suffering gone - the rank earth purged - nothing but joy left!

The ocean filled with joy - the atmosphere all joy!

Joy! Joy in freedom, worship, love! Joy in the ecstasy of life!

Enough to be merely be! Enough to breathe!

Joy! Joy! All over joy!

Walt Whitman

LITERATURE — LITERATURE — LITERATURE THE SOPHOMORE CHOIR

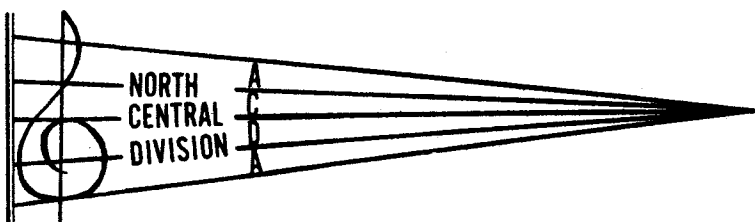
(Editors Note: The following music was used March 9th at Kearney High School, Nebraska, during a Sophomore Choir Clinic):

Sound the Trumpet! Praise Him! - Haydn-Hopson SATB ABI
CP 146 Who Shall Ascend? - Hank Beebe 2 part Carl Fischer
PC1005 Since First I Saw Your Face - Thomas Ford SATB Somers
set SP 703 All My Trials - Lojeski SATB Hal Leonard 08300500
With You (from "Pippin") arr. Mountford SATB Shawnee Press
A-1456 Just A Little Sunshine - Don Besig 3 part Jensen 418-10010.

WARNING:

"Get Tough" Policy Announced Against Illegal Photocopying

The "new" federal copyright statute, which went into effect on January 1, 1978, provides for statutory damages of \$250 to \$10,000 per infringement, and as much as \$50,000 per infringement if the court determines that the defendant was willful. Illegal photocopying of copyrighted musical works of every kind is believed to cheat composers, lyricists, and the publishers out of tens of millions of dollars annually. Organizations, and publications representing these constituencies, have cooperated in publicizing the new statute and have denounced the widespread infringements of an earlier era as immoral. Nevertheless, in the opinion of Burtch and Feist, some violations continue, and these defiant infringements have led to the present mobilization.



AMERICAN CHORAL DIRECTORS ASSOCIATION

Don Christensen, Editor

North Central Division ACDA "NEWS NOTES"

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Watertown, WI. 53094

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