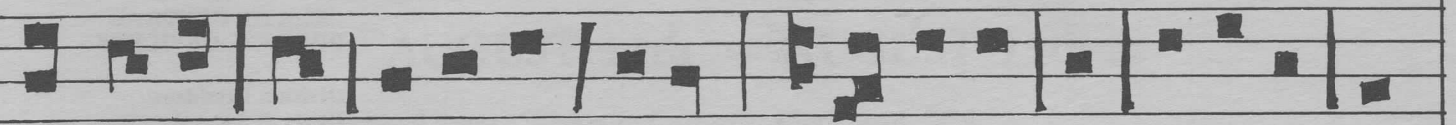
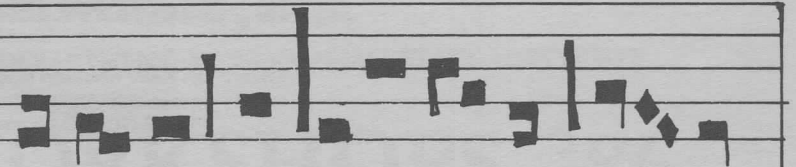


Melisma



The title 'Melisma' is written in a large, stylized, gothic-style font. To the right of the text, there are two staves of musical notation. The first staff contains a series of notes and rests, and the second staff contains a similar sequence of notes and rests, both rendered in a simple, blocky style.

VOLUME 3, NUMBER 3

MAY 1986



OFFICIAL PUBLICATION OF NORTH CENTRAL ACDA

Cover: Dr. Kaile Erickson leads select Lincoln singers
in a session on "Mastery, Not Mystery" at
the '86 NCACDA convention.

Melisma

VOLUME 3, NUMBER 3
MAY 1986

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The American Choral Directors Association reserves the right to edit
any material submitted for publication.

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PRESENTS

SUMMER WORKSHOPS '86

AUGUST 11th — AUGUST 15th

Clinic Session (1) Moorhead State University Campus, Moorhead, MN
(2) Olivet Lutheran Church, Fargo, ND

MONDAY, AUGUST 11th

- 8:30 - 12:00 (1) **COMPUTER WORKSHOP** — Lee Wille, Clinician; Supervisor of Music, Mathematics, and Instructional Computing — LaCrosse Public Schools, LaCrosse, WI.
- 8:30 - 12:00 (1) **ORFF WORKSHOP** — David Asplund, Clinician; Elementary and High School Music Instructor — Composer — National Director of the Orff Workshops.
- 1:00 - 4:30 (1) **COMPUTER WORKSHOP** — Sandy Feldstein, Clinician; Designer of "Computer Tutor" — "Music Made Easy" — "Music Achievement Series".
- 1:00 - 4:30 (1) **ORFF WORKSHOP** — David Asplund, Clinician (Cont.)
- 6:30 - 10:00 (1) **STAGE BAND** — Sandy Feldstein, Clinician; Noted Composer and Studio Musician. Will Schmid, Clinician; Creator of "Jazz/Rock Trax" - a new no-fault approach to teaching wind players how to improvise.

TUESDAY, AUGUST 12th

- 8:30 - 12:00 (1) **CONCERT BAND** — Materials and Concepts with the smaller school in mind. — Sandy Feldstein, Clinician, Mike Leckrone, Clinician; Composer and Performer—Director of Bands, University of Wisconsin-Madison.
- 8:30 - 12:00 (1) **GUITAR** — New Methods and Materials for more effective teaching applicable 3rd Grade to Adult education. — Will Schmid, Clinician; Guitar Instructor and Associate Professor of Music, University of Wisconsin-Milwaukee; Editorial Staff Hal Leonard Publications.
- 1:00 - 4:30 (1) **CONCERT BAND** — Materials and Concepts with the larger school in mind. — Mike Leckrone, Clinician.
- 6:30 - 10:00 (1) **MARCHING BAND** — Bill Moffit, Clinician; Composer and creator of "Care and Feeding of the Band Musician". Mike Leckrone, Clinician; Director of Marching Bands, University of Wisconsin-Madison.
- 6:30 - 10:00 (1) **ELEMENTARY K-6** — Linda Spevacek, Clinician; Composer, Singer, Conductor, Accompanist, and Teacher.

(OVER)

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Clinic Session (1) Moorhead State University Campus, Moorhead, MN
(2) Olivet Lutheran Church, Fargo, ND

WEDNESDAY, AUGUST 13th

- 8:30 - 12:00 (1) **SCHOOL CHORAL** — Linda Spevacek, Clinician; Noted composer experienced in all levels — both sacred and secular — of choral music education.
- 1:00 - 4:30 (1) **SWING CHOIR AND CHOREOGRAPHY** — John Jacobson, Clinician; Consulting Writer, Choreographer, Director, and Performer for Walt Disney Productions. Creator of "Gotta Sing, Gotta Dance" Glossary of Movement and Videos for the new singer-dancer.
- 1:00 - 4:30 (1) **STRING WORKSHOP** — Robert S. Frost, Clinician; Composer, Teacher, and String Specialist at both elementary and middle school levels — President-Elect of the National School Orchestra Association.
- 6:30 - 10:00 (2) **CHURCH CHORAL** — Dr. Karle Erickson, Clinician; Director of Choral Activities, Gustavus Adolphus College, St. Peter, MN — Conductor of "The Gustavus Choir".

THURSDAY, AUGUST 14th

- 8:30 - 12:00 (2) **BEGINNING HANDBELL WORKSHOP** — Martha Lynn Thompson, Clinician - Felix Thompson, Clinician; Martha, handbell composer and conductor, and her husband, Felix are currently directors at St. James United Methodist Church, Little Rock, Arkansas.
- 1:00 - 4:30 (2) **INTERMEDIATE AND ADVANCED HANDBELL WORKSHOP** — Martha Lynn Thompson, Clinician - Felix Thompson, Clinician.
- 6:30 - 10:00 (2) **ORGAN WORKSHOP** — Rod Schrank, Clinician; Organist and Head of Music Publications, Concordia Publishing House, St. Louis, Missouri.

FRIDAY, AUGUST 15th

- 8:30 - 12:00 (2) **PIANO PEDAGOGY AND NEW MATERIALS** — Amanda Vick Lethco, Clinician; Co-Author of "Alfred's Basic Piano Library".
- 8:30 - 12:00 (2) **CONTEMPORARY CHRISTIAN CHORAL WORKSHOP** — Fred Bock, Clinician; Noted arranger, composer, and clinician in the contemporary Christian spectrum.
- 1:00 - 4:30 (2) **PIANO (Cont.)** — Amanda Vick Lethco, Clinician
- 1:00 - 4:30 (2) **CONTEMPORARY CHRISTIAN CHORAL WORKSHOP (Cont.)** — Fred Bock, Clinician.

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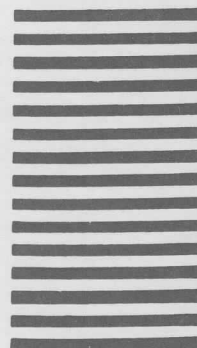
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PARKER ELECTED DIVISION PRESIDENT-ELECT

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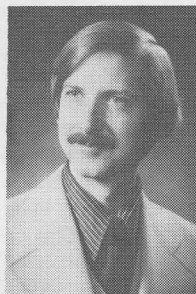
Stephen Parker of South Dakota has defeated John Windh of Wisconsin for the North Central office of ACDA division president-elect. Current North Central President Diana Leland of Minnesota, announced the results after the votes were tabulated. Leland noted that 27 percent of the eligible voters returned ballots; ballots were sent out in January and had to be postmarked by February 20 to be counted. A total of 412 votes were cast.

Parker will take office July 1, succeeding Tom Janssen who will assume the presidency after two years as president-elect.

Stephen Parker is presently assistant professor of music and Director of Choral Activities at Black Hills State College in Spearfish, South Dakota. His position includes directing the Black Hills Singers chambers choir, the Black Hills Gold swing

choir, and the newly formed fifty-voice Women's Chorus. Parker also teaches voice, choral methods classes, advanced conducting and music appreciation.

Parker received his B.S Ed. degree from Southeast Missouri State University and his MME from Wichita State University. While teaching in Missouri he served as Vice-President and President of ACDA of Missouri and also as Vocal Vice-President of Missouri Music Educators Association. He also served as local arrangements chair for the 1975 National ACDA Convention in St. Louis. His high school choir was well-known throughout Missouri and received wide acclaim for its high level



STEPHEN PARKER

of performance.

Parker was named Outstanding Young Educator, and Teacher of the Year by Farmington High School. He is listed in "Outstanding Young Men of America" and in "Who's Who Among Students of American Universities and Colleges." Parker was awarded an assistantship in 1976 to work on a DMA degree at the University of Colorado. In 1978, he was chosen as one of the top ten teaching assistants of the University of Colorado. He recently completed a two-year term as President of ADCA of South Dakota, and also served as the Assistant Chair for the North Central Division ACDA Convention held in Sious Falls in 1984.

Parker is in demand as a bass soloist and has directed clinics and adjudicated in Missouri, Kansas, Colorado, Nebraska, South Dakota, North Dakota, Wyoming, and Montana. He has directed choirs on European tours six out of the past seven summers.

President's Message

By Diane J. Leland, NC ACDA President

How swiftly the past two years have passed since I took office as ACDA North Central Division President. It has been an extreme pleasure and privilege to collaborate with everyone in our division. I discovered during my term of office that the North Central Division is constantly involved with setting and achieving new standards and goals for choral excellence in our area of the country. What a joy and revitalizing experience it has been for me to visit each of our division's six states and observe first-hand the excellent ideas and current progress of each state's ACDA activities and to also recognize how each state's own outstanding leaders have impacted on the membership.

Bravo to the Nebraska Choral Directors Association! Many accolades are due them all for the excellent North Central Division convention they staged in Lincoln February 27-March 1. Convention chair Paul Swanson and Program chair William Wyman are both to be congratulated and commended for the superb manner in which the convention was designed, organized, and executed. We also owe much gratitude to all the other convention chairs and their committees who contributed many hours of time, patience, and energy for the successful fruition of this convention. They all worked tirelessly and diligently for ACDA. Over 600 persons registered for this convention and that is the highest registration our division has attained since the North Central Division split in 1980. Everyone who attended the convention in Lincoln is still commenting on the fine performance, the outstanding clinicians, the excellent variety of practical interest sessions, and the wonderful time they enjoyed with their colleagues. Thank you again, NCDA!

I sincerely hope that each of you personally treasures the time you spend with your ACDA friends. Those times afford you moments of sharing and caring, agreeing and disagreeing, reminiscing and reflecting, criticizing and praising, and planning and demanding. ACDA meetings, workshops, conventions and social times have become very special to me because they have allowed me an opportunity to experience a camaraderie unique to our profession as choral directors. The channels, networks, and avenues for professional interchange and for developing close friendships and fellowship with ACDA colleagues are unlimited. The mutual respect and special caring and love that I have witnessed and experienced ACDA members expressing to and for one another is what makes ACDA the superb organization it is today.

The 1987 ACDA National Convention will be held in San Antonio, Texas, from March 11-14. The event will be staged at the Henry B. Gonzales Convention Center and the Lila Cockrell Theatre for the Performing Arts. The city and its surroundings offer you an opportunity for a most memorable convention. Plan to attend NOW!!!

Since this is my final president's message to the North Central Division, I wish to personally thank and show gratitude and much appreciation to the state presidents, state presidents-elect, and the immediate past state presidents for their dedication and support during the past two years. They have been an incredibly dynamic and spirited group of leaders to work with and for. The thirteen North Central Division Choral Repertoire and Standards Committee Chairs also deserve much praise and many thank-yous for the task of organizing and motivating their state committee chairs. Their task has not been easy, and they have done a commendable job at organizing the committees within the North Central Division.

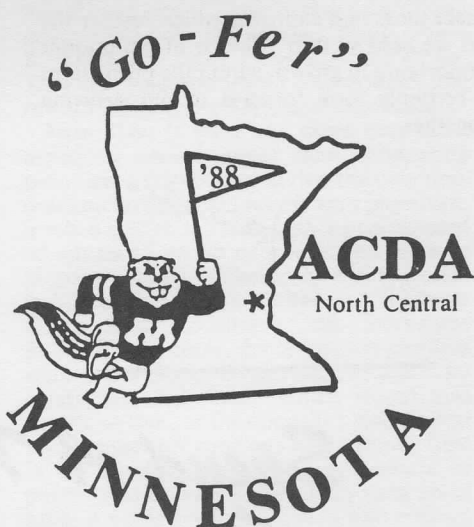
Accolades are also due MELISMA editor Sandra Chapman and MELISMA advertis-

ing editor Robert Anderson for their superb contribution and dedicated efforts for the success of our fine North Central publication.

On July 1, 1986, our division will welcome Tom Janssen as its new North Central Division President and Stephen Parker as North Central Division President-Elect. Both of these gentlemen bring excellent leadership skills to their positions. Please continue to give them your support and assistance in furthering choral excellence in the North Central Division.

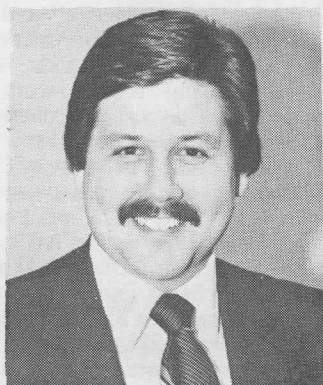
It has been an extreme privilege and joy to serve as a leader in the North Central Division. Best wishes for a successful spring choral season and a relaxing summer.

MEMORIES OF LINCOLN
ARE STILL FRESH BUT MCDA'S



LOGO REMINDS US THAT THE
NCACDA FORGES AHEAD!

Letter



To the Membership,

It is with great joy and excitement that I look forward to the Presidency of the North Central Division this July. There are a number of reasons . . .

First, the leadership in each of our six state CDA's is very solid. We are being led by people who are dynamic, creative, skilled and thorough. I look forward to our association.

Second, we are in extremely good shape due to the phenomenal organizational abilities of Diana Leland. She has been an administrative model and dynamo in the eyes of those who have attended meetings she has chaired. I look forward to a smooth transition into what has become a clear cut path.

Third, it seems that the stature, the enthusiasm and the aggressive, progressive forward-movement of our Division has gained appreciation and respect nationally. I look forward to continuing on in that posture.

Fourth, the choral directors of the North Central Division seem to bear an uncommon devotion to the art. I have noticed that we are a group of people who are willing to share ideas and strengths which further the art we hold so dear. That is of paramount importance in growth within the profession. I certainly look forward to our growing together.

Tom Janssen

Present: President D. Leland, P/E T. Janssen, Editor S. Chapman, AD editor B. Anderson, all six state presidents and six presidents-elect, national president-elect D. Thorsen, various convention chairs.

Reports: 1. North Dakota: 2 new student chapters have been formed. There is an overall 18 percent membership increase, and going for another 18 percent this year. Goal is 120. There were 45 at the Grand Forks meeting, up 20 from last year. Since last meeting, all R&S chairs have been named, and a newsletter is going.

2. Wisconsin: A history of WCDA is being developed. They are also trying to solve membership discrepancies between state and national. The winter convention was reviewed. Lakeland College in Sheboygan will house the WCDA archives, and a historian has been named. All past presidents were honored recently. Summer convention at a resort in Rhinelander June 23-25; fall convention will be in the new Radisson in Oshkosh. Focus of the fall meet will be boy choir, including a mass choir of boys. WCDA is considering setting up a foundation to support choral music; they have located a donor.(!)

3. Iowa: Opus '85, the fall meeting, was

discussed. All districts have hosted junior high clinics and church music clinics. A "come and sing" men's fest has been started. The board is doing a needs assessment.

4. South Dakota: They are frustrated by lack of balance sheet from the state choral day. The convention format is being built around the Honors Choir in the summer. Problems are being ironed out.

5. Nebraska: A calendar for board meetings has been installed for the first time. Finances are such that NCDA has invested money! Three new awards have been established, including a Young Director's Award, given to someone in their first five years of teaching. There are 135 NCDA members working at the NCACDA convention.

6. Minnesota: Reported on fall convention. There are 40 new members. A task force on the decline of choral excellence in the state has been formed. Three R&S state chairs are invited to each board meeting. Fall convention focus: evolving male voices.

7. Steve Parker is NCACDA president-elect; 27% voted.

8. Eleven of 13 R&S committees met in Lincoln.

9. The fall board meeting will be in Minneapolis/St. Paul Sept. 26-27.

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ATTEND THE SUMMER CONVENTIONS IN THE SIX STATES OF THE NORTH CENTRAL DIVISION

International Choir Assembly In Israel

The Fourteenth Zimriya, the International Choir Assembly, will take place July 14-28, 1986, in Israel.

The Zimriya is held every three years and brings to Israel some of the best conductors and choirs from all over the world. The following will conduct workshops at the Zimriya: Pierre Cao — Luxembourg; Joshua Jacobson — U.S.A.; Arthur Gross — Germany; Eskil Hemberg — Sweden; Willie Gohl — Switzerland; Avner Itai — Israel; Rachel Kohavi — Israel; Aharon Harlap — Israel; Professor Martin Schmidt — Germany; and Stanley Sperber — Israel.

There will also be Community Singing conducted by Willi Gohl (Switzerland) with an International Choir, there will be Choir to Choir Singing, and a Conductors Seminar run by Professor Martin Schmidt (Germany) and Willi Gohl. There will be public concerts in Jerusalem and all over Israel.

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Further information can be received from:

Zimriya

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A Little Bit About Several Things:

Item one: It was an eye-(and ear)-opening experience to hear so many fine adult groups performing in Lincoln. The NC division has taken seriously the concept of singing as a lifetime experience; as a result, community and church choirs for adults only are flourishing. This direction in choral music is what we've all hoped for over the years: that singers will not cease to sing once they've graduated from high school or college. After all, if we're doing our jobs well, our people are not singing merely for the social value of choir, the credits, or the trips, but rather for the love of music. Therefore, the proliferation of adult choirs has been a joy to behold, a living testimony to the choral education process. Witness the six adult groups at our convention. But what ho! There were 3 high school choirs and no junior high choirs in Lincoln. (Albeit, no junior high tapes were submitted. More on that later.) This is to represent a membership which comes **largely** from the junior high and high school ranks. I know that ACDA has long maintained a policy of blind auditions in which

the X-number of best tapes are selected for a given convention — regardless of age level of choirs. Best is best, period.

I have always applauded this stance . . . until now. We have tried so hard to be impartial that we may have inadvertently moved our focus away from where the majority of the members work. Which leads me to:

Item Two: It would see that the deck is stacked against junior high choirs. I am particularly sensitive to this issue since I toil in that missions field called junior high. To send an audition tape for a convention, you need 2 or 3 years worth of tape; no problem. Then your tape goes to a selection committee whose ears — like it or not — are attuned to college and adult choral sounds. Now here again, good is good (as best is best), but a junior high choir is never going to give the level of listening satisfaction found in an older choir. (To a degree, this even gives high school choirs a rough audition row to hoe.) Junior high, at best, is a work in progress; all junior high choir rooms should have a sign reading "Under Construction." It's defeating to a director to turn out a quality product and have it shot down in the audition process just because the kids are young. Check your **Choral Journal** convention issue and count the number of choirs in each category: children, junior high, high school, college, adult. Gives one pause. And those few who are brave enough to send a junior high tape are laboring under another burden. Anytime you're in a 2-year institution (or even a 3-year middle school), you are shooting craps to send a tape of this year's choir when, if selected, you'll be taking next year's choir which will have **all** new personnel. However much I may like my present 8th grade choir, if I sent their tape now for San Antonio and it got accepted, it'd be this year's 7th graders that'd be there as the '87 8th grade choir. I'm not clairvoyant enough to know what these 7th graders are going to be in another year; if I were, I'd be cleaning up on grain futures. All I can do is teach them techniques and pray — I'm not enough of a gambler to risk it. 'Tis a puzzlement. But I digress . . . Perhaps in order to see that all facets of the membership have a performing group to relate to, we should install a limited type of (dare I say it?) quota system. I **know** honor choirs for junior high are being done at the division and national levels, but it's not the same as hearing the product of a single director in a single choir that mixes not just the outstanding kids but also the average kids. I am not advocating a quota based on membership percentages (e.g., if 20% of members are directors of Lithuanian Reformed Church choirs, then 20% of all performing choirs must be choirs of Reformed Lithuanians); that's ridiculous. But perhaps it could be mandated that at least **one** choir of each category be chosen if at least 3 tapes are entered from that category. (Obviously, if no junior high tapes are sent, you can't pick any.) Yeh, yeh . . . I **know** you might not get even one really good one even if three or more tapes are sent. I **told** you it was a puzzlement. You figure it out, then write to me. I'm just concerned that in our efforts to do a good thing (i.e., encourage community choirs), we've done **too** good a thing, to the exclusion of the vast numbers of adolescent choirs. Is this piece slanted journalism? You bet it is! I'm a crusader for the great unwashed masses

that are junior high choirs. And besides that, I'm stupid enough to want to edit this magazine, which earns me the right to shoot off my mouth. If you disagree, don't hesitate to write; I'll publish it. Either that or you can apply for my editorial job.

Item Three: Which concerts that you've heard at conventions excited you most? I'll wager the most energizing concerts were ones in which unfamiliar and/or challenging music was done. There are those who say that if you get chosen for a convention appearance, you should play it safe. I disagree! I admit to an obvious bias, being related to the director of the Fort Madison Chamber Singers (only by marriage) who finds the most bendingly different and difficult stuff he can do for convention concerts. He's not doing it to show-off or whatever; he does it to challenge his singers, interest his audiences, and keep his own mind alive, with the latter being most important. This whole discussion is not limited to convention concerts, of course. When's the last time **you** took a chance on programming?

Item Four: An encouraging word from our little town: There are six vocal music teachers and three band people in the public schools of FM (pop. 13,000). The administration recently recommended a number of staff reductions, including the R.I.F. of one elementary vocal person. (I should mention that music is the one and only area that has not been reduced since faculty reductions began in 1977.) Unfortunately, the master contract language is such that all music people, band and vocal, elementary and secondary, are in the same pool. If the reduction was voted, an outstanding junior high band director would be RIFed (low seniority), I would be moved to elementary band, and others bumped around. Ridiculous! Well, fortunately the school board has observed what's gone on around our town in the past few years, and even more fortunately, many members of the community — a number of whom don't even have kids in school — called the board and administration, made appointments to talk with them, wrote letters to the editor, and/or attended the budget hearing. Result: the board was polled, the vote taken, and all the budget cuts went through . . . except the loss of a vocal teacher. The board voted 7-0 to leave the music staff intact! These names won't mean anything to you, but **thanks**, Karen, Dave B., Dave W., Dean, Glen, Kay and Craig. They are proof that school boards notice and reward diligence, effort, and excellence.

Item Five: Is there any more over-rated aspect of choral music than conducting technique? I'm convinced that the only time that conducting technique is very important is when you're working with a professional or advanced group of adults and have to prepare rapidly. Otherwise, it's **rehearsal** technique that counts. Doubt me? Then you didn't hear Korallerna, the marvelous Swedish girls' choir. An absolutely glorious sound, wonderful interpretation, and icky conducting technique. Which would you choose — that, or the opposite? And do you suppose the lady conducts with a tuning fork in her hand to make them ever-aware of pitch? Works, you know. They sang so in tune, it made my teeth hurt. I also suspect that the altos take steroids.

Item Six: Where is it written that junior high kids are to produce a vibrato-less

CONTINUED on page 6.....

sound? I thought the general idea was to teach vocal technique and let the voices develop freely. Sshh . . . is that a mind I hear slamming shut?

Item Seven: I am eternally amazed at the working of ACDA. As diverse as we are, as right-brained as we tend to be, we can pull together and move. The Lincoln convention was a masterwork of organization. Many thanks are due to Paul Swanson, Jon Peterson, Bill Wyman, et al. Take a bow, Nebraskans. NCACDA is great; if you understand that, work for it.

Sandy

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State News

minnesota

2nd Annual Minnesota Dialogue July 9-11, St. John's University

Plans for the 2nd annual **Minnesota Dialogue**, the ACDA of MN summer convention for choir directors, classroom music teachers and voice teachers are almost completed. The major thrust of the convention will be similar to last year's — to provide plenty opportunity to exchange opinions, discuss ideas and points of views, challenge ourselves and others and socialize; some changes will reflect suggestions submitted on the very helpful Questionnaire/Suggestion Sheet which participants handed in at the end of last year's Dialogue.

There will be more reading sessions and more of our Minnesota Colleagues will share their ways of developing a choir. **Major clinicians** will be Mary Fall (Bethel College), Roger Tenney (Owatonna H.S.) and — hopefully — Ken Fenton (First Covenant Church).

Special interest sessions will be presented by Geneva Eschweiler, Tom Rossin, Pat Feit, Larry McGaghy, Karle Erickson and Axel Theimer, who will during Leon Thurman's sidetrip to Europe, continue Leon's thoughts from last year, talking about how voices work — vocal use and abuse — applied vocal techniques.

Reading sessions: Children's Choir, Junior-Senior High, Community College, Church Choir, College. **Warmup techniques** (demonstration sessions) with Bill Miller, Andrea Schussler, David Mennicke and Stan Wold.

Most important: there will again be much time and opportunity for discussion, questions and answers.

REMEMBER: All the workshop participants are the workshop choir.

To help organize and plan better this year, a **Pre-Registration Deadline** has been established.

REGISTRATION POSTMARKED JUNE 25 OR LATER WILL NOT BENEFIT FROM THE LOWER PRE-REGISTRATION FEE.

For more information/to register, contact Axel Theimer, St. John's University, Collegeville, MN 56321, or phone 612-363-3374.

south dakota

SDACDA Board Action

The South Dakota ACDA Executive Board held its fall meeting on the campus of South Dakota State University in Brookings on September 14. Taking their seats in new offices were: Judy Mather, Milbank High School — President; Jim Feiszli, South Dakota School of Mines and Technology —

President-Elect; Loren Tupper, Aberdeen Central High School — Secretary; and Dione Peterson, Sioux Falls Washington High School — Newsletter Editor.

In their first action, the Board expanded its membership by appointing three regional chairs to voting membership: Joe Staples, Belle Fourche High School — Western region; Jean Saladino, Volga High School — Northeastern region; and Jeff Gemar, Mitchell High School — Southeastern region.

Budgetary concerns were discussed with the focal point being the money currently being paid for the **South Dakota Musician**. With the issuance of a state ACDA newsletter and the attempt to make the **Musician** more applicable to ACDA member needs, a later study will be undertaken to determine the best avenue of expenditure outlay.

David Saladino, state in-service ACDA chairman, joined the meeting to discuss the agenda for the February in-service at SDSU. A new format has been instituted for selecting the choirs to perform at the in-service, but few directors have sent tapes of their ensembles. A junior high or class C high school group is still available to interested schools. Directors are urged to contact: Dr. David Saladino, Music Department, South Dakota State University, Brookings, SD 57006, telephone 688-4616. The Intercollegiate Chorus was discussed at length. Some were concerned that the college directors do not fully support the effort, resulting in unprepared singers. The cost of a clinician and the effort spent in planning for the SDIC require a strong commitment by SD-ACDA and the situation will be monitored to assess further action. Collegiate directors are urged to make their views concerning the future of the Intercollegiate Chorus known to the SD-ACDA executive board members.

After lunch the SD Honors Choir Board, consisting of the Executive Board and past Honors Choir camp chairpersons, met to review the 1985 Honors Choir experience and plan the 1986 camp. Don Peterson, Sioux Falls Schools, gave a report on financial concerns and overall operations. Larry Torkelson, University of South Dakota, gave a report as 1985 camp chairman. Possible 1986 Honors Choir clinicians were discussed and voted upon; an announcement will be made pending acceptance by the clinician. Bids for the 1986 site were presented by Northern State College, Augustana College, South Dakota School of Mines and Technology, and Dakota State College with the bid going to Augustana College for the 1986 camp, currently scheduled for July 27-August 1.

After brief newsletter and **Melisma** concerns were presented by Dione Peterson and Jim Feiszli, the meeting was adjourned.

West River/Black Hills Ingathering

The Alex Johnson Hotel in Rapid City was the site of the second annual West
CONTINUED on page 7.....

STATE NEWS continued.....

River/Black Hills region ingathering on Thursday, September 12. Hosted by the South Dakota School of Mines and Technology, the meeting brought fifteen high school choral directors together for a read-through of the South Dakota All-State Chorus music. Conducting the music were Stephen Parker, Director of Choral Activities and Black Hills State College and James D. Feiszli, Director of Music at SDSM&T.

Originally conceived as a vehicle wherein choral directors new to the region might become acquainted with established directors, the meeting has also proven to be a breeding ground for new ways to strengthen and encourage choral music in the region. Among the items discussed this year were: 1) the possibilities of pre-contest choral festivals in the spring as "warm-ups" for contest appearances, 2) area All-State Chorus rehearsals, and 3) exchange concerts between various schools.

SDSM&T Group at MENC National MENC National

The Master Chorale from the South Dakota School of Mines and Technology will be appearing at the Music Educators National Conference (MENC) biennial convention in Anaheim, California on April 12. Formed in 1984 by SDSM&T Director of Music and current SD-ACDA President-Elect Dr. James D. Feiszli, the 22-voice chamber choir is dedicated to the study and performance of choral masterworks from all ages. The Chorale is the only college or university level group appearing at the convention from an institution without a music degree-granting program. SDSM&T is a science and engineering institute of 2,000 students which offers undergraduate and graduate degree programs in sixteen technological fields.

In its two-year existence, the Master Chorale has already performed for the South Dakota Education Association (1984), the South Dakota Music Educators Association and American Choral Directors Association (1986), as the liturgical choir for the first high Latin Mass in the Our Lady of Perpetual Help Cathedral in 22 years (Rapid City, 1985), and has given three Western hemisphere premieres of music by fifteenth-century composer Heinrich Isaac.

SDACDA Summer Convention

South Dakota ACDA is currently planning for its first-ever summer state convention, to be held in conjunction with the SDACDA-sponsored South Dakota Honors Choir camp. Scheduled for July 27 through August 1 on the campus of Augustana College in Sioux Falls, the convention will feature a large range of activities for choral musicians. Among these will be:

1. Observations of Honors Choir rehearsals, directed by national ACDA President Hugh Sanders.

2. New North Central ACDA President

Tom Janssen, from Iowa, chairing a panel on "Burnout."

3. A two-day seminar, by Dr. Leon Thurman, of the McPhail Center for the Performing Arts in Minneapolis, centering on vocal health and techniques.

4. Clinics by: David Bauer of Kearney State College in Nebraska, on madrigals and small ensemble literature; James Rodde of the University of North Dakota, on rehearsal techniques; and Al Wortman of Mankato State in Minnesota, on show choir competition.

5. Many, many, many reading sessions designed and directed by the SD-ACDA repertory chairs and officers.

There will be a general fee of \$40 for all conference participants. Augustana College can provide dorm space at very reasonable rates with a very excellent food service to go along with it. Graduate credit is also available through Augustana for the week-long event. If you have further questions about this conference write or call: Olaf Malmin, Music Department, Augustana College, Sioux Falls, SD 57197, (605) 336-5417; or Judi Mathers, 1011 Washington Drive, Milbank, SD 57252, (605) 432-6017.

SD-ACDA extends an invitation to all North Central ACDA members to join us in the fun. See you in Sioux Falls!

iowa

Luther Offers Summer Workshops

Luther College will offer three concurrent workshops this summer on church music, church anniversaries and micro-computers in the church.

The Workshop for Ministers and Musicians June 29-July 1 is designed for clergy and musicians working together in the church. Sessions include "The Minister and Parish Dynamics," "Relationship Between Preaching and Music," "Music for the Small Church Choir" and "Liturgy/Lethargy."

Also examined will be organ playing, hymn and service planning, the adolescent voice, adult choirs and music reading.

Workshop leaders will be Weston Noble and William Kuhlman of the Luther music faculty, Gordon Lathrop of Lutheran Seminary in Philadelphia and Ronald Nelson, minister of music at Westwood Lutheran Church in St. Louis Park, Minn.

Other speakers will be Luther President H. George Anderson, Margaret Wold from California Lutheran University, Stephen Fuller of St. Cloud State University and Karen Bockelman, Luther's campus pastor. Music displays will be available during the last day of the conference.

A comprehensive fee of \$80 covers registration, room and board (except an evening banquet), and materials. Registration deadline is May 30.

For details write William Kuhlman, Director, Luther Workshop for Ministers and Musicians, Luther College, Decorah, Iowa 52101.

12th ICDA Choral Symposium

The Iowa Choral Directors Association will present its Twelfth Annual Summer Convention and Choral Symposium on the campus of North Iowa Area Community College in Mason City. Session will begin at 12:30 p.m. on Monday, July 28 and conclude on Friday, August 1.

Advance registration forms are included in the brochure attached to this issue of *Sounding Board*. ICDA members are encouraged to pre-register for the convention to assure themselves of housing at NIACC.

Headliners for the convention include: Chanticleer, Charlene Archibeque, Edwin Fissinger, John Cooksey, David Greedy and John Jacobson, Concerts, reading sessions, interest sessions, and Church Night will also be featured.

Chanticleer will present two sessions on their music and performance techniques. The San Francisco-based ensemble, whose repertoire runs the gamut from fifteenth-century motets to avant-garde and popular literature, will also present a public concert to close the convention on Thursday evening, July 31.

Charlene Archibeque, currently a professor at San Jose State University, will present sessions on conducting and vocal techniques in a choral setting. Her lecture-demonstrations are scheduled for Wednesday of the convention week.

Edwin Fissinger, a well-known American composer, will talk about his own works and his compositional process. During his sessions, convention participants will have the opportunity to examine some of Fissinger's many publications.

John Cooksey, whose specialty is the changing voice, will present sessions of particular interest to elementary and junior high choral conductors. He will demonstrate techniques for dealing with young voices in two clinic sessions in which 40 area boys will participate.

David Greedy, voice professor at Luther College, will discuss the development of vocal technique as he works with high school students. He will also discuss repertoire suitable for use at solo contests.

John Jacobson, best known as a clinician at the Jensen Show Choir Camps, will demonstrate his approach to choreography in sessions given on the first day of the convention.

On Monday, July 28, the Westside Delegation and the Madrigal Singers from Cedar Rapids Jefferson High School will perform for the convention. Both ensembles are under the direction of Pete Eklund.

Scheduled interest sessions include a junior high workshop presented by Sandra Chapman of Fort Madison Junior High, "Help! It's my First, Second or Third Year," a panel discussion for beginning teachers led by Bruce Norris and a panel of young teachers, a presentation of ethnic music by Alma Iowana, and a panel discussion for community chorus conductors, led by Karen Stremke. In addition, Rich McKinney will present a session on jazz and show choirs, and Larry and Leslie Mitchell

CONTINUED on page 8.....

will share their knowledge of musical theatre production.

Reading sessions will be presented by Dee Youngman (Elementary School Choir), Bill Bird (Men's Chorus), Lois Nichols (Junior High Choir), Bruce Norris (Required Contest Literature), Rich McKinney (Show/Jazz Choir), Dorothy Wallace (Women's Choir), Alan Hagen (Madrigals), and Larry Monson (Church Choir). Everett Johnson, Executive Secretary of the Iowa High School Music Association, will hold a general session and the IHSMA judging clinic.

The annual Church Night will be held on Wednesday, July 30, under the direction of North Central ACDA President-Elect Tom Janssen. Church Night activities will be preceded by the premiere performance of the 1986 ICDA commissioned work written by Dr. James McCray, chairman of the Departments of Music, Theatre, and Dance at Colorado State University, in Fort Collins. McCray, who received a Ph.D. in choral conducting and literature from the University of Iowa, currently has more than 80 works in print.

One or two college credits again are available for convention participation through the University of Northern Iowa. You may call the university at 1-800-772-2037 for further information.

States' Writes

TIM SHARER, NEBRASKA

And now the rest of the story: Too often the show/swing choir movement is scrutinized by the self-proclaimed guardians of vocal pedagogy. The only crime that has been committed is the fostering of ignorant or narrow views on the "Raisons D'Etres" of these performing ensembles. I believe and maintain that this experience of show choir is not "educationally unsound" or a "generally inappropriate activity" for singers of any age or ability level, at least, no more so than a poorly directed concert, or oratorio choir. The potential exists for excellence in all musical endeavors. The reasons excellence is not achieved cannot be blamed on the genre, but must be blamed on the lack of direction, or teaching skill possessed by the conductor of the ensemble. With this premise in mind, I choose to rebutt the myths created by Professor Itkin in his recent MEJ article. (1)

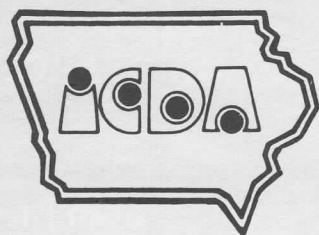
Mr. Itkin claims that membership in a show choir is based more on charisma than musical ability. That is an unfair generality. I could say that only choral directors with cheerleading ability will succeed on the podium. We recognize the error in my statement. It takes a total musician to succeed in the area of conducting. It also

takes a total musician to properly succeed in the show choir genre as well. I admit that I have observed show choirs which confirm his statement. I would ask if he in turn has seen show choirs which confirm my statement? They do exist, and they are the products of skilled and articulate musical direction.

I also believe that show choirs assist both students and directors in the area of performance skills. I know that when my concert choir performs with the same intensity both vocally and physically as my show choir, the musicianship and total performance is greatly enhanced. Too often we teach the notes, the styles, the interpretations, and the "aufführungspraxis" of the music we study, but we fail dismally in helping our students become better performers. We owe them a total music education. We cannot neglect performing skills because they are deemed secondary. The visual is just as important (not more important) as the aural when we perform. Nothing is worse than a stoic, and boring choir. We can visually display the emotion in the music without distracting from the tonal display. The intensity should be there both vocally and visually whether we sing Josquin or Gershwin.

In the area of public relations, we cannot neglect any avenue available to us when trying to reach the public. We depend on the public for our support and livelihood.

CONTINUED on page 9.....



Iowa Choral Directors Association

An Affiliate of the American Choral Directors Association

IOWA CHORAL DIRECTORS

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We need to get the public's attention. However, it is a mistake to allow the public to only see the popular side of your music program. There is no reason why the concert choir or madrigal, or women's chorus cannot also be a public relations tool for our programs. If we are completely committed to music education, then we will make sure that our public sees all the facets of our choral program. Once again, it is the fault of the director, not the fault of the show choir movement, when the "tail wags the dog."

In terms of monetary gain for performances, I agree that my swing choir brings in more money than my concert choir. However, we do not perform to make money, or to fund our program. We perform to grow musically, and personally. We also "perform to inform." The public always hears about the bad students. I want them to hear and see the great ones, the ones who care and the leaders of tomorrow.

In addressing the topic of training studio and show musicians, I agree with Mr. Itkin. It is not the job of universities or colleges to provide experiences in the professional arts. Those experiences need to be gained in the field. However, the universities, and colleges, and high school show choirs I am conversant with, do not claim to be breeding grounds, or stepping stones to a professional music career. Once again, this is an unfair generality. There are schools where musicians can receive training for this type of career. If a student believes that this is the direction they wish to pursue, some honest faculty member should illuminate their path, not eliminate their path.

I also do not believe that music departments are proponents of a "Let's emulate TV" philosophy. As far as I can see, most of the legitimately fine show choir ensembles far surpass the quality of sound and movement that I see thrown together on television variety shows. We are not involved to compete with television. We are involved to provide a total and well-rounded education musically for our students. Once again, it is not the genre's fault, if the director of a music program allows the popular group to be the "cornerstone of the institution." This also only occurs when other ensembles are allowed to be upstaged or in a stage of dormancy because of a stodgy or pseudo-esoteric conductor.

Comparing athletics to show choir is actually favorable. They do have many things in common. They address the merits of healthy competition, and the fostering of the teamwork needed to reach a goal. However, these items also can exist in any music ensemble. To accuse a show choir of being monetarily mercenary is ridiculous. None of the first-rate choral directors I know adhere to this philosophy. The show choir does not have to function in opposition to the total philosophy of the music department.

Pedagogically speaking, any choral ensemble possesses the potential to become vocally abusive. Only when the director has sound pedagogical ideals can abuse be eliminated. It is again an unfair generalization to say that the show choir movement is abusive to vocal instruments. It would be just as unfair to say that young singers singing Broadway musical theatre accompanied by an orchestra is always abusive. I do admit, that I see and hear much more vocal abuse in musical theatre than I've ever witnessed in the show choir movement. The directors of any ensemble must be cognizant of correct vocal techniques, and unrelentingly strive to instill these same ideals in their students. Is our lack of pedagogical skill our students' biggest problem?

Choreographically speaking, I often agree with Professor Itkin's observation of poor swing choirs. On the other hand, I take extreme care in the movements my choir does. They are designed to enhance the music, not to be in competition for the singer's energy or technical skills. Choreography can be an asset to a music performance. I have seen it done, and I have successfully accomplished it personally. I resent having my thoughtfully designed movements described as the "gyrations one would expect to see at a high school dance." This is again an unfair generality.

In a music education environment, variety is no myth. At the high school level, we are training the college and university musicians of the future. At the college and university level we are training the music educators of the future. It is well established that the show choir movement does own and deserve a position in today's music education. We would be remiss to neglect this part of our student's music instruction. I am not advocating this as the means of music education. It is only one of the many experiences we owe our students musically. I agree that, young and old alike, we are bombarded with pop music. But, why let that be the excuse which keeps us from educating our students in what is good popular music?

Lastly, I would like to comment upon the literature of pop choral ensembles. Just as there are poorly written madrigals and motets, there are poorly written contemporary works. It is our job as conductors of our ensembles to "weed out" poor or non-educational materials before they get into the hands of our students. If our groups perform inferior music, we cannot blame the show choir movement for our lack of musical taste or integrity. Show choir music is comparable to the madrigal music of the Elizabethan period. It is the vernacular music of the time.

I do not write to change minds. I write to provide an honest look at show choirs and to express the opinions of show choir directors whose choirs are musically, and pedagogically sound. Along with many of my successful show choir colleagues, I take

great pride in my concert performing ensembles, who sing the Pergolesi "Magnificat," or the Britten "Rejoice in the Lamb," or the Pinkham Cantatas with the same vigor and musicality that my show choir and jazz choir sing Gershwin, or Richie Cole. "Beauty is in the eyes (and ears) of the beholder." We must not stop beholding beauty because it doesn't fit our personal tastes.

1. Itkin, David: Dissolving The Myths Of The Show Choir; Music Educators Journal, April, 1986.

Tim J. Sharer is director of choral music, and chairperson of the Department of Music at Southeast High School in Lincoln, Nebraska.

(This article is a rebuttal to a previously published article in the Music Educators Journal, April 1986. It serves to broaden the opinions expressed in the article entitled "Dissolving The Myths Of The Show Choir," by David Itkin. T.S.)

Justification-To The Positive! Loren Veigel, Ohio CDA H.S. Chair

We have read articles, too numerous to mention, concerning the "justification" of our music programs. From the philosophical realm of aesthetics to the practical realism of RIF, so many of us worry. How can we guarantee this job will be here when it's time for me to retire? Will the administration ever give me some help? Will the music budget be cut even more next year? Why won't my kids work with me on the music I want to teach?

All of these . . . and many more . . . are negative justifications we so often hear. They influence our effectiveness; yet, they offer no solutions.

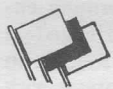
It is my belief that we must allow our programs to exemplify their own justification to others. By focusing all of our energy towards a goal of maximizing the positive effect of our musical work upon the life of each student, our "kids" themselves will begin to speak for us; their behavior and success will justify our means. Most of us teach choral music because of the effect of some great person (and teacher) on our life. We must grasp the profound realization that we stand to provide that same effect upon many of our own students. Most of us hold music to our hearts because of its power to move us. We must strive to expose that power to those who follow our direction.

If we do not assume this mantle of responsibility, and rekindle the flame that our art ignited in each of us, we have, indeed, stepped into the risky middle ground, where resistance can quickly diminish our effectiveness, and "burn-out" can quickly overcome the strongest among us.

Let's talk about positive "justifications." Are there ways we can build our choir members into our own "justifiers?"

Justify your people. Begin by carefully assessing the feelings of your people. Since we work with an artistic mechanism which is physically a part of us, we must feel well

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THE STANDARDS-BEARERS

Articles from the Repertoire
& Standards Chairs

Your College/University Repertoire & Standards Committee

by Richard Bloesch, Chair

Readers of *Melisma* may be interested to know what their North Central Division Repertoire and Standards Committee for Colleges and Universities has been up to. We have been exploring ways to facilitate communication and dialogue among college choral conductors in each of our six states. In our committee meeting at the Lincoln, NE, convention a number of worthwhile suggestions were considered and discussed by all six committee members. To refresh your memory, I will list here the names of these state chairs:

Paul Torkelson — IA
Robert Scholz — MN
David Bauer — NE
Gary Walth — ND
Greg Aune — SD

Our first agenda is to compile a directory of all the choirs and conductors at the college/university level in our division. Each state chair, with the help of his state president, will organize this directory, and a master list will then be made available to all state chairs, state presidents, and college/university choral conductors in each state.

We have also been exploring new ways to share repertory ideas. It is self-evident that each of us has only a limited knowledge of the vast amount of worthwhile choral music suitable for performance by college choral groups. Each of us has discovered excellent choral works, sometimes from little-known publishers, and we need to find ways to share our knowledge. It was suggested that each of the state chairs might compile a repertory list of the best pieces from each state. Again, the idea would be to make a master list of these recommended works, for the benefit of all interested parties. As a first step in the preparation of such lists, every college choral conductor should be encouraged to send all programs of choral music to his or her state chair, along with comments and descriptions regarding the relative worth or suitability of each work. The more we share ideas and program suggestions, the better off all of us will be.

I will mention only briefly a few additional items that were discussed, and would encourage all of our divisional college choral conductors to respond to these concerns. Keep in touch with your state chair and share your knowledge and experience.

1. A number of concerns relate to the Choral Journal. Not everyone has been happy with the reviews of choral music, partly because some rather undistinguished music has been reviewed. Although most reviews are now written by divisional or state chairs, virtually anyone in our membership can write a review. Charles

Thomley should be contacted, and told what kind of material the prospective reviewer would be interested in. Music is ordinarily sent to reviewers by ACDA headquarters. But it is certainly possible (and in some instances preferable) for worthwhile music to be reviewed even if publishers have not sent free copies. Publishers like to push new publications, but some older publications have never been reviewed in the Choral Journal. Perhaps a column for retrospective reviews would be a good idea.

2. In what other ways can the Choral Journal better address the needs of college choral conductors? One person suggested a Letters to the Editor column. Our publication is one of the few professional journals that has so far not effectively allowed reader response to appear in print. It was also suggested that we should begin a Point/Counterpoint column in the Journal, the main purpose of which will be to present two sides of controversial or other significant issues for college and university conductors. How can the Choral Journal serve more effectively as a vehicle for the sharing of repertory ideas?

3. College choral conductors, through their state chairs, should have more input into divisional and national convention programming. How can we help to make high standards of choral repertory the main criterion for choral selections performed at conventions? Can we have more interest sessions devoted to major stylistic periods, geared toward the interests of college and university conductors?

Your college and university repertoire and standards committee, both at the divisional and the state level, would welcome all comments, criticisms, and ideas that relate to practical methods for improving standards of choral repertory and performance within our division. Please continue to communicate with your state chairs and your divisional chair. None of us can accomplish these tasks or work toward these goals alone. Communication and shared experience, rather than unproductive isolation, should be our watchword.

Male Chorus Committee On Move

by Axel Theimer — Male Chorus Chair

The meeting of the State Chairmen and others interested in the Male Chorus during the recent North Central Convention in Lincoln did not attract exactly the largest crowd ever of participants, but the ideas which were exchanged and the plans which were initiated, involving male choirs from the entire Division, were exciting, stimulating and reflected a very positive and encouraging mood in those present.

An upcoming activity which will serve possibly as model for similar activities in the future, is the Minnesota ACDA Fall Convention, to be held on the Campus of St. John's University, Collegeville,

November 21-22. Under the direction of Morris Hayes (Univ. of Wisconsin, Eau Claire) 7 collegiate male choirs from N.D., S.D., WI and MN will join forces in a performance of Franz Liszt's *Requiem* for male voices, brass and organ, in the Abbey Church at St. John's. In order to involve High School Singers a massed choir (160 H.S. students and 4 college male choirs) will present a concert which will be preceded by open rehearsals under Morris Hayes' direction.

The topic for the Convention is **The Evolving Male Voice**. One of the ever returning topics during conversations with colleagues in the choral field is the sometimes low numbers of male singers in the existing choral programs and I have, in previous issues suggested some reasons and some possible solutions. I am still of the opinion that one of the main reasons why we are losing so many students as they go through vocal maturation and adolescence, is a certain amount of uncertainty on our part in regard to the realistic expectations we can have in their vocal abilities. We encourage — frequently much too early — an adult male sound in the young voices, making singing suddenly a vocally too difficult and strenuous activity. To neglect the natural limitations which the voice will experience for a period of time will lead to frustration on the part of the singer — and, eventually, to discontinuation of this type of music activity. More and more we become aware of the special vocal needs of the adolescent singer and frequently — and rightly so — we complain about the lack of music especially suited for the voice in its early stages of development and about the lack of time which prevents us from spending more time testing and retesting the young voice in order to find the proper choral section. But many of us still prefer a certain choral sound (which often encourages young voices to sound much older and mature than what their state of development allows for), foster manipulation (e.g. a depressed larynx) by appealing to the "macho" sound (. . . "come on!; you are a man now — sound like one . . .") and restricting the vocal development by classifying voices at much too young an age.

Conventions and workshops dealing with these topics are becoming more frequent and we seem to be able to talk about some of these problems without being suspected of delivering negative criticism.

To attract and retain more students in our programs, I think it is essential that we — among many other necessary things — give them the feeling and are able to convince them that we, who are in charge of their voices, care for their instruments, feel comfortable with our own knowledge about the function and development of the voice and that our main concern is a healthy and well functioning voice — the most personal of instruments, which they entrust to us.

The "hair on the chest" — "real male sound" approach might be appealing to
CONTINUED on page 11....

STANDARDS-BEARERS THEIMER continued.....

some, but neglects the true needs and correct care of the young voice. We have to learn to accept that a light voice, falsetto, some airiness based on the immature voice is not "sissy" or "whimpy"; these characteristics are essential parts of all our healthy voices — we have to become comfortable with some of these aspects and learn to deal with them and use them in a vocally correct way.

The more confidence we have in our own knowledge about the voice, the more comfortable young singers will feel when they are asked to sing for us. They trust in our understanding of their voices, they trust that we are aware of their capabilities and accept their limitations. This trust seems to be an essential ingredient which will help us to encourage and insure their continued participation in our choirs.

"Do You (Doesn't Everyone) Have A Women's Chorus?"

by Pamela Myatt-Quick, Iowa Women's Choir Chair

Fourteen years ago, I began my teaching of public school music in a small K-12 system (my late husband's hometown of Swedish heritage) in which, fifty-four girls of eighty enrolled, decided to try vocal music. We were given two "band" periods per week in which to practice. With the girls' successes at contest and local concerts, the male students soon demonstrated choral, interest. The second year of teaching found the choral program practicing five periods per week; three for a balanced mixed chorus and two for the original girls' glee club.

Two years later, I moved to a larger 7-12 system nearby where the established mixed chorus and girls' glee alternated days. Why the two organizations? Typically — there were only seventeen males enrolled opposed to sixty females. Yet, even after ten years in that district and the resultant equalizing of male-female ratios, I chose to retain that girls' glee club that still met twice per week.

Now, in this third (high school only by this time) position, I teach a sophomore girls' glee and a 10-12 concert (mixed) choir. But, I still find myself rehearsing and scheduling those 10th-12th concert choir women separately. After fourteen consecutive years, I deliberately **choose** to direct a women's chorus. Why?

Oh, the reasons range from the most practical to almost sociological. Practically, I find I can better demonstrate and teach vocal technique when the women are isolated, and (shame on me), also choral reading. Maybe that's my most comfortable "modus operandi." But, it also invites me to explore the much overlooked medium of women's literature, and gives me a file of SSA/SSAA material deep enough to shield anyone's excuse to not have a women's chorus because "I can't find anything decent to sing."

Philosophically, I may have breathed my deepest when "Title IX" allowed

exceptions in our co-ed systems for women's and men's choral groups. I felt the "powers-that-be" were psychologically acknowledging the difference in attitudes, development and maturity between our gals and guys. Now, I'm **not** making a value judgment — just recognizing that I obtain better musical results when teaching the two sexes differently.

Then, sociologically, my personal life and all those demographic survey results I read point very strongly to these statements: 1) There are more women than men in the world; 2) A woman needs to have the preparation and support network to lead her life in a world without men. As tangential as those statements may seem to the question, "Do you have a women's chorus?", I feel an underlying conviction that so as, I teach music, I teach life. The concept then, I also indirectly teach is that women alone, be it as a women's chorus or a single life, is a justifiable and rewarding option. Be it a deliberate choice or a forced choice, a women's chorus stands meritorious within its own existence.

Hearing the Swedish Women's Choir at our ACDA Lincoln Regional convention, in some ways, provided a link to those "my first" women students of Swedish heritage (like the surnames?!). I transcended through the past years relating my women's groups to my life, to the years of teaching and rearing a daughter. I came away from the convention and our women's chorus standing committee meeting indeed convinced we all should have a women's chorus and provide performing experiences and quality literature for them.

Won't you agree?

Submitted by: Pamela Myatt-Quick, Iowa Chair; Women's Chorus Standing Committee, Maquoketa, Iowa 52060.

So You're The Choir Director!!

by Elizabeth Stodola, Church Music Chair

We must all know and admit that it is the church choir which makes up an integral part of the usual Sunday morning worship service. "Thinking" choir directors are faced with a myriad of contradictory problems and questions. Is the music playing too prominent a part in the service? Is the service too loaded with music (yes, this is possible!)? Is it not prominent enough? Too self-centered — or too meek? Or is the choir just singing something it happens to have ready with little thought to appropriateness? How do you find a solution that is well balanced, in harmony with the liturgy and not too difficult or too easy for the choir? There is no "pat" answer for these problems, but for starters, let's try these.

Of primary importance is the planning session. These meetings which should be regularly scheduled and prioritized, should be effected through communications with the clergy or with the presiding minister. These meetings even with the best of intentions often fall by the wayside if only because of the irregular demands made on the clergy. More often than not, planning is

informal, if not virtually non-existent. Part time choir directors (this includes over 90% of those holding the jobs) are seldom able to attend staff meetings and planning sessions which usually occur during regular working hours. This arrangement forces them into situations in which there is no direct contact with the clergy or only second-hand communications with anyone in charge. Planning a good church service takes time, research and care and should be done well in advance of the service to be planned.

For a really well integrated service the lectionary readings, sermon topic and/or other special events of the day need to be known.

The most important task of the choir is to be present at the service to assist the congregation in worship. This is accomplished in many ways. Their very presence during the singing of the hymns can add a measure of assurance and often much needed variety. Introits, responses and other acclamations set the tone for the opening of the worship or for that section where it is used. The anthem can inspire the congregation and lead them through a listening participation to inspiration and prayer. The anthem should definitely be an "add in," not an "add on." Length should not exceed four or five minutes unless it is a special choral service. Including additional anthems as offertory music or communion motets is one way to use more music without extending the length of the service. Sing absolutely the best quality music that is appropriate for the style and setting of the service. It is well to remember that people like what they are used to hearing. They can be educated to appreciate good as well as poor music. Even musically uneducated congregations can learn to love and expect the best if they get a chance to hear it — often! It's up to us!

Elizabeth A. Stodola
Repertoire and Standards Committee
Regional Church Chair

VEIGEL continued.....

to produce great music — both physically and emotionally. Work, through your own total approach, to enhance good feelings among members. From social functions to rehearsal attitude, talk, and tone, to concerts, make them aware that each member is important, and needs to respect each other, as well as to be respected. They must feel they can talk with you, and others; they must know they can be great. Draw upon their best attributes; be completely honest with them, and expect the same in return. All this, combined with a positive, respectful approach toward all criticism, will begin building the "personhood" in your choir.

Now, start building the positive physical steps. You know the members of your choir are capable of sitting in fine posture, and breathing well. You also know all the musical skills of which you want them to become capable. Tomorrow, make them

CONTINUED on page 12.....

VEIGEL continued.....

aware of one fine thing they do. Be excited about it! The next day, you can add two more, and you'll be amazed that, soon, there will be no limitation to the skills they will be looking for.

Henry Ford said, "Whether you think you can, or you think you can't, you're right!" So, in short, begin justifying your people by working on the things they can do!

Justify your discipline. All of us know that a choir of great integrity breeds its own discipline. Once people know how good they can be, their consistency of effort increases, and becomes self-serving. However, "getting there" is more than half the battle!

Begin by making clear your expectations. Work with the students to establish a handbook of rules and procedures which covers every matter with which you are concerned. Eliminate your need for frustration, debate, and anger in disciplinary matters by assigning student responsibilities to the students. Expect them to assume these rules and regulations; faithfully live by them. Don't most of us expect the same in our own jobs? From our administrators?

Justify your calendar of activities. Begin by planning your calendar early enough to be printed in the handbook. Forethought and communication are essential in achieving a balance between teacher demands and student responsibilities. Consider all aspects in your planning. In my opinion, performance pressure which prohibits instruction in ear training/sight-reading within rehearsals, is excessive. Likewise, diversity of groups to the point that some members of an ensemble may be unaware of the activities or performance level of another group in the same department can result in unwise fragmentation among students.

And, indeed, we are wrong to deny that many of us are examples of personal over-extension; in building effective adults, we must be aware of our own examples.

Justify your skills-training. Expect students to assume reading and ear-training as an integral and essential part of musicianship. Your own enthusiasm and strength will assure their acceptance of this attitude. Help them to realize the logical nature of music reading by working, at their level, on very basic exercises teaching essential skills. Help them to see that you expect only the same level of understanding as their English does of words or their math teacher of numerals.

(We have experienced great success in incorporating, step-by-step rhythm and note-reading practice into the rehearsal, using a numerical solfeggio system based on moveable "do," or "1". Alternatively, we work on ear-training, through scales, intervals, arpeggio, etc. My students have grown to the extent that now, auditionees appear embarrassed at lacking skills in these areas. They have, in fact established a system of student-coached sightsinging classes which meet during study halls and lunch periods, in which approximately 80% of our students participate.)

Justify your literature. Be sure the pieces

you select to teach accomplish the musical goals you want, and provide the deepest artistic challenges and satisfaction of which your students are capable. Consider all the music which has been "significant" in your life; choose music which will remain just as important to your students.

(I once heard Dan Moe — if he will pardon my plagiarism — remark that, in selecting music, he teaches only the pieces which he "can't not do." I've used that justification ever since in music selection, reading reams of scores, carefully and slowly eliminating compositions until only the ones remain about which I'm so excited, that I must represent them well and with enthusiasm to my students.)

Champion the score to your students. Learn to teach the original language in which the piece was composed; plan and be willing to learn new skills. This provides as much excitement in learning for you as for your students. "Take on" several scores each season specifically to learn a skill and the ways to teach it; "pick the brains" of colleagues you respect for their expertise in

that skill; invite friends, language teachers, and other directors, to hear and critique your choirs; brainstorm and experiment with your students to create exercises and vocalizes to master your goals.

I sincerely believe a focus on these, and other similar goals can help to revitalize your teaching as well as build integrity and respect in your groups. Although my own career has not yet been long enough to show very long-range effects of this approach, I have felt its positive influence in my program, and my life. You can imagine my gratification when my students gather in the choir room before school in the morning, to sing Beethoven and Haydn; or, when my showchoir rides in a van together, singing their way to Columbus through Bach, Le Jeune, and Victoria — the scores they really remember from over a year ago!

Perhaps these ideas will provide something for you and your choirs to ponder. I hope so.

Sing beautifully today! The world never has enough great music!

A Look At Lincoln:

PHOTOS FROM NCACDA 1986



Division president-elect Janssen and president Leland at board meeting.



Clinician Allan Demorest, NCD editor Fran Wilson, clinician Don V. Moses.



Participants in reading session - St. Paul Methodist Church.



Sally Herman, jr. high honors choir clinician.



Julie Knowles Sanders renewing acquaintances with Nebraska colleagues.



Clinician Paul Brandvik

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SAY YOU, SAY ME

arranged by John Higgins

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| 408-19070 | SAB | .85 |
| 408-19083 | SSA | .85 |
| 408-19092 | 2-Part | .85 |
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features FREEDOM, CARELESS WHISPER, & WAKE ME UP BEFORE YOU GO-GO

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DIVISION CONVENTION QUESTIONNAIRE

Please express your opinions about the next divisional convention. Suggestions for the 1988 North Central Division Convention in Minneapolis/St. Paul.

A. Headliners/Main Clinicians:

B. Special performing groups:

C. Interest Sessions — Topics & Clinicians (Please list clinician's name and state):

D. Reading Sessions — Topics & Clinicians (Please list clinician's name and state):

E. Should the Junior High Honors Choir be repeated? Or should an Honors Choir be formed at another age or interest level, i.e., college, church, elementary, senior high, women's, men's, etc.:

F. List any **changes** or **improvements** that could be made in the next North Central Division convention:

G. Other Suggestions:

Your Name (Optional) _____

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