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AN OPEN INVITATION TO ALL



On behalf of your Central Division leadership team, I would like to personally invite you and your choral colleagues as well as your singers to "Cantate Cincinnati: A Choral Mosaic." The dates are February 26 - March 1, 2014. Mary Evers, our Program Chair, provides information concerning the honor choirs on page 15, with the application for choral performance beginning on page 27.

Back in February 2011, I wrote an article for *Resound* that focused on the art of quilt making and relating it to our work as choral musicians and the choral art. Our 2014 Central Division Conference, "Cantate Cincinnati: A Choral Mosaic" will be a beautiful work of art, consisting of numerous colorful and rich patchworks of sound, whether it be from our headliner choir Vocal Essence, our honor and performing choirs, interest and reading sessions, or our times of celebration together. Each of us has the opportunity to bring our unique thread of contributions to this choral mosaic. I sincerely hope that you will be able to add your voice!

Central Division ACDA and its membership are very fortunate to have a wonderful team of incredibly dedicated and masterful choral artists working together to create "Cantate Cincinnati: A Choral Mosaic." Each of these amazing individuals brings a wealth of insight, expertise, experience, dedication and passion to the design table. Any and all successes of our 2014 conference are the result of their tremendous gifts, both individually and collectively. I thank

them now for their tireless efforts throughout the entire conference planning process.

The Dallas national ACDA conference was quite remarkable and I feel fortunate that I was able to attend and experience it firsthand. Over 4000 choral artists were in attendance, and all could see, hear and experience the magnificent performances and incredibly valuable sessions - all led by fellow ACDA members. Thanks to Karen Fulmer and her planning team for their magnificent efforts in putting it all together so masterfully. The Dallas conference was a thing of beauty!

Cincinnati 2014 is just around the corner, right in our backyard - and it too is something that you can experience first hand! Cantate Cincinnati will be a powerful as well as very convenient opportunity to celebrate the art of choral music with our entire Central Division family.

We hope you can and will join us in making our Choral Mosaic that much richer and beautiful!

- R. Brett Goad retired in 2009 from teaching at Hinsdale South High School in Illinois and serves as the Central Division President-Elect.



TO THE FUTURE, LEARNING FROM THE PAST

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In July, I will formally hand the gavel of the presidency of our Central Division to Brett Goad. Brett and his team have been working diligently to plan our 2014 Cincinnati conference, and the 2014 conference is taking shape beautifully.

By the time you read this article, we may have already elected our new president-elect. Please join me in thanking both Richard Ingram and Gayle Walker for agreeing to run for division president. As you know, one of the first tasks of the Central Division president-elect is to choose the site for the next division conference. I am happy to report that the ACDA national office has now hired on a permanent basis a professional site evaluator and negotiator. The company is named Helms-Briscoe, and they work with businesses and non-profits alike.

You will have noticed that our *Resound* newsletter is in a new format for the Spring 2013 issue. The Central Division is experimenting with this issue an electronic (paperless) format. Your suggestions and thoughts on the format will be most welcome. Please do not hesitate to contact me via email <merrillt@xavier.edu> if you have any thoughts to share on the electronic version.

While in Dallas for our national conference, I had the opportunity to meet many students from our division. It was delightful to learn that over one thousand students had registered for the conference, and that many

states were able to send multiple students to the conference. Several fund raising ideas for student scholarships are being discussed at the national level. I believe it would be appropriate for our Central Division to brainstorm about how we can offer our student members the ability to attend our conferences in the future.

While I was very pleased with the performing spaces and other venues for the 2102 Fort Wayne conference, I regret that the conference as a whole lost money due to a hotel issue. As a result, the 2014 Cincinnati planning team must carefully mind the budget. We are one of the smallest divisions in ACDA, and one "off" conference year will have more sober financial implications than it would in a larger division.

Finally, it has been my sincere pleasure to serve the membership of ACDA Central Division. Let me encourage each of you to be active in your state chapter. Volunteer to help plan and/or run conferences, workshops, or other choral events. It is easy to see the value of our association when listening to an excellent choir perform at a conference. However, I have found that helping ACDA learn and grow from the vantage point of any leadership position within our organization is of equal, if not greater value.

- Tom Merrill is Associate Professor, Music Department Chair, and Director of Choral Activities at Xavier University in Cincinnati, Ohio and serves as Central Division President.



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Our school district spring break starts on March 22 at 3:05 p.m., not that I'm counting. If the weather holds, we get out of school June 3 (though who keeps track of that?). I try telling my students that teachers are just as anxious for vacations as they are, though if the truth be told, I think we're even more eager. It's how we keep ourselves going when work seems overwhelming. We look forward to a time that we anticipate enjoying ourselves with good friends, doing something that we love to do.

The annual IL-ACDA Summer Re-Treat starts at 10:00 a.m. on Wednesday, June 26 at Illinois State University in Normal. I look forward to the retreat every year — I even count the days once we get into June! I enjoy seeing old friends, making new ones, and sharing my passion for choral singing with others who are like me. I get to sing wonderful music, learn some new techniques, find hidden choral gems that I can take back to school and share with my kids in the fall.

This summer is no exception. We get to sing together with ACDA national president Jo-Michael Scheibe as our director. We get to learn vocal jazz teaching techniques and new music from renowned composer Vijay Singh. The re-treat is streamlined this year to end on Thursday night, but there are still plenty of offerings for all choral directors. Along with interest sessions and reading sessions in a variety of voicings and genres, I believe that there is something for everyone at the Summer Re-Treat.

Registration is due May 1, so go online to <<http://www.il-acda.org>>, and click on the Re-Treat button at the left to download the registration form. I hope to see you in 3 months, 10 days, and 14 hours in Normal!

- Beth Best is Choral Director at Hill Middle School in Naperville and serves as President of ACDA-Illinois.

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SO FAR, SO BUENO



As spring finally arrives here in the midwest, we are also headed into the “home stretch” of the academic year.

As I write this in early April, with just about 40 school days left, we can see the proverbial light at the end of the tunnel - summer. I was fortunate to attend the national conference in Dallas, and while seeing colleagues often discussed “how has your year gone?” At the time I was reading a biography of former Texas governor Ann Richards, and in that book, a person was cited as always responding to a similar question with the somewhat comical phrase “So far, so bueno.” I thought it an apt response.

The national conference was a great way to hear terrific ensembles, to attend interest sessions, and to find new literature and ideas in the vendor booths. I haven’t always been able to go to ACDA national conferences but having now attended the last two, I hope to be able to continue! We learn so much from our colleagues.

One session I attended in Dallas concerned ACDA newsletters and web sites. *Resound* (with the exception of this issue) and the Indiana CDA *Notations* are two of the few newsletters still being printed and mailed. One state indicated that they had gone to an online version and then returned to printing and mailing their newsletter. I am very hopeful that this trend continues, although I doubt that

it will. What do you think? Please respond to Tom Merrill’s request (page 2) and give input on how you feel about *Resound* being online.

This summer, I hope that Central Division members will take the opportunity to visit other states’ summer conferences. I have been fortunate enough to attend several other states’ conferences and have always found it to be a good time as well as a source of new and different literature.

Our July 10-12 Indiana summer conference headliner clinicians will be Jody Kerchner of Oberlin Conservatory, Christopher Aspaas of St. Olaf College, and Edie Copley of Northern Arizona University. In addition to their sessions, Indiana experts will be presenting sessions and all R & S areas will be represented in reading sessions. Online registration will be online later this spring via our state web site. Please join us!

As with the other state presidents and Central Division president Tom Merrill, my term of office comes to an end this summer. It’s been a great opportunity to serve, to hopefully help the Indiana CDA move forward, and most importantly to meet and get to know choral colleagues from around the nation.

Best wishes to everyone, and thank you for reading *Resound*. So far, so bueno!

- William G. (Bill) Niederer is Music Department Chair/Choral Director at Elkhart Central High School and serves as President of the Indiana Choral Directors Association and as Central Division Editor.

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TRANSITIONS

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TRANSITIONS. The movement between events; the linkage between activities; the continual changes, large and small, of our lives. Subtle transitions play out in the seasons: winter to spring; snow to rain; icy cold to gentle warmth. Small transitions

play out in the daily cycle of life in our rising, eating, working, playing, sleeping. Major transitions occur in the stages of our life: birth, growth, adulthood, marriage, children, middle age, senior years, death. Profound transitions overwhelm us in our career path: college, grad school, jobs, retirement. Transitions sudden, subtle, sweeping, swift, or lazy, languorous, lilting or lengthy.

In a philosophical sense, each day of our life is a complete cycle through the stages of life. We transition from sleep to wakefulness, from stillness to activity, from gentle activity to intense activity, back to calmness and sleep. How successful are we in transitioning smoothly from moment to moment, activity to activity, sleeping to wakefulness and back? Are we gracious and good humored in the transitional moments or filled with "road rage" as we careen between activities, since the pace of modern life is fast enough to send even the strongest among us occasionally over the edge?

Is there a connection between our daily transitions and our musical transitions? The composition grows out of stillness and engulfs the listener note to note, measure to measure, phrase to phrase, verse to verse, section to section, movement to movement. Are the musical transitions handled with smoothness, grace, good humor? Have we helped our singers to make these transitions easily or have we turned them into a "road rage" moment? Have we pondered various strategies to navigate those links in the music? Have we tried different pedagogical techniques? Have we pointed our singers in a direction where they can help themselves to find answers? Have we remembered that these are the hardest times in life and music? Have we indicated the connection between the two?

All best wishes in successfully navigating your TRANSITIONS.

- Deborah Fristad is Choral Director at Lake Orion High School and serves as President of ACDA-Michigan.



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EXCELLENCE IS NEVER AN ACCIDENT



The students in your choirs want to be successful. Winning and competition create a team spirit that is not only part of athletics but can easily be applied to choral music. I have had the blessing to not only teach choral music but coach football for over 30 years.

Similar to coaches, we choral directors not only expect perfection, we demand it! The complexities of harmony, subtle nuance of a phrase, the expected perfect vowel shapes and intonation, maintaining a warm, mature tone quality, creating an authentic historical style, etc. are all demanded. There really is not much different between the Xs and Os on the football play sheet and the notes on the page of a score. It's all about developing fundamentals with a team spirit.

Since I had the opportunity to attend many coaching conferences, I was positively influenced by some of the best in the business. I began to read and absorb as many books as I could from these top coaches and would continue to recommend them today. Vince Lombardi, John Wooten, Lou Holtz, Pat Riley, Rick Patino and Nick Saban are all motivational writers, not only for sports, but for life. I have three quotes on my desk that have been with me for years. First, I have the capital letters WIN, an acronym for life - What's Important Now. The demands from several choirs, a strenuous teaching schedule, a demanding administration, parents, and a grueling performance schedule can sometimes be overwhelming. Just stop, think, and do What's Important Now!

Another little plaque on my desk has the words "This Too Shall Pass." There can be those low times when you are in the deepest valley and feel as if you have been hit by a train, but the good news is that it won't last forever. The sad part of that quote is that the greatest moments in life also pass. The feeling of winning a big game, or conference title, or a superior rating at a state contest, or winning a trophy at a national choral competition. These peak life experiences will also pass and then it is back to work the next day.

"Defeat is only fatal if you quit." This is a great quote for fighting adversity in any situation and can become a motivation for many. A great individual is the one that can get up off the ground after being knocked down by adversity.

Expect your choirs to give their best during every rehearsal. Be a good example

by being your best every day as well. Keep in their face and have them repeat until it is the best they have. The only thing I really missed in choir was the fact that I couldn't blow my whistle and have the whole choir run 300 yards of dive bombers like at football practice. That would definitely give me their best effort.

I don't use a whistle in rehearsal, but I do have a penalty flag. When the penalty flag is thrown, they know a DTR is imminent. It's called DTR: Down-The-Row. (Everyone in the section individually sings a portion of their part, usually a more difficult portion). It can be used for a variety of purposes. If, for example, a section does not know their part after a reasonable amount of time, I simply say, tomorrow altos-DTR. It's amazing how the practice rooms become frequented. OR, "Mr. Zurkey, can you go over my part with me?" They hate going down the row. On the plus side, the next day the section of the piece is usually so much better that I do not have to go DTR.

Another useful purpose of DTR is group dynamics. Let's say I am working with a section for over two minutes, and another section begins to talk. I just say, "Whatever section pulls my attention away from the group I am presently working with will immediately go DTR." Very effective.

A coach would never put in a player in the game that did not know his plays, so why should we allow singers to perform in a concert when they don't know their pitches? I have a good evaluation method that works for me. Using four Zoom H4n recorders in practice rooms, students will be told in advance which measures of a selection will be evaluated. They must sign up for a time during study hall, lunch period, or after school. They each sing directly into the Zoom. There is a 16-point rubric used for the evaluation. I post the results in the grade book, which they can check online.

Pre-game locker room speeches are no different than your pre-concert or pre-competition speeches. Take some time and prepare a pre-concert speech that will be both sincere and motivational. Those singers will give you the best performance of your life. Or more importantly, the best that they have! And isn't that what it's all about?

- Bill Zurkey is Director of Choral Activities at Avon Lake High School and Director of the Cleveland Pops Chorus. He serves as President of the Ohio Choral Directors Association.

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I am thoroughly enjoying my attendance at the national conference in Dallas! What a joy to take advantage of the experience. For context, I normally have to miss the national conference because I am on tour with the *Kapelle*, the college choir that

I have the privilege to conduct. I'm glad that the schedule is different this year, but I will have to leave early from the conference so that I can conduct our home concert. I am so blessed to be able to experience all of these musical moments. Thankfully, my family understands my hectic schedule this month. Finding balance in life right now would be another topic for another time, and I know many of you can relate!

After attending so many inspiring performances, I think of the impact repertoire has on a performing group. Beyond the obvious age groups, voicing, and professional levels, each choir at any conference reveals an identity. Conductors understand their groups, celebrate their strengths, challenge their abilities, and provide the audience with a glimpse of their philosophical foundations. I value the diverse perspectives of different universities. We are enriched by this. Otherwise, we run the danger of trying to sound the same as every other choir, and lose the spirit of performance.

Repertoire shared at conferences can aid us in what we need for our groups within our own contexts. We're always asking friends and colleagues for a new piece to try at home. There may be that small list of pieces heard at conferences that moved us so much that we'll take a look at those selections at the exhibitor booths. Yet, how do we find the balance between new repertoire and classical standards within the identity of our schools and universities?

At my university, we tour to Lutheran congregations throughout the country. Audiences want to hear edifying church music (always during Lent), and my students need an enriching design. After 13 years, I've been able to morph into thematic ideas. One year, I was able to trace the canticle throughout history. Another year, I used the Bible verse, "Surely He Hath Borne Our Griefs." This year, I decided to use the Credo text of the mass as the template. I was able to program a concert that featured music in response to a number of phrases in the text. This was a rewarding challenge. I wanted to show the audience where we've been musically and how, in some cases, we've come

full circle. I programmed the Credo movement from Machaut's *Messe de nostre dame* for a sense of history. Since a majority of my singers are not music majors, I thought it would be a gamble, but I couldn't resist the opportunity. They loved it! The students not only enjoyed that particular piece, but they understood the flow of the program and message we gave the audience.

To tie in the ACDA connection, I've been trying to perform Richard Bjella's "Idumea" for some time. It worked aptly for the phrase of Credo text, "and He shall come with glory to judge the living and the dead," and it came at the right time in the concert order. Yet, I still wonder - had I not attended the IL-ACDA summer Re-Treat several years ago where Rick was the headliner, had not met him, and had not sung his wonderful arrangement, that piece may have never been experienced by my students. Now I wonder what future piece will come my way as a result of networking at conferences.

Please make plans to attend the 2014 Central Division Conference in Cincinnati next February. We'll be working to provide you with a sample of the best repertoire possible. I wish I could select more than the allotted pieces for college conductors' consideration. So much music—so little time! You may just happen to meet that colleague who will give you the right piece at the right time which matches the music that works best for your students. But the best advice I can give is just to go! While next year's conference, for me, will be right at spring tour time, I hope I can balance both. Maybe my family can go with me.

- Charles (Chuck) Brown is Assistant Professor of Music and Director of Choral Activities at Concordia College Chicago. He serves as Central Division Repertoire & Standards Chair for College/University Choirs.

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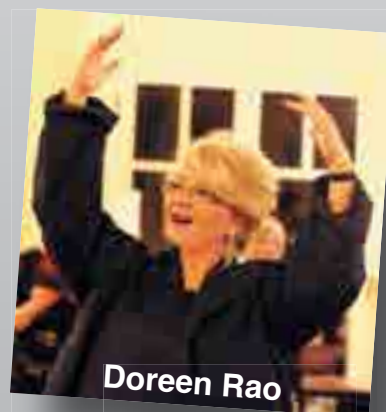
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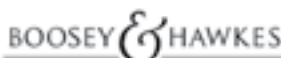
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THE VOCAL JAZZ REHEARSAL



F o l l o w i n g are some thoughts to consider when approaching a new vocal jazz piece with your jazz choir. I teach high school, so these ideas may or may not work for you with a different age group.

O f primary importance is picking repertoire that is attainable, educational, and well written. I have heard many vocal jazz ensembles struggle as they try to sing repertoire that is over their head. If it is good music but it is beyond them, the students have only learned to be frustrated and defeated. When given a piece that is attainable and the chords line up, the “feel” is locked in, and it communicates well to the audience, you have success.

I recommend picking diverse repertoire to maintain the interest of the students, audience, and to provide different learning opportunities. For example, if one were to pick a program of four pieces for an upcoming concert you might consider a) a medium swing piece, b) an up-tempo piece, c) an unaccompanied ballad and d) a “varietal” such as a bossa nova, (pop), samba or an unaccompanied up-tempo piece. There are many variations to this theme - perhaps the students could give their input.

A well thought-out introduction to a new vocal jazz arrangement is key to getting the students excited about singing and working on it. Sight reading vocal jazz poses more challenges than traditional choral repertoire, given the rhythmic variety and complex harmonies. Have you ever considered finding a lead sheet of the tune and learning the song first before delving into the arranger’s creative rendering? This could provide a base for the understanding of the lyrics, emotional content, and interpretation of the arrangement. Or, is there a quality recording of the selection? I have heard many Youtube® recordings of pieces that I would not choose to play for the students for a variety of reasons. If a high quality and representative recording cannot be found, I would suggest passing up the recording. A poorly rendered performance can only reinforce undesirable concepts.

Before the first read-through, a suggestion would be to study and play through

the score to see if there are any unique features or qualities of the piece worthy of pointing out in advance. Perhaps a challenging rhythmic figure could be isolated and taught before reading the whole piece. There may be a particularly challenging harmony that would benefit from isolation, building the chord and listening to the chord “quality.” A few selected challenging spots prepared before the first read-through can take some of the fear and challenge out of the first full reading. If there is a particularly tough passage that will most assuredly fall apart on first sight, perhaps skipping that section the first time through would be prudent, so as not to overwhelm or give a feeling of failure. One might also consider approaching just one section of the piece, so that the students have a successful experience and leave the piece wanting to come back to it.

In most music, but especially in vocal jazz, a slower tempo is critical for the first reading.

I would guess that most of us have been to many a vocal jazz reading session with seasoned educators where some great pieces presented at tempo don’t read well and hence they are

not “liked” by the singers/educators. How slow should you go to be successful? If the students are 50-60% successful the first time through a section, they may gain an appreciation for the piece and wish to delve deeper with less hesitancy. I feel that success breeds success and piques the desire to go farther and learn more. Unfortunately the opposite is also true. If the first read-through leaves them feeling defeated by a piece’s complexity, many of the students will lose interest. We all enjoy a challenge, but the students need to feel the “I can do this with some work” attitude.

The next or second step is the most critical. Singers must know their part solidly before the parts can work together and be successful. Many parts in vocal jazz chords are difficult to sing when they clash with another part. Minor and major seconds as well as augmented fourths, major and minor sevenths can be particularly challenging for the singers. Most of our students lack the keyboard competency or any other musical skill advanced enough to play or figure out their part in tempo so that they can get it into their ears. With notation software such as Sibelius and Finale, many teachers will enter the notes for vocal jazz pieces in score form and extract/export the

We all enjoy a challenge, but the students need to feel the “I can do this with some work” attitude.

DIVISION LEADERSHIP

SENIOR HIGH CHOIRS

Angela Vaughn Hampton
Floyd Central High School
6575 Old Vincennes Road
Floyds Knobs IN 47119
O - 812/542-8504
ahampton@nafcs.k12.in.us

SHOW CHOIRS

Pat Wiehe
2435 Glenhill Drive
Indianapolis IN 46240
O - 317/259-5301
F - 317/259-5369
H - 317/844-1433
pwiehe@msdwt.k12.in.us

TWO-YEAR COLLEGE CHOIRS

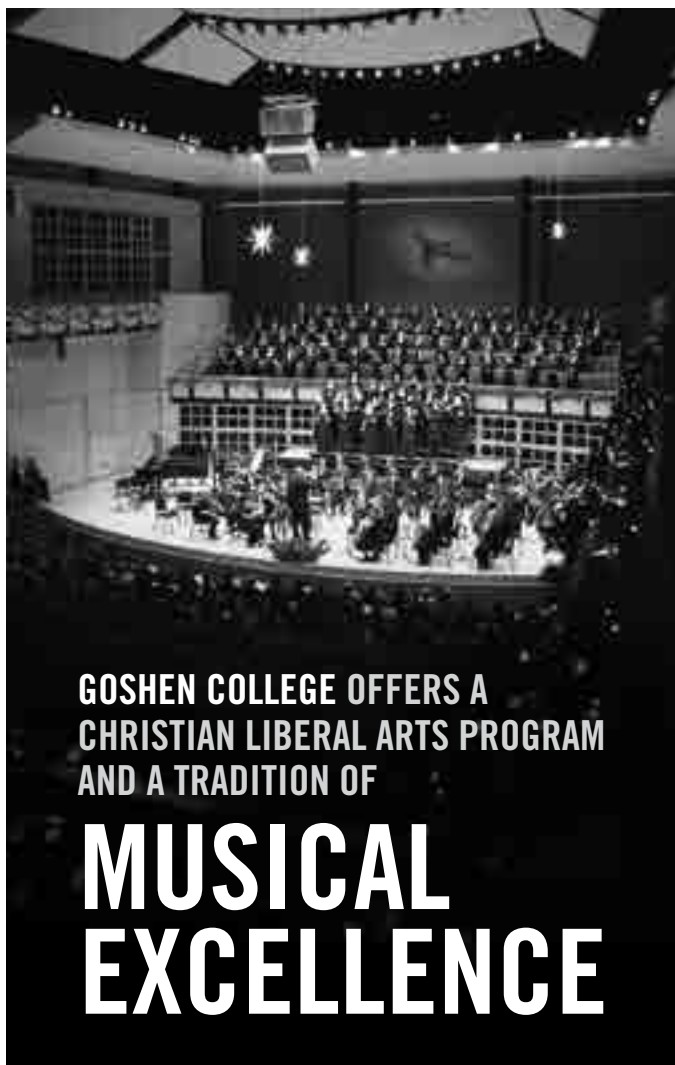
Phil Spencer
Joliet Junior College
Fine Arts Department
1215 Houbolt Road
Joliet IL 60431-8938
O - 815/280-2225
pspencer@jjc.edu

WOMEN’S CHOIRS

Lisa Fredenburgh
Music Department
Aurora University
347 South Gladstone Avenue
Aurora IL 60506-4892
O - 630/844-4577
lfredenb@aurora.edu

YOUTH & STUDENT ACTIVITIES

Robert Sinclair
VanderCook College
3140 South Federal Avenue
Chicago IL 60616
O - 312/225-6288, ext. 224
C - 773/445-9777
rsinclair@vandercook.edu



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parts for learning.

One particularly helpful method is to give the student a CD with their part by itself but also a second track with all the other parts being played with their part 25% louder than the others. In this way, they can practice and notice the interaction of the parts. Students can then each learn their part independently as well as learn what they are a part of.

Practice, quartets, practice. All of the students in the jazz choir at my school are required to sing in a concert choir as well. It is apparent to me that typically the vocal jazz repertoire requires a great deal more practice and investment than the concert repertoire. In a small ensemble such as the jazz choir, the singers have less support and fewer places to hide if they are unsure of their music. In order to encourage the students to practice diligently, we have quartet days about once per week. It becomes evident very quickly that some singers are ready and independent and others are challenged and require more preparation. The first quartet day sets the stage for the future. After each quartet finishes the "passage du jour," they are asked to self-assess their performance and then make specific goals (verbally) as to what they feel they need to do to improve. The answers run the gamut from rhythms and pitches to phrasing, nuance, style, what have you. After they set their own goals, the students who were listening say one nice thing first and follow it with a tip for improvement as well.

Finally, after each phrase of a piece has been dissected, taken apart, nuanced, put back together with musicianship and style, it is time to let the piece "steep". Our goal is to have every piece "ready" two weeks prior to the concert. As each day goes by we "play" with our music. We look for creative ways in which to make the piece "ours." Could we shape a phrase differently? Could a four-bar section have the rhythm section drop out and expose the choir? How about bringing in one the "hot" improvisers from the jazz band and letting them blow on a chorus while the singers sing backgrounds? Maybe you have a good scat singer or two that could do the same.

These are a few considerations for approaches that are working for us in our vocal jazz class. If these are new to you I hope that you try them and find success. If you have a technique to share, please email it to me. I will compile the techniques and email them back to all respondents. Sound like a good deal? Please email me at <James.mccullough@d303.org> by May 1, 2013.

- James McCullough is Choral Director at St. Charles (Illinois) East High School and serves the Central Division as Repertoire & Standards Chair for Jazz Choirs.

CANTATE CINCINNATI:

PREPARING FOR THE 2014 CENTRAL DIVISION CONFERENCE



Having just returned from the wonderful ACDA National Conference in Dallas, it is time to turn our attention on the planning and preparation of our Central Division conference. The Central Division conference is something that I personally look forward to - to see colleagues, to hear the fabulous choirs in our division, enjoying enthusiastically prepared interest sessions, hearing the headliner choir (Vocal Essence and their marvelous director Phillip Brunelle) and gaining inspiration and ideas to improve the choirs that I teach. What can you do to contribute to this conference? There are opportunities in which you and your singers can participate. In this issue of *Resound* there are applications for our three honor choirs.

HONOR CHOIRS

We have the distinct pleasure to offer three honor choirs to the Central Division membership: a [Middle School Girls' Honor Choir](#) directed by Janet Galvan of Ithaca College, a [Middle School Boys' Honor Choir](#), directed by Julian Ackerly of the Tucson Arizona Boy Choir, and a [High School Mixed Honor Choir](#), to be directed by Bruce Chamberlain of the University of Arizona. What an amazing opportunity for your students to sing with these amazing directors! I spoke to each director, and they are looking forward to working with your students. Their biographies were in the winter issue of *Resound* and are online at <www.acdacentral.org>.

The Hilton Cincinnati Netherland Plaza Hotel, where our conference will be held, offers the convenience of watching the middle school students rehearse with without having to leave the conference site. The high school choir will rehearse just a few blocks away at the Covenant Presbyterian Church, which seems a luxury after having to walk 8-9 blocks at the national conference! We have offered separate middle school choirs for boys and girls, so the students get individual attention from experts in their field. The same honor choir categories were utilized at the Cincinnati Central Division Conference in 2010.

As in the past, chaperones are required for all honor choir participants - one for every three singers. Specific information will be sent to the directors of accepted singers with the honor choir music.

We would like to have many people apply, especially for the middle school boys' choir, which had very small numbers in 2010. Don't miss this opportunity for your students to become more proficient and inspired about singing! Applications are available in this issue of *Resound* and online at <www.acdacentral.org>



COLLEGIATE REPERTOIRE CHORALE

Pearl Shankuan from Calvin College will be the Director of the [Collegiate Repertoire Chorale](#) in Cincinnati. A past president of the ACDA Central Division, anyone who has heard her choirs from Calvin College and the Calvin College Alumni Choir know that Pearl is an amazing director, educator and innovator. Pearl presented her Alumni Choir to appreciative audiences at the 2010 Cincinnati Central Division Conference and the 2011 ACDA National Conference in Chicago. I was fortunate to experience these performances, both of which received standing ovations. I also experienced Pearl's teaching at the 2011 Indiana Choral Directors Association summer conference, where she was a headliner clinician.

College and University students will learn amazing rehearsal techniques, get ideas about creating proper tone, and benefit from her expertise in selecting repertoire and her enthusiasm for directing choirs. Please have your College and University students apply for this wonderful opportunity. (Applications will be available in the Fall issue of *Resound* and online at <www.acdacentral.org>)

Again, our conference is wonderful because our members participate. We have all worked hard to promote choral music in our schools and communities. Please consider sharing your choirs and singers with ACDA members from Illinois, Indiana, Michigan and Ohio at the 2014 Cincinnati Central Division Conference.

- Mary Evers, Program Chair for the 2014 Central Division Conference, is Choral Director at Greenfield - Central High School in Indiana.

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MIDDLE SCHOOL (GRADES 6-8) GIRLS' HONOR CHOIR AUDITION GUIDELINES AND REQUIREMENTS

2014 ACDA CENTRAL DIVISION CONFERENCE

APPLICATION/POSTMARK DEADLINE: OCTOBER 4, 2013

INDIVIDUAL AUDITION CD/.mp3 INSTRUCTIONS (\$30 PER SINGER):

1. The applicant or teacher of the applicant must send in the recording with the application form.
Regardless of who submits the recording or in what media it is submitted, the postmark/date stamp deadline will be strictly enforced.
2. The applicant (student) must be in grades 6-8 at the time the audition recording is submitted.
3. Please submit a CD or .mp3 recording. For best results, use high quality recording equipment.
Audio enhanced recordings, e.g. recordings with added reverberation or auto-tune, will be disqualified.
4. Clearly label the CD or .mp3 file with the name of the applicant and the student's preferred voice part (SI, SII, AI, or AII). CDs will not be returned.
5. Do not record with ambient noise in the background, such as room noises, television, etc.
6. Audition requirements:
 - Vocalization: Sing two unaccompanied major scales on the syllable "doo" – one from the middle of your range to the lowest accurate pitch, and the other from the middle of your range to the highest accurate pitch (scale=eight tones). **Please state the key of the scale before singing.**
 - *America (My Country, 'Tis of Thee)*: Starting on the pitches listed below, sing the first verse unaccompanied. **Accompanied singers will be disqualified.**

SI – B above middle C	AI – F above middle C
SII – G above middle C	AII – D above middle C
 - One to two minutes of an aria, art song, folk song, etc. (with or without accompaniment) that may be suitable for a competition or a festival. Limit the piano introduction to no more than 10 seconds. Pop, gospel, and contemporary Christian pieces are not suitable and will be disqualified.
7. Print and send the application (page 18) or download from <www.acdacentral.org> as a .pdf or .doc file and send via email to: centraldivisiongirlshonorchoir@gmail.com
Subject line: ACDA Girls' Honor Choir Application.

DEADLINES, PAYMENTS AND MAILING INFORMATION

ACDA Central Division must receive all audition materials from teachers postmarked by Friday, October 4, 2013. A complete audition for each student includes the following items: CD or .mp3 recording, Student Application (page 18), Teacher/Conductor Application (page 19), and the \$30 application fee.

For CD submission, mail complete audition packet to:

ACDA Central Division Girls' Honor Choir
c/o Puja Ramaswamy
553 Leslie Lane
Bolingbrook IL 60440

For .mp3 submission, email .mp3 file and application to:

<centraldivisiongirlshonorchoir@gmail.com>
Subject line: ACDA Girls' Honor Choir Application

Please note that the names typed on the forms are considered electronic signatures. The application fee may be made by a check payable to ACDA and must be sent to Puja Ramaswamy (above), postmarked by Friday, October 4, 2013 in order for the applicant to receive consideration.

AUDITION/NOTIFICATION PROCESS TIME LINE

Friday, October 4, 2013

Audition Material Postmark/Date Stamp Deadline

Monday, October 28, 2013

Notification of all accepted singers*

Wednesday, November 20, 2013

Postmark deadline for singer acceptance forms, chaperone forms, and participation fees

Monday, December 2, 2013

Music packets mailed to sponsoring teacher/conductor

**When acceptance notification is received, room reservations should be made immediately at the designated conference hotel.*

MIDDLE SCHOOL GIRLS' HONOR CHOIR APPLICATION

ACDA CENTRAL DIVISION CONFERENCE

CINCINNATI, OHIO - FEBRUARY 26 - MARCH 1, 2014

APPLICATION/POSTMARK DEADLINE: OCTOBER 4, 2013

Voice Requirements:

SSAA in grades 6-8

Considerations:

Participants must be accompanied at the conference by a parent/chaperone.

Please print this page and type or print legibly. Send a separate application form and audition CD/.mp3 for each applicant. There is no limit on the number of applicants from a single school, institution, or sponsor. A \$30 non-refundable application fee (check or money order payable to ACDA) must be paid for each applicant. Organizations may submit one check for multiple applications. **PLEASE DO NOT SEND CASH OR PURCHASE ORDERS. THE ENTRY DEADLINE OF FRIDAY, OCTOBER 4, WILL BE STRICTLY ADHERED TO AND NO EXCEPTIONS WILL BE MADE FOR POSTMARKS AFTER THAT DATE. ACDA MEMBERSHIP WILL BE VERIFIED.**

Last Name: _____ First Name: _____ Date of Birth: ____/____/____

Parent/Guardian Name: _____

Telephone Number: (____) _____ E-mail (print): _____

Grade: _____ Voice Part assigned by teacher/conductor (circle one): SI SII AI AII

School/Choir Name: _____ Teacher: _____

STATEMENT OF OBLIGATION: I/we have read the guidelines and application form and fully understand that selection for the 2014 ACDA Central Division Middle School Girls' Honor Choir brings with it significant musical and financial obligations. I/we understand as a member of the honor choir, the applicant may be required to take part in musical preparation screening upon arrival, must pay a \$125 participation fee, and that ACDA is not responsible for costs of the applicant's and chaperone's transportation, lodging, or meals. Any applicant found to be unprepared at the screening may be dismissed from the honor choir with no refund issued. I/we understand that the applicant will be staying in a hotel designated by the conference and that the applicant must attend all honor choir rehearsals and the conference performance. The applicant is committed to having the music fully prepared according to the instructions included in the music packet BEFORE arriving in Cincinnati for the honor choir February 27 - March 1, 2014. I understand the honor in being selected and the commitment to which my student and I are agreeing.

It is understood that chaperones are required for all honor choir participants. Chaperones must be present at the performance and at any time when participants are not in rehearsal. One chaperone is required for every three singers (i.e., 1-3 singers = 1 chaperone; 4-6 singers = 2 chaperones, etc.). In the event that only one singer is selected from any given school/choir, a chaperone is required for that student. I understand that it is my/our responsibility to secure chaperones at the time of acceptance into the honor choir.

FINANCIAL OBLIGATIONS

1. All transportation expenses will be made and paid for by the honor choir participants. ACDA assumes no financial responsibility for personnel to and from the conference.
2. If accepted, a **\$125 non-refundable participation fee** with acceptance letter, registration form, chaperone form, code of conduct contract, and medical form postmarked by November 20, 2013.

Parent/Guardian Signature _____ Date ____/____/____

Applicant Signature _____ Date ____/____/____

TEACHER/CONDUCTOR INFORMATION FORM

ACDA CENTRAL DIVISION CONFERENCE

CINCINNATI, OHIO - FEBRUARY 26 - MARCH 1, 2014

The teacher/conductor nominating singers for honor choirs must be a current member of the ACDA. **Members will be verified by the National ACDA Office; new and renewable membership must be paid by October 1, 2013.** Music for selected singers will be mailed to the sponsoring teacher/conductor, NOT to the selected student.

Teacher's Name (for concert program) _____

ACDA Membership # _____ E-mail address _____

Preferred address: _____ City _____

State _____ ZIP _____ Home phone (____) _____ Work Phone (____) _____

Sponsoring organization _____ school _____ church _____ community _____

School Name (as it should appear in the program) _____

Teacher Signature Required:

I recommend the student/s _____ for the ACDA

Honor Choir/s: ☐ MS Girls' ☐ MS Boys' ☐ High School Mixed

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MIDDLE SCHOOL (GRADES 6-8) BOYS' HONOR CHOIR AUDITION GUIDELINES AND REQUIREMENTS

2014 ACDA CENTRAL DIVISION CONFERENCE

APPLICATION/POSTMARK DEADLINE: OCTOBER 4, 2013

This Honor Choir will give young men in various stages of voice change an unique opportunity to sing in an SATB choir of all boys, as young men have done for hundreds of years. Recognizing that the voice change is an ongoing process that needs to be handled creatively and healthily, and that few boys (even after their initial voice "break") are truly settled as tenors or baritones, this choir is intended to serve the unique needs of middle school male singers. Though we will be using tenor and bass parts on some SATB selections, we encourage boys who would audition as a tenor or bass to also audition secondarily as a soprano or alto if possible (or at least to demonstrate their treble voice) through the audition recording they submit.

The hope is to provide a joyful music-making experience which celebrates the unique capabilities of the changing voice, especially its once-in-a-lifetime range possibilities, rather than focusing on its limitations. In this environment, boys will be encouraged to experiment with their entire vocal range, to access their treble voice as a way of strengthening and refining their emerging lower register, and to experience the unique timbres of an SATB choir of all males.

INDIVIDUAL AUDITION CD/.mp3 INSTRUCTIONS (\$30 PER SINGER):

1. The applicant or teacher of the applicant must send in the recording with the application form. **Regardless of who submits the recording or in what media it is submitted, the postmark/date stamp deadline will be strictly enforced.**
2. The applicant (student) must be in grades 6-8 at the time the audition recording is submitted.
3. Please submit a CD or .mp3 recording. For best results, use high quality recording equipment. **Audio enhanced recordings, e.g. recordings with added reverberation or auto-tune, will be disqualified.**
4. Clearly label the CD or .mp3 file with the name of the applicant and the student's preferred voice part (S, A, T, or B). CDs will not be returned.
5. Do not record with ambient noise in the background, such as room noises, TV, etc.
6. Audition requirements:
 - Vocalization: Sing two unaccompanied major scales on the syllable "doo" – one from the middle of your range to the lowest accurate pitch, and the other from the middle of your range to the highest accurate pitch (scale=eight tones). **Please state the key of the scale before singing.**
 - *America (My Country, 'Tis of Thee)*: Starting on the pitches listed below, sing the first verse unaccompanied. **Accompanied singers will be disqualified.**

S – A or Bb above middle C	T – A or Bb below middle C
A – E or F below middle C	B – D or Eb below middle C
 - One to two minutes of an aria, art song, folk song, etc. (with or without accompaniment) that may be suitable for a competition or a festival. Limit the piano introduction to no more than 10 seconds. Pop, gospel, and contemporary Christian pieces are not suitable and will be disqualified.
7. Print and send the application (page 22) or download from <www.acdacentral.org> as a .pdf or .doc file and send via email to: centraldivisionboyshonorchoir@gmail.com Subject line: ACDA Boys' Honor Choir Application.

DEADLINES, PAYMENTS AND MAILING INFORMATION

ACDA Central Division must receive all audition materials from teachers postmarked by Friday, October 4, 2013. A complete audition for each student includes the following items: CD or .mp3 recording, Student Application (page 22), Teacher/Conductor Application (page 19), and the \$30 application fee.

For CD submission, mail complete audition packet to:

ACDA Central Division Boys' Honor Choir
c/o Julie A. Clemens, Illinois Central College
1 College Drive
East Peoria IL 61635

For .mp3 submission, email .mp3 file and application to:

<centraldivisionboyshonorchoir@gmail.com>
Subject line: ACDA Boys' Honor Choir Application

Please note that the names typed on the forms are considered electronic signatures. The application fee may be made by a check payable to ACDA and must be sent to Julie Clemens (above), postmarked by Friday, October 4, 2013 in order for the applicant to receive consideration.

AUDITION/NOTIFICATION PROCESS TIME LINE

Friday, October 4, 2013

Audition Material Postmark/Date Stamp Deadline

Monday, October 28, 2013

Notification of all accepted singers*

Wednesday, November 20, 2013

Postmark deadline for singer acceptance forms, chaperone forms, and participation fees

Monday, December 2, 2013

Music packets mailed to sponsoring teacher/conductor

**When acceptance notification is received, room reservations should be made immediately at the designated conference hotel.*

MIDDLE SCHOOL BOYS' HONOR CHOIR APPLICATION

ACDA CENTRAL DIVISION CONFERENCE

CINCINNATI, OHIO - FEBRUARY 26 - MARCH 1, 2014

APPLICATION/AUDITION POSTMARK DEADLINE: OCTOBER 4, 2013

Voice Requirements:

SATB in grades 6-8

Considerations:

Participants must be accompanied at the conference by a parent/chaperone.

Please print this page and type or print legibly. Send a separate application form and audition CD/.mp3 for each applicant. There is no limit on the number of applicants from a single school, institution, or sponsor. A \$30 non-refundable application fee (check or money order payable to ACDA) must be paid for each applicant. Organizations may submit one check for multiple applications. **PLEASE DO NOT SEND CASH OR PURCHASE ORDERS. THE ENTRY DEADLINE OF FRIDAY, OCTOBER 4 WILL BE STRICTLY ADHERED TO AND NO EXCEPTIONS WILL BE MADE FOR POSTMARKS AFTER THAT DATE. ACDA MEMBERSHIP WILL BE VERIFIED.**

Last Name: _____ First Name: _____ Date of Birth: ____/____/____

Parent/Guardian Name: _____

Telephone Number: (____) _____ E-mail (print): _____

Grade: _____ Voice Part assigned by teacher/conductor (circle one): S A T B

School/Choir Name: _____ Teacher: _____

STATEMENT OF OBLIGATION: I/we have read the guidelines and application form and fully understand that selection for the 2014 ACDA Central Division Middle School Boys' Honor Choir brings with it significant musical and financial obligations. I/we understand as a member of the honor choir, the applicant may be required to take part in musical preparation screening upon arrival, must pay a \$125 participation fee, and that ACDA is not responsible for costs of the applicant's and chaperone's transportation, lodging, or meals. Any applicant found to be unprepared at the screening may be dismissed from the honor choir with no refund issued. I/we understand that the applicant will be staying in a hotel designated by the conference and that the applicant must attend all honor choir rehearsals and the conference performance. The applicant is committed to having the music fully prepared according to the instructions included in the music packet BEFORE arriving in Cincinnati for the honor choir February 27- March 1, 2014. I understand the honor in being selected and the commitment to which my student and I are agreeing.

It is understood that chaperones are required for all honor choir participants. Chaperones must be present at the performance and at any time when participants are not in rehearsal. One chaperone is required for every three singers (i.e., 1-3 singers = 1 chaperone; 4-6 singers = 2 chaperones, etc.). In the event that only one singer is selected from any given school/choir, a chaperone is required for that student. I understand that it is my/our responsibility to secure chaperones at the time of acceptance into the honor choir.

FINANCIAL OBLIGATIONS

1. All transportation expenses will be made and paid for by the honor choir participants. ACDA assumes no financial responsibility for personnel to and from the conference.
2. If accepted, a **\$125 non-refundable participation fee** with acceptance letter, registration form, chaperone form, code of conduct contract, and medical form postmarked by November 20, 2013.

Parent/Guardian Signature _____ Date ____/____/____

Applicant Signature _____ Date ____/____/____

2014 HONOR CHOIR CONDUCTORS



Conductor of the Central Division Middle School Boys' Choir, **Julian Ackerley** has achieved national and international acclaim as an accomplished conductor and administrator of children's choral performing arts organizations. He received his Doctor of Musical Arts degree from the University of

Arizona with special emphasis in music education, vocal performance and choral conducting. His many successes include national and international tours, numerous critically acclaimed recordings, collaborations with national symphony orchestras and opera companies and increased fiscal stability for the Tucson Arizona Boys Chorus. He is an experienced teacher, having taught at all levels, elementary to college, prior to his appointment with the Boys Chorus.

In addition to serving as director of the Tucson Arizona Boys Chorus, Ackerley has also been the Associate Conductor of the International Children's Festival Chorus and Conductor of the American Youth Choir, a national honor choir of both boy and girl singers. As AYC conductor from its inception in 1999, Ackerley has conducted in festivals in China, Mexico, South America and Europe. He is currently vice president of the International Society for Children's Choral and Performing Arts (ISCCPA), a board member for The Alliance For Arts and Understanding (AFAU) which is the umbrella organization for the AmericaFest Festivals, and is the ACDA Repertoire and Standards Chair for boychoirs in the state of Arizona.



Bruce Chamberlain,

Conductor of the Central Division High School Mixed Choir, is Director of Choral Activities at the University of Arizona School of Music. During his distinguished teaching/conducting career, collegiate choral groups under Chamberlain's direction have been featured at national

and division ACDA conferences, numerous state music conferences, commissioned and/or performed eight world premieres and have made six European tours to perform with leading international orchestras.

An active member of ACDA, Chamberlain has held numerous elected and appointed positions, including presidencies of Iowa and Arizona CDAs and North Central Division Youth and Student Activities R & S chair. He is also an active church musician, presently serving as Director of Music for Trinity Presbyterian Church, Tucson.

A *summa cum laude* graduate of the Indiana University Jacobs School of Music with BME, MM and DMus degrees, Chamberlain has studied conducting with Julius Herford, Margaret Hillis, John Nelson, Helmut Rilling, Andrew Davis, Dale Warland and Robert Page.



The conductor of the Central Division Middle School Girls' Honor Choir is **Janet Galván**, Professor of Music at Ithaca College. At Ithaca, she conducts the Ithaca College Women's Chorale, the Ithaca College Chorus, and is Artistic Director for the Ithaca Children's Choir. Her New York colleagues recognized Galván's contribution to choral music in 1995 when she received the ACDA New York Outstanding Choral Director Award.

In demand as a guest conductor, Galván has conducted national, regional, and all-state choruses throughout the United States. Galván has been a guest conductor and clinician in the United Kingdom, Canada, Belgium, Austria, the Czech Republic, Greece, and Brazil as well as at national and regional choral and music education conferences and the World Symposium on Choral Music.

Galván has two choral music series with the Roger Dean Publishing Company and is the author of chapters in two books - *Teaching Music through Performance in Choir, Volume 2* and *The School Choral Program: Philosophy, Planning, Organizing and Teaching*.

Galván is the founder and faculty advisor of the Ithaca College ACDA Student Chapter and is past president of NYACDA.



Conductor of the Collegiate Repertoire Chorale **Pearl Shangkuan** is no stranger to the Central Division. A past president of the Division and of ACDA-MI, she is a Professor of Music at Calvin College in Grand Rapids (MI), where she directs choirs and teaches choral conducting and choral literature.

She is also the chorus master of the Grammy-nominated Grand Rapids Symphony. Her performances and preparation of choruses consistently receive outstanding reviews for their combination of precision, artistry and passion. In addition to her signature Mosaic choral series for earthsongs, she serves as the music editor of the Calvin Institute of Christian Worship choral series published by GIA.

Shangkuan's choirs have performed at national, division and state conferences of ACDA and other professional music conferences in the United States. She has led performances and given workshops across the US and in Asia, as well as in Australia and Canada.

She received a Bachelor of Music in Church Music *summa cum laude* and Master of Music in Choral Conducting with distinction from Westminster Choir College and a DMA in choral conducting from Rutgers, the State University of New Jersey.

HIGH SCHOOL (GRADES 9-12) HONOR CHOIR AUDITION GUIDELINES AND REQUIREMENTS

2014 ACDA CENTRAL DIVISION CONFERENCE

APPLICATION/POSTMARK DEADLINE: OCTOBER 4, 2013

INDIVIDUAL AUDITION CD/.mp3 INSTRUCTIONS (\$30 PER SINGER)

1. The applicant or teacher of the applicant must send in the recording with the application form. **Regardless of who submits the recording, the postmark deadline will be strictly enforced.**
2. Select a high quality, high bias standard cassette tape or a CD. For best results, use quality recording equipment. **Audio enhanced recordings will be disqualified; e.g., record without reverberation.**
3. Clearly label the CD and .mp3 file with the name of the applicant and the student's preferred voice part (SI, SII, AI, etc.). CDs will not be returned.
4. Do not record with ambient noise in the background, such as room noises, TV, etc.
5. Audition requirements
 - Vocalization: Sing an unaccompanied major scale on the syllable "doo." Select from the starting pitch below according to voice part preference. Starting pitch **MUST** be heard on tape.

Sop. I – A above middle C
Sop. II – F above middle C

Alto I - D above middle
Alto II – Middle C

Tenor I - G below middle C
Tenor II – F below middle C

Bass I - C below middle C
Bass II – A below low C

• *America (My Country, 'Tis of Thee)*: Starting on the pitches listed below, sing the first verse unaccompanied. **Accompanied singers will be disqualified.**

Sop I – Bb above Middle C
Sop II – G above Middle C

Alto I – F above middle C
Alto II – D above middle C

Tenor I – A below middle C
Tenor II – G below middle C

Bass I – E below middle C
Bass II – D below middle C

• One to two minutes of an age appropriate art song or folk song, with or without accompaniment, that may be suitable for a competition or festival. Please be sure that the selected piece is the best representation of your voice. English language is preferred. Limit the piano introduction to no more than 10 seconds. Pop, Gospel, and contemporary Christian pieces are not suitable and will be disqualified.

DEADLINES, PAYMENTS AND MAILING INFORMATION

ACDA Central Division must receive all audition materials from teachers postmarked by October 4, 2013. A complete audition application for each student includes the following items: CD or .mp3 recording, Student Application form (page 25), Teacher/Conductor Application form (page 19), and application fee (\$30).

For CD submission, mail complete audition packet to:

ACDA Central Division HS Honor Choir
c/o Corey Fowler
2342 Williams Drive
Cortland OH 44410

For .mp3 submission, email .mp3 file and application to:

<centraldivisionhshonorchoir@gmail.com>
Subject line: ACDA HS Honor Choir Application

Please note that the names typed on the forms are considered electronic signatures. The application fee may be made by a check payable to ACDA and must be sent to Corey Fowler (above), postmarked by Friday, October 4, 2013 in order for the applicant to receive consideration.

AUDITION/NOTIFICATION PROCESS TIME LINE

Friday, October 4, 2013

Audition Material Postmark/Date Stamp Deadline

Monday, October 28, 2013

Notification of all accepted singers*

Wednesday, November 20, 2013

Postmark deadline for singer acceptance forms, chaperone forms, and participation fees

Monday, December 2, 2013

Music packets mailed to sponsoring teacher/conductor

**When acceptance notification is received, room reservations should be made immediately at the designated conference hotel.*

HIGH SCHOOL (GRADES 9-12) HONOR CHOIR APPLICATION

ACDA CENTRAL DIVISION CONFERENCE

CINCINNATI, OHIO - FEBRUARY 26 - MARCH 1, 2014

APPLICATION/AUDITION POSTMARK DEADLINE: OCTOBER 4, 2013

Voice Requirements: SSAATTBB in grades 9-12

Considerations: Participants must be accompanied at the conference by a parent/chaperone.

Please photocopy this page and type or print legibly. Send a separate application form and audition CD/.mp3 for each applicant. There is no limit on the number of applicants from a single school, institution, or sponsor. A \$30 non-refundable application fee (check or money order payable to ACDA) must be paid for each applicant. Organizations may submit one check for multiple applications. **PLEASE DO NOT SEND CASH OR PURCHASE ORDERS. THE ENTRY DEADLINE OF FRIDAY, OCTOBER 4, 2013 WILL BE STRICTLY ADHERED TO, AND NO EXCEPTIONS WILL BE MADE FOR POSTMARKS AFTER THAT DATE. ACDA MEMBERSHIP WILL BE VERIFIED.**

Last Name: _____ First Name: _____ Date of Birth: ____/____/____

Parent/Guardian Name: _____

Telephone Number: (____) _____ E-mail (print): _____

Grade: _____ Voice Part assigned by teacher/conductor (circle one): SI SII AI AII TI TII BI BII

School/Choir Name: _____ Teacher: _____

STATEMENT OF OBLIGATION: I/we have read the guidelines and application form and fully understand that selection for the 2014 ACDA Central Division High School Honor Choir brings with it significant musical and financial obligations. I/we understand as a member of the honor choir, the applicant may be required to take part in musical preparation screening upon arrival, must pay a \$145 participation fee (which includes two lunches), and that ACDA is not responsible for costs of the applicant's and chaperone's transportation or lodging. Any applicant found to be unprepared at the screening may be dismissed from the honor choir with no refund issued. I/we understand that the applicant will be staying in a hotel designated by the conference and that the applicant must attend all honor choir rehearsals and the conference performance. The applicant is committed to having the music fully prepared according to the instructions included in the music packet BEFORE arriving in Cincinnati for the honor choir February 26-March 1, 2014. I understand the honor in being selected and the commitment to which my student and I are agreeing.

It is understood that chaperones are required for all honor choir participants. Chaperones must be present at the performance and at any time when participants are not in rehearsal. One chaperone is required for every three singers (i.e., 1-3 singers = 1 chaperone; 4-6 singers = 2 chaperones, etc.). In the event that only one singer is selected from any given school/choir, a chaperone is required for that student. I understand that it is my/our responsibility to secure chaperones at the time of acceptance into the honor choir.

FINANCIAL OBLIGATIONS

1. All transportation expenses will be made and paid for by the honor choir participants. ACDA assumes no financial responsibility for personnel to and from the conference.
2. If accepted, a **\$145 non-refundable participation fee** with acceptance letter, registration form, chaperone form, code of conduct contract, and medical form postmarked by November 20, 2013.

Parent/Guardian Signature _____ Date ____/____/____

Applicant Signature _____ Date ____/____/____

IT'S NOT TOO LATE!

(TO AUDITION FOR THE 2014 CENTRAL DIVISION CONFERENCE)



The next Central Division Conference will be held February 26-March 1, 2014. If chosen, your group will get the opportunity to sing in the Hilton Cincinnati Netherland Plaza's beautiful Hall of Mirrors, in front of a very appreciative audience.

WHO SHOULD APPLY?

Middle school choirs, high school choirs, show choirs, collegiate choirs, worship choirs, children's choirs, community choirs, women's choirs, male choirs, jazz choirs, YOUR CHOIR! There are so many outstanding ensembles in the division. Wouldn't it be amazing if had representation from all of our R & S areas? One of my favorite memories from a national conference was an elementary level choir from a Dallas public school - it was an amazing and totally unexpected performance. Your performance will be memorable and educational. **Apply now!**

HOW TO APPLY

Check out the application process in this copy of *Resound*, on pages 27-30. The application is also available online separately at <www.acda.org>. The application form has all of the information you need to start your choir's grand adventure. Please make sure that your fill in the form correctly, legibly, and completely. An administrator's signature and your signature are absolutely necessary. It is a good thing to give your administrator a heads up about your plans for your ensemble - they usually do not like surprises! **Apply now!**

Be sure that the trip is affordable for your ensemble. It would be awful to apply, be accepted, and then find out that it is not possible for financial reasons for your group to attend. A little planning now and a realistic budget should be at the front of your plan. Consider transportation, housing, food, chaperones and possible activities in Cincinnati. **Apply now!**

Check at home and make sure that your family and loved ones are on board with you. This is a wonderful, yet pressure filled event. You will need support to get you through this. **Apply now!**

WHAT RECORDINGS SHOULD BE USED?

First and foremost, be sure that you use good recordings! The audition committee members are given no information about the submitted recordings except for the type of group singing: college choir, high school choir, etc. There is no reference to where the group is from or who the director is. The sound and quality of singing is what is considered first. A simple song sung beautifully will be well received, as opposed to a complex piece sung poorly. The required recording years are on the application form. **BE SURE THAT THE CD YOU SUBMIT PLAYS YOUR MUSIC!** Do not send a CD without first listening to it.

NO ART. Production CDs need eye catching cover art and clever program notes... an audition CD does not.

WHAT HAPPENS AFTER AN AUDITION PACKAGE IS RECEIVED?

- The package will first be checked to make sure that all forms have been filled out correctly, that proper signatures are in place, AND that the CD plays.
- You will be sent an e-mail confirming that your application has been received and whether the package was missing any materials.
- Your application will be assigned an identification number designating the R & S area under which it would perform. This code gives NO clue as to your identity or that of your ensemble. This code becomes the ONLY means of identification for the audition committee.
- An audition committee is selected from among previous conference conductors who are not vying for performance on the 2014 conference program. We attempt to represent multiple age levels and ensemble types. To prevent placing committee members in an uncomfortable position with their associates, the names of audition committee members are not released. While the Program Chair organizes and oversees the audition process, she does not have a voice in the outcome.
- Once the audition committee convenes, the recordings are evaluated on a ten-point rubric evaluating five general areas: tone color, phrasing & dynamics, balance & blend, intonation, and caliber of musical performance. Recordings are grouped by the R & S area selected by each auditioning conductor; thus, all middle school choirs are considered together, etc. Typically, the audition process takes the better part of a weekend.
- After the slate of performers has been selected, all who have sent in audition packets will be contacted in writing with the results of the audition.

- Mary Evers is Choral Director at Greenfield - Central High School (IN) and serves as Program Chair for the 2014 Central Division Conference.



AUDITION GUIDELINES FOR PERFORMANCE

ACDA CENTRAL DIVISION CONFERENCE

CINCINNATI, OHIO - FEBRUARY 26 - MARCH 1, 2014

DEADLINE: APRIL 22, 2013

The criterion for a choir's acceptance to appear at the 2014 ACDA Central Division Conference will be the quality of musical performance as demonstrated on a CD application recording.

PREPARATION OF CDS

Only CDs prepared in compliance with specifications listed on the application form and accompanied by requested program information and application fee (\$35) will be considered. The CD should contain only complete pieces. If a longer work is excerpted, several minutes should be devoted to it on the CD and the repertoire should be essentially the same kind as proposed for the conference performance.

AUDITION PROCEDURES

All CDs to be considered for performance at the Central Division Conference must be submitted as indicated on the application form (following pages) and be postmarked no later than April 22, 2013.

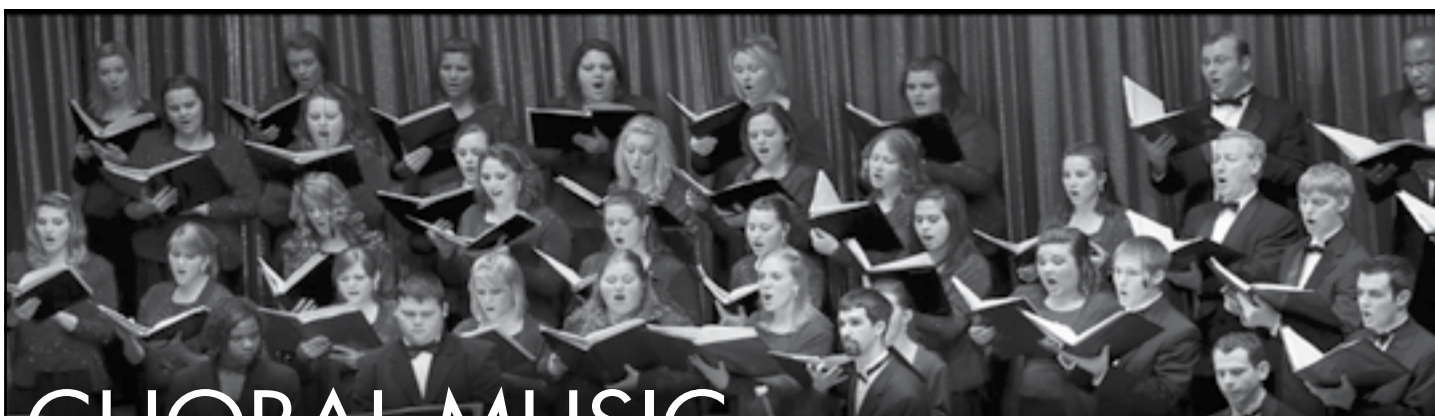
An audition committee, chosen by the Conference Chair, will review the audition CDs. Application materials will be organized and presented to assure a "blind" audition. No person submitting a CD for performance consideration may serve on the audition committee. Choirs and/or conductors which performed during the 2012 ACDA Central Division Conference are not eligible for performance in 2014. All CDs auditioned will be rated on a 1-10 scale, with ten being the highest rating. The Program Chair will mail audition results to all choir applicants by June 3, 2013.

SCHEDULE OF DATES

April 22, 2013	Application package must be postmarked by this date
May, 2013	Audition committee meets to evaluate CDs
June 3, 2013	Audition results mailed to applicants

ADDITIONAL INFORMATION

For additional information, please contact Program Chair Mary Evers at <meversmusic@comcast.net> .



CHORAL MUSIC AT INDIANA STATE UNIVERSITY

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APPLICATION FOR CHORAL PERFORMANCE

ACDA CENTRAL DIVISION CONFERENCE

CINCINNATI, OHIO - FEBRUARY 26 - MARCH 1, 2014

DEADLINE: APRIL 22, 2013

I. GENERAL INFORMATION

ENSEMBLE INFORMATION

Name of Ensemble: _____ Number of Singers: _____

Voicing: SSA(A) _____ TT(B) _____ SATB _____ Other (specify) _____

Choir R & S Classification: _____ Age Level: _____

Classifications include: Boy Choirs, Children's and Youth Community Choirs, College/University Choirs, Community Choirs, Ethnic/Multicultural Perspectives, Jazz Choirs, Junior High/Middle School Choirs, Men's Choir, Music in Worship, Senior High School Choirs, Show Choirs, Two-Year College Choirs, Women's Choirs

INSTITUTIONAL INFORMATION

Name of Institution: _____ Institutional Telephone: (_____) _____

Institution Address: _____

City: _____ State: _____ ZIP Code: _____

DIRECTOR INFORMATION

Name of Director: _____

Preferred Contact Address: _____

City: _____ State: _____ ZIP Code: _____

Home Phone: (_____) _____ Office Phone: (_____) _____

Cell Phone: (_____) _____ E-Mail: _____

ACDA Member #: _____ Membership Expiration Date: _____

Would you be willing to perform at an interest session if asked? Yes _____ No _____

Signature of Director: _____ Date: _____

Signature of Administrator: _____ Date: _____

APPLICATION FOR CHORAL PERFORMANCE

ACDA CENTRAL DIVISION CONFERENCE

CINCINNATI, OHIO - FEBRUARY 26 - MARCH 1, 2014

DEADLINE: APRIL 22, 2013

II. PROPOSED PROGRAM FOR PERFORMANCE

The total program may not exceed 25 minutes (and in certain instances may be lower). The use of photocopies or duplicated scores at ACDA conferences is prohibited. Pre-recorded accompaniments may not be used on the audition CD or on ACDA conference programs. Only one manuscript (unpublished) piece may be included. ACDA encourages conductors to program from a variety of style periods unless proposing a concert of a single composer or genre.

TITLE	COMPOSER	TIMING (MIN. & SEC.)

III. AUDITION CD SPECIFICATIONS

A. Each of the three recorded selections for this performance application should be prepared on CD. No pre-recorded accompaniments may be used.

B. The total length of the audition CD must be 10 minutes minimum to 15 minutes maximum and should include three selections (all by the ensemble listed on the application), one each from the academic years 2012-13, 2011-12, 2010-11.

C. Show choir performance applications must include BOTH an audio (CD) and a video (DVD) recording.

D. Selections recorded on the audition CD:

Selection #1 Title: _____ Composer: _____
(from 2012-13)

Recorded at: concert site _____ recording studio _____ rehearsal site _____
The recording's sound reproduction is: edited _____ unedited _____

Selection #2 Title: _____ Composer: _____
(from 2011-12)

Recorded at: concert site _____ recording studio _____ rehearsal site _____
The recording's sound reproduction is: edited _____ unedited _____

Selection #3 Title: _____ Composer: _____
(from 2010-11)

Recorded at: concert site _____ recording studio _____ rehearsal site _____
The recording's sound reproduction is: edited _____ unedited _____

CONTINUED

APPLICATION FOR CHORAL PERFORMANCE

ACDA CENTRAL DIVISION CONFERENCE

CINCINNATI, OHIO - FEBRUARY 26 - MARCH 1, 2014

DEADLINE: APRIL 22, 2013

IV. PROGRAMS

The applicant must submit one program (or photocopy) for each of the years represented on the CD.

V. NON-REFUNDABLE APPLICATION FEE

In addition to the required application form, CD, and programs, applicants must submit a non-refundable application fee of \$35.00 by check or money order made payable to ACDA Central Division.

Mail the completed application form, CD, programs and \$35.00 application fee to:

Mary Evers
2014 Conference Program Chair
7746 North Michigan Road
Fairland IN 46126

**Application packages must be postmarked no later than April 22, 2013.
Materials WILL NOT be returned.**

Epworth Forest Choir School

A week of
Sacred Music & Spiritual Growth
for Youth and Adult Singers
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Directors

Dr. Derek Weber
Resident Chaplain

July 21 - 27, 2013
Anderson University, Anderson, Indiana

For more information and registration, go to:
www.epworthforestchoirschool.org



Craig Courtney
Composer, Arranger, Editor Beckenhurst Press
Director, Adult Mixed Choir

STACE N. STEGMAN AWARD NOMINATION FORM

The Stace N. Stegman Award was established by the Central Division of the American Choral Directors Association in 2003 in memory of Stace N. Stegman (1946-2003), who gave tirelessly and selflessly in the service of choral music. To the many conductors, teachers and performers who knew him as a colleague and friend, Stace will always stand for what is best in our profession. He demonstrated passion, knowledge, and integrity in his work and in his relationship with the Central Division. In this spirit, and in recognition of significant contributions to the choral art and to the Central Division of the American Choral Directors Association, the Stace N. Stegman Award is presented at each Central Division conference to a member who has demonstrated similar characteristics in service to the choral art.

To nominate an ACDA member for this award, please complete the below information and send with any attachments by September 15, 2013 to Tom Merrill as listed at the bottom of this page.

ACDA Member Nominee Information:

Name: _____

Home Address: _____

City: _____ State: _____ ZIP Code: _____

Reasons for Nomination (can also be outlined in a letter and attached to this form):

Nominator's Information:

Name: _____

Preferred Mailing Address: _____

City: _____ State: _____ ZIP Code: _____

Telephone Number: _____/_____

Please mail this form and any attachments to: Tom Merrill, Xavier University Department of Music, 3800 Victory Parkway, Cincinnati OH 45207-5511

Postmark Deadline: September 15, 2013.

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Achieve Excellence through world-class professional training at one of the most acclaimed music institutions of our time, with top faculty in all major fields and the finest music research library in the United States.

Podium Time: Conduct a choral ensemble every day in conducting class. Conduct recitals with the top choirs in the Jacobs School of Music and a scholarship orchestra.

Conducting and Teaching Opportunities: A cappella chamber choir repertoire; large choral/orchestral works; opera conducting/ opera chorus master; early music; new music; vocal jazz; collegiate show choir; Latin American ensembles; world music; youth and children's choruses; teaching undergraduate conducting classes.

Five Associate Instructor positions open for Doctoral and Master's Choral Conducting students for the 2013–14 academic year.

Full tuition remission and a competitive stipend with health insurance.

CHORAL CONDUCTING FACULTY

William Jon Gray, *Chair, Pro Arte Singers, Choral Conducting*

Steve Zegree, *Vocal Jazz, Vocal Popular Music*

Dominick DiOrio, *Contemporary Vocal Ensemble, Choral Conducting*

Walter Huff, *Director of Opera Chorus*

Katherine Strand, *International Vocal Ensemble, Music Education*

Jan Harrington, *Chancellor's Professor Emeritus*



JACOBS SCHOOL OF MUSIC
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Bloomington

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music.indiana.edu

We welcome Steve Zegree, Dominick DiOrio, and Walter Huff to the Choral Conducting Department.

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2013 Clinicians Include:



Scott Foss
Choral Editor/Consultant –
Hal Leonard Corporation
Director of Music – First United
Methodist Church (Madison, WI)



Craig Hella Johnson
Founder/Artistic Director – Conspire
Composer – G. Schirmer



James Kinchen
Director of Choral Activities –
University of WI-Parkside
Conductor – Milwaukee Choristers



Henry Leck
Director of Choral Activities –
Butler University (Indianapolis, IN)
Founder/Artistic Director –
Indianapolis Children's Choir



Rosephanye Dunn Powell
Professor of Voice –
Auburn University (Auburn, AL)
Composer

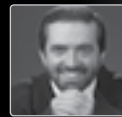


Jerry Rubino
Arranger and Conductor
Series Editor –
Hal Leonard and Oxford

HOSTED BY: Carthage College



Peter Dennee
Music Department Chair



Eduardo García-Novelli
Director of Choral Activities

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MUSIC OF THE Americas

NDSU NORTH DAKOTA
STATE UNIVERSITY

NDSU CHORAL SYMPOSIUM

The North Dakota State University School of Music, in partnership with the American Choral Directors Association, presents the NDSU spring symposium: *Choral Music of the Americas*, May 3-5, 2013, in Fargo, N.D.

The symposium will showcase choral performances and academic examinations of choral music styles and traditions of the Americas, including those of Canada, the USA, Mexico and other Latin American countries.

See www.ndsu.edu/finearts/cmota for details.

GUEST ARTISTS

Hilary Apfelstadt {Canada}
William Belan {US/Costa Rica}
Brainerd Blyden-Taylor {Canada}
Jorge Cózatl {Mexico}
Maria Guinand {Venezuela}
Imant Raminsh {Canada}
Tim Sharp {US}
Dale Warland {US}

NDSU

SCHOOL OF MUSIC



MEANINGFUL ASSESSMENT IN THE CHORAL CLASSROOM



If your school system is like most, “assessment” has been a hot topic in faculty and department meetings. My school, like many others, has been in the process of implementing CFAs (Common Formative Assessments). In our district, the performing arts faculty, with the support of our administration, sought to develop performance-based CFAs. We created a rubric using many of the same standards that our state music organization (ISSMA) uses for evaluating groups at organizational festivals. We agreed that those elements were our “core standards” which we needed to assess, using the rubric shown on the next page.

We were already requiring regular singing or playing tests in our classes, but found that some students who seemed to do well in context of group performance struggled when performing solo. While being able to function independently of the group is ideal, it is not necessarily essential, particularly in entry-level ensembles. Our department looked for a way to accurately assess the individual in a group performance.

The solution came in the form of the ZOOM Q2 HD recorder. This is a small digital video camera with quality audio recording. Our principal was very supportive of our intentions and bought one of the devices for each area – band, orchestra and choir. We pooled our funds together to buy a fourth camera. Now, with four cameras available, I can have four recording stations within my room and test 60 individuals in a 50-minute class period (when using a selected excerpt of two minutes’ length or less). I position the cameras in the doorways of practice rooms, or in corners of the room so that the individuals can see the conductor and can hear the whole group. Because the camera is focused only on one individual, the resulting recording

gives me reliable evidence of the individual’s performance. I can see posture, breathing and vowel shape. The audio quality is quite good, allowing me to hear the individual with the group in the background. Two video samples show members of my women’s choir singing an excerpt from “Over the Rainbow,” arranged by Russ Robinson. Video 1 is positioned in a corner of the room, while Video 2 is positioned in a practice room doorway.

I have assessed my beginning level students in this manner for the last two quarters, and my students like it much better than recording themselves independently of the ensemble. They experience less anxiety and believe that this accurately assesses what they can do.

In addition to the more formal assessment described above, I also use an iPad to record in rehearsals. Sometimes I will have singers pass it through their section, each singer recording for about a minute. When singers are recording themselves in this way, I have found that they improve their vowel shaping because they can see themselves as they record. Other times, I will position the iPad on a music stand in front of a particular section. I can go back later and watch the videos to observe posture, vowel shape, facial expression and level of engagement. I can also show the video to the students using Apple TV and a projector so they can see for themselves what they are doing. Video 3 shows clips of rehearsal videos made in this manner.

Perhaps you have an assessment method you have implemented. Please send me your suggestions so that we can share ideas that work.

- Angela Vaughn Hampton, Central Division R&S Chair for High School Choirs, is Choral Director at Floyd Central High School in Floyd Knobs, Indiana.

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High School Choral Assessment (all classes)

NAME _____

PERIOD _____

Points:

0=Unacceptable in nearly every detail. 1= Frequent major flaws. 2=Some major flaws. 3= Frequent minor flaws. 4= Some minor flaws. 5= Outstanding in nearly every detail.

CATEGORIES	5	4	3	2	1	0	COMMENTS
Vocal Technique H.1.1 Posture, Breathing, Tone							
Pitch Accuracy H.5.1 Intonation, Intervallic accuracy, Maintaining tonal center							
Rhythmic Accuracy H.5.1 Note/rest values, Duration, Steadiness, and Meter							
Diction H.9.2 Clarity of vowels and consonants							
Dynamics H.1.4 Appropriate Range of Dynamic contrast							
Interpretation and Musicianship H.9.3 Style, Phrasing, Tempo, Expression and Emotional Involvement							
							GRADE



PARENT SUPPORT?



It is common knowledge that a strong, vital parent group is essential to the success of aspiring high school show choirs. Aside from its vital role in assisting with fund raising (both in providing volunteers and direct donations), the parent group is a source of supply for wardrobe mothers, stagehands, prop builders, equipment transport, and community boosters. Some parents expend hundreds of hours in volunteer activities during the course of their children's time in the choir.

Parents willing to become so involved are obviously highly motivated. The source of this motivation is clearly a chance to see their children perform in public. (Not many people show up to see their children working quadratic equations).

The same dynamic which produces highly dedicated workers has a darker side – to wit, the virulent and aggressive reaction one sometimes observes from a parent if their child fails to be selected for an athletic team, the show choir, or the cast of the school musical. (This can even be observed when a coveted solo or a front row performance spot is awarded to someone other than his or her child). In my own experience, I can still recall the trauma when I was summoned before the principal for a conference with highly irate parents who were demanding to know why their daughter was not selected for our show choir. It was at this point in my career, when I was quite dispirited and seriously considering whether I wanted to continue in my position, that coaches from various of our athletic teams came to my defense, assuring me that this too would pass. We have bonded ever since.

To be fair, any of us who are parents, ourselves, can empathize. As a mother, I have had to console a daughter who did not get a coveted role in a play, a son who was not selected to the traveling soccer team, and another daughter who was not granted admission to Princeton.

Over the course of my career, I have found a number of strategies which serve to minimize the frequency of some of the problem-parent episodes. For starters, it is usually quite helpful to have other people serving as a panel of judges during student auditions. Generally speaking, I still reserve the decisive vote for myself when placing students into one of my choirs. I find it helpful, however, to solicit input from respected colleagues.

A second strategy involves a two-week "cooling off" period. I explain to my students prior to announcement of who has been placed in each of my choirs that I will be happy to discuss the basis of my decisions, but I will not talk to them about it until two weeks after the lists have been posted. I find that this significantly reduces the number of tearful encounters after the lists first go up.

Another thing that I have found is helpful for students who are perhaps not only disappointed not to have made the choir of their choice but who are also absolutely convinced that they have more talent than others who did make the group. I try to explain what happened in their

audition. It might be that their sight reading was lacking or their intonation was not accurate. Other factors are their prior grade in choir. They need to be recommended by the previous director. If they have been a problem, having referrals for bad behavior or a poor grade in that choir would carry a lot of weight. My goal is to be as honest with the student and not give glimmers of hope. Of course, there is always a chance that someone else would drop out or move, but giving false hope is not the answer.


Finally, and most importantly, I find that it is very important to listen to the complaints and laments of distraught parents and empathize with them. This is where I find my own experiences as a parent are helpful. Generally speaking, all that these parents are seeking is an empathetic ear and a word or two of explanation. (It never hurts to assure them that their child is a talented singer, but perhaps is a victim of the soprano conundrum.)

It helps in all of this to recognize that parents' love of their children can produce frustrated reactions just as they can produce dedicated and tireless workers in the parent organization. It is also helpful to recognize that sometimes these situations provide an opportunity to help parents to come to terms with a child's heartbreak and to provide them with a framework or an approach by which to help their child (and/or possibly themselves).

Two additional things I usually stress when talking to parents is for them to convey the message that their love and esteem of their child is unconditional and that the child's worth is not to be determined by whether he/she has made a particular choir or team at this particular moment in his/her life. It never hurts to point out that even the most talented performer pursuing a professional career is not given every role for which he/she auditions.

Finally, it is usually helpful to point out to a disappointed student that life isn't always fair and that it is much more important to develop strength in confronting adversity than to succeed at everything one tries.

- Pat Wiehe is Choral Director at North Central High School in Indianapolis and serves the Central Division as Repertoire & Standards Chair for Show Choirs.



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