



IN THIS ISSUE

THE ROAD TRAVELED 2

OPPORTUNITIES AHEAD . 4

A GOOD TIME FOR OUR
PROFESSION 5

GREETINGS FROM
MICHIGAN! 6

ANSWERING THE CALL TO
MENTOR..... 8

SPECIAL PERFORMANCES
A PART OF THE CHORAL
MOZAIC 9

TEACH YOURSELF TO SING
BULGARIAN 10

WHAT ARE THEY
THINKING? 13

BETTER CLASSROOM
MANAGEMENT THROUGH
LITERATURE? 15

2014 COLLEGIATE
REPERTOIRE CHORALE
INFORMATION AND
APPLICATION 16

2014 CENTRAL DIVISION
CONFERENCE TENTATIVE
SCHEDULE 18

AND THEN SOMEONE
ASKED, "HOW DO I BECOME
A CONDUCTOR?" 20

THE LAST WORD 23

BE PART OF A CHORAL MOSAIC

Come to Cincinnati!

Four years ago, I was planning the last Central Division ACDA Conference in Cincinnati, and I can confidently say that Cincinnati is an amazing city and a great place to gather as choral musicians. The Hilton Netherland Plaza offers both wonderful accommodations and a stellar performance venue in the Hall of Mirrors. St. Peter in Chains will give you the experience of hearing choral music in a cathedral setting rare in the United States, and there are great restaurants and shopping very close to all the venues.

The real reason to attend the Central Division Conference, though, is to connect with colleagues, find new literature, be inspired for our teaching and, of course, hear the fabulous music making of our Central Division choirs. I look forward to seeing you in Cincinnati next February!

Mary Hopper
National President-elect



CANTATE CINCINNATI *A Choral Mosaic*

ACDA Central Division Conference 2014
February 26 - March 1

Dear ACDA Friends,

It is my pleasure to invite you to join me and hundreds of our other choral colleagues and performers for the Central Division Conference of the American Choral Directors Association in Cincinnati, February 26 - March 1, 2014. Cincinnati is a city that loves choral music, as it has demonstrated over and over through past ACDA conferences, our recent World Choir Games, and through its own commitment to the choral arts. It is a vibrant, vocal city, and we feel that vibrancy every time we return.

As you know, there is nothing like the choral inspiration that comes through our division conferences, so coming back to Cincinnati this year is a perfect combination as we renew our vision for our work and performance, and as we visit and learn from each other. If this is your first time to attend an ACDA conference, you couldn't choose better than to come this year. We welcome you and look forward to seeing you.

Tim Sharp
Executive Director
American Choral Directors Association



THE ROAD TRAVELED

PRESIDENT

R. Brett Goad
2526 Ravinia Lane
Woodridge IL 60517
H - 630/241-4454
C - 630/621-8452
rbgoad52@sbcglobal.net

PRESIDENT-ELECT

Gayle Walker
Department of Music
Otterbein University
1 South Grove Street
Westerville OH 43081
O - 614/823-1318
gwalker@otterbein.edu

VICE PRESIDENT

Tom Merrill
Xavier University
3800 Victory Parkway
Cincinnati OH 45207-5511
O - 513/745-3135
F - 513/745-3343
merrillt@xavier.edu

TREASURER

Kathy Walker
7360 Xavier Court
North Ridgeville OH 44039
H - 440/309-4691
katherine.walker@
avonlakescityschools.org



As I sit here staring at my computer monitor, I'm face to face with a serious bout of writer's block. After all, what can I, or anyone else, say that can and will have some sort of impact upon you and your life's work - the gift of choral music? Each life's journey is unique. Our individual footprints have taken us along life's highway and it's each of those places and experiences that have served to shape us into who and what we are.

Somewhere along the road of life you and I made a decision to make choral music our life's work - part of our life's legacy. Someplace in a seemingly not too distant past, something happened that spurred us to take on this quest. Most definitely there were significant people and powerful events that impacted our lives, so much that we had to have choral music in our lives. These significant people, whether they are in this world or up in the heavens, continue to walk alongside us - ready to assist when and wherever needed. (Thanks, G.)

Somewhere along our travels we made the decision to become part of ACDA and its legacy. What is it about ACDA and this thing we call choral music that calls us? Obviously that answer is different for each of us - but the end result is that together, we continue in our journey to become better choral directors and even better people. While each of our paths and musical journeys may be unique, ACDA is right there with an abundance of programs and offerings custom designed for you and me - ripe for the picking.

Yes it is the choral music that brings us together. Our upcoming conference is titled *Cantate Cincinnati: A Choral Mosaic*. It is going to be a great four days in Cincinnati. If you were wondering, yes, indeed, all roads do lead to Cincinnati. Calling our choral music friends in the great states of Michigan, Indiana, Ohio and Illinois: please consider joining us this coming February. I would be honored to meet you, shake your hand, and hear a snapshot of your life's journey. I challenge you to add yourself to our choral mosaic.

I am so privileged and humbled to serve as the Central Division President and I am honored to work alongside a wonderful cadre of professionals, many of whom are your and my friends and colleagues. Each continues to generously give of their time and talents as they serve on the leadership and planning teams for our upcoming Cincinnati conference and beyond. I thank them for walking with me!

A debt of gratitude to Lucille Rochlus, Roland Hegg, Forrest Wanninger, Bob Hills, Frank Comella and Forrest Suycott for their guidance along the way, and to Sue and Rachel, thanks for sharing this wonderful ride with me.

The Road Home

Stephen Paulus

Tell me, where is the road I can call my own,
That I left, that I lost So long ago?
All these years I have wandered,
Oh when will I know There's a way, there's a road
That will lead me home?

After wind, after rain, When the dark is done,
As I wake from a dream In the gold of day,
Through the air there's a calling From far away,
There's a voice I can hear That will lead me home.

Rise up, follow me, Come away, is the call,
With the love in your heart As the only song;
There is no such beauty As where you belong;

Rise up, follow me, I will lead you home.

- R. Brett Goad, ACDA Central Division President, retired in 2009 after 33 years in choral music education and is currently serving as an adjunct faculty member for North Central College, Illinois State University and Northern Illinois University.

Resound

The official publication
of the American Choral
Directors Association
Central Division

Fall, 2013

Published three times
a year.

Volume 37, No. 1

William G. Niederer,
Editor

Elkhart Central High
School
1 Blazer Boulevard
Elkhart IN 46516-4565

Look for inspiration. Shop for necessities.



At Rivar's we are committed to giving you the best—service, selection, quality and value. From the hottest new looks to streamlined ordering, we're all about making it easy for you to outfit your group.



BROWSE.

See the newest looks, styles and fabrics for the coming season. Visit www.rivars.com or scan the QR code.



SHARE.

See something that you really like? We've made it easier to share images and build your wish list.



SHOP.

Now you can order many of our most popular in-stock items online. Our new shopping cart makes it quick and easy to get what you want.



New Look. New Convenience. www.rivars.com

800-775-4829



We're proud to be a U.S.A. apparel manufacturer.

OPPORTUNITIES AHEAD

2014 CONFERENCE
PROGRAM CHAIR
Mary Evers
7746 North Michigan Road
Fairland IN 46126
O - 317/462-9211, ext. 34701
F - 317/467-6723
C - 317/409-4779
meversmusic@comcast.net

RESOUND EDITOR
William G. Niederer
Elkhart Central High School
1 Blazer Boulevard
Elkhart IN 46516-4565
O - 574/295-4743
F - 574/295-4712
H - 574/234-0718
wniederer@elkhart.k12.in.us



I hope this finds you and yours well and happy! This is the first article I've written as the Illinois ACDA chapter president, and I'm delighted to serve our vibrant organization. I am truly thankful for the opportunity.

I don't know about you, but it seems to me this summer absolutely flew by, but then, it always does, and we start our fall music-making activities with high hopes, renewed energy, a little humility and oodles of humor!

When starting a new "job," no matter how seasoned one is, the time is always met with enthusiasm, energy, and a healthy dose of humility. At the most recent ACDA Summer Retreat, I gained more of each! The Illinois ACDA board worked hard to make the Retreat meaningful and useful. I would especially like to thank the R & S chairs for selecting great music for our reading sessions, Michael Zemek for procuring the music, Diane Marelli for finding pianists, and Leslie Manfredo for handling registration. I would like to express deep gratitude to Beth Best for serving as Illinois president for the last two years.

If you attended the Retreat, I hope your expectations were exceeded – mine certainly were! Of course, many of you know that we tried several different ways of doing things, including condensing the Retreat into two days to cut costs. Both headliners, Mike Scheibe and Vijay Singh, offered vast experience, talent and expertise as each worked with the Directors Chorus. We included a demonstration group, Illinois State's "Clef Hangers," which also sang on our concert. Another different component was the Roundabout Sessions: 20 minute bursts of info, offered three times concurrently, allowing people to move from one to the other. Those were fast and furious! Meals, time for R & S sharing, reflection, and on-the-spot composing, made this Retreat memorable. The tangible fun factor was meeting so many first time attendees, and so many students. This channeled what the national ACDA office was getting ready to do, so.... way to go, Illinois, you trend setters, you!

During September and October, the SING UP! ACDA national membership drive will be rolling, focusing of course on new members, but also on retention and on student members. There are several components to this, including some student membership cost subsidy, some free memberships sponsored by

the national organization, and a program called Refer-A-Friend. The national office personnel have brought our organization not only up-to-date, but are forward thinking, savvy, and a blast to be around.

That description sounds like any ACDA gathering! Your current board is welcoming new members – some as district reps, some as R & S chairs, and your new president-elect, Dennis Morrissey. With renewed energy, we have in mind a wider range of activities in which you and your music charges can take part, including a women's choir festival, a music in worship event, a choral leadership workshop, and coming right up, *ACDA Britten: A Choral Celebration* (see ad, page 12). Our own Brett Goad, Central Division President, will be hosting the Central Division Conference in Cincinnati at the end of February. I have no doubt that will be a fantastic conference!

We are blessed with so many opportunities to partake of great things that it's hard to choose! I tell my students that if you have a difficult decision to make, usually it means you have good options! I hope you will take care of your own musical self and attend these events with your colleagues and friends. Email, Facebook, and twitter are all good for immediacy, but active experiences are impactful and enduring. Let's go!

- Karyl Carlson is Director of Choral Activities at Illinois State University and serves as President of ACDA-Illinois.



A GOOD TIME FOR OUR PROFESSION



All of us are back from our summer experiences, working hard at making beautiful choral music. In my role as president-elect, and now as president, it has been a wonderful opportunity to get to know more of my choral colleagues and learn more about their successes, their challenges, their fears, and their great optimism for the future. What a fantastic group of professionals with whom to be affiliated – to learn from, to share ideas with, and to discover innovative ways of dealing with new challenges that assessment and technology have presented to us.

At the Indiana CDA summer conference this past July, we were most fortunate to have three gifted clinicians - Edie Copley from Northern Arizona, Chris Aspaas from St. Olaf, and Joy Kerchner from Oberlin. They brought a wealth of information and ideas for us to consider. I heard lots of discussion among our attendees about those ideas, and I witnessed many who were very excited about getting to try out a few of the new things as they begin their fall activities. Conductors from all levels and experiences were genuinely excited about the new beginnings about to commence.

This summer, we tried a new twist on our reading sessions. Four groups spent a couple of sessions learning about six or so pieces well enough to offer a “performance” of them during one of our evening time slots. The performances were actually quite good, even though there was limited rehearsal time. They were fun, creative, informative, and gave us a chance to discover some of the benefits and challenges of singing the pieces chosen. Our R & S Chairs did a great job of leading these sessions. Best of all, it gave us a more focused and in-depth chance to sing together and work together as colleagues – yet another opportunity for us to note just how fortunate we are to be among dedicated and talented professionals.

In Indiana, many of our public school colleagues are dealing with the implementation of assessment issues related to students, the teachers, and the schools in which they teach. For many, this has been a tremendous source of confusion and frustration. One of our sessions included a panel of several extraordinary music educators from our state. Their presentation was very informative and helpful. Many questions were asked and answered. My impression was that the level of anxiety was

lowered, even if just for a while. Again, I observed a camaraderie that was healthy and supportive, and I was left with a very positive impression about the quality of individuals we call our friends and colleagues.

We are excited about the new ACDA membership drive, the new ADCA student chapters being created and rejuvenated in our state, our Central Division conference in Cincinnati, and next summer’s state conference that will include clinicians Vijay Singh and Sigrid Johnson and informative and exciting presentations from among our talented Indiana folks. These activities and more will provide us with so many opportunities to work together, share, commiserate, add more folks to our ranks, and be enriched by collaboration that they afford. It is a joy and a privilege to be a part of a vital professional organization such as ACDA and the Indiana Choral Directors Association. It is indeed a good time for our profession.

- Richard (Rick) Sowers is a Professor of Music and Director of Choral Activities at Anderson University and serves as President of the Indiana Choral Directors Association.

DIVISION LEADERSHIP

ILLINOIS PRESIDENT

Karyl Carlson
Cook Hall 109
Illinois State University
Normal IL 61790
O - 309/438-2012
kkcarls@ilstu.edu

ILLINOIS PRESIDENT-ELECT

Dennis Morrissey
Heartland Comm. College
1 Stoney Court
Bloomington IL 61704
O - 309/663-1512
dennis.morrissey@heartland.edu

INDIANA PRESIDENT

Richard (Rick) Sowers
Anderson University
1100 East Fifth Street
Anderson IN 46012
Office: 765.641.4458
O - 765/641-4458
rlsowers@anderson.edu

INDIANA PRESIDENT-ELECT

Rick Gamble
Avon High School
7575 East 150 South
Avon IN 46123
O - 317/544-5093, ext. 5086
F - 317/272-8402
C - 317/605-4335
rwgamble@avon-schools.org

SAINT MARY’S TO HOST WOMEN’S CHOIR FESTIVAL

Saint Mary’s College, Notre Dame, IN, will host the 29th annual High School Women’s Choir Festival on Thursday, November 21 and Friday, November 22.

This is a unique opportunity to provide a treble choir with exposure to other choirs of its kind, and to give the members a special event to look forward to that is geared especially toward them.

This year’s commentators will be Scott Buchanan, Director of Choral Activities at Indiana State University; Emily Ellsworth, Artistic Director of *Anima* – Young Singers of Greater Chicago and a member of the music faculty at Northwestern University, and Clayton Parr, Director of Choral Activities at Albion College (Michigan).

Choirs will perform for each other during the morning and afternoon sessions. The Saint Mary’s College Department of Music will provide lunch for all performers. The day’s events include a tour of the campus and a performance by the Saint Mary’s College Women’s Choir.

For more information, please contact Nancy Menk at <nmenk@saintmarys.edu>.

GREETINGS FROM MICHIGAN!

MICHIGAN PRESIDENT

Gabriela Hristova
University of Michigan-Flint
Department of Music
126 FH
303 East Kearsley Street
Flint MI 48502
O - 810/762-3375
ghristov@umflint.edu

MICHIGAN PRESIDENT-ELECT

Jared Anderson
Michigan Tech. University
209 Walker Arts Center
1400 Townsend Drive
Houghton MI 49931
O - 906/487-2143
jaredand@mtu.edu

OHIO PRESIDENT

Dara Gillis
320 Amber Light Circle
Delaware OH 43015
O - 740/833-1010
H - 614/327-1073
dbgillis1@yahoo.com

OHIO PRESIDENT-ELECT

Loren Veigel
2551 Sherwood Ave NW
Massillon OH 44646
H - 330/837-8371
lveig@sss.net



I begin my term as the president of the Michigan chapter of ACDA with great excitement and enthusiasm. I would like to use this time to express my gratitude to the state choral musicians for giving me the opportunity to serve in this capacity, and for their trust and confidence in me. I would like to also express my appreciation to all choral educators, singers, community and church directors for keeping the choral arts in the state of Michigan alive and exciting in times of significant economic challenges. Michigan has been my home for almost 13 years, and I am now honored to offer my energy, skills, and potential to its vibrant community of choral musicians.

All of us who have sung in and directed choirs have experienced the power and beauty of choral music and have witnessed its lifelong impact on others and ourselves. It is important that we as a state organization, and a part of a national association, put our best effort forth and support, promote, and nurture such experiences for choral musicians of all ages and choral settings. My commitment as the state president in the next two years, and after, is to all musicians with passion and an open heart for singing and teaching choral music.

As fall begins, we are in our most active preparation for our state fall conference. We are hosting the conference in the beautiful Presbyterian Church in downtown Flint. Our head clinicians this year are David Rayl from Michigan State University and Pearl Shangquan from Calvin College. Both will lead conducting master classes for undergraduate and graduate students and will present interest sessions focused on topics of conducting gestures, rehearsal strategies, and the effect of language and text used in the choral rehearsal.

Last year we offered two interest sessions featuring the choral music of Michigan composers. The positive feedback inspired us to make this a tradition, and this year we will be featuring more composers who we are honored to have in our state: Michael Mitchell (Oakland University), Marjan Helms (Michigan State University Community School), Greg Jasperse (Western Michigan University), and Sean Ivory (Forest Hills Central High School). Their discussion will be centered on "Creating, Composing, and Commissioning of Choral Music."

Conference attendees will be also able to hear interest sessions such as: "A Musical Mackinaw Bridge: Ideas, Strategies and Repertoire to help connect the lower peninsula (MS/JH) and the upper peninsula (HS)", presented by Thomas Blue (Rochester Van Hoosen MS and Adams HS), "Level the Playing Field: Using Barbershop harmony to get more males into your choir program," presented by Adam Scoot (Barbershop Harmony Society), and "Singing and Speaking the Psalms, an examination of typologies of psalms, sacred poetry and song, and resources that provide interesting and effective materials for their presentation," presented by Mark Riddles (First Presbyterian Church, Flint).

Our concert sessions will feature the Traverse City Chorale Aires directed by Tamara Groves, the Oakland University choir directed by Michael Mitchell, West Ottawa HS Women directed by Pamela Pierson, Midland Camerata with conductor James Hohmeyer, and Carolyn Mawby Chorale, with conductor Carolyn Mawby.

Our Friday night concert highlight will be Chicago A Cappella, a chamber ensemble of nine singers, who will present a theme concert "The Best of Chicago A Cappella." The next morning, the group will offer a talk on "The Art of Innovative Programming: An Inside Look at Chicago A Cappella's First 20 Years."

We are hoping to see as many friends as possible on October 25 and 26 in Flint and are looking forward to offering choral experiences that will recharge and inspire all of us for the rest of the year until we meet again in fall 2014.

Again, thank you for this incredible opportunity to serve ACDA, and to all choral friends, best wishes for a successful season.

- Gabriela Hristova is Director of Choral Activities at the University of Michigan at Flint and serves as President of ACDA-Michigan.



Welcoming New Faculty

Steve Zegree

William Jon Gray

Dominick DiOrio

Walter Huff

Betsy Burleigh

The Next Chapter at IU

With the appointment of four new faculty members, the Choral Department at the Jacobs School of Music offers unparalleled education and training for talented conductors. Apply today, and be part of the future of choral music.

The acclaimed Jacobs School will help you achieve excellence and artistry through world-class professional training with top faculty in all major fields and the finest music research library in the United States.

Ample podium time with a large variety of choral ensembles, from chamber to symphonic, from early to new music, from opera to vocal jazz.

2014 AUDITION DATES

Jan. 17 | Feb. 7 | March 7

Application deadline is Dec. 1, 2013.

Four Associate Instructor positions open for doctoral and master's Choral Conducting students for the 2014–15 academic year.

Includes full tuition remission and a competitive stipend with health insurance.



**JACOBS SCHOOL
OF MUSIC**

INDIANA UNIVERSITY
Bloomington

Living Music

music.indiana.edu

ANSWERING THE CALL TO MENTOR

BOY CHOIRS

Christopher Eanes
Cincinnati Boychoir
4501 Allison Street
Cincinnati OH 45202
O - 513/396-7664
christopher.eanes@
cincinnati-boychoir.org

CHILDREN AND COMMUNITY YOUTH CHOIRS

Angie Johnson
Young Naperville Singers
43 East Jefferson Ave., CH2
Naperville IL 60540-4905
O - 630/369-9679
ajohnson@youthchoirs.org

COLLEGE AND UNIVERSITY CHOIRS

Robert Jones
University of Dayton
300 College Park
Dayton OH 45469-0290
O - 937/229-3909
C - 937/684-7493
rjones1@udayton.edu

COMMUNITY CHOIRS

Marvin Curtis
Indiana University South Bend
1700 Mishawaka Avenue
South Bend IN 46634
O - 574/520-4390
H - 574/247-0982
cvm491@aol.com

ETHNIC AND MULTICULTURAL PERSPECTIVES

Madlen Batchvarova
Hanover College
Box 890
Hanover IN 47243
O - 812/866-7327
H - 812/265-1161
batchvarova@hanover.edu



As a new school year begins, the subject of mentoring is at the forefront of my mind. The responsibility we bear to mentor others is an important one that I would like to encourage each of us to consider as we look to a new year.

I am fortunate to have had several wonderful mentors in my life; without them, I would not be the person I am today. These individuals continue to guide me even now as I enter my 21st year of teaching. My most treasured mentor (besides my parents, of course), is my college choral director and conducting teacher. He remains an individual I call upon regularly for guidance in both professional and personal decision making. His ongoing influence has taught me to pay forward the time and concern he has invested in me for these many years. I choose to accept this responsibility by mentoring my own students, the student teachers who come through my program each year, and also by offering my support to other choral conductors and conducting students in professional organizations such as ACDA. This is his ongoing example, one I work to emulate.

I am sure each of you can think of at least one person who has modeled good mentoring for you. I encourage you to think back on the lessons learned (or perhaps those still being taught) and consider carefully how you might use those lessons to assist others. If you are able to accept student teachers in your public school program, I would encourage you to contact the institution they might come from and make them aware of your willingness to be a cooperating teacher. If your position is at the collegiate level, perhaps you are willing to look over resumés and participate in mock interviews to help individuals to be successful in a job search. If you have young choral conductors in your church choir or community chorus, might they benefit from opportunities to conduct your ensemble or to lead rehearsals, followed by positive feedback from you?

Another of my most valued mentors is one of my best friends and closest colleagues who serves as orchestra director and department chair in my district. We have worked together for almost 13 years and although we are peers, she continues to give to me invaluable guidance and support on a daily basis. I would like to think that I offer that same support to her and that in this way, we mentor one another. In fact, very few days go by without one of us consulting the other in the decision making process. In

addition, we each make a concerted effort to be available to younger teachers in our department in various ways. Friday afternoon social time and professional development day lunches, as well as our frequent morning pow-wows before classes help to develop an atmosphere of collegiality. In this way, "I am here to help you" never need be said but is made obvious through our time together.

I have been given several books on the subject of mentoring in the last year which I highly recommend. *Mentoring in the Ensemble Arts* by ACDA Executive Director Tim Sharp is excellent and speaks specifically to our profession. I would also recommend Coach John Wooden's *A Game Plan for Life, the Power of Mentoring* (co-authored with Don Yaeger). Both are easy reading, yet simultaneously thought provoking. Although authored by individuals from two very different walks of life, they speak to the need for each of us to uphold our duty to mentor others. They also reminded me once again that choral conductors and coaches are really not very different from one another!

As you consider ways in which you might be able to be a mentor, remember this need not be a formal setting. It does not have to be such an "orchestrated" (pardon the pun) relationship. Rather, the mentor-protégé relationship can simply be one of friendship, camaraderie, and support. One of the most obvious ways I see for ACDA members to mentor others is through encouraging membership in our wonderful organization. Are there choral directors in your area, your district or your church or community choir who are not members of ACDA? Oh, how they would benefit from a casual cup of coffee and a conversation about the wonderful things they could enjoy by joining our ranks.

As fall approaches and the leaves change, may we actively seek ways that we can assist and support one another in the path to beautiful music making.

"...remember that the whole of humanity is built upon the sharing of wisdom. Mentoring, in short, is the cornerstone of civilization." - Coach John Wooden.

- Dara Gillis is Choral Director of Choral Activities at Delaware Hayes High School and serves as President of the Ohio Choral Directors Association.

SPECIAL PERFORMANCES A PART OF THE CHORAL MOSAIC

The *2014 Cantate Cincinnati, A Choral Mosaic* conference will include two very special performances by guest choirs.

On Friday night, **Vocal Essence**, conducted by Philip Brunelle, will perform. Called "one of the irreplaceable music ensembles of our time" by Dana Gioia, past chairman of the National Endowment for the Arts, VocalEssence is renowned for its innovative exploration of music for voices and instruments under the enthusiastic direction of Artistic Director and Founder **Philip Brunelle**. Pictured on page 19, they will perform in St. Peter in Chains Cathedral on Friday evening of the conference, within easy walking distance of the host Hilton Netherland Plaza hotel. Brunelle will also do a conference presentation on choral programming.



Brunelle

A special international choir, **Taifa Mziki**, was founded in 2010 by Collins Murambi and Sylvester Makobi, who also serves as the group's director. The name of the group means "music which brings people together to make one nation." The group's repertoire is mainly African pop music and folk songs arranged for male voices. They will perform on Saturday of the conference, just before the Honor Choir performances.

In 2011, the group was invited to perform during the premiere of the International Student Film Festival held in Nairobi, Kenya. Being one of the best all-male choral

groups in Kenya, in 2012 the group participated in the first televised choir competition in East Africa, "The Kwaya," and thrilled fans with their creative performances.

The group has also been performing at various corporate and state functions and in concerts. Taifa Mziki members, most of them being university students, are involved in a choral music mentorship program in high schools in the country. Through this program, the group encourages young people to join or form choirs.

The performances and workshops create a platform for the group to preach peace. The members of the group come from different ethnic communities and use this diversity as an opportunity to learn songs from different languages.



Taifa Mziki

UNIVERSITY OF EVANSVILLE

Voice students at the University of Evansville are challenged to perform at the highest level in a supportive, energetic academic environment. Our talented, real-world tested faculty members have years of experience as teachers and maintain active performing careers in opera, musical theatre, oratorio, chamber music, and art song.



music.evansville.edu

Ensembles

University Choir
Men's Chorus
Women's Chorus
Kantorei
Opera
Symphony Orchestra
Wind Ensemble
Jazz Bands

Degree Programs

Bachelor of Music

- Music Education
- Music Performance
- Music Therapy

Bachelor of Science

- Music
- Music Management

For more information
or to schedule an audition:

Linda Happe
Music Admission Specialist
lh203@evansville.edu
800-423-8633, ext. 2742



UNIVERSITY OF
EVANSVILLE

Department of Music

1800 Lincoln Avenue
Evansville, Indiana 47722

Music scholarships are available to outstanding students who apply and audition for the Department of Music.

Ensemble Participation Grants are available for non-music majors who want to participate in a music ensemble.

TEACH YOURSELF TO SING BULGARIAN

JAZZ CHOIRS

Jim McCullough
St. Charles East HS
1020 Dunham Road
St. Charles IL 60174
O - 630/513-2105
F - 630/513-5751
H - 630/443-9536
james.e.mccullough@d303.org

JUNIOR HIGH & MIDDLE SCHOOL CHOIRS

Dan Andersen
Center Grove MS Central
4900 W. Stones Crossing Rd.
Greenwood IN 46143
O - 317/882-9391, ext. 2117
C - 317/287-4381
andersend@centergrove.k12.in.us

MALE CHOIRS

Bob Boyd
122 Prairie Drive
Westmont IL 60559
H - 630/986-9531
C - 630/920-1960
bealextoo@aol.com

MUSIC IN WORSHIP

Diane Hires
First United Methodist
Church of Downers Grove
5200 Brookbank Road
Downers Grove IL 60515
O - 630/852-9249
C - 630/269-9249
dhires@comcast.net



Exposing choir singers to multicultural settings is essential for their growth as musicians and human beings. Introducing choral compositions from a new or different culture requires careful consideration, research, and preparation. As a native of Bulgaria, I am inclined to share some insights into learning to perform songs in Bulgarian. The music of this small country on Europe's Balkan peninsula represents over 13 centuries of collective peoples' consciousness, traditions, experiences, feelings and emotions.

The Bulgarian language uses the Cyrillic alphabet. It is rooted in the Glagolitz (Glagolitic alphabet) created by the brothers St. Cyril and St. Methodius and elaborated and disseminated by their disciples Clement, Naum and Angelarius. It was adopted as the official alphabet of Bulgaria during the ninth century reign of Tsar Boris I. The Bible and other liturgical epistles were translated into the early version of the language, Old Bulgarian (ca. 9th-11th centuries). The Second Bulgarian Empire (12th-15th centuries) witnessed significant lingual developments leading to the Middle Bulgarian form of the language. Modern Bulgarian ascended into the forefront around the 16th century, with major grammar changes advancing during the 18th and 19th centuries.¹ Contemporary Bulgarian is the official language of the country and is spoken by over ten million people worldwide.

Here are some ideas for conductors in order to successfully interpret Bulgarian choral music. The focus of this list is on linguistic preparation.

✧ **Study the historical and musical background of the work.** Discover relevant details of the creation of the composition: composer's biography, music training, compositional style and influences, type of song (original or based on existing folk material), origination region (for folk songs). The Union of Bulgarian Composers' web site offers quick biographical and output information on a significant number of Bulgarian composers (<http://www.ubc-bg.com>). The site can be accessed in either Bulgarian or English.

✧ **Discover the language.** Generally, sacred Bulgarian choral works are written in Church Slavonic while secular compositions use modern Bulgarian. Be sure to reference the correct sources. "Scholars recognize

three major recensions [variants] of Church Slavonic: Russian, Bulgarian and Serbian. The Russian is the largest in terms of usage area and population. Thus this recension receives most of the scholarly activity and attention. Each ethnic group using Church Slavonic does put their own stamp on the language, especially in terms of pronunciation. These variations are for the most part transmitted orally."² Folk song texts reflect spoken Bulgarian and some regional variations. There are slight differences between the dialects, particularly in the pronunciation of some vowels. In the Sofia region of Bulgaria, for example, many people say "hleb" instead of the literary "hlyàb" (bread). Thus it is relevant to research the author of the text and their style.

✧ **Learn the basic pronunciation intricacies of the Cyrillic alphabet.** Although studying a different alphabet is a daunting task for many people, it is also a very empowering experience. Bulgarian is a phonetic language. Once you learn to recognize and pronounce the letters, you will be able to read the original text, ensure the correctness of the English transliteration and even create your own IPA transcription.³

✧ **Use this opportunity to introduce Bulgarian culture to your singers.** Teach not only the pitch, rhythm, vocal production, text, and diction, but most importantly create opportunities for the singers to discover and connect with Bulgarian music, literature, religion, rituals and daily life of ordinary people. "The [Bulgarian folk] songs represent not only the ostensible forms of customs and ... religious beliefs, but they also give the impression of a rich spiritual world, of the musical and poetic talent of the Bulgarians and of their expansive creative imagination."⁴

As with the English language, various dictionaries use different and sometimes inconsistent IPA transcriptions for Bulgarian. The basic pronunciation guides below aim to introduce the reader to the Cyrillic rather than exhaustively cover the Bulgarian language rules and exceptions. The author of this entry is in the process of creating a systematic article on the topic.

Locating a native speaker in your area will prove invaluable in discovering the nuances of pronunciation. English-speaking choirs learning to sing in Bulgarian would be even better served if the native speaker has some singing experience.

For repertoire, pronunciation or performance practice assistance, contact me at <batchvarova@hanover.edu>.

Vowels and Semi-vowels

In Bulgarian, there are six vowels (а, ъ, о, у, е, и) and two semi-vowels (ю, я).

Letter	А а	Ъ ъ	О о	У у	Е е	И и	Ю ю	Я я
English equivalent	a (adorable)	u (turn, ugly)	o (order)	oo (tool)	e (best)	i (keep)	yu (menu)	Ya (yarn)
IPA	/a/ or /ɐ/	/ɤ/, /ɐ/ or /ʌ/	/ɔ/ or /o/	/u/ or /o/	/ɛ/	/i/	/ju/	/ja/

Consonants

Bulgarian uses three types of consonants – voiced, voiceless and sonorous.

Voiced	б /b/ (boy)	в /v/ (victor)	г /g/ (go)	д /d/ (deed)	ж /ʒ/ (pleasure)	з /z/ (zoo)				
Voiceless	п /p/ (play)	ф /f/ (foot)	к /k/ (cat)	т /t/ (toy)	ш /ʃ/ (shoe)	с /s/ (sun)	х /h/ (hot)	ц /ts/ (bits)	ч /tʃ/ (church)	щ /ʃt/ (shtrudel)
Sonorous	л /l/ (love)	м /m/ (mood)	н /n/ (noon)	р /r/ (rule)	й /j/ (yodel)	ъ /j/ or silent (canyon)				

*Table adapted and developed from *Study Bulgarian* by Maria Savova
Licensed under a Creative Commons 2.5 Canada License. <<http://www.studybulgarian.com>>

¹"Bulgaria." Encyclopedia Britannica. <<http://www.britannica.com>>

²Puluka, Steve. "Church Slavonic." Metropolitan Cantor Institute. <<http://www.metropolitancantorinstitute.org/ChurchSlavonic.html>> July 19, 2013

³Thomas, David M.. "Russian Diction." The Use of the International Phonetic Alphabet in the Choral Rehearsal. Duane Richard Karna, editor. Lanham, Maryland: Scarecrow Press, 2012, 233.

⁴Batchvarova, Madlen. Bulgarian Bucolics from the Pirin Region: The Folk Music Prototypes and Their Contemporary Choral Transformations by Ivan Spassov. LAP Lambert Academic Publishing, 2010, 16.

- Madlen Batchvarova is Associate Professor of Music and Director of Choral Programs at Hanover (Indiana) College and serves the Central Division as Repertoire & Standards Chair for Ethnic/Multicultural Perspectives.



ILLINOIS STATE UNIVERSITY

College of Fine Arts • School of Music

Benjamin Britten at 100: An American Centenary Symposium

October 24-27, 2013

Benjamin Britten at 100: An American Centenary Symposium is a festival to commemorate one of England's foremost composers in America's Heartland in the centenary year of his birth. This multi-disciplinary event is encompassed by performances of instrumental and vocal music, dance, theatre, visual arts, literature, scholarship, and educational outreach on the campus of Illinois State University, its College of Fine Arts, and throughout Central Illinois.

Karyl Carlson, D.M.A. and Justin Vickers, D.M.A., co-directors

Recipients of a 2013 Britten Award by the Trustees of The Britten Estate

WAR REQUIEM, Op. 66

October 24, 2013

Illinois State University Concert Choir, Illinois State University Civic Chorale, Bradley University Chorale, Illinois State University Singing Redbirds, Peoria Area Youth Choir, Millikin Concert Youth Choir

Illinois State University Symphony Orchestra

Michelle Vought, soprano, Justin Vickers, tenor, John Koch, baritone

Karyl K. Carlson, Conductor

BRITTEN'S CHORAL DELIGHTS: AN ACDA CHORAL CELEBRATION

October 26, 2013

Bradley University Chorale

John Jost, conductor

Rejoice in the Lamb, op. 30

Rock Valley College Elysian Voices

Paul Laprade, conductor

A Hymn to the Virgin

Cantata Misericordia, op. 69

Southwest Illinois College Chamber Singers

Andrew Jensen, conductor

Five Flower Songs, op. 47

Illinois State University Belle Voix

Leslie Manfredo, conductor

Ceremony of Carols, op. 28

Illinois Wesleyan University Collegiate Singers

Scott Ferguson, conductor

Hymn to St. Cecilia, op. 27

Illinois State University Madrigal Singers

Karyl Carlson, director

Choral Dances from GLORIANA



Supported by the
Britten-Pears
Foundation



Separate registration is available for Choral Delights: An ACDA Choral Celebration!

Symposium offerings and registration information is available at <http://finearts.illinoisstate.edu/music/britten100/>

Karyl Carlson, D.M.A. | Director of Choral Activities | kcarlson@ilstu.edu | (309) 438-2012

WHAT ARE THEY THINKING?



In church settings, we often rely on compliments from our singers and congregation members for feedback, but what are they really thinking? Choral directors in school and university settings are beset with constant evaluations and standard assessments, but perhaps we worship choir directors can better shape our music offerings if we request some constructive feedback and even criticism.

Anthem Rating

At the beginning of the year, or periodically, give your singers the anthem schedule and ask them to rank each piece on a 5-point scale: superior 5, excellent 4, good 3, fair 2, poor 1. Total the responses for each anthem and divide by the number of responses for that piece. Rank order the anthem scores, share the list with your choir board, and post the "Top 15 Anthems."

Choir members have an opportunity to take more responsibility for music selection and may enjoy discussing the "Top 15" list. You will know which anthems deserve repeating and which should stay in the files.

Surveying with open-ended questions

Near the end of the choir year, distribute a survey to solicit feedback on cantatas, anthems, rehearsal and singing schedule, social events, potential new members, rehearsal and sanctuary conditions, attendance, and any topic of current interest or concern for which you need data.

Sample questions:

- Do you have a favorite piece to recommend we learn or repeat?
- This year we had some monthly treats, special suppers, a banquet and treats for double service Sundays. Shall we continue as we have or change?

An idea for treat nights:

An idea for a special supper
theme/structure:

An idea for the banquet:

- I often have trouble hearing the ministers and speakers at the podium from the choir loft. (yes/no)
- I can hear better now in the choir loft. (yes/no)
- Rehearsals are a reasonable length and time is used well. (yes/no)
- Rehearsals are too hectic, and pace should be slower. (yes/no)

Resound, Fall 2013

• The two special programs this year were the Vaughan Williams "Hodie" and "Songs of Faith" by Basler/"A Little Jazz Mass" by Chilcott. Please respond about either or both of these experiences:

• Suggestions about attendance and rehearsal schedules:

• We need to recruit new members. Persons who might be interested:

Anthem rating, congregation sampling

Select a few members of your congregation who attend regularly and who you think have good aesthetic judgment, and ask them to participate as voters on anthems throughout the year. They can use the same ranking form as the choir, and most will be pleased to participate.

Congregation members will give you feedback which may echo the choir's responses or show a difference of opinion between the senders and the receivers.

Evaluating with Choir Board

Developing a board of choir members can expand your understanding and the effectiveness of your choir. At the beginning and end of singing seasons, discuss all data and feedback with the board and present your analysis for plans going forward. With three or four meetings per year, you can work with a president and various activity chairs to assist with planning and preparation of music folders, special concerts, social events and other organizational tasks. Working with the music secretary, if you are fortunate to have one, board members can assist with the organization of new music, robes and other materials, staff any choir festivals you host, and organize social activities. If possible, all sections of the choir should be represented on the board, and with term limits, members will more readily agree to serve.

Listen carefully

What choral director doesn't love compliments, but listen with an open mind to the underlying meaning in various forms of feedback. As important, decide from whom to take feedback: which messages deserve attention and response. Your minister(s) may prefer certain styles of music, your singers may steer you in other directions, but it is up to us to lead by presenting a balance of musical styles and genres that our singers and congregations deserve. Once in a while, push the boundaries a bit, outside their comfort zones.

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

Susan Moninger
2112 Primrose Lane
Naperville IL 60565
O - 630/617-3539
H - 630/778-7066
susanmo@elmhurst.edu

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

Share your data

The church choir program belongs to everyone in the church. As its leader, you can share the responsibility for evaluating the music programming by sharing your data – with the choir, the board, the ministers, the staff parish leadership, and all interested parties. Showing that you analyze and plan with care will deepen the understanding of your program and its goals.

Let's talk

Perhaps we can form a small discussion group and follow-up on ideas presented here and beyond the scope of this article. If interested, please send me an email. My contact information is on page 10 of this issue of *Resound*.

Thanks for all you do to serve our congregations with Music in Worship.

- Diane Hires, Music in Worship Repertoire & Standards Chair for the Central Division, conducts the Chancel Choir at First United Methodist Church in Downers Grove IL and has taught for 37 years in the Downers Grove High Schools.



RECORD YOUR FALL CONCERT.

*Always available for
On-Location Recording*

For more information
or to set up a recording please contact:

Tom.Sarago@Soundwaves.org
419-800-0196 or Office **419-433-4918**

a music catalog for **Music Educators**



MEtunes is designed to help Music Educators find recordings performed by students as well as adults. In addition to thousands of CDs for sale you can now download some individual pieces without having to buy a complete CD.

2013 ACDA NATIONAL CONFERENCE
CDs AND DVDs **AVAILABLE!**

www.soundwaves.org



CHORAL MUSIC EDUCATION AT VANDERCOOK COLLEGE OF MUSIC



"The choral program at VanderCook is unique because we grow as an ensemble, as individual performers within the ensemble, and we learn how to teach our choir students the same. It's not just preparing for the next concert – it's so much more."

Elise Kuchenbecker, BMEd '15
Romeoville High School
Romeoville, IL

2013-14 AUDITION AND VISITATION DAYS

- November 11, 2013
- February 3, 2014
- February 17, 2014
- March 31, 2014
- April 14, 2014 – Junior Day



Dr. Robert L. Sinclair
Director of Choral Activities

Learn what makes us different.
Schedule your visit **TODAY.**

VanderCook College of Music • 3140 S. Federal St., Chicago, IL 60616-3731
Phone: 312.788.1120 • Email: admissions@vandercook.edu • Fax: 312.225.5211
www.vandercook.edu

BETTER CLASSROOM MANAGEMENT THROUGH LITERATURE?



We could, at any given time, find many articles which discuss the selection of choral literature. We are told how to look for quality, where to search, when to look and, of course, why quality music is important to a quality program. I'm going to take a different approach and tell you why spending time selecting literature could pay big dividends in your classroom.

To me, one of the foundations of good classroom management is finding the right literature. Now, I know there is a lot more involved in good classroom management. First and foremost, our students need to know that we love and respect them, but that's an article for a different day. When we find quality, appropriate and challenging music that they will enjoy, we have a better chance of keeping our students engaged.

I easily spend over 100 hours each summer listening to and looking through as many of the new releases as I can, and yes, I have to wade through a lot of bad or inappropriate music to find songs which are possibilities for our choirs. I counted one summer, and I had listened to all, or part of over 1,200 songs. I don't have a hierarchy when listening; I listen to a number of things at once. The text is very important. If the text is trite, awkward, or inappropriate, students will not respond. Obviously at the middle school level, I look extensively at range. From the judging and clinician work I've done, I think the selection of pieces with inappropriate vocal range is perhaps the biggest mistake teachers make. If a voice part is out of the students' range (especially the boys), then they are not engaged in singing and can become discipline problems.

At CGMSC, our sixth graders sing all two-part music. During the first semester, we split the boys and girls and have the boys sing Part 1 on a few songs and Part 2 on a few. In the second semester, we combine them and split them into soprano and alto. All boys sing in their high voice, even if they have a changed voice. Our seventh graders sing three-part mixed music, with roughly half of the boys singing alto and the other half "baritone." Obviously, the numbers change as their voices do throughout the year. Our eighth graders sing SATB music. There is a lot of four-part music written with the young bass and tenor voice in mind. To me, the least useable music for middle school voices is SAB. The "baritone" part is unsingable by most young men. If they can't sing it, they become disengaged, and we know what happens next!

I do try to find music which my students (and audience) will enjoy. Believe it or not, there is a pretty good arrangement of "You're a Mean One, Mr. Grinch!" out there! There are a number of not-so-hot arrangements of it, too. We can't "high-brow" our audiences to death, but we can't give them all dessert either. Our students have become

accustomed to, and have grown to look forward to, the challenging state festival music we perform in March. Every year, each choir sings one piece in Latin and many of the choirs sing in another language such as Japanese, Spanish, Hebrew, etc... I'd say I tend to select about 80% meat and potatoes and 20% dessert in any given year.

A lot of the mainstream publishers are doing a great job putting out quality, age-appropriate music. BriLee made a commitment years ago to publish quality music for middle school voices. Since they have been purchased by Carl Fischer, the commitment remains. I have also had great success with Heritage, especially with three-part mixed and two-part music. I find a few from Alfred and Hal Leonard each year also. Hal Leonard oversees or runs a number of other companies where you can find great music for your younger voices. The Henry Leck Creating Artistry Series, Boosey & Hawkes, G. Schirmer, Pavane and Walton are just a few.

The time I spend selecting music makes a great deal of difference in the classroom. We know that our students will respond better if they know that we respect them. Our students know (consciously or subconsciously) from the range-appropriate music that we program at CG that we care for their voices, care for them as young people (quality texts) and expect their best (challenging music). These combined elements can help your students to become more engaged daily. When students are engaged, there are fewer discipline problems and more striving for excellence. I challenge you to spend the time needed to pick out the best music for your students that you can...they are worth it!

- Dan Andersen is Choral Director at Center Grove (IN) Middle School Central and serves the Central Division as Repertoire & Standards Chair for Middle School/Junior High School Choirs.



Honor Choir Conductors Julian Ackerley, Janet Galván, and Bruce Chamberlain

ACDA CENTRAL DIVISION CONFERENCE FEBRUARY 26- MARCH 1, 2014

2014 COLLEGIATE REPERTOIRE CHORALE

This 100-voice choir of gifted college and university students will convene in Cincinnati as part of the 2014 Central Division Conference. The goals of the CRC are to expose talented and committed collegiate singers to excellent choral repertoire, to provide singers and conferees the opportunity to observe a master clinician in rehearsal of this repertoire, to encourage collegiate choristers to make contacts with established professionals as well as each other, and to encourage college students to participate fully in ACDA conferences early in their careers. The format allows an upbeat and energetic pace without the pressure and logistical concerns of performance. This group will meet on site and will be integrated fully into the conference schedule.

GUEST CONDUCTOR

Our 2014 CRC conductor is Dr. Pearl Shangkuan. A sought-after conductor and clinician across the United States and internationally, Shangkuan is a Professor of Music at Calvin College in Grand Rapids, Michigan, 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 *Mosaic: the Pearl Shangkuan choral series* for earthsongs, she serves as the music editor of the Calvin Institute of Christian Worship choral series, published by GIA. Her choirs have performed at national, division and state ACDA conferences and other professional music conferences in the United States. Recent conducting engagements have taken her to Austria, South Africa, Hong Kong, and across the United States. She has conducted honor choirs for several ACDA divisions and has been a headliner for various ACDA state conferences. She has led performances and given workshops all across the US and in Asia (China, Korea, Japan, Singapore, Taiwan, Malaysia, Indonesia, Hong Kong and the Philippines), as well as in Austria, Australia, and Canada.



REPERTOIRE AND FORMAT

The repertoire rehearsed will include a packet of 8-10 diverse choral pieces selected by the guest conductor. Participants will keep this packet. These pieces will be rehearsed during two extended rehearsal sessions during the conference (see projected conference daily schedule on pages 18-19). This schedule permits the involved college students to attend most other concerts, interest sessions, and reading sessions at the conference.

ELIGIBILITY

All undergraduate and graduate choral students (two- or four-year colleges) in the Central Division are eligible to participate. Singers will be selected based on the nomination of their conductor with consideration given to sight-reading ability, musicianship skills, vocal technique, work ethic, and attitude. The deadline for nominations is December 1, 2013. Nomination forms were mailed to college conductors and is also on page 17 of this issue of *Resound*.

COST

Students will pay a participation fee of \$30 and the student \$80 rate for attending the conference (total cost \$110). This costs covers not only participation in the Collegiate Repertoire Chorale and the packet of music, but also attendance at all conference events. Students will be responsible for transportation, lodging, and meals.

CONTACT

Please direct any and all questions to Dr. Eugene Rogers, CRC Coordinator, at <ecrogers@umich.edu> or call him at 734/764-4442.

COLLEGIATE REPERTOIRE CHORALE APPLICATION

PEARL SHANGKUAN, CONDUCTOR

[Faculty Conductors: please make multiple copies and distribute to your students]

APPLICATION DEADLINE: DECEMBER 1, 2013

Student: Please complete the top portion of this form (PRINT CAREFULLY) and give it to your faculty choral conductor, who will complete the recommendation and mail it to the address below.

Student Name

Voice part

E-mail address (please print carefully!)

Cell phone number

College Street Address

City

State ZIP

Student statement of obligation: *I have reserved the dates of February 26 - March 1, 2014. I understand that I will be notified of my status via e-mail no later than December 31, 2013. If accepted, I will participate in the two rehearsals during the conference. I understand that I am responsible for the participation fee (\$30), conference registration fee (\$80), lodging, and meals. My **total fees of \$110** entitles me to attend all sessions and concerts not conflicting with the CRC rehearsal, to receive requested reading packets, and to keep the music from the Collegiate Repertoire Chorale.*

Student Signature

STUDENTS PLEASE DO NOT WRITE BELOW THIS LINE

Faculty Conductor: Please complete the following recommendation and send to Dr. Eugene Rogers, Collegiate Repertoire Chorale, University of Michigan School of Music, Theatre & Dance, 1100 Baits Drive, Ann Arbor MI 48109 **OR** fax to 734/763-5097 **OR** email to <ecrogers@umich.edu>.

Singers will be selected based upon your recommendation. Please rate them accordingly (5 = highest, 1 = lowest).

Sight-reading ability	5	4	3	2	1
Musicianship skills	5	4	3	2	1
Vocal technique	5	4	3	2	1
Work ethic/attitude	5	4	3	2	1

Faculty Member's Name (PRINT)

Faculty Member's Signature

Faculty e-mail address

CANTATE
CINNATI
A Choral Mosaic
ACDA Central Division Conference 2014
February 26 - March 1

ACDA CENTRAL DIVISION CONFERENCE

FEBRUARY 26- MARCH 1, 2014

(SCHEDULE OF EVENTS SUBJECT TO CHANGE)

WEDNESDAY, FEBRUARY 26

- **Festival of Anthems**
Christ Church Cathedral Choir,
Choir of Calvary Episcopal Church
Xavier University Concert Choir
Xavier University Edgecliff Vocal Ensemble
Cathedral Choir of Hyde Park Community
United Methodist Church

THURSDAY, FEBRUARY 27

- **Opening Ceremony & All-Conference Sing**
- **Concert Session:**
Ann Arbor (MI) Pioneer A Cappella Choir
University of Michigan Women's Glee
The Ohio State University Men's Glee Club
- **Interest Sessions:**
The Church Choir Re-Imagined: Priestly,
Pastoral and Participative
Thirty-Something: New Choral Music by today's
Hottest Young Composers
International Choral Exchange Program,
visiting Chinese conductor;
Demonstration Choir, Miami University
Chorale
- **R & S Luncheon Roundtables**
- **Concert Session:**
Mt. Vernon (IN) High School Angelus
Carmel (IN) High School Accents
Michigan State University Women's Chamber
Ensemble
- **Interest Sessions:**
Scholarship and Practice in the Performance of
Early Choral Repertoire
Sightsinging from Step One
Collegiate Repertoire Chorale (Session 1)
- **Reading Sessions:**
SATB Medium/Difficult
Show Choirs
Male Voices
- **SPECIAL CONCERT: "LIVE FROM CCM"**
Performance of John Adams' *El Niño*
- **PRESIDENT'S RECEPTION** (by invitation only)

FRIDAY, FEBRUARY 28

- **R & S Breakfast Roundtables**
- **Concert Session:**
Little Miami (OH) High School Select Women's
Ensemble
Miami University (OH) Men's Glee Club
Cor Cantiamo (IL)
- **Interest Sessions:**
Two Sides of the Same Coin: Choral Conductor
and Voice Instructor
Collegiate Repertoire Chorale (Session 2)
Masters in Miniature: Singing the Great
Composers with the Smaller Choir
- **Music in the Exhibition:**
Ball State University Singers (IN)
Cor Cantiamo (IL) - meet composer
Jaakko Mäntyjärvi
- **Concert Session:**
The Augustana Choir (IL)
Bella Rosa Children's Choir (IL)
Capital University Chapel Choir (OH)
- **Interest Sessions:**
Raising the Bar: Striving for authenticity in
performing Multi-Cultural Music
All Roads Lead to Repertoire: Creating a
Successful Program Through Appropriate
Literature Selection
Show Choir vs. Jazz Choirs: Why can't we be
friends?
- **Reading Sessions:**
SAB & SATB Easy/Medium
Treble Medium/Difficult
Vocal Jazz
- **HEADLINE CONCERT: VOCAL ESSENCE**
- **"A CHORAL CABERNET"**
(must register/pay in advance)

ACDA CENTRAL DIVISION CONFERENCE FEBRUARY 26- MARCH 1, 2014

(SCHEDULE OF EVENTS SUBJECT TO CHANGE)



*See headliner choir Vocal Essence on
Friday night of the conference!!*

SATURDAY, MARCH 1

- **Reading Sessions:**
Music for Worship
Treble Easy/Moderate
- **Interest Sessions:**
A Passion for Programing
Socially Engaged Musicianship in Choral Music:
Connecting to the World Around Us
Brothers, Sing On! Engage, Attract, and
Empower Your Male Singers
- **SPECIAL CONCERT SESSION:** Taifa Mziki, Kenya
- **Stace Stegman Award & Brief Conference Wrap-up**
- **News from the National ACDA office**
- **HIGHLIGHT CONCERT SESSION:**
Middle School Girls' Honor Choir
Middle School Boys' Honor Choir
High School Honor Choir

*Online registration opens October 1 via <www.acda.org>
Register by January 5 in order to be guaranteed all reserved materials!*

STANTON'S SHEET MUSIC

"Sheet Music Specialists"

**Visit our Website for New and Exciting
Ideas for Your Next Concert!**



VIRTUAL WORKSHOP!

virtualworkshop.stantons.com

Inside each virtual workshop, you'll preview actual arrangements with audio demonstrations, and often LIVE video footage of our workshops and reading sessions featuring nationally recognized clinicians. The workshops themselves are designed so you can easily preview Stanton's top choices as featured on our clinics, workshops and promotions.

MOBILE WEBSITE!

Smart phone users can now browse our website in a more convenient way.
Check it out today at stantons.com.

1-800-42-MUSIC

STANTON'S JUKEBOX

Jukebox.stantons.com

Stanton's Jukebox is a specialized "wish list" that allows directors to research purchases, arrange concert programs, create personalized URLs, compare scores study and forward playlists to your students.



Columbus, Ohio

Budget-stretching 10% Educator discount on most printed sheet music.

Open Monday-Friday 9:00-5:00 & Saturday 9:00-4:00 - stantons.com - greatservice@stantons.com

Your Source for...Classical Vocal - Broadway - Contest Literature - Show Choir - Sacred Choral - Choral Texts - Elementary - Sight Reading Large Works Wedding - Christmas Music Theory - Concert Band - Jazz Ensemble - Marching Band - Orchestra - Ensembles - Methods - Marches - Overtures - Texts - Software - Solos & Ensembles

AND THEN SOMEONE ASKED, "HOW DO I BECOME A CONDUCTOR?"



The title of this article was a question posed by a student during a Q & A session at the ACDA national conference in Dallas. After thinking about this question for a moment, I suggested that, perhaps, becoming a conductor should not be the primary goal. The choral greats in our profession, those of our past and those of our present, are more than extraordinary musicians and physically gifted conductors. They are also intellectually refined teachers.

For the college student training to become 'a conductor,' it is easy to be captivated with the music we make or the conductor for whom we sing, to the point where we miss a much bigger truth: How did he or she get to this point? I know that I spent much of my college life wanting to be like those great conductors that I was privileged to watch and to work with. I was so in awe of them that I sometimes neglected an important thing that my teacher and mentor, B. R. "Bev" Henson, often said, "You don't think your way into a way of acting, you act your way into a way of thinking."

Kenneth Phillips quotes what acknowledged 'greats' of the profession feel choral conductors should do, how they should think, and how they should act (*Directing a Choral Music Program, 2006*). I feel fortunate to have met, worked with, and spent some time with three of these men. Eph Ehly said we should communicate and inspire. Rodney Eichenberger felt we should be well versed in musical style and develop great interpersonal relationships. Weston Noble said one must develop a high feeling-function. Like many, I have also spent significant time trying to figure out what made Robert Shaw's approach to the musical art so profoundly moving to those who worked with him. Certainly one thing about Shaw was his dazzling intellect. For each of these, to read their brief statement on conductors is to see a small glimpse of the man.

In order to become those choral conductors, we have to act like them. We get there the way they did. They were active. They were involved. They were passionate about the art. What, then can we do to develop into a teacher/conductor like those to whom we aspire? Here are a few ideas:

1. Decide to get involved in the organizations that make a difference. You are a member of ACDA or you wouldn't be reading this. Get more involved than you currently are. Be a leader in your student chapter, volunteer a few hours of your time at the division conference in Cincinnati, and/or look for opportunities to work with choirs and students of all ages. Folks who want to get something done usually ask the people who are the busiest. Those who aren't busy usually aren't busy for a reason.

2. Change your perspective. When you are at workshops, watching great choirs, or watching great conductors rehearse, stop admiring what someone is able to accomplish. Start studying how they are able to accomplish it. How do the events unfold? What ensemble issues were

addressed and when? How were vocal issues addressed and when? The folks you are watching have refined their trade over time. There is little accidental about great teaching.

3. Expand your vision and be open to opportunities you weren't planning for. "I want to be a great conductor" often keeps us from looking at the very places that will provide us the best background to become the teacher that a great conductor needs to be. For much of my college life, I thought to myself, "I never want to teach high school or middle school. I want to be a conductor." Simply put, this demonstrates a lack of foresight. Those are precisely the places that help us to develop an understanding of the humans in our group. The mistakes are usually the same; they just sound better with better-trained groups.

4. Plan to start small. One of the best places to begin a career is in a place where one has to build a program or a choir. Building a program allows you to learn more about humans and their needs. Starting from scratch helps you learn to communicate and articulate what you really need to say as conductor. Where young conductors tend to want to look intelligent, seasoned conductors get out of the way and let the composer do the talking.

5. Be patient as you develop. Most overnight success takes about 15 years (H. Jackson Brown).

You are the future of this profession. I wish you only the best in your endeavors as you grow into the teacher and conductor you want to be.

- Robert L. Sinclair is Director of Choral Activities at VanderCook College of Music and serves the Central Division as Repertoire & Standards Chair for Youth and Student Activities.

CANTATE CINCINNATI A Choral Mosaic

ACDA Central Division Conference 2014
February 26 - March 1

EASTERN MICHIGAN UNIVERSITY

DEPARTMENT of MUSIC & DANCE

"Educating Creative Minds Since 1854"



For More Information www.emich.edu/musicdance • emu.music@emich.edu • 734.487.4380

2013-14 AUDITION DATES

November 8, 2013
January 24, 2014
February 14, 2014
March 14, 2014

Undergraduate Degrees

Bachelor of Music Education- Vocal and Instrumental
Bachelor of Music Performance
Bachelor of Music Therapy
Bachelor of Arts/Science in Music
Bachelor of Arts/Science in Dance
Minors in Musical Theater, Music, and Dance

Graduate Degrees

Master of Music in Composition
Master of Music in Education
Master of Music in Performance
Master of Music in Piano Pedagogy

Post-baccalaureate Programs

Elementary and Secondary Teacher Certification
Music Therapy Equivalency Certificate

Discovering a Life in Music

In the classroom, on the stage, and throughout the city of Chicago, our students uncover a depth and breadth of musical training that makes a North Park education so remarkable.

The School of Music offers five degrees in music: bachelor of music in performance, music education, and music in worship, and bachelor of arts in music, with concentrations in arts administration, composition, jazz studies, and general studies — as well as a master of music in vocal performance. Students have ample opportunity to perform in one or more of the University's five choirs, as well as to participate in fully-staged opera productions, oratorio performances, and worship teams.

Undergraduate Auditions

February 8 and March 1, 2014

Schedule an audition, visit campus, attend a class, experience a performance, talk to faculty, and learn more by contacting Dr. Rebecca Ryan, music recruiter, at (773) 244-5623 or rryan@northpark.edu.



Dr. Julia Davids
Director of Choral Activities

www.northpark.edu/music

North Park University's School of Music is fully accredited by the National Association of Schools of Music (NASM).

SCHOOL OF MUSIC
NORTH PARK UNIVERSITY

Choral Music @ NIU



Eric A. Johnson, D.M.A.
Director of Choral Activities
ejohnsn@niu.edu

Mary Lynn Doherty, Ph. D.
Choral Music Education
mdoherty@niu.edu

Recent Choral Activities

Major Works: Brahms *Ein Deutsches Requiem*,
Britten *Ceremony of Carols*, Beethoven *9th Symphony*,
Vaughan Williams *Dona Nobis Pacem*

Commissions by Sir John Tavener, Jaakko Mäntyjärvi,
Stacey Gibbs

Touring Canterbury Cathedral, Lincoln Center,
Worcester Cathedral

Week Residency with Morten Lauridsen

Degree programs include

- Master of Music in Choral Conducting
- Master of Music in Vocal Performance
- Master of Music in Music Education
- Bachelor of Music in Choral Music Education
- Bachelor of Music in Vocal Performance

Now accepting applications for graduate assistantship and tuition waivers. Priority application deadline March 1.

Northern Illinois University is an equal opportunity/affirmative action institution. Printed by authority of the State of Illinois. niu.edu 9/11 D040

niu.edu/music

See recent performances on youtube.com/niusomofficial



**Northern Illinois
University**

School of Music

Convention Appearances

ACDA Central Division Convention 2012, Fort Wayne, IN
NCCO National Convention 2011, Ft. Collins CO
MENC National Convention 2008, Milwaukee, WI
NCCO National Convention 2006, San Antonio, TX
Multiple State ACDA and MENC conferences

THE LAST WORD



As we settle into our fall schedules of rehearsals and performances, we often get so consumed with our own routine that we forget to acknowledge that of others in our profession.

Is there a program near you from which you could benefit by attending a performance or worship service? Is there a colleague or someone new to the profession who would benefit from your advice (or simply a listening ear?) I will admit to being guilty of ignoring the many opportunities to hear terrific choral ensembles here in northern Indiana, and that's something I want to work on.

I was very fortunate to be able to attend the Dallas ACDA national conference and also our state CDA summer conference, to make contacts with old friends and hear outstanding performances. I look forward to attending the Central Division's "Choral Mosaic" in Cincinnati in February. In the middle of winter, we ALL need to be refreshed - why not attend if at all possible?

The 2010 Central Division Conference was also held in the Queen City, and it was a great few days of performances, interest sessions, reading sessions, and good times. If you haven't attended a Central Division Conference yet, make this one your first! The facilities in downtown Cincinnati, the food, the concerts - it will all be great!

This issue of *Resound* contains a bare-bones schedule of the conference on pages 18 and 19. Registration for the conference will be available via <www.acda.org> by the time you receive this issue. There will NOT be a brochure or paper registration form mailed to members this time around, as all registration will be through the ACDA office and online. You will want to register by the early registration deadline to be guaranteed your requested reading packets!

You'll want to stay in the host hotel, too (Hilton Netherland Plaza), as it's not only beautiful and well-appointed, but it is the best way to sleep as long as possible and still get to the conference events!

The Central Division, unlike some others, will still be providing traditional octavo reading packets. Your planning committee was not in favor of using projection screens and reduced size booklets of music. While the "new" method might be more economical, we felt that our members still want (and deserve) to have "real" copies of the octavos.

Along those same lines, all three of this year's issues of *Resound* will again be on paper - not only online. Many thanks to the advertisers who help to keep *Resound* in print! Most state and division CDAs have moved to online-only newsletters, and some have found significant fall-off in communication. I am a firm believer that Central Division members want and will read a print newsletter instead of online. Maybe I'm just old fashioned, and if so, then I'm not ashamed of it. I hope that you will read and benefit from the informative articles and the words of wisdom from your Central Division colleagues in each issue of *Resound*.

Will you take advantage of the programs near you? Will you take advantage of the tips and experience written about in this issue? Will you recharge your musical batteries and attend the Central Division conference in Cincinnati?

There are so many resources available to you - now the next step is yours.

I hope to see you in Cincinnati if not before! Best wishes on a successful fall and winter!

- William G. (Bill) Niederer is Choral Director at Elkhart (IN) Central High School and serves as Indiana CDA Vice President and Central Division Editor.

Resound is the official publication of the American Choral Directors Association Central Division.

It is published three times a year, using the below copy and advertisement deadlines:

Fall issue: September 15 (late October delivery)

Winter issue: December 15 (late January delivery)

Spring online issue: March 15

Items received after these deadlines may not be used.

Items for publication (articles, concert calendar information, news releases, literature suggestions, etc.) are to be sent to the editor as listed in the leadership columns in each issue. All submissions for publication are to be sent via electronic mail and should include the name, mailing address, telephone number, and email address of the author. If possible, please include a photograph and professional information when submitting materials.

ADVERTISING RATES AND INFORMATION

Advertising rates per issue are as follows: Back cover (7.5"w x 7"h), \$225.00; full page (7.5"w x 10"h), \$200.00; 1/2 page (vertical 3.5"w x 10" h or horizontal 7.5"w x 4.5"h), \$120.00; 1/3 page (horizontal 7.5"w x 3.5"h), \$95.00; 1/4 page (3.5"w x 5"h), \$75.00; 1/8 page (3.5"w x 2.25"h), \$50.00.

Charges are for digital copy only. Invoices (if advertisements were not paid at time of space reservation) will be sent to advertisers with a copy of the issue. ACDA reserves the right to approve and edit all materials proposed for publication and distribution.

ACDA Central Division *Resound*
William G. Niederer, Editor
Elkhart Central High School
1 Blazer Boulevard
Elkhart IN 46516-4565

NON-PROFIT ORG.
US Postage
PAID
Permit 7
South Bend IN

**"Your understanding of our choir students' needs
and your readiness to attend to even the smallest
detail make student group travel a breeze!"**

Beth O'Riordan and Frank Piekarz,
Choir Directors,
Downers Grove North High School

Glenn Williams, Music Department Chair,
Downers Grove South High School

Todd Rogers

Tami Rogers

Brayer Teague,
Music Department
Chair, Downers Grove
North High School

*Over 30 years and
thousands of trips,*

Bob Rogers Travel has learned that where you travel with your students isn't as important as what they'll bring back – eye-opening experiences and life-changing memories. We'll welcome you into our family and personalize every detail to ensure that your students return with much more than they packed, whether they travel across the state or around the world.

Call us today.

Together, we'll create the moments
that influence your students' lives.

800-373-1423 or
info@bobrogerstravel.com

A Proud Member of the
**AMERICAN
CHORAL
DIRECTORS
ASSOCIATION**

SYTA
The Voice of Student & Youth Travel

NTA
National Tour Association

BRT

Bob Rogers Travel
bobrogerstravel.com