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LIFELONG CHORAL SINGING



The 2017 ACDA conference theme is “A Life of Song.” As human beings, we participate in singing throughout our lives. We sing from the cradle to the grave. Whether a lullaby, childhood game, in school or church, we sing. Whether in the car, in the shower, at concerts of our favorite artists, walking along a trail, in private or joking around with friends, we sing. Whether in tune or out of tune, we sing. Yet as choral educators, how do we foster not just a life of singing, but lifelong choral singing? Three recent experiences taught me a few tips on promoting lifelong choral

singing.

I attended the Centrum Acoustic Blues Festival in Fort Townsend, Washington, where professional blues artists convened to share their expertise with amateur blues enthusiasts. The participants ranged from middle and high school students through to senior citizens in their eighties, many of whom had experience singing, although most did not have experience singing in a choir.

My assignment was to form a gospel choir to perform at the conclusion of the festival. I was asked to develop a choral experience for singers who normally performed as soloists. I initially questioned my presence as a choral conductor at a blues festival; however, my presence at this festival afforded me the opportunity to create a choral experience for singers who might not otherwise participate in choral singing. By performing in the gospel choir, the delegates expressed that they learned choral techniques that would equip them to sing more effectively and confidently in choral settings for the rest of their lives.

A few weeks later, I auditioned students for the choir I conduct at Indiana University. The choir consists of students from all musical, racial and ethnic backgrounds, most of whom are non-music majors. While the auditions helped to identify students who possessed skills for immediate success in a choral ensemble from those who did not, I realized that by purposely including inexperienced singers I would be promoting lifelong choral singing. By giving inexperienced singers a chance to participate in our choral ensembles, we offer them the opportunity to grow, to become better choral singers, and to build confidence for lifelong participation in choral singing.

The following week, my choir was invited to sing at an outdoor festival. Although the setting was not ideal for choral singing, following the performance, several people inquired about how they might join the choir. While most inquiries came from those who were former choir participants, some requests came from people who had never had a choral experience. People from both groups eventually auditioned and joined the choir. By performing in a non-traditional setting for a unique audience, we were able to promote the choir, attract singers, and ultimately increase participation in choral singing.

After experiencing these events, it was apparent that people are involved in singing throughout their lives, although their involvement may not be with choral singing in traditional choral settings. In order to foster lifelong choral singing, we can explore diverse musical settings in which to share our choral expertise and create choral experiences; provide the opportunity and place in which inexperienced singers can grow into experienced choral singers; and perform beyond traditional concert settings to expose choral music and attract new choir participants.

Please see Lifelong Singing, p. 13

A LIFE OF SONG



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The fall semester is the time that I work the most with my choirs on improving intonation. Pitch accuracy is a complex skill, especially at the start of the year with singers of varying levels of experience. In order for most choirs to achieve accurate intonation, conductors must constantly teach good vocal technique and regularly train singers' ear-voice connection. It is a long term project. However, there are some basic short term strategies and "quick fixes" we can use right away this fall to get our choirs off on the right foot.

1. Teach the singers pre-phonatory tuning: hear the pitch internally; prepare the pitch physically – inhaling through the pitch, on the shape of the vowel with lifted soft palate and open throat; sing while maintaining that open, lifted feeling. Tools for helping singers to lift the soft palate include the beginning of a yawn, inhaling on the word "how," and hot potatoes or a hot egg on the back of the tongue. If a singer's face, mouth shape, and throat are not adequately prepared before the phrase begins, it can be difficult to correct intonation during the phrase.

2. Get the singers moving. Moving while singing energizes the breath, enlivens the body, and increases alertness. Depending on the piece of music, students might: march and swing their arms; walk quickly in a circle, changing direction for each new phrase; "paint" the shape of each phrase with their entire arm; rapidly spin their forefinger upward for long notes or phrases (my favorite quick fix); deeply bend their knees for the high note of each phrase; lean forward into the climax of the phrase; etc.

3. Remind singers to listen more than they sing; "make your ears bigger than your voice." Loud, competitive singing is likely to drive the pitch flat. Ask them to listen to the bass line, the alto part, the outside of your row, the neighbors to each side, and ask what they hear.

4. Plan ahead to counter gravity. For descending scales, ask singers to sing very narrow steps. For ascending scales, have them sing the intervals wider than they think. Before a leap, they can imagine they are singing above the target pitch.

5. Watch the singers. A slouching torso, a chin reaching up and forward, shallow or high breathing, and a slack or uninvolved

face may be corrected if you see the problem. Watch for: "noble" posture, with an elongated spine, head and neck comfortably balanced and free of tension, and shoulders relaxed and down; a low, full inhalation - expanding the lower ribs and back, and keeping the shoulders relaxed and low; facial involvement – open and inviting with energized eyes; and mouth shape – a shape that is horizontal and spread at the corners will bring about an overly bright tone quality that can raise pitch.

6. Sing on lip bubbles or trills for phrases that tend to flatten. Lip bubbles ensure that the breath flow is adequate and consistent (bubbles will stop if the corners of the mouth widen – have singers place their fingers beside the corners of their mouths to correct this). Lip bubbles can also assist singers in learning how to measure their breath through a phrase, preventing flattening at ends of phrases.

7. Listen to vowels. Unify vowel shapes during warm ups; a choir won't tune well if they sing many different versions of the same vowel. Additionally, the shape of a vowel will affect pitch: a vowel that is overly rounded can go flat, while an overly horizontal vowel can go sharp. Vowel diphthongs should be considered - is a diphthong crunching the vowel early? A pure, tall vowel will maintain the beauty and intonation of a tone; a choir cannot tune when individuals sing constantly shape-shifting vowels.

8. Remind singers to delay the final consonant of words and syllables; and to make consonants quick, nimble, and forward (against the back of the teeth) in order to keep vowels open and in tune. In particular, remind students not to "ride" the consonants n, m, ng, l, and r at the ends of syllables, which can crunch the vowel and lower the pitch.

9. Change formation; there are many seating options one can try. Within sections, seating voices of similar color beside each other can help to unify a section. Spreading singers out as far as possible, even taking up the entire room in rehearsal, might help them to hear intonation more easily. Stand each voice part in its own circle or in different corners of the room. Later, after the notes of a piece are learned, consider seating the singers in a mixed, or "scrambled" formation. A "partner-mixed" formation (SSBBAATT) could be a first step.

Please see Pitch, p. 11

Resound, Fall 2016

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Partnerships are defined as cooperative efforts between two people or two organizations with results that should be superior to what either could achieve on its own. In music, we can think of polyphony that is complex, like Bach's fugues, or quite simple, like partner songs. My favorite examples of the latter are from Meredith Willson's *The Music Man*. I'm thinking of Marian's "Will I Ever Tell You" joined by the barbershop quartet's "Lida Rose," and also of the town ladies' "Pick-a-Little, Talk-a-Little" enriched with the quartet's "Good Night, Ladies." Alone, each song is enjoyable, but together they become truly memorable. Illinois ACDA has been fortunate to experience some enriching partnerships like these in the past year.

The most recent example concerns attendance at our two-day summer conference last June. Our Retreat was attended by 131 members, almost a 50% increase over the previous year. A substantial portion of the increased attendance was likely due to the ability and willingness of the Illinois Music Educators Association (ILMEA) to offer professional development credit to our attendees. Our on-site IL-ACDA coordinator worked closely with the education program manager for ILMEA to provide this service. Due to state regulations, this had not been a possibility for several years. It seems that many of our members expressed their appreciation of this partnership by once again attending the Retreat. Thank you, ILMEA!

A new partnership was created in the past year in the area of membership. Over a year ago, the membership chair requested a co-chair to work with him due to the enormity of the task. Together this partnership has served us well - in the SingUp! campaign where we gained members, at the ILMEA state conference where they enrolled some 30+ college students, and during the Retreat when they helped to keep everyone energized. This successful partnership will continue.

Yet another example is a partnership of two newbies - the new chair for Youth & Student Activities and the new Student Representative to the board. They agreed to meet during the Central Division Conference in Chicago to begin planning several collegiate-specific events for the 2016 Retreat, then actively promoted the Retreat to the college members across the state.

The result was attendance by 25 enthusiastic collegiate members representing ACDA chapters at eight colleges and universities. This more than doubled the number of collegiate members who have attended in past years and greatly energized our conference.

A complementary partnership was created by Retreat headliners Jon Reed from Michigan State and Susan Brumfield of Texas Tech. Though certainly not planned in advance by the two of them, what they individually brought to the Retreat somehow meshed. This partnership was fortuitous - but a partnership, nonetheless.

The final example is a partnership of a different kind. In his acceptance speech at the Retreat, the recipient of this year's Harold Decker Award touched our funny bones and our hearts as he recounted stories of the musical mentors who impacted and enriched his life, thus serving as models in his striving to touch the lives of his own students. Not every partnership has to be one of equals.

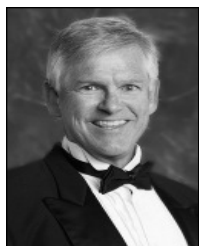
Like polyphony, musical partnerships can be simple or complex. In Illinois ACDA, we've been fortunate to enjoy some of each.

- Dennis Morrissey is a retired K-12 music educator serving on the adjunct faculty of Heartland Community College and as President of Illinois ACDA.

Congratulations to those representing the Central Division at the ACDA National Conference!

- Cincinnati Children's Choir – Robyn Lana, conductor (OH)
- Eleventh Hour – Brody McDonald (OH)
- Children and Youth Contemporary
- sounding light – Thomas Trenney (MI)
- Sandra Snow (MI) conducting Britten's "A Ceremony of Carols"
- Interest Session by Amy Johnston Blosser (OH): Mentoring the New Choral Conductor - Creating a Meaningful, Lasting Relationship
- Interest Session by Jerry Blackstone (MI): How a Conductor THINKS: Real Time Decision-making in the Rehearsal

REPERTOIRE AND RESOURCES



I recently wrote an article for our state publication, *Notations*, regarding the changes to the ACDA constitution with regards to Repertoire and Resource committees, and how the changes will impact Indiana. Writing the article caused me to think about the main function of the R & R committees: recommending music. Literally hundreds of thousands of articles have been written on the subject of music repertoire, so I won't be adding anything that is new and earthshaking, but the choice of repertoire is foundational to our teaching, so we must continue to build on the foundation—on our choices, and on our understanding of how our repertoire choices affect our teaching.

The *ACDA Repertoire and Resources Restructure Guide* refers to Repertoire and Standards committees as “the heart of ACDA.” Though the amendment creates a new title, nothing has changed about the importance to the conductor of choosing quality literature.

One of the main functions of the R & R chair is to lead a reading session at our conferences. Each reading session usually includes about 10 or 11 pieces. The selections are usually new—an important point—and are chosen to accommodate a range of ages and ability. Publishers, composers, and music stores have a vested interest in selling new music, and we should recognize that fact. Not all new music is great, and obviously there is much great music that is not new. However, ACDA has a mandate to encourage up and coming composers to write new music, and, we as conductors should want new music to be written. It enlivens our art, and a modern text can add relevancy to the daily lives of our students.

Your R & R chairperson can also make a big difference when it comes to choosing old music that is great, as can a colleague/friend. I have occasionally emailed someone I know and respect when I need a particular kind of piece for a choir. Joe Miller from Westminster Choir College, one of our fine clinicians at the ICDA summer conference, made that point at one of his sessions: don't hesitate to contact a colleague for repertoire suggestions. Similarly, your R & R chair may be able to help you with a particular selection. Concerts and contests are important sources. Who hasn't heard a fine performance of a wonderful piece and decided immediately to perform it with your own choir?

Choosing the right music makes a huge difference in your daily teaching. I'm always hunting for good music that is suitable for younger male choirs. I recently attended a reading session led by David Stone, the Indiana R & S male choir chair. He included Dan Davison's “Gloria,” an original composition written for 2-part male choir in a classical style, as part of his session. That voicing is very difficult to find in classical music. It's a well-written piece in an appropriate key and serves as a great teaching tool to the young men in that group. I like it, an important consideration since I will spend about two months working with it. I may not have found on my own. That scenario has been repeated countless times in my teaching career, usually at our state conference, I might add.

I haven't spoken about the “resource” part of the R & R committees. The *ACDA Procedural Guide* outlines specific avenues and activities for chairpersons, in addition to recommending music. The type and number of the activities listed require that the chairperson be an experienced and outstanding choir director. It's a difficult job, if done properly. Not only do they run their own busy programs, they also make time in their schedules to share their expertise with their colleagues. Obviously, it's an honor to be selected. It's good to know that the ACDA has spent the necessary time and energy to allow a thoughtful and timely update to the venerable and practical institution.

- Rick Gamble is Choral Director at Avon High School and serves as President of the Indiana Choral Directors Association.

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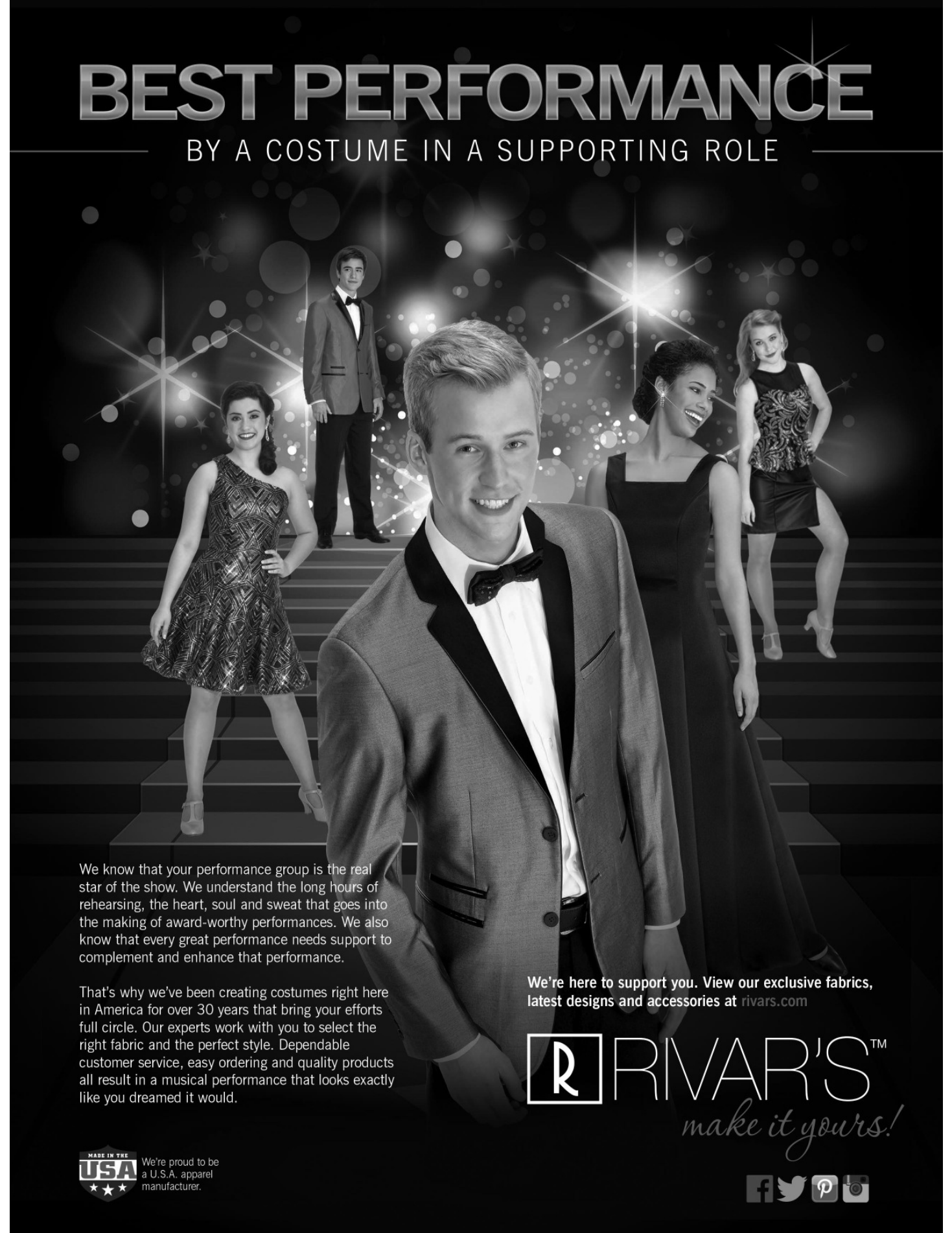
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FAVORITES FOR FALL



It is hard to believe that baseball season is wrapping up (the true sign of fall) and that school is back in session. We are welcoming new singers into our ensembles at school, at houses of worship, and in the community. What an exciting time! We are setting the groundwork for a year of beautiful, healthy singing. I am reminded of the importance of helping a new ensemble to understand basic ensemble topics. The old timers have heard us repeat concepts over the years, but we can't forget the new singers. I imagine that many of you have favorite exercises or practices that help to develop fine musicians.

I often turn to Richard Miller's *Structure of Singing* or Chase and Shirlee Emmons' and Constance Chase's *Prescriptions for Choral Excellence: Tone, Text, Dynamic Leadership*. Miller asserts: "Nothing in technical accomplishment in singing is more beneficial to the vocal instrument than the proper positioning of the vocal folds for the clean onset." (Miller, *The Structure of Singing*, 7) The onset exercises advocated in *The Structure of Singing* provide a very important foundation to his whole pedagogy. He also introduces these exercises in his article, "Acknowledging an Indebtedness" in the November 2008 *Choral Journal*.

Here is an example of an expansion of the onset exercise. Miller first starts with the quarter note alone, moving next to the eighth note, then the triplet and so on. This expansion shows all of the note values in one exercise.



Miller introduces it slowly, focusing on the quarter note onsets followed by a whole note. When the choir is comfortable, expand to eighth notes followed by a whole note, and so on. Once singers are comfortable, they can sing the different rhythms in succession. It is important to observe the breaths as notated above. I find it beneficial to have the choir start on a D major chord (bass on D3, tenors on A3, altos on F#4, sopranos on D5). Have the singers listen to the beginning of the tone and the ending of every tone, focusing on a balanced onset and release.

Resound, Fall 2016

I often alter the chord to vary the harmony, sometimes building comfortable clusters or other dissonant harmonies. Make sure that the singers keep their sternums high (and motionless, but not stiff).

Students need to understand that a loud breath is not an optimal breath. Cold spots in the throat indicate where the air is moving fastest due to a locally constricted airway. I remember advice that I read on breath intake that recommended using the vowel of the word, "word," (spoken with a British accent). The lips should comfortably extend the airway that has become a long tube. The tip of the tongue should be in contact with the lower teeth. The tongue should be in a neutral position in the mouth. Have the students experiment with feeling cold at the very front of the mouth near the teeth. Voila! A quiet breath and a neutral vowel that can easily transition to other vowels as the breath suspends before onset — no yawning and no tightness — a great foundation for phonation.

One of my favorite exercises for the ear is to ask the choir to sing an octatonic scale, a simple alternation between half-step and whole-step. Start on a comfortable, moderately low note; C is not a bad choice. Have the students sing the scale on a comfortable vowel (I like /o/). As you ascend the first half-step, have the students point down, on the following whole step have the students point up—alternate these gestures all the way up to the octave C. When the choir descends, they should point down for descending whole steps and up for descending half-steps. Feel free to have sections stop and hold a note while others continue up with the scale. I find this to be a very helpful exercise to help to teach the important building blocks of good intonation.

We all have our favorites. I'd love to hear yours! Feel free to email ideas to me at <jaredand@mtu.edu>.

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In several previous issues, I've written about my passion for great literature to be taught to every choral student. I'm still up there, on that soapbox. It might be helpful to review several key advantages for teaching fine music:

- Justification – emphasizing the significant artistic contribution from centuries of composers, establishing the importance of our academic area.

- Enduring Value – there's a reason great music continues to be performed – a library of literature allows the repetition of repertoire over many years.

- Education/Inspiration – significant, thoughtful texts; profound musical moments; compositional agility – higher-level thoughts and skills in listening, vocality, and theory should always be our goal to share with students.

- Cultural Perspective – isn't it important that we pass to the next generation all that has informed and inspired our love of choral music? Shouldn't we help them to carry on the best from all generations of musicians and poets?

In this article, I'd like to focus on music accessible to small high school choirs, or those of fundamental skill levels. For early music, consider simple motets, madrigals and chansons, like: "Two Renaissance Chorals," Arcadelt/Palestrina (Warner OCTMO4003); "Two Chansons," Claudin Sermisy (Broude CR 63); "All Ye Who Music Love," Donato (Bourne B200303); or even a lute song like Dowland's "Come Again, Sweet Love" (EC Schirmer 1110). Be sure to share context with your students; they'll delight in the archaic language (when they "get" it), the racy undertones, and the historical context of how these pieces were used. As they grow in sophistication, ask them to "step up" to a bit more austerity with a Tudor piece like Farrant's "Call to Remembrance" or "Lord, For Thy Tender Mercies' Sake." Although much more serious in nature, the sonic experience will prove worth the effort.

Although more challenging to find, Baroque opportunities exist for the growing choir. Bach's great chorale preludes offer students the chance to sing a straight four-part chorale, simple but monumental, wrapped in sublime instrumental packaging. As varied as "Nun Danket Alle Gott" and "Sheep May Safely Graze," these are pieces to be remembered

always. Two accessible recommendations come from Handel's pen – "Haste Thee, Nymph" (Walton W7007) and "Joyful Day" (National Music Publishers). Allow me to add a favorite: "Come, Ye Sons of Art," Purcell (Kjos 5977).

For beginning choirs, the Classical age can be most challenging of all, rooted in larger works. Nonetheless, three favorites I taught to all-freshman choirs included: "Veni, Jesu," Cherubini (Flammer A5105); "Praise We Sing to Thee," Haydn (Kjos 2015); and "Sanctus Dominus," Sigismund Neukomm (Roger Dean HCD116).

During the Romantic era, composers' interest in folk music and dances is helpful to find music accessible to younger choirs. Search for purer settings of folk songs, or strophic dances, such as Schubert's "Nocturnal Serenade" (Walton 7023). Even simplified settings of Russian liturgy can sound wonderful, such as the familiar Kopylov "Heavenly Light" (Carl Fischer CM497).

Take great care in the selection of lighter genres for beginning choir – pieces which have been simplified often tend to lose depth of experience. If choosing a spiritual for your beginning choir, make sure it's still strongly moving and exciting to hear. Examples include "If I Have My Ticket," arr. Donald Moore (Warner); "Deep River," arr. Linda Spevacek (Heritage 15/1068); "Great Day," arr. Brazeal Dennard (Shawnee A1895); or "I'll Hear the Trumpet Sound," Vijay Singh (Heritage 15/1751H). Some folk songs which are fine musical experiences but very simple arrangements include: "Arirang," arr. Poorman (Alfred 2013); "Changamano," arr. Althouse/Albrecht (Alfred 21177); "Nine Hundred Miles," Philip Silvey (Santa Barbara SBMP518); "Gentle Annie," Stephen Foster (Beckenhorst BP113); and "Follow the Drinking Gourd," Julia Bray (Heritage 15/1116).

All choral musicians find their time at a premium. I'm suggesting to you that there is nothing more valuable to do with your precious spare time than poring through choral literature. As you discover gem after gem, you'll fill your library with diamonds and rubies of choral art, which will shine forever.

God bless you for sharing your life and love of music with your students, and changing lives for the better every day! Have a wonderful year.

- Loren Veigel is Artistic Director of Voices of Canton, Inc. and is President of the Ohio Choral Directors Association.

CONNECTING ACROSS CULTURES



After a recent concert which featured Goshen College's three choirs singing primarily multicultural music, I was having a conversation with one of our recent graduates, now the choir director of a large program in Oregon. He asked a question often addressed to those of us who focus on multicultural music: "Where do you find all your rep?" Then he added a comment that is typical of the young, chorally focused person that he is, "I bet you geek out all the time looking for music."

I do. It's like Christmas, coming across a new piece and aurally unwrapping it to hear the new harmonies and timbres, to encounter the new language and social context from which the song grew. As choral directors, we view those songs that resonate with us as rich in potential - the potential for connection with our singers and the audience which hears them sing, the potential for technical and artistic achievement in our choirs' members, and the potential for making the world a slightly better place because of the sounds and ideas being shared.

In today's current cultural and social climate, there are many threads of separated ideologies. I would guess that we can agree that as musical artists, even though we may differ on some things, we have an underlying passion for creating connection and understanding - the potential represented in each piece of music that we peruse when planning our concerts for the year. We can agree on being in the human condition of feeling stressed and stretched much of the time, yet in total abandon when our choirs achieve a perfect sonority or master a phrase we've been working on for weeks. We aim for that inner connection that music so magically creates.

To assist with that connection, I offer a list of multicultural selections which emphasize the connection across cultures and can remind our singers and our audiences that we are all human in nature, prone to the pitfalls of wildly differing views, yet unified in our desires for health, community, and peace. I wish you deep resonance with others this year.

"Denko" by Nitanju Bolade Casel, SATB, contained in *Continuum*, the first songbook of Sweet Honey in the Rock; a song from Mali that is a call to the community to intensify efforts to support and raise a much-wanted child.

"Iraqi Peace Song" arr. Knut Reiersrud and Lori Tennenhouse, SA, Santa Barbara Music Publishing; a traditional Iraqi lullaby sung in two languages calling for peace for the future of our children.

"Sililiza" arr. Jim Papoulis, SATB/SSAA, Boosey & Hawkes; words that intertwine Spanish and Swahili, passing ideas and encouragement back and forth. Any of this arranger's pieces create a delightful mix of cultures.

"Desh" arr. Ethan Sperry, TTBB/SATB, earthsongs; an Indian raga highlighting the centuries of classical Indian music and its celebration of traditions and culture.

"Kalinda" by Sydney Guillaume, SATB, Walton Music/HL. Sung in Haitian Creole, the text calls for friends to listen and dance to the beat of the drums.

"Yal Asmar Ellon" by Edward Torikian, SATB, earthsongs; a traditional song from Syria that speaks of love for another.

"Shlof, Mayn Fegele" by Mikhail Lermontov, arr. Lee R. Kesselman, unison/2 pt., Boosey & Hawkes; a haunting lullaby from the Jewish/Yiddish community.

"Kua Rongo Mai Koe" by Ngapo Wehi, arr. Eddie Quaid, SATB (can be sung by advanced SSAA choir w/ slight adjustments), Alliance Music Publishing; a New Zealand welcome song traditionally sung by a female elder gathering the community.

"Freedom is Coming" - South African freedom songs collected and edited by Sven Kallman, Walton Music/HL. Two books of songs that sustained the anti-apartheid movement, capable of being sung in any combination of voices, by any age.

"Singing in the African American Tradition" four CDs with accompanying commentary, collected and presented by Ysaye Barnwell, Homespun Tapes. Spirituals, folk songs, and African songs lined out on individual parts. Appropriate for any age range or choral voicing.

- Debra Detwiler Brubaker is a Professor of Music at Goshen College and serves as a Central Division Ethnic and American Music/Multicultural Perspectives Repertoire and Standards Chair.

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STUDENTS SING UP!



The ACDA national SING UP! membership drive has helped to make it feasible for more students to join, and the cohort of student ACDA members is strong and growing. All of the Central Division states have opted into the program, demonstrating the commitment we have to an investment in our students and in the future. The current number of Central

Division student chapters is 23, with ten in Illinois, two in Indiana, five in Michigan, and six in Ohio. Please let me or any of the state Student and Youth Activities Chairs know if we can assist you (IL: Andy Jensen, IN: Vaughn Roste, MI: Kim Adams, OH: Jeremy Jones). We can help with ideas to start a chapter or to re-energize an existing one.

In communicating with state chapter advisors and student presidents, I am encouraged by the students' reports of what they are doing. It is inspiring to know that the next generation of choral artists is being expertly trained and guided in musical and professional development. The student leaders are clearly paving the way for their own members to build their skills as well. Thank you for your leadership!

Here are a few of the thriving activities in which our Central Division student chapters are engaging. At the University of Akron, Allison Baltes (Bryan Nichols, advisor) states that they have musicianship parties where upperclassman run various warm-up exercises, and then underclassmen lead assigned sight-reading examples. They also host composer residencies, which have included Daniel Elder and Jake Runestad. Michigan State's student President, Logan Jones (Sandra Snow, advisor) created a Midwestern Collegiate Choral Workshop. Indiana University's student president Anne Rumzis (Dominick DiOrio, advisor) have activities planned such as master class teaching workshops, developing repertoire lists, leading warm-ups, and bringing in keynote speakers to present and do Q & A sessions. Ellie Barbieri from Ohio University (Paul Mayhew, advisor) reports that they have created their own mentor program for freshman choral music education majors. At Northern Illinois University, Deanna Frances (Eric Johnson, advisor) reports that they help with an IMEA clinic, and are going to the Alice Parker All-Sing Event at the College of DuPage. Cristian Larios from Illinois State University (Karyl Carlson, advisor) and their chapter are focusing on individual leadership opportunities and community outreach by organizing an All-State preparation workshop. They are actively participating in the upcoming IL-ACDA urban initiative JOIN VOICES, CHICAGO!, partially funded by ACDA's Fund For Tomorrow. A record number of students attended the Illinois ACDA Summer Retreat.

All of the state chapter leaders responding stated that they are hosting various fundraising activities to help to defray conference attendance costs. Other direct student engagement opportunities aside from attending the national conference include participating as a Collegiate Honor

Choir member, auditioning for the Conducting Competition, or submitting a work for the Composition Contest. Many state conferences also offer sessions and opportunities for collegiate members. There will be collegiate-aimed sessions in Minneapolis as well, including:

- Building and Maintaining an ACDA Student Chapter
- How a Conductor THINKS: Real Time Decision-making in the rehearsal
- Teaching Musicianship through Repertoire: A Panel Discussion
- Collegiate Vocal Jazz: Learning from our Legacy
- So You Want to Start a Vocal Jazz Ensemble...
- Creating Safe People: Honoring LGBTQ Singers in the Choral Classroom
- Mentoring the New Choral Conductor - Creating a Meaningful, Lasting Relationship

Central Division students' energy, ideals, goals and activities are inspiring. Anne Rumzis states: "I am so thankful to have the opportunity to serve on this year's executive board. It is a great privilege, and I am humbled to represent the IU choral community... I hope to help our chapter members learn how they can engage in a lifetime of singing as well as how they may spread that knowledge and love to others... I hope that I can help provide meaningful and diverse experiences for our chapter members and help supplement their education, as they become the next generation of choral leaders."

Please check out the ACDA mentorship program at <mentoring.acda.org>. Designed to help students to receive career and academic advice, build a professional network, and learn about graduate school and beyond, it helps to

cross all kinds of boundaries! The learning goes both ways too, so sign up to be a mentor!

All the best wishes for a joyful, successful, inspiring musical season.

- Karyl Carlson is Director of Choral Activities at Illinois State University and serves as Central Division Repertoire and Standards Chair for Youth & Student Activities.

Pitch, continued from p. 2

10. Use the piano less. By rehearsing unaccompanied, singers are forced to listen more and to actively create accurate intonation. In an ideal world, all choirs would rehearse unaccompanied, however, few conductors have an ideal situation. The important thing is to use the piano much less than you think it is needed.

I hope that these strategies will help you to solve intonation problems with your choir this fall. By this spring, your choir's intonation will be masterful and you won't need this list! I would love to hear your ideas on intonation; contact me at <gwalker@otterbein.edu> if you would like to share.

- Gayle Walker is Director of Choral Activities at Otterbein University and serves as President of the ACDA Central Division.



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A PEACE SERVICE AND THE RNC



Yep. You're darn right I was concerned. Here we were, three months and 18 miles out from downtown Cleveland, site of the Republican National Convention, and I wasn't supposed to be worried?? We had 50,000 guests coming to our city – a city that has been joked about and ridiculed for decades – and predicted was everything from plotting terrorists to professional picketers. Something HAD to be done.

Our Cleveland Cavaliers had just won the NBA championship, overcoming a 51-year drought, not only in sports but also in prestige. We had the Cleveland Orchestra (one of THE finest in the world); the world class Art Museum; Playhouse Square – the largest collection of theatres between NYC and LA; and the Rock & Roll and Football Halls of Fame. Let's face it – "The CLE" had worked on taking itself from the doldrums of the rust belt into the 21st century, and along comes this huge convention whose very presence could destroy 50 years of work. We needed a greater power.

I mentioned my concern to our pastor. Her wisdom and vitality inspired her to say, "We need a peace service." It took less than a second to add singing to that notion, and the idea was born.

On Sunday, July 17, the day before the RNC came to order, my outer suburban church was to host an ecumenical and nonpartisan service of scripture, prayer and song. I began with the premise that we should have a choir - a large one - and that we would sing great music, not only hymns, but anthems. Music "calms the soul," after all, and singing helps you to "run to God."

Who would want to come to a weeknight rehearsal in the middle of the summer? I decided we would only rehearse 40 minutes prior to the service, and invite those who could "read." While my dear pastor worried whether we would draw ten people, I was getting together a list of friends and colleagues.

A call went out "among the lands," and singers young and old signed up. We were overwhelmed by the response. I decided upon Elaine Hagenberg's "I Will Be A Child of Peace," Craig Hella Johnson's arrangement of "Let the River Run," and the traditional Ades arrangement of "Let There Be Peace on Earth." Hymns were kept traditional and patriotic.

Here's the most amazing part: although 50 folders had been prepared, as the 3:00 rehearsal time approached, participants kept arriving. And arriving. AND ARRIVING! It was like "The Sorcerer's Apprentice," but with singers! Former students, friends from surrounding churches and community choirs, colleagues from various schools and universities; and clergy by the score – all wanting to sing for peace and tranquility in our fair city. We shared not only folders but also the love of singing!

When we finished, someone told me there were almost a hundred in the choir, and hundreds more overflowing the pews of that outer suburban church. It was a thrilling, soulful, moving event. We all sang in fellowship and harmony. God will do that.

There was peace in the city.

Eric L. Richardson, a retired choral educator, is Director of Music for Bethesda on the Bay Lutheran Church (OH) and currently serves ACDA Central Division as Repertoire and Standards Chair for Music and Worship. He was recently honored with the Ohio CDA Distinguished Service Award.



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ARE YOUR SINGERS ON THE CHARTS?



Over the years I have established the habit of listening to each of my students individually. At first, it was a quick and not very structured process. As time progressed, I learned to take more time with it and be more thorough with all of the students. When I moved to the middle school (again) 16 years ago and was lucky enough to work with master teacher

Jane Brewer, I learned how invaluable this “voice-charting” process really is. Jane had developed a voice chart rubric that I still use today. I knew how important it was to know my students’ voices, but I learned from Jane how important it was for the students to know their own voices. This voice chart is marked and given back to them to keep in their folders to refer to as needed. The voice charting process can be daunting, especially if you have large choirs, but the payoff is huge!

First, let me explain the voice chart itself. At the top of the paper, there is room for the student’s name, class period, voice part and date. Under that is a keyboard that goes from C2 to C6. Under that is a grand staff that goes from C2 to C6. There are four of these keyboard/grand staff combinations on the paper, as we voice chart 3-4 times each year.

Now let me explain our process. We bring groups of 4-10 students to the piano at a time. We try to have like-voices come up together. We’ll start with a five-note pattern (Do-Sol-Do) in the middle of their range. We move the whole group up by half steps and eventually have each individual continue until they reach their highest note. Then we have the whole group sing a five-note descending pattern (S-D) starting in their middle range. We move them down as a group and then individually until we find their lowest note (I have found that an “ah” vowel allows them to sing with the least amount of tension, especially in their extreme ranges).

We mark their high note and low note on the keyboard and staff, and we mark their break (if there is one) on the staff as well.

We then decide where to place the student (SATB, etc.). Of course your needs are different with each choir you direct, and a young man who sang baritone in a seventh grade three-part mixed choir may end up singing tenor in your eighth grade mixed choir. Sometimes just hearing them sing scales doesn’t give you an accurate idea of where they will be most comfortable. This is when I break out the first phrase of “America.” I have them sing this in

3-4 different keys. You can hear when it “settles” into their voice, and they sing it with the most ease. I usually have about 10% of my students sing this.

It is so important (especially for your young men) to find their optimal/comfortable singing range. If a boy

is trying to sing in a section where he can’t sing half of the pitches because they are too low/high, he will find something else to do! I would have as a seventh grader! I might not have set the room on fire, but I would have made the director’s life a little bit more difficult! If we can place our young men in a section where they can participate almost all of the time (almost, because we’ll never find music where every voice can sing every note of the song!) we will have more engaged students. If our students are more engaged, our classroom management will be better, and, ultimately, so will the performance!

Voice charting your whole class takes planning and commitment, but once you get your routine down, you won’t be able to imagine your life without it!

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

It is so important (especially for your young men) to find their optimal/comfortable singing range. If a boy is trying to sing in a section where he can’t sing half of the pitches because they are too low/high, he will find something else to do!

A LIFE OF SONG



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Lifelong Singing, continued from p. 1

If we venture into the musical worlds of others and build relationships and bridges for others to enter our musical world, our communities may not only enjoy a life of song, but they may enjoy a life of choral singing.

- Raymond Wise is Professor of Practice at Indiana University and serves as the Central Division Ethnic and American Repertoire and Standards Chair.

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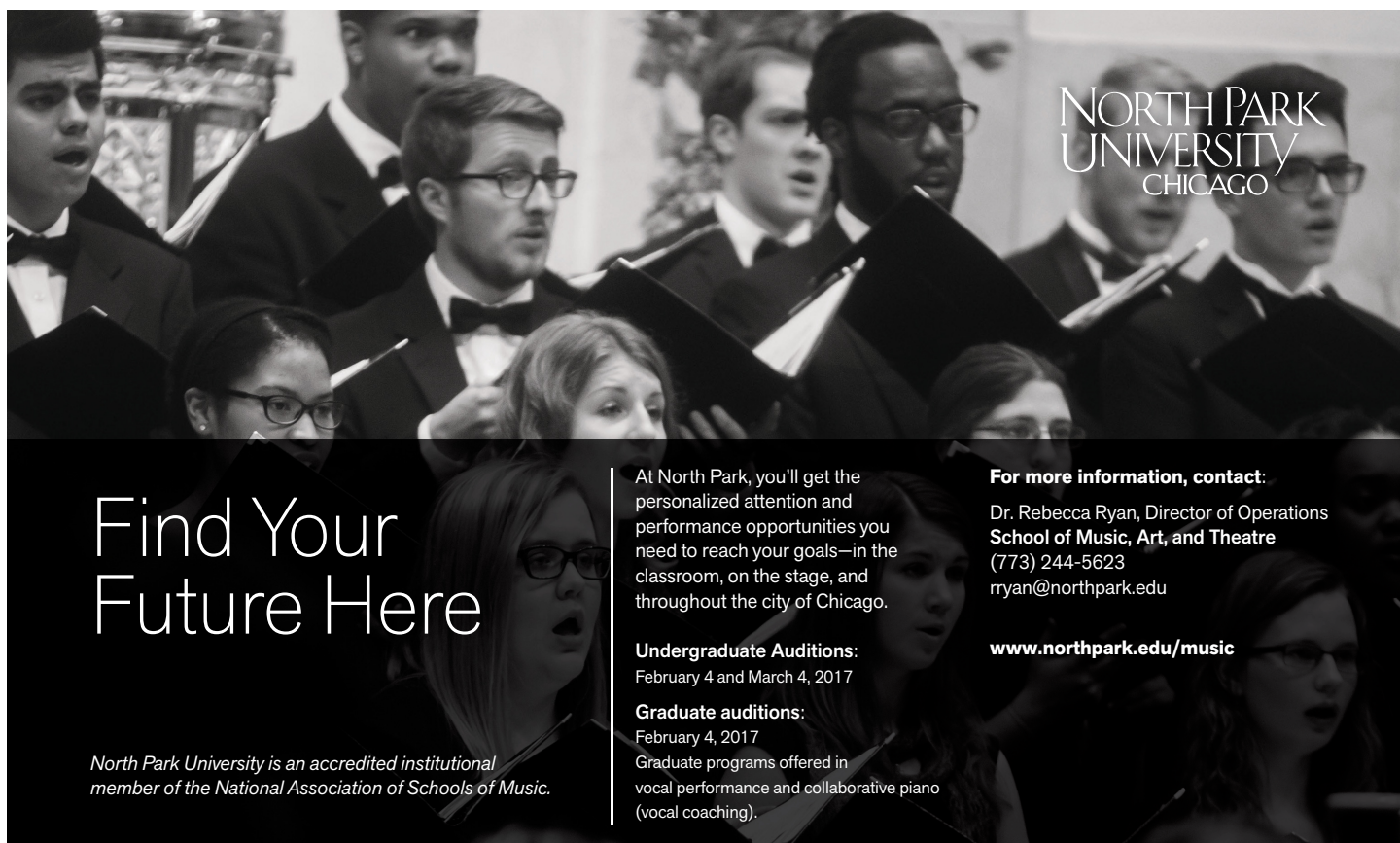
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THE LAST WORD



We all learn from and with each other. If you have read through this issue, there were a number of tips for all of us, from intonation and phonation given by colleagues Gayle Walker (page 2) and Jared Anderson (page 7), as well as ways to encourage and publicize lifelong choral singing from Raymond Wise (cover). I

often tell my singers that few teachers come up with anything original in terms of teaching techniques - we just steal (borrow?) from others! In the 31 years I've been teaching, I have always learned from other musicians. The day I stop wanting to learn something new is the day I should retire.

In this issue, there are a number of references to the beginning of the year, which seems odd to me, since as I write this in mid-to-late September, we are in our eighth week of classes and have our first concert in a week. (Yes, in Indiana there are a lot of schools starting classes the first week of August or even the last week of July.)

Indiana celebrates its statehood bicentennial in 2016. While I don't normally have "theme" concerts because the music appropriate for the theme often isn't music which is developmentally appropriate for the singers, this fall we have been able to put together a concert of music written or arranged by Hoosiers. Including our state song (do you know yours?) of "On the Banks of the Wabash Far Away," it is a way to salute those who have enriched the musical life of our state and to educate our audience as well. If you have a state or local anniversary coming up, maybe you'd like to consider something like this.

Are you making plans to go the ACDA National Conference in Minneapolis? If you have never attended a national conference, make this one your first! It is a significant amount of time and money, but if Minneapolis is anything like the past few national conferences in Dallas, Chicago, and Salt Lake City, attending will be worth your time and financial investment. Minneapolis is a great city, even in the late winter - many buildings are connected by what I call gerbil tubes, meaning you can easily move from building to building without going outside. Even if your place of employment can't financially help you to go, it is worth going. Musical rejuvenation in the doldrums of March is definitely needed. Start planning and budgeting now. You'll be glad that you did!

A big thank you to our advertisers, who help to support the Central Division and to keep *Resound* in print when many states and Divisions have gone to online-only! Please support our advertisers and let them know that you saw their ad in *Resound*. (Thank you also to our colleagues who shared their knowledge in articles for this issue!)

As the leaves are about to begin to fall and you read this issue of *Resound*, I hope that your musical year has been going well. In this uncertain time (read: election year), our music can be a refuge from the turmoil. We sing together, learn from and with each other, and celebrate our musical progress together. Thanks for reading *Resound*. Have a great fall!

- William G. (Bill) Niederer is Choral Director at Elkhart (IN) Central High School and serves the Central Division as *Resound* Editor.

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