

American Choral Directors Association

Common Times

Kenneth Cox, Editor

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The President's Pen



Jeff Sandquist, SWACDA President

The Beauty of Simplicity

Of the Father's Love Begotten...Divinum mysterium...Divine mystery, the beauty of simplicity. I have always been drawn to chant...but I'm not really sure why. Was it my Lutheran upbringing, hearing and singing introits every Sunday under the direction of my organist/choir director and more importantly mother? Was it an all-state choir experience with Weston Noble, or a brief opportunity to work with Paul Salamunovich? Perhaps it was undergraduate work with Conan Castle, followed a few years later with conducting lessons with Eph Ehly? Yes, I'm sure it was all of the above. Choir directors are after all simply a mosaic of all the directors, musicians, music, and life experiences we have had the good fortune to enjoy or endure.

"Of the Father's Love Begotten"...For some reason different arrangements of this chant turned hymn have crept in to my musical life this year. The Rolla Men of Song will be performing a new arrangement by Edwin T. Childs (Alliance Publication AMP 0593), which I highly recommend. The title selected for the compilation cantata for First Presbyterian Church in Rolla is *"Of the Father's Love Begotten,"* and the cantata will utilize an older arrangement by Paul Christiansen published by Augsburg (11-2322 copyright 1985) as the unifying theme for that musical worship service. The beauty of simplicity.

My current favorite piece of music for listening is Craig Hella Johnson's *"Will There Really Be a Morning?"*, the title track of the "Christmas at the Carillon" 2002 CD by Conspirare. It features an exquisite though simple melody setting an equally exquisite text by Emily Dickinson. Every time I hear it I am reminded of another performance by Craig, this one not recorded on CD, but etched into my memory. It was an impromptu sharing of *How Can I Keep from Singing* sung by Craig at a rehearsal he was conducting for the Missouri All-State Choir. The beauty of simplicity.

As I write this article on a beautiful snow day...the first snow day in three years...a snow day which caused the cancellation of the last rehearsal for Men of Song before our first community holiday performance, the cancellation of the first two holiday performances for the RHS Chamber Choir, as well as two of the six hours which were available to prepare for these performances, not to mention one of only three festival chorus rehearsals before the Holiday Concert... (You get the idea). I am remarkably at peace. The beauty of simplicity. When this article is published and the winter edition of COMMON TIMES hits your mailbox, another holiday season will be over. Whatever was the cause of our stress (which some of us confuse with our reason for living) will be forgotten or replaced by a new project or goal. For some, it will be preparing for evaluative festivals, for others Easter cantatas, for others convention performances, and for a select few...all of the above.

The beauty of simplicity is our ability to choose the way we respond, react and exist in the world around us. We can choose to be stressed, or not. It is our perspective, shaped and influenced by those we have met, worked with, and shared our life

experiences. It can also be the influence we pass along to the next generation of singers and conductors, if that is our choice.

For all of us, the future should include opportunities to continue to grow in our profession. Attending the ACDA National Convention in Miami will be one of those opportunities. Other opportunities will also present themselves closer to home. Still others will be found every day in our own rehearsals. The beauty of simplicity. One of these opportunities will be the invitation to submit an application to perform at the 2008 SWACDA Convention in Kansas City. (The application can be found in this edition of Common Times as well as at www.swacda.org). Depending on your perspective, these opportunities for growth may be another source of stress, or another chance to find beauty in simplicity.

In the translated words of Marcus Aurelius Clemens Prudentius (348-413 a.d.):

“Let no tongue on earth be silent,
Every voice in concert ring,
Evermore and evermore.”

Jeff Sandquist seeks and occasionally finds the beauty of simplicity in Rolla, Missouri for singers at Rolla Junior High, Rolla High School, First Presbyterian Church, and for the Rolla Men of Song. He is honored and humbled to serve as the president of the Southwest Division of ACDA.

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The Editor Speaks

Kenneth Cox, Editor

My column content for this issue is an assortment of quotes that captured my attention. They are taken from this issue and previous issues of COMMON TIMES. I am amazed and captivated by the wit, knowledge, and wisdom of contributors to this newsletter.

“...so often the words mope along blandly, being only innocent bystanders in the life of the music, rather than the dynamic instigators of all that happens!”

— Brad Vogel

“What was I thinking?” — Cara Sedberry

“This Fall marks the beginning of my twenty-eighth year of teaching. I’ve worked hard to not be a conductor who had their first year twenty-eight times!”

— Charles Fuller

“In addition to the music itself, research has shown that choral singers join choirs for the personal fulfillment they receive, for spiritual fulfillment, for the sense of beauty and power that music imparts to its audiences and for the exhilaration they experience as a result of the audience response.” — Ron Sayer

The Southwestern Division of ACDA is proud of our representation at the upcoming National Convention in Miami, Florida. I hope to see you there and join in the support and sheer pleasure in hearing and witnessing the talent of our fellow members.

WWW.SWACDA.ORG

From the President-Elect



It’s That Time of Year

Charles Fuller, President-Elect

It’s that time of year – time to get on the plane, car, bus, motorcycle or some other form of transportation and head to this year’s ACDA convention. While it may be too late by the time you receive this to make your decision to attend the Miami convention, it’s not too late to consider all the reasons to attend ACDA conventions. When I was young I made a conscious decision – like many of you – to attend every convention I could. My “default” position was to put those conventions on my calendar and instead of finding reasons to go each year, I had to have reasons NOT to

go. In 1985 my middle daughter was born on a Wednesday, I flew to a convention on a Thursday and got home on Saturday to take my wife and new daughter home from the hospital. (I should probably go thank my wife, yet again for that!) In looking back that choice was probably a bit extreme, but I did enjoy showing off those baby pictures!

One of our goals as teachers at any level is to help our students discover the joy of life-long learning. It sometimes becomes nothing more than a catch phrase, but I believe that it's the key to professional fulfillment. Continuing to grow as artists is one of the fundamental sources of joy for us as teachers/conductors. Many if not most of you discovered this truth a long time ago. Some of us still need to realize and experience the incredible fulfillment that comes from giving all that we are to something. Conventions are the finest tool available to us to remain connected to the joy that brought us to this business in the first place. They keep us connected to our shared community, our shared excellence, and our shared love of beauty. They help us to realize that our challenges are not unique and, I believe, they are one of the best ways to avoid burnout. I always leave a convention excited and ready to face the challenges and opportunities that await me when I get home.

I hope to see you in Miami! If not, it's not too late to make those plans for Kansas City. Make your decision and block your calendar now for February 20-23, 2008. It's sooner than you think!



The Spring Concert Alternative

*Tony Gonzalez, R&S Chair
Senior High School*

It was January, 1992, and I was in the initial stages of planning our spring concert in May. The structure and style of our concert at Central Mid High School was the typical make-up popular in those days. In an effort to be a cooperative team member and to observe traditions, I had decided when I was hired in 1986 to adopt the format: each choir (boys, girls, mixed) would sing its two contest pieces, the show choir performed its entire contest show (and then some more), and then we had a ceremony of awards and duly-earned recognition. The closer followed; a combined number selected, specifically, to evoke sentimentality, produce tears and make us all realize what a great year it had been. If we had a standing ovation (and, of course, we always did) the evening was complete. I was always searching for

music, programming and ideas of any sort that would be musically meaningful to my students. Many of my colleagues found meaning with their spring concerts but frankly, I was missing the "musical" experience. My students did not weep and hug each other so I figured I was something short of a failure and I had to do something. Mixing musical styles (Bev Henson had warned me) was a delicate arrangement of balance and taste. Maybe reaching the students through the printed note and programming only classical music was the answer.

Then I had an epiphany. I would program a (minor) major work with my choirs with orchestra. What a bold move! I had already decided to dismantle the show choir and replace it with a vocal jazz group. (I discovered later that this was an even bolder move.) The jazz choir presented its own separate spring concert.

The rest, as they say, is history. The first annual Mostly Mozart was born – we performed W.A. Mozart's Regina Coeli, K.276, hired a professional orchestra (with the help of a Music Performance Trust Fund Grant), and some of our students sang some solos with the orchestra, as well. It was a great evening! No cheap sentimentality, but honest, heartfelt pride and joy in their music-making.

When Norman North High School opened in 1997, my administration insisted the tradition live on. This year we will enjoy our sixteenth annual Mostly Mozart. The unique format is similar to 1992: a professional orchestra funded by grants and fund-raisers, the choirs perform individual selections with the orchestra, some selected student soloists; student awards and recognition, and a combined choir/orchestra (minor) major work. The concert continues to be the students' favorite of the year and has become a musical event in our community of Norman.

I have since discovered that there are an increasing number of schools that program works with orchestra. I would enjoy hearing from you with a description of your format and any other ideas I can disseminate to our readership.

ACDA ADVOCACY RESOLUTION

Whereas, the human spirit is elevated to a broader understanding of itself through study and performance in the aesthetic arts, and Whereas, serious cut-backs in funding and support have steadily eroded state institutions and their programs throughout our country, Be it resolved that all citizens of the United States actively voice their affirmative and collective support for necessary funding at the local, state, and national levels of education and government, to ensure the survival of arts programs for this and future generations.



Back to THE Basic

*Cara Sedberry, R&S Chair
Junior High/Middle School*

“What the heck was I thinking?” We all have days like this. Hopefully the good days outweigh the bad. Lately I’ve been thinking a lot about why I do what I do. Teaching, that is. When I left for college, I wanted to major in music because I wanted to sing. Teaching wasn’t necessarily in the plan. However, the more I thought about what I wanted to do with my life the more I thought about the amazing teachers I had been blessed with throughout my school years. They were the reason I loved to sing. They were the reason I loved to share and take part in music. I wanted to give that back. Sharing this love of music and the experiences it affords became what I most wanted to do.

When teaching 300 8th and 9th graders on a daily basis, it is easy to get bogged down in the daily problems and issues that arise. “What schedule are we on today?”, “Who took the wing-nut off the risers because they collect them?” – wing nuts that is. “You want us to perform without advance notice when?!?!?!?”. These are not things you learn about in methods class. Thankfully, I am fortunate to have amazing kids. When things aren’t going as planned, or according to schedule, they remind me why I am there...for them.

As the year progresses and we approach the half way mark, I have decided to keep this reminder, where it used to be and should have been all along, at the forefront of everything I do. This is basic. No more worrying about the things I can’t change, like school schedules and unplanned performances. I want my kids to love to be a part of music making. And in order for them to do that I have to remember why, and show them why I love it too. Below you will find a list of reminders to help get you and your kids back to THE basic reason to sing...BECAUSE THEY WANT TO!!! And hopefully we can say we had something to do with that.

1. Care about them as individuals. It is almost impossible not to form bonds with your students in the choral classroom. Taking time, just a few minutes, out of rehearsal to discuss issues at school or in your community shows your students that you really do “have a clue.” Relating to them will go a long way in getting back what you give them. This camaraderie and teamwork are a must for any successful program. Creating this bond requires time, and genuine interest in their lives. Finding time outside of school to offer teambuilding and in essence program building opportunities is crucial. This can mean a skating party, a regional choir rehearsal inviting other schools to join in, choir

Back to THE Basic...continued

dance, bowling night, or taking your students to a musical.

- 2. Planning.** Everything from choosing the correct pieces to suit your ensemble, daily rehearsals, trips, after school rehearsals, choosing listening examples for your choir, etc. If you don’t know what you are doing, it shows. If it wasn’t worth your time in planning, why should they care? Taking time to plan your rehearsal and events will show also. Your students will see that importance of what they are doing because you took time to give them something worthwhile to think about, sing about, remember and hopefully love.
- 3. Give opportunities for success – finished product.** While you never want to water down literature, choose carefully what you will put in front of them. Nothing will turn a kid off faster than failure in this very personal activity. Challenge your students and then give them the tools and knowledge to rise to that challenge. Make sure you are up to the challenge as well. Never leave them hanging. Of course there will always be things to improve, but showing your students that you aren’t going to give up on them will go a long way.
- 4. Shoot straight with them.** Tell them why you’ve chosen a piece, introduced a new vocal exercise, switched someone’s voice part or seat in the choir. They listen. This also applies to class behavior or performance. My students know that I don’t sugar coat things. They respect this and appreciate it. If something was amazing vocally, I tell them. If something was not so good vocally, I tell them. If I am not getting 100% from them, I call them on it. If they know the criticism or praise is truth, they know it is deserved and they react accordingly. This environment of mutual respect helps to foster trust and in turn an appreciation for all that goes on in your classroom.
- 5. Show them you are a real person.** Tell them things about yourself. How you ran over your mailbox or how your dog ate the cookie jar, not the cookies, the jar. They love to hear that you are not perfect. Whoop and holler when they finally “get” that passage you’ve worked on for weeks. Show emotion when they sing so well it brings you to tears. And in times of not so good sounds or behavior, it is okay to let them know you are upset as long as you tell them how to fix it. All of this shows you are a real person with emotions, and why else would we love to sing, if not to share our emotion?

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The Audition Process

*Brenda Mechling, R&S Chair
Vocal Jazz*

The thought of auditioning for a jazz group can make even the most prepared jazz student's knees turn to rubber. Hopefully, most students realize that these jitters are a normal part of auditioning and won't let their nerves keep them from pursuing their jazz goals. Gaining some understanding into the actual audition process can help students to perform at their best even when they are nervous. Teachers are essential for providing answers to their students about auditioning and jazz style. The interaction between teacher and student toward jazz knowledge and preparation will make the audition process as painless as possible.

My students who wish to audition for a jazz ensemble or a jazz honor choir usually ask a mountain of questions about the audition process and jazz style. Their questions range from the very simple to the most complex. The most commonly asked questions are: how to have the correct jazz sound; how to sound and be confident; how much time should be spent in practicing; how to overcome bad vocal habits; and how to perform a scat to the 12 bar blues.

Discovering the correct jazz sound for the audition piece requires plenty of listening time. If there is a recording of the piece, purchase it. Determine the style of the audition piece (i.e., Latin, swing, ballad, cool jazz, etc.), and then listen to other songs of that particular style. Once students start to listen to different sources of the same style, they begin to find their place within the tradition.

Regarding confidence, I tell my students "practice is key to achieving confidence." Work on the articulation, tone, tempo, and dynamics of the piece until it feels like a comfortable fit. Then to seal the deal, dress for success when it comes to auditioning. If students look professional, polished, in control, they tend to act the part. It is very similar to going on a job interview.

Correcting bad vocal habits like singing out of tune, poor posture, shallow breath control, and poor diction can be accomplished with much work and persistence. Teachers can assist in offering vocal techniques to lead students to better vocal habits. Also, recording practice sessions will help students hear both their shortcomings and their progression.

Teaching a student about scat can be tricky. Most students are afraid to attempt to scat even after the technical aspects like chord progressions, motive development, rhythm patterns, and scat devices have been taught. I like to relate scat and improvisation to writing a sentence in English class. Given the same parameters, no two students will write the same sentence, use the same punctuation, or choose the same words, etc., but as long as all the guidelines are followed, both students'

The Audition Process...continued

sentences will be considered correct. Students write sentences that reflect their own experiences and personality; likewise, no two improvisations will ever be exactly the same, and that is okay provided all the guidelines are met regarding technical aspects. Students need to experiment with their own vocabulary of sounds and syllable combos; eventually they will find what sounds work best for their personality. Here is a brief summary of how to help students create or improvise a scat:

- Listen to jazz singers known for scat, or imitate an instrument.
- Experiment with syllable combos
- Ending a syllable combo with a vowel tends to sound smooth and connected to the next combo
- Ending a syllable combo with a consonant tends to act as a punctuation mark to a phrase or motive
- Be familiar with the chord progressions
- Select interesting rhythm patterns for variety
- Develop a motive or phrase
- Add complimentary devices such as dynamics, accents, scoops, slides, and shakes
- Project an emotion
- Tell a story

Then students need to record themselves for self-evaluation. It is a helpful way to check their creation for missed chord changes, devices that could be added or deleted to make it more interesting or dramatic, inappropriate syllable combos (common innocent, funny errors include: "poo poo", "pee oo", "boo bee", "tit dee", "shi tah"...you get the picture).

There are no short cuts to preparing for a successful jazz audition. Hope that your students ask a profusion of questions. Their curiosity and quest for furthering their jazz education is fun to watch. The exchange of information from teacher to student is vital to creating confident new jazz performers. Students may not feel 100% positive about their first jazz auditions, but hopefully they will have gained knowledge to see their new potential.

Brenda Williams Mechling has taught secondary choral, show choir, and jazz choir for the past 10 years at Carl Albert Junior High and Carl Albert High School in the Mid-Del Public School System of Oklahoma. She earned her Bachelor of Music Education degree from the University of Central Oklahoma. Choirs under her direction have performed as honor choirs for OCDA and OMEA conventions in 2000, 2002, and 2003. Brenda owned and operated a private voice studio in Midwest City for twelve years before leaping into the public school arena. She is active in OMEA, OCDA, ACDA, and numerous committees at her school and in her school district. Her professional achievements include membership in Who's Who Among American Teachers, National Honor Roll's Outstanding Teachers, and Who's Who Among American Women.



Selecting Choral Literature that Fits

*Alan McClung, R&S Chair
Youth & Student Services*

After graduation and with the appointment to that first choral music position, choral music educators/conductors face the challenge of selecting music for their choirs. Because the music drives all of the classroom/rehearsal activities in the choral performance classroom, it is important to choose literature that appropriately fits the musical and intellectual needs of the students.

Questions to consider when choosing each individual work:

1. Do the ranges fit the voices in the choir? Are there challenges related to tessitura? Does the music remain too high or too low (outside a comfortable range) for too long?
2. Are there enough singers available to assign parts appropriately?
3. Is the music artistically conceived? Does the melodic and harmonic structure offer interesting musical variety? What is the authorship? Is it an original composition, an edition of an original composition, or an arrangement of an existing melody?
4. Is the language of this work unique and chosen knowingly?
5. Is the text appropriate for the singers in your choir? Is the text intellectually enriching? Does it fit the needs and interests of the targeted age group?
6. Does this work represent a unique style or musical texture in your concert plan? What is the musical genre and/or characteristic style of the work?
7. Does the work represent accompanied music or a cappella? Are appropriate and capable accompaniment resources available?
8. Does the work foster the development of sight-singing skills? Has the prevalence of altered tones and pitch approach (step vs. leap) been appropriately considered? Are the rhythms within the ability of the teacher to teach and the students to grasp?
9. Does the work offer the conductor attainable challenges related to gesture?
10. Does the work offer performance opportunities outside the formal concert setting, i.e., graduation, parent-teachers meeting, or even a school pep rally?

Questions to consider when programming the concert:

1. Does the concert include a balance of musical challenges?
2. Does the concert include appropriate diversity related to time and key signatures, dynamics,

Selecting Choral Literature That Fits...continued

- moods, languages, and tempi?
3. Is the concert balanced with a variety of musical styles and genres?
4. In what ways does your concert programming consider the audience?
5. Has the concert order been thoughtfully considered?
6. Is the concert an appropriate length?

Learning the literature and determining effective programming techniques is an ongoing endeavor for all choral musicians. To learn the literature and to assess programming techniques a combination of the following resources is advised: (a) surveying the choral collections in a variety of school and church music libraries; (b) investigating the selections in music stores that specialize in choral music; (c) attending a wide variety of school and church concerts and listening to such recordings; (d) interviewing successful choral music professionals; (e) becoming acquainted with preferred choral music lists associated with state music organizations; (f) becoming acquainted with articles, textbooks, and websites that offer titles that have become literature standards; and (g) attending reading sessions offered by a variety of music organizations at local, state, divisional, and national levels. On March 7-10, ACDA will hold its 2007 national convention in Miami, Florida.

For many attendees, such events offer life-changing experiences. The Youth and Student Activities always play an important role in these events and this convention will offer university and college students a number of opportunities and activities, beginning with a stellar line-up of performing groups and interest session presenters. From 120 entrants, the Student Conducting Competition has been reduced to eight undergraduate students and eight graduate students. The competition will be held each morning, March 7, 8, and 9. On Thursday, March 8 at 10:45 a.m. the Youth and Student Activities roundtable will feature Paul Rardin from the University of Michigan. He will have some fun with the topic "Reading Packet Blues." He will provide some examples of awful music and offer pointers for spotting the good and the bad in reading packets. All students who pre-register for the convention will choose six reading packets to receive.

To become the professional musician you want to be, become engaged and actively involved in your education. Seek out as many enrichment opportunities as possible. If attending the National Convention in Miami is not an option, consider attending the SWAC-DA Convention (February 20-23, 2008) in Kansas

City. In the meantime, make the effort to attend a variety of concerts in your area. Every concert experience, the good and the bad, should be considered a valid learning opportunity.

Resources

Kolb, G. Roberts. "Effective Choral Programming," p.265-276. in *Up Front: Becoming the Complete Choral Conductor*, (Guy Webb, Ed.). Boston, MA: E.C. Schirmer Music Company, 1993.

Garretson, Robert L. (1993). *Conducting Choral Music*, 7th ed. Englewood Cliffs, NJ: Prentice Hall, 1993.

Collins, Don L. (1999). *Teaching Choral Music*, 2nd ed. Upper Saddle River, NJ: Prentice Hall, 1999.



How We Deliver the Three M's

Ah'Lee Robinson, R&S Chair Boychoirs

Music for boy choirs not only transcends, but it is powerful. Our message is crystal clear, and our ministry, though subliminal, is how we make the difference in the lives we touch.

While I look at the boys we serve, develop and mentor in our choirs, I immediately begin to think about their future. Countless mature minds will advance to responsible men some day. However, many of them will drift aimlessly into the future because there is no vision. I'm reminded of a biblical passage that reads, "Without a vision the people perish". Do you have a vision with your young choristers? Are you a visionary? It becomes our ultimate responsibility as we stand before our choristers to showcase, epitomize and provide a clear vision for them.

Our music should not only be selected for competition, style and appearance, but it should be chosen so that young choristers can appreciate the hard work that they deliver. In my time as Artistic Director for the boy's choir, I have seen many boys return to the choir as talented musicians that enjoy the music that they once performed. Many retain the discipline they acquired and they share with the current choristers their pride in being a member of the boy choir.

In our musical delivery the message becomes unmistakable. If it is convoluted, the chorister will not convey it as prescribed by the choral director. Amazingly, the audience will not receive the message either. For many of the listeners, the message speaks

directly to the intent of the presenter. In order for the chorister to appreciate the song and embrace the message they must be educated at the onset of teaching the desired piece. This would be a good place for "ministry". When I speak of ministry I am saying in our simplest form of leadership that we should provide a level of sincerity. I classify myself as a "servant leader," one skilled to lead, train and develop the talent that comes before me. Leading by example becomes the focal point and the subliminal message of ministry takes the forefront of character building for the young chorister. Style, delivery, and attitude are crucial components of the leader, not to mention professionalism. We must do what we say and say what we mean. Taking a firm position with the choir sets the pace for the chorister to achieve. You will appreciate the outcome and they will be thankful for your drive and tenacity; perhaps not now, but in the future.

It is my hope that we make a marked difference in the lives of the choristers we stand before each week. Though many of them are destined to hold their musical experience very dear, others will gravitate to the discipline provided and many will remember the relationships they have built. Ultimately the music, the message and the ministry all play a significant role as a "gathering of the fragments" to make boys responsible, professional, ethical and on target for life's challenges. After all it's the music that transcends.

As we prepare to gather in Miami for the ACDA National Convention, it is my hope that we take more than music back to our eager choristers. Strive to develop a relationship with others that share challenges and triumphs so that you are able to achieve a level of appreciation in your choral life, and above all, sing as if each day is made for a new song.

"Keep your boys focused, on task and hold them accountable."

WWW.SWACDA.ORG

ON THE WEB

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Teaching the Heart in Music

*Christy Elsner, R&S Chair
Children's Choirs*

The children in our choirs are developing fast-paced, technologically advanced skills that make school, work, and communication rapid and efficient. Yet the e-mails, wireless computers, voice mails, and text messaging do not replace personal and physical communication experienced through a hand shake, a wink, a smile, a hug, vocal inflection, facial expression, or body gestures. Communicating emotions, sentiments, aspirations, and beliefs through the use of the body may be a dying art which presents yet another teaching challenge and teachable opportunity for choral directors. How do we teach young singers to open and share their hearts, and how do we teach young singers to use music as a powerful connecting tool between singers and the hearts and minds of the audience?

Young singers need to belong, need to be accepted, and need to know that they are a vital, functioning part of the choir. When singers are connected to their choir, they are comfortable expressing what they feel and what they sing. Find ways for your singers to connect. Plan optional activities outside of rehearsals such as pizza parties, skating, bowling, or caroling. Try to incorporate group games at least once a month that promote laughter and friendship. Find simple activities in which a singer can find a common link to the singers standing next to him or her. Promote and encourage friendships between the singers such as e-mailing each other during breaks. Have "secret tour buddies" that leave notes or small gifts for each other. Take care of singers that are sick or have experienced a death in the family or a family emergency. Leave or begin the rehearsal with human contact. (Our choir gives an "h" at each rehearsal: high five, handshake or a hug.) Start rehearsal 5 minutes early so that the singers can share (in 10 words or less) joys or concerns. Hearts will open and singers will arrive on time to rehearsal for the opportunity to share.

When working on the music, teach each text as if it is a literary masterpiece. Intensive study of the text using all of the senses and learning strategies will ensure that each singer makes a personal connection to the text. Try having the singers act out the text in small groups. As part of weekly homework, have singers write how the text relates to his or her life. Using long sheets of poster paper actually have the singers paint a "landscape" for each piece giving the singers the opportunity to incorporate personal touches of color, objects or brush strokes. Allow

Teaching the Heart in Music...continued

singers to make the text come to life by asking, "what smells fill the air in this verse," or "what kind of fabric would be used and what would it feel like between your fingers." Carefully monitor that every choir member participates!

Finally, give singers the opportunity to use "old" art forms of communication. During rehearsals, sing in small circles which will greatly improve the use of eyes, face, and body to bring life to the music. Create different moods, body language, and facial expressions for each piece and practice these every time the piece is sung. Also, practice shifting the moods from one piece to another. During a performance, have singers hold hands or clasp arms during an especially touching piece of music. Use the entire performance venue to its advantage by placing a singer in the arches for a solo, use the balcony for an echo effect or angelic effect, or have the singers process in or surround the audience at the end. Stage music carefully and intently to increase the emotional impact. Move singers into the aisles and have them serenade the audience with their eyes and faces. Involve the audience by inviting them to join the choir especially with holiday or patriotic music.

Teaching the heart in music will provide breathtaking moments for young singers as well as for the audience. It is those breathtaking moments that will have a direct impact on the life of the individual singer. Join me in Miami in March 2007 for an opportunity for you to connect and be reminded of why teaching the heart in music is so important. "It is perfection you seek, or to touch a heart and change a life?"

GUIDELINES FOR SUBMITTING ARTICLES

Your editors welcome the submission of articles, reports, music and book reviews, concert announcements, and other items of interest to our diverse seven-state membership of 3,100. Materials should be submitted on disk in Microsoft Works or Microsoft Word format or via e-mail. They should reach the editor no later than the established copy deadline and must include the following information: title or heading of article, author's name, address, phone, and name of organization. Please do not insert page breaks, line breaks or tabs. Send articles in the main body of an e-mail rather than in an attachment. Photos are most welcome. The editors reserve the right to approve any application and to edit all materials proposed for distribution in *Common Times*.

Deadline: April 1 (Spring issue)



Music from Asia, Australia and America

*Charlotte Adams, R&S Chair
Women's Choirs*

While researching for a Colorado Women's Chorale upcoming performance of a concert with Asian, Australian and American folk song themes, I have discovered some excellent ethnic music that I would like to share with you.

"Arirang" – arranged Shin-Hwa Park, Lawrence Kaptein Choral Series, SSA, A cappella, Alliance Music Publications-AMP 0092

This excellent arrangement is an exciting setting of three different "arirang" folk melodies popular in Korea. While most settings of "Arirang" use only one of the melodies and are typically lyrical and sweet, Shin-Hwa Park's arrangement is full of rhythmic intensity and drama as well as beautiful lyricism. Although challenging, this piece is definitely worth the effort. Dr. Kaptein's program notes on the origin of the pieces as well as performance suggestions are most helpful and include a translation by Park. A pronunciation/performance cassette is available through the publisher.

Kashiri – Tae Kyun Ham, Saint Mary's College Choral Series, SSA, piano, Earthsongs

"Kashiri" is a very dramatic and powerful piece while, at the same time, employing a poignant and tender text. Nancy Menk has supplied excellent information on the piece and includes an English translation.

Mr. Ham arranged his SATB version of "Kashiri" for the Seoul Ladies' Singers, who performed it for the 1993 World Symposium in Vancouver. The audience was awestruck both by the beauty of the piece as well as its spectacular performance by this remarkable choir from Korea. The piece is scored for 3-part divisi, soprano solo and a fairly difficult piano part. The text is Korean.

While both 'Arirang' by Park and 'Kashiri' are similar in their intensity, they are different enough that they could easily be programmed for the same performance. It would be advisable to invite a native Korean speaker to help with the pronunciation.

Stephen Leek has composed a set of 3 songs for treble voices entitled 'Ancient Cries.' The individual pieces are "Rainbird" – SA, piano, MM 0908, "Myoon-myoon" – SA, piano, MM 0909 and "Goolay-Yali" – SSAA, piano, MM 0910. This wonderful music is published by Morton Music in Australia and is available to us through Hal Leonard. These pieces form a stunning set or can be

Music from Asia, Australia...continued

successfully performed individually. I particularly like pairing "Rainbird" and "Goolay-Yali."

There are several Australian aboriginal words and place names that are explained in the performance suggestions provided by the composer. Leek employs very lyrical melody lines along with exciting rhythmic intensity, changing meters, some spoken parts and even whistling an octave higher than the melody line. This set of pieces, "Ancient Cries", is very effective, capable of transporting one to a distant land, very singable and very exciting for the audience as well as the singers.

Finally, in the never ending quest for interesting programming, I think it might be effective to perform either the Asian or the Australian pieces along with two wonderful American folk songs, "Shenandoah", arr. by Kevin Riehle (SSA, flute, oboe, piano, Oxford Cat.No.95.416) and Rollo Dilworth's SSA arrangement of "Jonah" (SSA, piano, Hal Leonard-08744463).

Riehli's arrangement of "Shenandoah" is lovely, lyrical and not too difficult. The ranges are suitable for high school treble singers and the tasteful accompaniment provides support for young singers. His imaginative use of flute and oboe adds a beautiful pastoral feeling. "Jonah" is an original composition but written in the African-American style of a spiritual. The range is good. The accompaniment is very rhythmic and provides helpful forward motion. The story of Jonah's being swallowed up by the mighty whale as set by Dilworth is very exciting and sure to be a hit with both singers and audience alike. It's great fun!

As always, I would love to hear from you!





There's More to This than Music

*Ron Sayer, R&S Chair
Community Choirs*

In the commotion of selecting new music, preparing for rehearsals and performances, overseeing the myriad administrative duties that fall on the shoulders of a community choir director and developing and maintaining membership, we tend to lose sight of why singers join a community choir (or any choir for that matter) in the first place.

Sure they love to sing, that goes without saying. As much as we would like to believe they join solely for the experience of singing wonderful choral music under their director's insightful leadership, there really is much more to the experience. Maybe your singers can't put their finger on what it is but they are drawn to the choir by something bigger than the music. The music is just a tangible used to achieve something less tangible, the medium used to attain that which is gratifying and important to us as people.

A chorus is a family, another form of community, a place where members feel they make an important contribution while cultivating and showcasing talent. Through choir, they experience camaraderie and friendship and they have opportunities for socialization outside of their usual circle of friends. In addition to the music itself, research has shown that choral singers join choirs for the personal fulfillment they receive, for spiritual fulfillment, for the sense of beauty and power that music imparts to its audiences and for the satisfaction and exhilaration they experi-

There's More to This than Music...continued

ence as a result of the audience response.

Research has also shown that choir members believe their singing can be of enormous benefit to society and is a way for them to give something back to their communities. It is a way of bridging social, cultural and generational gaps by opening different perspectives on life as a result of the music performed.

A growing body of research focuses on performers as citizens in their communities. From this research we discover that singers involved in community choirs are more likely to volunteer, support charities, mix with diverse groups, be politically aware and involved, are civic leaders, are active supporters of culture and the arts, are involved with religious organizations, and the list goes on and on.

Singing in a chorus motivates choristers to develop skills that go beyond the concert hall, skills that can assist them in their careers and home life. Leadership, empowerment, intellectual development, creativity, confidence and discipline are just some of the skills that singers pick up directly or indirectly from their participation in choir.

Does the music have to be perfect to achieve these results? No, it just has to happen. Yes, the extra effort and practice in attaining perfection will bring additional levels of satisfaction and results, not to mention audience support, but it's not a requirement in developing the satisfaction and strengths outlined in this article. So the next time your choir gives a less than stellar performance remember that the real reason for what we do lies beyond the music.



The King's Singers in Kansas City!

SWACDA is pleased to announce that the internationally renowned King's Singers will provide a concert and interest session at the 2008 SWACDA Convention in Kansas City. The concert will be held on Thursday, February 21, at 8:00 p.m. in the historic Folly Theater next door to the convention headquarters hotel the Kansas City Marriott Downtown. This will be a special performance just for registered ACDA members, and registered guests at the 2008 SWACDA Convention. In addition to the Thursday evening concert, the King's Singers will provide an interest session for the conference attendees. Further information about the interest session will be announced as details become available.

Kansas City will be the place to be in February of 2008. Make sure you are a part of this outstanding experience!



Is There Something More Than Teaching the Notes?

Gary Gerber, R&S Chair
College & Universities

As I write this article, I am at the close of another fall semester. I, like many of you, am in the midst of several music programs at my school. There are the numerous evening rehearsals for the big Christmas show (with two sold out performances) and the preparation of several choirs for the annual Lessons and Carols program. Many of you are in the midst of performing that annual Madrigal Feast, which happens to be one of the school's favorite programs, and one that you say you'll never do again! Many of us have multiple concerts with multiple choirs performing in multiple venues. There is no stopping until after finals week when we all can "crash."

So we all know how we feel about the end of the fall semester, but what about our students. In between going to classes, our music students are either in a rehearsal or getting ready for a performance. Are we overloading them with too many musical rehearsals and performances? In the hustle and bustle of trying to prepare for these concerts, are we just trying to teach the notes so that the "show can go on?"

Every time I begin to feel as if I am overwhelming my students with rehearsals and performances, I think about some of the nonmusical benefits that my students are learning. We have all read in music education books about the nonmusical benefits of music instruction. We strive for our students to develop a sense of responsibility, cooperation, punctuality, leadership, dependability, and teamwork, just to name a few. Even though these benefits are beginning to be developed in the early stages of music education, I feel that my college students need help and guidance as they learn these valuable life skills. Now more than ever, students need direction with understanding and developing basic life skills.

So, as the end of the semester draws closer and their schedule gets more hectic, my students are "hopefully" beginning to understand and

Is There Something More...continued

appreciate the life skills of responsibility and dependability. They must continue to balance their lives with study, practice, rehearsals, performances, classes, eating, sleeping, and talking on their cell phones. We all know that being a music major is one of the most challenging majors in college. I believe this fact becomes more evident at the end of the fall semester. I hope that we all appreciate and understand our students' musical and nonmusical needs. We all want them to succeed in their singing, but we should also want them to succeed in their lives as well. Think about the non-musical benefits as you conduct that rehearsal and direct that concert. Oh, what a glorious time to be a music educator.

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For information on the
National Convention
in Miami, Florida
go to www.acdaonline.org

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Our Musical Mentors: Spiritual Guides in the Arts

Bryan Taylor, R&S Chair
Worship & Music

It is with great pleasure that I come on board to continue the work that my predecessor, Kevin McBeth, has led for the past 2 years. I look forward to sharing my ideas and learning from my colleagues in this process and hopefully to become more effective in my job as a worship leader through the music ministry at my own church.

Who am I, so that you know where I am coming from?

In getting jobs and giving auditions, I was never interested in getting in by knowing someone. I wanted to get in because I earned it. However, knowing the right people makes an incredible difference in whom and what you become. I grew up in a small town in south-central Missouri and was lucky to be in a church that supported a powerful music ministry. It was here that my musical taste was generated and vocal and conducting skills started. A husband and wife team, Manford and Nancy Rhea conducted the Adult and Youth Choirs and played the organ and piano in the services at the First Baptist Church in Steelville, Missouri for 55 years. They have left their mark on so many individuals throughout this time, both in the choir loft and in the pew. They were my instructors in voice, conducting, and piano. In a town of 1,392 people, thank goodness these two spiritual and musical guides were there to nurture me for the present.

I was fortunate to make the Missouri All-State Choir in 1979 and 1980 where I sang under the direction of Weston Noble and Howard Swan. WOW! These are two biggies who have left such an important influence in my life and music career. My undergraduate work was at William Jewell College and I taught high school choral music for fifteen years and always worked in a church as a part-time director of music. In 2000, I dedicated my career to full-time music ministry at the Liberty United Methodist Church, where I continue to work. In my Master's program, I was blessed to be guided by Dr. Eph Ehly and have since been singing with the Kansas City Chorale, Charles Bruffy, conductor, for 15 years. In 1998, I auditioned to sing with Robert Shaw in North Carolina for two weeks and Carnegie Hall the following January. Since then, a wonderful retired high school director, Bill Grace, has come into my life as

Surrounded by a Cloud of Witnesses...continued

mentor and friend. These individuals have given me uplifting musical moments and have added much to my musical DNA. To them I am grateful and remind them of that often!

Each of us has had such people in our lives that have given us elements that we use in our music ministry to this day. It does matter that we show gratitude to our helpers along the way. They are still influencing your ministry today in the way we conduct, plan, sing, worship and choose literature. Churches are in so much need of a dedicated music leader, both spiritually and musically. My hope is that I can aid the SWACDA members in their needs and can continue to learn and be motivated by exciting church musicians. Here are some books that I have found to be incredibly important in my walk of faith as a director of music:

From Postlude to Prelude – C. Randall Bradley
MorningStar ISBN 0-944529-36-4

Revealing Riches and Building Lives – Randy Edwards
MorningStar ISBN 0-944529-31-3

The Heart of the Artist – Rory Noland
Zondervan ISBN 0-310-22471-3

Thriving as an Artist – Rory Noland
Zondervan ISBN 0-310-25732-8

True Worship – Reclaiming the Wonder and Majesty
– Donald Hustad
Hope ISBN 0-87788-838-8

Please contact me for input, questions, & suggestions
bryan.taylor@lumcmo.org

Bryan Taylor, Director of Music – Liberty United
Methodist Church

ATTENTION!!!
ALL DIVISION AND STATE REPERTOIRE & STANDARDS CHAIRS

Join us for an ACDA National R&S Development Session in Miami
at the Miami Hyatt Hotel in the Regency Ballroom.

Tuesday, March 6, 2007

Schedule of pre-convention R&S activities: (the convention begins early Wednesday morning!)

7:00 - 8:15 P.M. R&S Development and Plenary Session

(All levels; all genres)

8:15 - 8:45 Refreshments and Feast of Reason

8:45 - 10:00 Genre-specific Design Sessions

(Breakout sessions, all chairs)

Other convention offerings include:

Concert Sessions

Interest Sessions

R&S Genre-specific Reading Sessions

R&S Genre-specific Brunch Roundtables

Ecumenical Nights

Vocal Jazz Nights

The Miami ACDA Convention is going to be a powerful one. Make plans today to be a part of this exciting event and support Repertoire & Standards.

We are the heart of ACDA!!!

**Nancy Cox, National R&S Chair
And the National Repertoire & Standards Committee**

R.S.V.P. with attendance intent to: Nancy Cox, nrcox@swbell.net

State Presidents Speak Out



COLORADO

Marjorie Camp, President

Happy New Year from Colorado

I hope that you have recovered from the hectic holiday season and are looking forward to opportunities of renewal that the New Year brings. I always look forward to the excitement and hard work that the second semester brings.

As we prepare our choirs for contests and festivals we sometimes forget that most of us are working with young singers that need our careful attention as we provide them with opportunities to expand their music education. To me, the purpose of choral groups is not only to perform beautiful music, but to also share with our singers the excitement we have about all aspects of music. We must not be the “keeper of musical secrets,” but we must find viable and exciting ways to impart this information to our singers. No matter how frantic we get for rehearsal time, we must not “save time” by eliminating the essentials of healthy vocal technique, sight reading and music literacy skills, or music history connections from our rehearsals.

While these aspects of music education may seem to take time that we don’t have, when you include them as a part of your choral rehearsal on a consistent basis, you will save time in the long run. I often remind my music education students of the parable about teaching the man to fish instead of just giving him a fish to eat. When you adequately prepare your singers in music literacy skills, you are giving them the gift of all music, not just the piece that you are currently learning. I challenge you to find ways to share the secrets of music with your singers in every rehearsal. I think that it will make your performances much more meaningful to everyone involved.

Have a wonderful ReNew Year!

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KANSAS

Dr. Brad Vogel, President

A Hierarchy of Score Study and Preparation

Ah, spring will soon be approaching, the time of year when the thoughts of choral music educators turn to . . . contests? Most likely, as soon as the holiday music has been filed away, contest repertoire and preparation becomes the overriding concern of teachers in secondary schools. As one who spends the spring traversing Kansas and Oklahoma adjudicating music festivals, I’ll suggest what (at least) this judge is listening for when a choir performs—a listening hierarchy that leads to a hierarchy of score study and preparation.

The foundation and starting point has to be pitches and rhythms – if these are incorrect, what else can be correct? Even Robert Shaw said, “If there is one choir in the world who sings the correct notes and rhythms, let it be the Atlanta Symphony Chorus!” As a conductor, one must find the most efficient and most successful process to achieve the right notes and rhythms, be it singing on a neutral syllable, chanting text and/or rhythm only without notes, singing notes only without rhythm, rehearsing with or without the aid of the piano . . . the possibilities are endless. And, the approaches must vary depending upon the needs of the ensemble and the repertoire. Be aware. Be prudent. Be proactive and reactive – just get ‘em right!

The second consideration is text, and here we’re concerned with uniformity of vowels, clear enunciation of consonants, and proper pronunciation of language. I am constantly and increasingly amazed by the vibrancy and color that language brings to music. I know that seems to be a given, but so often the words mope along blandly, being only innocent bystanders in the life of the music, rather than the dynamic instigators of all that happens! Time out those diphthongs. Give life and movement to the vowels. Be sure that each singer can feel and hear each consonant that he or she sings – if the singer can’t feel it, I guarantee that we’ll never hear it. And be natural in the flow of the language: We. Don’t. Talk. In. Choppy. Fashion. So. We. Shouldn’t. Sing. In. Choppy. Fashion. I’ve found that stringing many words together—a new word helps create flow in the vocal line. Get it?

For many students – and hopefully not for many conductors – achieving the correct words, notes and rhythms is the end of the process. I posit that achieving correct words, notes and rhythms is prerequisite

for rehearsal to truly begin; it is here that we delve into style, and especially into expression—the stuff of real music. To achieve style, one may revert back to neutral syllables (to achieve "bounce"), or even eliminate the consonants and sing only on vowels to achieve legato and blend. Dynamic shading through an entire line or to address syllabic emphasis must be considered . . . and should have already been planned during the early study of the diction. Blend and balance—again, considerations concurrent with initial learning—are brought to full bloom to attain to the expressive nature of the music. Primarily, don't let the music just "sit there"—it has to move forward, pull back, draw the listener in and captivate the imagination. Besides, it's much more fun to conduct in this way! Give the singers some reason to watch you and to listen to you by giving them something to do.

Art is art, and needs to happen in the rehearsal hall, the concert stage, and the contest venue. Make music always; George Szell was known to say that the Cleveland Symphony Orchestra performed three nights per week—sometimes they let people in to listen. I wish you joy and success as you prepare, and look forward to hearing a few of you in the weeks to come!



MISSOURI

Mark Lawley, President

Missouri Announces 2008 Missouri All State Choir Conductors

There is much excitement and anticipation of having Elena Sharkova conduct the 2007 Missouri All State Choir. Missouri is equally delighted to welcome Craig Jessop as the conductor for the 2008 Missouri All State Choir. Many choral colleagues have raved over the recent performance of Jessop's "Mormon Tabernacle Choir" at the 2005 National ACDA Convention in L.A. Our students will have significant musical experiences at the baton of these two choral masters.

Missouri invites all to attend our summer convention to be held July 18–21, 2007 in Jefferson City. The convention kicks off with a bang with performances by the 5th/6th, 7th/8th, and 9th/10th Missouri Youth Honor Choirs on the 18th. The All State Show Choir and Church/Community Honor Choir round out the convention performances involving singers totaling over 600 voices! We'll have a hot choral time in Missouri this July. I am proud to announce that two of Missouri's most revered conductors will be presenting sessions at the convention: Dr. Guy Webb

from Missouri State University and Dr. Charles Robinson from University of Missouri Kansas City! Look for further announcements about headliners and Honor Choir Conductors!

Choral Conductors represent an inspirational group of people. I have been inspired by the willingness to give, advise, and contribute by so many of you. Success can be defined as making a difference in the lives of people. You are touching lives forever not only through music, but the manner in which you rehearse, conduct, perform and treat your singers. It is through your persistent caring that this world is indeed a better place.

Keep your hand on the plow.

"Studies indicate that the one quality all successful people have is persistence. They're willing to spend more time accomplishing a task and to persevere in the face of many difficult odds. There's a very positive relationship between people's ability to accomplish any task and the time they're willing to spend on it." — Dr. Joyce





OKLAHOMA

JoAnn Struck, President

Oklahoma News

On November 16, 2007, Oklahoma will celebrate its 100th anniversary of statehood. Throughout the state there are countless centennial events planned. The first was held in Tulsa, OK, in November with the celebrations continuing until December 2007. Centennial events include a centennial run, multiple art shows, concerts of all sorts, and an Oklahoma float in the Macy's Thanksgiving Day Parade. A 1957 Plymouth Belvedere filled with items of the era, which served as a time capsule, will be unearthed. There will be various sports activities, and performances of the musical "Oklahoma" in every corner of the state. It's wonderful to be a part of this celebration. Many of our church, school and community choirs will play a part in these celebrations. We welcome you to join us as we celebrate. If you would like more information about our centennial celebration please visit the web site: www.oklahomacentennial.com

OCDA will be hosting our Choral Festival in January 2007. Kevin Fenton, Florida State University, will be directing our Junior High Choir, Greg Jasperse, Los Angeles, California, will be directing the High School Jazz Choir, and Jerry McCoy, University of North Texas, will be directing the High School Women's Choir. Our students are very excited about working with these fine choral directors.

We would like to congratulate Tony Gonzalez and his Norman North High School Choir for being selected as a demonstration choir for the National ACDA Convention in Miami, Florida. This convention proves to be outstanding. The list of concerts and sessions our wonderful and you will not want to miss them.



TEXAS

Danny Detrick, President

I Have A Confession!

I used to watch "Miami Vice!" Beautiful scenery, fast cars, speed boats and techno drum music all played their part in drawing me into the show weekly. Today, I'm a full-blown "CSI: Miami" junkie! The allure of the ocean, architecture, and endless sunshine help me escape to Florida for an hour each week. As enjoyable as that is for me, I have to admit I've never actually been to Miami, but that

will change this March when I attend the National ACDA Convention. I can't wait! I hope you have made your plans to attend what is sure to be the best national convention ever. The performing groups, reading and interest sessions, as well as round table discussions will be something you won't want to miss.

Texas is well represented this year with some of it's finest performing groups, including the Colt Chorale from Arlington High School (Dinah Menger, director), the A Cappella Women's Chorus from Plano Senior High School (Derrick Brookins, director), and the Amarillo Boy Concert Choir (Jerry Perales, director). Two outstanding university choirs will perform as well with the Concert Chorale from the University of Houston (Betsy Cook Weber, director) and the Sam Houston State Chorale (Allen Hightower, director). Finally, the North Crowley High School Women's Chamber Choir (Robyn Hollimon, director) can be heard in the interest session, "The Venus Factor". Congratulations and good luck to these groups as they perform in Miami.

Plans for this summer's TCDA Convention are well under way and we invite you to be with us July 23-26, 2007 in San Antonio. Highlights will include a Middle School/Junior High Honor Choir with guest clinician Janeal Krehbiel (Lawrence Children's Choir), a Director's Chorus led by Anton Armstrong, and twelve reading sessions of new music published within the last year. Texas will unveil a revised and updated Prescribed Music List this spring with six graded levels of contest music for choir. Reading sessions focusing on new additions to each of these levels will be offered as well. With an ecumenical worship service, barbecue entertainment by international barbershop champions, Acoustix, and a plethora of informative and helpful interest sessions, we hope you will make plans to join the fun and fellowship.

I have one more confession. Although I gladly chose to be a choral director, one of my dreams has been to be a conductor of a major orchestra. There is something about the sound of a professional orchestra playing great symphonies that speaks to every part of my being. I was reminded of this the other day when I stopped to listen to a beautiful recording. What happened afterward was a surprise and wonderful revelation to me. As I went to teach my next class, I felt as though I had lit a fire under my musical senses. By stopping and listening, I had prepared my mind and ears for the rehearsal I was getting ready to conduct. I wanted to help my students make great music after experiencing great music. I encourage you to take time to stay connected to great music-music that speaks to you on a high level-and let it help you bring a pursuit of greatness into your next rehearsal.

SWACDA 2008 Honor Choir Conductors



5-7 Grade Treble Honor Choir Joan Gregoryk

Joan Gregoryk, the Founder and Music Director of the Children's Chorus of Washington, is internationally recognized as a leader in the field of children's vocal music. Ms. Gregoryk taught for many years at Chevy Chase Elementary School where her work with the school's chorus won her considerable acclaim within professional music organizations, as well as invitations to perform within the United States and Europe. Ms. Gregoryk is in constant demand as a workshop leader and guest conductor throughout the United States and Canada. At universities, such as Westminster Choir College in Princeton, N.J., she has taught music educator's courses on children's vocal development and the children's chorus for many years. She has also been a seminar leader for numerous Orff-Schulwerk, Kodály, American Choral Directors and Music Educators chapters and is frequently invited to be a guest conductor for children's choral festivals. She has

conducted performances in Louisiana, North Carolina, New York, Virginia, North Dakota, Pennsylvania, Kentucky, Minnesota, and Texas.



8-10 Grade Girl's Honor Choir Elena Sharkova

Ms. Sharkova, Artistic Director of the Symphony Silicon Valley Chorale, joined the Music Department at San José State University in the fall of 1998 and is assistant professor of music and Director of Choral Activities. She was recently named Artistic Director of the Cantabile Youth Choruses, a program of the Cantabile Choral Guild. Professor Sharkova was born and raised in St. Petersburg, Russia, where she received a Bachelor's Degree in music education and piano, and a Master's Degree in choral conducting from St. Petersburg State Rimski-Korsakov Conservatory. Upon graduation in 1988, Elena was appointed Chair of the Choral Department of the Preparatory Music School at the Conservatory where she conducted four children's choruses and taught the innovative Ogorodnov Method to graduate students until 1993. In 1996 Ms. Sharkova received her second Master's degree in choral conducting from Western Michigan University. Ms. Sharkova is in demand as guest conductor, clinician and adjudicator,

and has lectured extensively on Russian choral tradition and performance practices. In addition, she has presented workshops and clinics for ACDA, CMEA and Association of Kodaly Educators on innovative choral rehearsal techniques. Choirs under Ms. Sharkova's direction toured and performed in Scandinavia, the Baltic Republics, Russia and Austria. Ms. Sharkova has previously held faculty positions at Western Michigan University and St. Petersburg State Conservatory.

SWACDA 2008 Honor Choir Conductors



8-10 Boys' Honor Choir **Stan McGill**

Stan McGill is currently the head choir director at Highland Park High School in Dallas. Prior to his appointment in the fall of 2005, Mr. McGill served as the head choral director at South Garland High School, Garland since 1982. Professional positions include TMEA Vocal Chair 1989-91, TMEA President 1992-93, and SWACDA President 2002-04. He has served on numerous TMEA, TCDA and ACDA committees and is active as an adjudicator, speaker, director and clinician throughout the Southwest and the United States. He has directed numerous honor choirs including all state choirs in Arkansas, Connecticut, Kentucky, New Mexico, Oklahoma, and South Carolina. His choirs have performed nine times for TMEA, SWACDA and National ACDA Conventions. A native of Sikeston, Missouri, Mr. McGill graduated from William Jewell College in Liberty, Missouri, received his master's degree from Arizona State University and has done

post-graduate work at East Texas State University and the University of North Texas.



11-12 Mixed Honor Choir **Jo-Michael Scheibe**

Jo-Michael Scheibe is professor and program director of choral studies at the Frost School of Music, where he conducts the Frost Chorale, coordinates the choral program, and teaches undergraduate and graduate conducting. Ensembles under his leadership have performed at state, regional, and national conferences of the American Choral Directors Association (ACDA) and the Music Educators National Conference, as well as with artists such as Luciano Pavarotti, José Carreras, Marvis Martin, and Kenny Loggins. Most recently, the Frost Chorale was selected to sing at the 2007 ACDA National Convention and premiere the Raymond Brock Commission: The Nine Muses by David Conte. In January 2003, after the demise of the Florida Philharmonic Orchestra, Scheibe founded the Master Chorale of South Florida which he continues to serve as Music and Artistic Director. Scheibe also served as the Director of Music Ministries at Coral Gables

Congregational Church, conducting the Chancel Choir and Vocal Ensemble. He is a member of Chorus America, The International Choral Federation, and several other professional and educational organizations, and is in frequent demand internationally as a clinician, conductor, and adjudicator. Scheibe is widely recognized for his work with contemporary choral literature, new music commissions, and young composers. Dr. Scheibe is also a proponent of contemporary choral composers and has series with Colla Voce, Santa Barbara and Walton Music Publishers.

SWACDA 2008 Honor Choir Conductors



Collegiate Honor Choir Eph Ehly

Eph Ehly has been a husband to Jan for more than three decades. He has been a father to son Christopher, a Family Practice Physician; daughter Heidi Jane, a Registered Nurse with two Bachelor Degrees; daughter-in-law Julie, a Pediatrician; and son-in-law Gregg, a quality assurance specialist. Presently Eph is practicing being a grandfather to Hank, Rae Anne, Luke, Max and Lucy.

A research article published in the AMERICAN CHORAL DIRECTORS JOURNAL named Eph Ehly “one of the most sought-after choral conductors/clinicians”. He has conducted over 80 All-State Choirs, and over 600 Festival Ensembles. As a conductor, author, lecturer and clinician he has appeared in 48 states, Canada, Brazil, Japan, Mexico, several countries throughout Europe and presented on more than 100 college and university campuses. Dr. Ehly retired from the CONSERVATORY OF MUSIC,

UNIVERSITY OF MISSOURI-KANSAS CITY after 27 years of service. More than 90 Doctorate and 100 Masters Degree students have graduated under his supervision. From 1969-1972 he was Director of Choral Activities at the University of New Mexico, Albuquerque. Prior to that he taught in public schools in Western Nebraska.



Church and Community Honor Choir Mack Wilberg

Mack Wilberg was appointed Associate Music Director of the Mormon Tabernacle Choir and Music Director of the Temple Square Chorale for The Church of Jesus Christ of Latter-day Saints in May 1999. He is a former Professor of Music at Brigham Young University and is active as a composer, arranger, guest conductor and clinician throughout the United States and abroad. His compositions and arrangements are performed and recorded by choral organizations throughout the world. In addition to the many compositions he has written for the Mormon Tabernacle Choir, his works have most recently been performed by such artists as Renée Fleming, Frederica von Stade, Bryn Terfel, the King's Singers, Audra McDonald, and narrators Walter Cronkite and Claire Bloom. Dr. Wilberg received his bachelor's degree from Brigham Young University and his master's and doctoral degrees from the University of Southern California. He and his

wife, Rebecca, are parents of four children.

Miami, Florida
ACDA Convention 2007, March 7-10

Senior High School Happenings

Senior High Interest Sessions:

1. "The Choral Repertoire Selection Dilemma: A New Approach for the High School Director", Allison Beavan, Presenter
2. "Cast Your Nets: Strategies for Establishing High School Choral Programs in Worship", Michael Zemek, Presenter
3. "Teaching Musicianship in the Choral Rehearsal", Steven Demorest, Presenter (Norman North High School Choir under the direction of Tony Gonzales, Demonstration Choir)
4. "The Venus Factor", Marcia Patton, Presenter (North Crowley High School Women's Choir, Demonstration Choir)
5. "Interpreting and Internalizing Global Rhythms – Breaking Open the Beat", Francisco Nunez, Presenter

Senior High Round Table Brunch: Wednesday, March 7 10:45 AM

"The Three R's of Rehearsal Pacing: Rehearse, Respond, and Reinforce"
Dr. Shannon Chase, Presenter

Senior High Reading Sessions: Wednesday, March 7, 9:15, 2:15, & 4:45
(depending on track number)

HS Choir Performances

Chamber Singers, La Canada HS (CA)

Lori Marie Rios, Conductor

Plano Senior High School A Cappella Women's Chorus

Derrick D. Brookins, Conductor

West Orange HS Concert Choir (FL)

Jeffrey Redding, Conductor

Centennial HS Chamber Singers (NV)

Alan Zabriskie, Conductor

Memphis Central HS Concert Singers (TN)

Gaylon Robinson, Conductor

Charles A. Sprague HS Concert Choir (OR)

Russell Christensen, Conductor

**American Choral Directors Association
Southwest Division, Kansas City, Missouri • February 20-23, 2008**

General Information: (please type) This form is also available in word format at www.swacda.org.

Name of Ensemble _____

Number of Singers _____ Voicing _____

Ensemble Category: (check all that apply)

- | | | |
|---|---|---|
| <input type="checkbox"/> Boy Choir | <input type="checkbox"/> Jazz Choir | <input type="checkbox"/> Worship Choir |
| <input type="checkbox"/> Children's Choir | <input type="checkbox"/> Show Choir | <input type="checkbox"/> Two-year College |
| <input type="checkbox"/> Jr. High/Middle School Choir | <input type="checkbox"/> Male Choir | <input type="checkbox"/> College/University Choir |
| <input type="checkbox"/> Sr. High School | <input type="checkbox"/> Women's Choir | <input type="checkbox"/> Community Choir |
| | <input type="checkbox"/> Ethnic/Multicultural Choir | |

Name of Institution _____

Name of Director _____ ACDA Membership Number _____

Preferred Mailing Address _____

City _____ State _____ Zip _____

Telephone: Office _____ Fax _____

Home _____ E-mail _____

Would you be willing to perform at an interest session if asked?

- Yes
 No

Church Choirs Only: Would you be willing to perform for the Music and Worship event if asked?

- Yes
 No

Eligibility and Financial Statement:

Conductors must be current, paid to date members of ACDA. Conductors must have been employed in the same position for no less than three consecutive years. No choral ensemble or conductor may appear at successive division (ex. 2006, 2008) or successive national conventions (ex. 2007, 2009). Ensembles and directors MAY appear at a division convention followed by a national convention (ex. 2006, 2007) and vice versa (ex. 2007, 2008). Directors and ensembles appearing as a demonstration choir ONLY are exempt from this rule.

It is understood that ACDA and the Southwest Division will not assume any financial responsibility for travel, food, or lodging for the performing groups. This application implies that the above-mentioned group is prepared to travel to, and perform at the convention if accepted.

Signature of Director _____

Name of Administrator _____ Position _____

Signature of Administrator _____

(over)

SWACDA Executive Board 2004 – 2006

President

Jeff Sandquist
10700 Davidson St.
Rolla, MO 65401
H: 573-364-9266
H/F: 573-341-5985
W: 573-458-0144 ext. 1
O/F 573-458-0147
jsndqst@rollanet.org

President-Elect

Charles Fuller
1007 N. 15th Street
Arkadelphia, AR 71923
H: 870-245-3442
F: 870-245-3779
OBU – Box 3771
Arkadelphia, AR 71998-0001
O: 870-245-5129
F: 870-245-5274
cfuller@obu.edu

Vice President,

Guy Webb
2906 E. Ridgeview
Springfield, MO 65804
H: 417-883-1123
W: 417-836-5182
guywebb@missouristate.edu
gromit@sbcglobal.net

Treasurer

Randal A. Schenewerk
905 Collier Lane
Fulton, MO 65251
rschenew@yahoo.com

Membership Chair

Jerry Alt
6640 Raasaf Circle
Las Cruces, NM 88003
H: 505-524-7247
O: 505-646-1306
F: 505-646-8199
jalt@nmsu.edu

Editor, *Common Times*

Kenneth Cox
824 E. Elm
Altus, OK 73521-4024
H: 580-482-2364
O/F: 580-482-1990
rollaken@swbell.net

SWACDA.org Webmaster

Andrew Huff
1021 E. Harrison, #807
Springfield, MO 65807
H: 417-836-8587
Alh683s@smsu.edu

Industry Representative

Sam DeRenzis
11225 Colorado
Kansas City, MO 64137
W: 816-765-6200
F: 816-765-3232
sdorenzi@jwpepper.com

SWACDA State Presidents

Arkansas State President

Michael Crouch
mcrouch@gobs.k12.ar.us

Colorado State President

Marjorie Camp
5176 S. Kenton Way
Englewood, CO 80111
W: 720-554-2730
H: 303-224-9566
F: 720-554-2760
margiecampa@comcast.net

Kansas State President

Brad Vogel
Tabor College
400 S. Jefferson
Hillsboro, KS 67065
W: 620-947-3121, Ext. 1403
H: 620-947-2870
bradv@tabor.edu

Missouri State President

Mark Lawley
4339 W. Forrest Ridge
Battlefield, MO 65619
H: 417-887-9871
F: 417-742-3524, Ext. 141
mlddb1456@msn.com

New Mexico State President

Marilyn Thomas Bernard
6400 Wyoming Boulevard NE
Albuquerque, NM 87109
H: 505-897-9324
W: 505-828-3357 or 505-828-3200
bernard@aa.edu

Oklahoma State President

JoAnn Struck
4221 Holiday Place
Oklahoma City, OK 73112
W: 405-787-3660
H: 405-942-6511
njstruck1@cox.net

Texas State President

Danny Detrick
2913 Golden Rod Court
Bedford, TX 76021
W: 817-305-4726
H: 817-283-7691
danny.detrick@gcisd.net

Professional Support

L.W. Duncan Printing, Inc.

Printers, *Common Times*
1312 NW Lawton Ave.
Lawton, OK 73507
W: 580-355-6229
F: 580-355-6295
lwdprint@sbcglobal.net

Southwestern Division Repertoire & Standards Chairs

Boychoir R&S Chair

Ah Lee Robinson
11139 E. 44th Terrace
Kansas City, MO 64133
H: 816-737-8624
W: 816-474-7464
F: 816-313-8718
vijoahrol@aol.com

Children's Choirs

R&S Chair
Christy Elsner
10460 S. Deerfield Ln
Olathe, KS 66061
W: 913-422-0469
H: 913-829-6936
christy@allegrocc.com

College & University Choirs

R&S Chair
Gary Gerber
15 Dogwood Dr.
Arkadelphia, AR 71923-4101
H: 870-230-1366
W: 870-245-5128
F: 870-245-5274
gerberg@obu.edu

Community Choirs

R&S Chair
Ron Sayer
1017 S. Ann Drive
Marshall, MO 65340
H: 660-831-5197
W: 660-886-2244
F: 660-886-2669
ronsay@aol.com

Ethnic & Multicultural

Perspectives

R&S Chair
Derrick Brookins
10251 Darkwood Drive
Fresco, TX 75035
W: 469-752-9430
H: 214-705-8147
dbooki@pisd.edu

Junior High/Middle School

R&S Chair
Cara B. Sedberry
1107 Ranch Drive
Springdale, AR 72762
H: 479-756-2244
W: 501-750-8750
carasedberry@sdsale.org

Music & Worship

R&S Chair
Bryan Taylor
111 N. LaFrenz Road
Liberty, MO 64068
H: 816-792-1053
W: 816-781-4554
F: 816-415-9749
bryan.taylor@lumcmo.org

Senior High Choirs

R&S Chair
Tony Gonzalez
209 Summit Ridge Court
Norman, OK 73071
W: 405-366-5954
H: 405-801-2344
C: 405-570-6980
tonyg@norman.k12.ok.us
tonytoni92@cox.net

Two-Year College Choirs

R&S Chair
Denise D. Edds
1405 W. Grand Avenue
Hot Springs, AR 719
H: 501-321-0940
W: 501-760-4165
ddedds@sbcglobal.net

Vocal Jazz

R&S Chair
Brenda Mechling
2515 S. Post Rd.
Midwest City, OK 73130
H: 405-733-9973
W: 405-739-1726 x135
bmechling@cox.net

Women's Choirs

R&S Chair
Charlotte Adams
471 Elm Street
Denver, CO 80220
H: 303-388-2103
Summer 719-836-3288
F: 630-839-6686
char@spruce.net

Youth & Student Activities

R&S Chair
Alan McClung
1309 Fox Hollow
Denton, TX 76205
W: 940-369-7936
H: 940-381-6623
F: 940-565-2002
amclung@music.unt.edu