

The Choral Advocate

The Newsletter of the Mississippi Chapter of the
American Choral Directors Association

FALL 2012 ISSUE



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PROMOTING THE ART OF
CHORAL MUSIC



John Flanery

University of Southern Mississippi

MS ACDA President

WHAT AM I PREPARED TO DO?

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As we all hurriedly began another year of music making, I ponder many questions that have similar answers. What am I doing this year that is new or different from last year? How am I demanding myself to be a better musician? How am I challenging my students differently this year? What motivates me to get out the door in the morning and go to work? What am I prepared to do?

Hopefully the answers to these thoughts are engaging, enthusiastic, and stimulating. When our choirs are in a rut or feeling stale, it is usually because we as educators have succumbed to a dreary and uninteresting point in our lives, our year, or our career. We all have our moments, but I am referring to a daily dose of the tired and worn out attitude that envelops our psyche and invades our soul. Even if this is not where you are, I am hopeful that the list below might provide you with a new perspective and different outlook on the daily life of a choral director.

- Change your standing arrangement. Move the choir to a circle, several circles, two straight lines facing each other, clumps, anything to shake things up. Choirs love to move about and stand by someone different every now and then.

- Change your rehearsal location. Move your choir to a stairwell, a different classroom, or even outside. Engage them through changing the environment for a day every now

and then.

- Change your warm-ups daily. How exciting is it for you if someone asks you to do the same thing for 10 minutes each day? So why do some of us require our singers to do the same mundane warm-ups each and every day? Mix things up and remember to use the voice, the mind, and the body.
- Wear something different to school occasionally. I am not talking about your "Elton John" outfit from the 70's, but over dress once in a while. Your mind frame will be different, and the students will look at you differently that day too.
- Spend some time in rehearsal getting to know your singers better. Play an icebreaker game, do a discussion about something other than music, or talk to your singers about something important outside of music. Sometimes we become so focused that we forget about life outside of that rehearsal.
- Invite a colleague or even crazier, a competitor to come in and work with your choir. It can be intimidating, but it is also validating as that critic says the same things to your choir that you have been saying.
- Take your students to a different festival or event. Don't always "look forward" to the same calendar every year. You might find a different time of the year with a different experience actually works better for your schedule.
- Delegate some day-to-day responsibilities to either singers in your choir, parents of the students, or an outside volunteer. Too much of our day often becomes consumed with details that have nothing to do with music. If we can pawn some of that off on to others willing to help, we can free ourselves up to the music.
- Study your music scores more! I find that when I really close my office door and envelop myself deeper into the music, I am a better serving those I seek to inspire. Shut down your Facebook, telephone, texting, and allow yourself the time to understand the music to the fullest extent possible!

I urge you to try two or three of these ideas and let me know if they work for you!

John Flanery, Mississippi ACDA President

john.flanery@usm.edu

Keeping it Alive and giving them what they need

Keeping students engaged in rehearsal from bell to bell is pivotal to success at any level of choral music. Things are different now; they just are. Pretending they are not by simply teaching exactly like our parent's teachers did is akin to playing hide-and-go-seek by simply covering your eyes. We must be constantly in a state of flux as teachers – malleable to situational and environmental changes. It is imperative, if we are to be truly our most effective as teachers, that we start each rehearsal with a plan in hand. All of our creative energy and brainpower can be focused on running an energetic and engaging rehearsal, if we are not also trying to try to "figure out what to do next" in the presence of 50 needy young people. So, how exactly do we go about creating a good rehearsal plan? For true success (in contrast to entertainment) we must answer the following question. What do our students deserve from us? I will proceed through this article based on my answers to that question:

1. Introduction to quality literature

There is an inordinate amount of good literature out there for the reaping (lots of bad too of course!). I recently learned how much when I served on the reading session committee for the upcoming ACDA convention in Dallas. I consequently received in excess of 1,500 NEW releases from publishers! More and more of the publishers are beginning to realize that choir directors don't usually program a song if they don't have access to a recording. Peruse your library and scratch down the names of all the publishers you see, and then add any others you know. Go to their websites and see what you can find! Also, YouTube has become an incredible choral music access point. I have seldom come across a choral music selection that I can't find a recording of on YouTube (disclaimer: there is no prerequisite for quality). It takes time, but if you seek you will find!

2. Instruction on good vocal technique

In addition to the obvious instruction of proper phonation, we mustn't overlook healthy breathing. Another critical element is incorporating body involvement in singing – whole body singing. So many young singers turn into rusty "tin men" when they sing; stiff and rigid. Finally, I began to realize that part of the blame is to fall on us. What do we repeatedly say to the youngest of our singers? Be still! Try to explore different ways to maintain their attention and quiet without creating a militaristic standard that you really don't want.

3. Teaching and application of a musical vocabulary

Application is a key here. If the terminology is not something they can practice, they will lose it just as any new language – it needs exercise. Musical vocabulary for the sake of having vocabulary lessons is unnecessary for the choral rehearsal and mostly a waste of time as it will not be retained. It is important, however, to be able to have conversations in the classroom where students use proper musical terminology to express themselves, or ask and answer questions. Not only is it our responsibility, but is a far more expeditious way to run a classroom.

4. Systematic instruction in music literacy

We owe it to our students to teach them the "how to" part of music. If we have not given our students some semblance of musical independence by the time they leave, we have failed them. Choral music is far more than simply a great experience to be enjoyed while in our rooms. We are preparing our students for a musical future, and teaching them to read is perhaps the most vital element to this equation. Find a system that will slowly and systematically carry your students from where they are to a state of freedom where they can succeed in our absence. "Give a man a fish; feed him for a day." - "Teach a man to fish; feed him for a lifetime."

5. Information on applicable music theory

Much like the vocabulary issue, be certain pick the right material here. Be very careful not to bury your students in everything you learned in Music Theory I; this is not a music theory class. Having said that, there certainly are aspects of music theory that once learned will accelerate the rehearsal and give them a more thorough understanding of the big picture.

6. Musicality

Students enter our choirs with little understanding of choral music. My guess is that most would qualify choral success as a group that sings the correct notes and rhythms; laying at our feet yet another key responsibility - to guide young people in developing more sophisticated concepts of choral success.

7. Provision of examples of great choral sounds

In an attempt develop more refined musical ears, we can aid a group's understanding of our eventual objectives for them by providing examples of choral ensembles who have attained the lofty goals that you endeavor to conquer with your present choir.

8. Effective assessments; both communal and individual

Especially in choirs with large numbers, directors may find, if they dig deep enough, students who have established a comfortable place of anonymity. It is our job to seek out the lost and help them find their way. Group assessments are of great value as we are indeed a group, but individual assessments of sight reading and score singing are vital in creating a sense of personal responsibility among membership.

Once your "vital" list is established, commit to meeting certain goals on a specific time table. I, for instance, meet goals 7 & 8 periodically, and have committed to goals 1 – 6 every day. Judy Bowers of Florida State University (who has conducted our middle school and women's all-state choirs) suggests that young singers need at least 7 changes or variations in a 1 hour rehearsal to keep them engaged - 7! At the end of a rehearsal where you've banged out the same 4 measures for 40 minutes and the kids STILL didn't get it, ever wonder why? They need variety.

Do vocalizations only belong at the beginning of rehearsal? Of course not! Using vocalise mid-rehearsal, we can teach important musical concepts that will prepare the singers for something new they are about to discover in the upcoming song. We can also use mid-rehearsal breaks to work out tension or address an issue that has plagued the choir thus far. Reevaluate the way you teach periodically, and make the decision not to do anything because "it's the way I've always done it."



Reese Norris
Hernando Middle School
MS ACDA President-Elect



Variety is the spice of life, and key to a young singer exiting your rehearsal with some enthusiasm each day. We must not forget, however, that variety cannot rightly exist in place of substance. How much time you choose to spend outside of school working on extras for your choirs is a choice you get to make, but while in our classroom, we owe them our very best.

Below is a rehearsal self-check list written by Charlene Archibeque (who, at the time, was at San Jose State University) that appeared in a 1997 Choral Journal. There is benefit to be gained from multiple perspectives on the same subject; especially one from a collegiate conductor from Cali and a MS middle school guy. This is a great test to gauge whether you are staying sharp as a conductor/director/teacher. Consider taking this questionnaire at regular intervals.

- Do you begin each rehearsal on time or even early?

- Do you have a thought for the day, goals for the day, or illustration on the front board?
- Do your singers know exactly which seat to sit in before the rehearsal begins, before the singers enter the room?
- Do you warm up your singers with effective voice builders (at least five minutes in the evening, five to ten minutes in the morning, with five to ten different exercises)?
- Do you incorporate meaningful body movement during the warm-ups and when working on tone and phrasing?
- Do you move quickly into the first song, which is chosen for its thrilling nature, its lovely melodic lines, or its instant accessibility?
- Do you maintain a fast rehearsal pace, allowing the singers to sing 95 percent of the rehearsal time and always with a full resonant tone quality, whether at forte or piano?
- Do you spend "a minute for musicianship" each rehearsal, concentrating on scales, intervals, or keyboard skills in a planned sequential order. The goal is to ensure that every singer learns to sight-read independently.
- Do you wait until at least the second third of your rehearsal to do daily sight-reading? (With amateur singers there is a strong tendency to revert to bad, old voice habits when sight-reading.)
- Do you try to rehearse the music at performance tempo, only slowing down for terribly difficult-passages? (Hint: fast tempos help keep energy high, help avoid pitch problems, and maximize rehearsal time.)
- Do you share your love of music, life, nature, or poetry with your singers?
- Do you insist on in-tune singing from the first warm-up to the last note?
- Do you change songs often before boredom creeps in, using "The Rule of Ten"-never spend more than ten minutes on one song, activity, or concept?
- Do you keep your spoken comments to "seven words or less" (e.g., "Great job! Now sing it con passionel")?
- Do you remember to have your singers --"stand-for singing-and-sit for listening; writing, or tapping?
- Do you put pieces away if they aren't working after a reasonable amount of time? (Psychologically and developmentally, some pieces work better in the spring than in the fall.)
- Do you make use of handouts to cover important topics such as individual and group practice outside rehearsals, use of makeup, hair care, personal hygiene, good health, sleep habits, posture, stress reduction, group synergy, facial expression, etc.?
- Do you teach your singers how to mark their scores and insist that all singers mark their music throughout each rehearsal right up to the performance?
- Do you encourage suggestions from your singers and use strong musicians in leadership roles? (Ever try a suggestion box?)
- Do you change your speaking voice often (loud to soft, fast to slow, ditachi to mellifluous)?
- Do you video- or audiotape your last four or five rehearsals before performances and let the singers hear portions of them?
- Do you practice on the risers or in performance position at least one or two weeks before performance?



MISSISSIPPI ACDA ADMINISTRATIVE BOARD

President

John Flanery
University of Southern Mississippi
118 College Drive #5081
Hattiesburg, MS 39406
C-601.434.1977 W-601.266.6931
H-601.620-4150 F-601.266.6427
John.flanery@usm.edu

President-Elect

Reese Norris
Hernando Middle School
700 Dilworth Lane
Hernando, MS 38632
C-901.857.1517 F-662.429.4189
jreesenorris@yahoo.com

Vice-President

Tammy Carney
Clinton Junior High School
711 Lakeview Drive
Clinton, MS 39056
W-601.925.4184 H-601.925.5639
Carneytammy44@gmail.com

Treasurer

Angie Rawls
Pearl High School
500 Pirate Cove
Pearl, MS 39208
W-601.932.7943 H-601.932.7639
F-601.933.9030 C-601.260.4707
awrawls@pearl.k12.ms.us

Newsletter Editor

Brad Johnson
PO Box 644
Wesson, MS 39191
H-601.643.2543 C-601.754.0931
colinchoral@gmail.com

Newsletter Publication

Joanna Hunt
112 Kenbridge Lane
Madison, MS 39110
C-601.672.7409
jhuntchoirs@hotmail.com

Web Master

Nick Cummins
Delta State University
DSU Box 3256
Cleveland, MS 38733
W-662.846.4115 C-205.383.6077
ncummins@deltastate.edu

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Letters to the editor and advertisements are encouraged and should be sent to: Brad Johnson, PO Box 644, Wesson, MS 39191 or email brad.johnson@colin.edu. Mississippi ACDA reserves the right to select and edit any and all materials submitted for publication. For membership information or address changes contact Carol Joy Sparkman, 410 Winding Hills Drive, Clinton, MS 39056, or email sparkman@mc.edu. Additional information and resources are available on the Mississippi ACDA website www.msacda.org.

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Quarter Page: \$50.00 (3.75" x 4.5")



ACDA Advocacy Resolution

Whereas, the Human spirit is elevated to a broader understanding of itself through the study and performance in the aesthetic arts, and

Whereas, serious cutbacks 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.

REPERTOIRE AND STANDARDS CHAIRPERSONS

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Senior High School Choirs

Robert (Bobby) Sims
Terry High School
 235 West Beasley
 Terry, MS 39110
 W-601.878.5905 ext. 1625
 F-601.878.2782
rsims1358@yahoo.com

Show Choirs

Shane Cockrell
West Jones High School
 254 Springhill Road
 Laurel, MS 39443
 W-601.729.8148 C-601.297.5507
pscockrell@jones.k12.ms.us

Junior High/Middle School Choirs

Chris Young
Sumner Hill Junior High
 400 West Northside Dr.
 Clinton, MS 39056
 W-601.925.5510 H-601.924.0285
lyoung@clinton.k12.ms.us

Children's Choirs

Michele Champion
Pearl Upper Elementary School
 180 Mary Ann Drive
 Pearl, MS 39208
 (P) 601-932-7981
 (F) 601-932-7983

mchampion70@gmail.com

schampion@jackson.k12.ms.us

Women's Choir

Catherine Feazell
Center Hill High School
 13250 Kirk Road
 Olive Branch, MS 38654
 C-870-723-8670 F-662-890-2458
 O-662-890-2490 x1511

Ethnic and Multicultural

Jabarie Glass
Southaven High School
 735 Rasco Drive
 Southhaven, MS 38671
 H-601.801.1280
Jabarie.glass@desotocountyschools.org

Two-Year College Choirs

LaDona Tyson
Pearl River Community College
 101 HWY 11 N
 Poplarville, MS 39470
 C-601.520.7826 ltyson@prcc.edu

College/University Choirs

Gregory Fuller
University of Southern Mississippi
 118 College Drive #5081
 Hattiesburg, MS 39406
 C-601.329.3265 W-601.266.4092
 H-601.296.1814 F-601.266.6427
Gregory.fuller@usm.edu

Youth Student Activities

Jonathan Kilgore
MGCCC Jackson County Campus
 W-228.497.7707 C-601.918.5239
jonathan.kilgore@mqccc.edu

Men's Choirs

Daniel Vernon
Warren Central High School
 1000 Hwy. 27
 Vicksburg, MS 39180
 W-601.631.2916 C-601.218.4631
bigdvernon@yahoo.com

Boy Choirs

Andrea Coleman
 C-601.927.9604 acoleman516@gmail.com

ACDA Southern Division Treasurer SATB All-State Chair

Donna McCommon
 101 Overlook Pointe Circle
 Ridgeland, MS 39157
 H-601-853-1989 C-601-842-6498
 F-601-898-8775 dwmccommon@comcast.net

At Large (MMEA President)

Regina Weeks
 118 Harris Rd
 Weir, MS 39772
 H-662.547.6359 C -662.285.8564
 W-662.324.4130
Starkville High School
ginaweeks@hotmail.com
mmeapresident1@gmail.com
rweeks@starkville.k12.ms.us

Convention Registrar

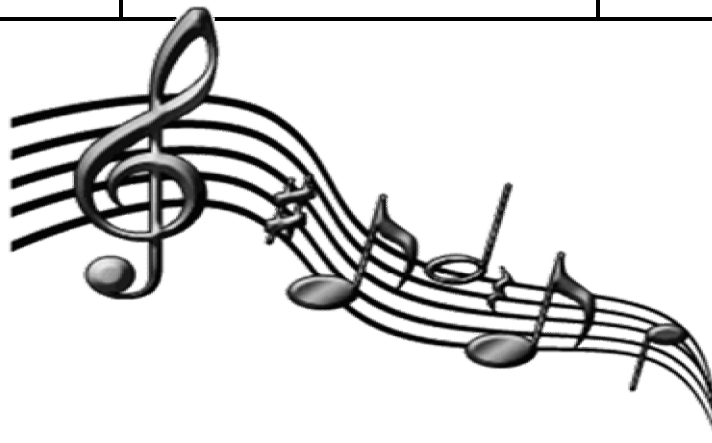
Robby Daniels
Quitman High School
 210 South Jackson Avenue
 Quitman, MS 39355
 W-601.776.1270 C-601.409.0385
 F-601.776.6136
rdaniels@qsd.k12.ms.us

Membership

Carol Joy Sparkman
Mississippi College
 PO Box 4021
 Clinton, MS 39056
 W-601.925.3449 C-601.214.8893
 F-601.925.3945
sparkman@mc.edu

Music and Worship

Chris Brown
 C-662.832.9877
brown.1301@hotmail.com



Programming a Concert Your Audience Will Love

As choral directors, we often struggle with finding the perfect balance between legitimate choral literature and programming a concert that the general, non-musician will enjoy. It is important to educate our students and expose them to the wealth of choral literature at our disposal. However, the general audience member often lacks our enthusiasm for traditional literature. We usually end up programming the music we want to and then throwing in a spiritual, add some claps and sways, and there you go....the audience leaves happy. It is possible to achieve both goals. Here are a few other ways to add variety to your concert.



LaDona Tyson

Pearl River Community College
Two-Year College R & S Chair

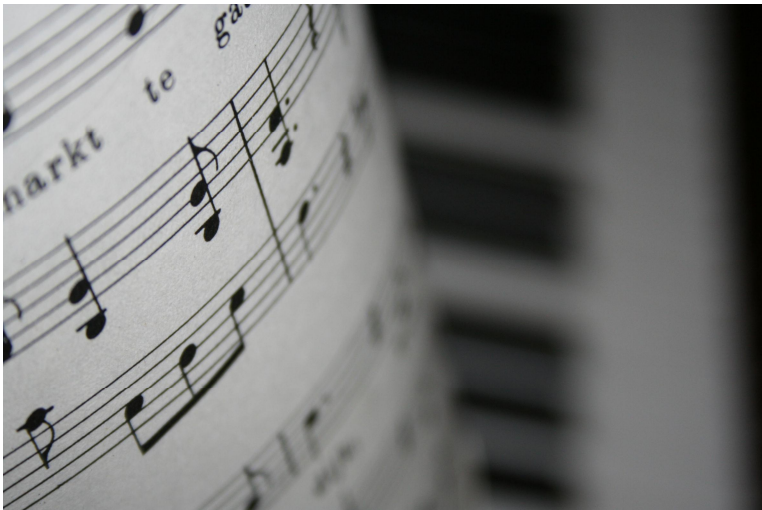
~ Be creative with your processions. Try processing in with a multicultural piece that incorporates percussion. You could also experiment with a piece that is antiphonal. Have half of the choir on the stage and the other half at the back of the room. You can win your audience over in the first one or two pieces of the concert!

~ Don't recycle too often. With budgets stretched to the limit, we pinch pennies where we can. This often means using mostly what is already in our libraries. Just make sure that you don't recycle pieces too often. Also, don't recycle an entire concert program. If you decide to reuse a piece you have done more recently, mix it in with new things or for a special event.

~ The Sugar Stick. I was fortunate enough to be a part of two reading sessions with Dr. Timothy Seelig, Conductor Emeritus of the Turtle Creek Chorale, this summer. He shared that he has several "Sugar Stick Folders". These are tried and true pieces of literature that audiences love. They range from seasonal literature to novelty pieces. He keeps a separate folder of these pieces from which he can pull. When everything else fails, go for the Sugar Stick.

~ Change Formation. Some of the most interesting concerts I have been to involve blocking changes throughout the concert. The choir does not need to change standing arrangements for every piece, but when used with discretion this is a great way to add variety to your concert. It is also a great way to showcase a piece that has a special meaning. Experiment with using the entire space you have, not just risers. If you are in a smaller venue, like a chapel, you can have the choir sing around the room. Audiences really love that!

~ Don't be a snob! There is a lot of music out there...some great, some not so great. Be careful that you don't become a music snob who only does high choral literature. That is great for educated audiences, but most of my general audience would lose interest after 3 of those types of songs in a row. There are some really great arrangements of musical theatre pieces and novelty numbers that would add a lot of fun to your concert.



~ Theme concerts. Usually the only themed concert we program is our holiday concert. Why not have a theme in your spring or fall concert? You could do a concert about "Home", "Nature", "The Elements", etc. It may be only 3-4 songs, but it is a nice section in the concert that you can exploit in your promotional materials. You can add poetry or small group numbers to go even further.

MS ACDA Ernestine Ferrell Award



The Ernestine Ferrell Award for Excellence in Choral Music in Mississippi is a prestigious award established in 1992 and honors the memory of Mississippi's long-time State Supervisor of Music, Ernestine Ferrell. To be selected as a recipient of this award, one must have been active in Choral Music in Mississippi for at least twenty years, should have made significant contributions to the choral art, and should have the respect and admiration of colleagues

and students alike. Previous honorees include Peggy Felder, James Leslie Reeves, Leonard Metts, Jack Donovan, Geneva Reeves, Joanne Edwards, Martha Murray, Roland Shaw, Donna McCommon, Rose Longwitz, Lillian Lee, Richard Joiner, James Hawkins, J Bruce Lesley, Robert Sims, Martha Neilson, Mark Malone, Gail McInnis, Nancy Moore, Brad Johnson, Milfred Valentine and Ruth Randle. There are many other distinguished choral musicians who deserve to be nominated for this award. A committee of past presidents will select the recipient of this year's award. Postmark your letter of nomination no later than February 28, 2013. Send a detailed letter describing the career and contributions of the nominee including their current contact information, places and years of service and personal achievements.

The Mississippi Chapter
of the
American Choral Directors Association
is proud to announce the

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2013 MS ACDA Children's Choir Festival
Saturday, February 2, 2013



This Festival is open to any 4th or 5th grade student and is a non-auditioned event. Please encourage your students to join in this fantastic opportunity for Elementary School Singers!! Conductors from any professional appointment (i.e. church choir, community choir or school choir) may bring students.

Please visit www.msacda.org for more information regarding clinicians, festival locations, repertoire and registration or email Michele Champion, R & S Chair, Children's Choir at mchampion70@gmail.com.



Do You Pin?

With the current trend of technology at our fingertips, there is a wealth of useful information available to us as music educators. Many of you may have heard of an online bulletin board called Pinterest. You do have to create an account and then you can begin to organize and share things you love. Pinterest.com

If you are looking for ideas to use in your music classroom, join Pinterest and see what other teachers are presenting in their classroom in the way of vocal warm-ups, games, classroom management, music posters, or even recorder ideas. Pick a topic and search! These ideas are literally at your fingertips through the use of your cellular phone or even the old fashioned way by using your desk top computer.



Andrea Coleman
Cantabile Youth Chorale
Boychoir R & S Chair



Happy New Year!

by Mark Rhower, High School Vice President, Texas Choral Directors Association, Flower Mound High School, Flower Mound, Texas

submitted by Robert Sims, Mississippi ACDA High School R&E Chairman

....because it is, really, as far as teachers are concerned. August is the professional New Year, when we all get to start over again. We've had a chance to rest, to retool, and to refocus. Most importantly, we have hopefully had a chance to reflect on the school year recently ended, congratulating ourselves on our successes and consoling ourselves on those areas that didn't quite work out as we'd planned. And armed with that information, we are prepared to do...what, exactly?

Self-reflection is perhaps the most critical skill in a teacher's repertoire. That is how we all improve; after all, for most of us, teaching is a solitary experience. We no longer have the luxury of a peer observing us, and helping us with suggestions after class, or after the concert. So, it is imperative that we take on this role ourselves, not in order to psychologically beat ourselves up, but in order to learn and grow, and find a way around those walls that pop up in our way.

Serious self-reflection means little by itself, of course; it must be coupled with action. And, there is always some action that can be taken, even if the things in need of improving are largely beyond our control. These actions are best put into play at the start of a school year, using what a friend and colleague of mine calls, "School-Year Resolutions." Now, while we are clear-headed and forward-looking, is the best time to commit to a couple of items of meaningful change.

School-Year Resolutions can be small, or quite meaningful. Personally, I have two for the coming year. First, I am going to take Craig Hella Johnson's advice from TCDA and attempt to not worry as much about what others might think of my work (Johnson called this, "the committee in your mind"), and just enjoy the interplay to be aware that my attitude and classroom outlook may someday be emulated by my students when they, too, are teachers. Is the classroom organized, and focused, but fun? Is there joy and love in the room? And is it plain for all to see? I am at times guilty of being too focused on the end, and not enough on the journey, for a variety of reasons (See: Resolution #1).

Two School-Year Resolutions is plenty; as anyone who makes resolutions knows, you have to keep it simple. Also, you may fall short. That's okay; you learn more from failure than you do from success. the key is to keep trying. that's what we would tell our students, right?

What will your resolutions be? Here's wishing you great success this year at achieving them!



Mississippi ACDA High School Solo and Ensemble Festival

October 27, 2012
Pearl High School

Would you like to...

- give your students the opportunity to perform in large or small ensembles?
- "try their wings" at solo singing?

The MS ACDA High School Solo and Ensemble Festival is the place!

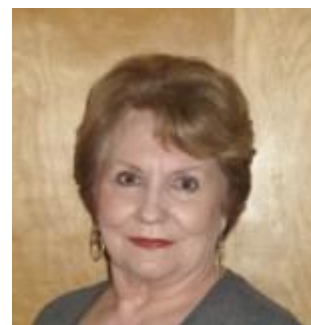
This positive, non-threatening atmosphere provides...

- a new learning experience
- a performance goal for students who might not have the opportunity to sing in small ensembles
- and gives experienced singers the chance to hone their skills.

Registration deadline October 5, 2012

Joanna Hunt, Chair
jhuntchoirs@hotmail.com
601-672-7409

Sing



The Only Path to Real Health

Whenever I'm on a reference call with a principal, I often look for that opportunity to discuss what their vocal music program is teaching. This past year, I was asked specifically by one principal what was important for students to demonstrate when seeking a scholarship or planning to major in music. I was thrilled be asked and immediately took that opportunity to tell him that in college, among other things, music becomes a science, a math, a history, and a language. I told him how important it was that incoming students possess some competency in aural skills, music literacy, and keyboard. He was receptive and seemed a bit surprised.

I asked this principal if he would be concerned if his graduating seniors couldn't be successful as math majors, English majors, science majors, or history majors? When he said yes, I told him that the School of Music was, in fact, one of the largest departments in the College of Arts and Letters at Southern Miss, and that most high school graduates no longer have the skills to major in music. In the end, it opened the door for me to encourage him to allow his new teacher to teach skills, not just prepare concerts and shows. I remain optimistic that he heard me.

Are you giving your talented students an opportunity to choose music as a major? Are you equipping them with more than a list of past performances? To be honest, it is frightening when I attend MHSAA meetings and hear language that continues to make us sound like other school activities. We are an academic discipline and should have appropriate standing as such. However, if we don't teach skills that are essential to our discipline, we have put ourselves at risk. We need to be very careful. Challenge yourself to give students a chance at real success as a musician. No matter how your student chooses to make music part of their life, being a fine musician is critical to success, gratification, and being taken seriously.

It is okay to reevaluate and change what you're doing. Like many choral conductors, I used to think that teaching aural skills and sight-reading was someone else's job. I had limited rehearsal time and had to worry about the next performance. After all, most of my students are attending music theory and aural skills every day!

About five years ago, I became increasingly frustrated (actually furious) at the level of sight-reading among Junior/Senior music majors and even graduate students. I simply could not understand how two years of aural skills and theory did not translate into better musicians. There was a disconnect that simply did not make sense. While I've yet to completely understand that issue, I decided to do something about it. If you can't sight read as a singer and can't play the keyboard, you are dependent on someone else to realize the printed music on the page. That means a student can't learn outside of class without help, and they can't help anyone else. Do we really want to pound out parts for the rest of our lives?

I now sight-read every day in class, even with my graduate choral conductors. I try to give a sight-singing test every other week in the fall to my singers. I had never been given an individual sight-singing test as a choir member, nor had I delivered one as a choir director. However, I was determined to change the future for these students.

Some of you have seen our logo of a tuning fork. It is because we use them. We use them to find our first pitch all the time. When you have to sing intervals up or down all rehearsal every day to find that first pitch, you eventually figure out what intervals sound like. Now, I would never suggest that anyone do exactly what I do. Just like all choral situations, my circumstances are unique. However, I would suggest you do something! And by the way, it's okay if it is radical. Every time you try something, you become more aware of what is working and what is wasting time.

The only disappointment I currently have about demanding a new level of musicianship from my students is the fact that I didn't have the courage or creativity to try something earlier in my career. Now my students hear and read better. They sound better and can sing more literature. They are more confident. They are more prepared for their future. They enjoy rehearsals more. Some are more concerned about what they can't do...and that is a good thing. Music majors must have the ability to teach the right notes and hear them when they aren't correct. Have you ever been frustrated by a doctor that couldn't tell you what's wrong with you, or maybe they could tell you but could offer no prescription to help you? Well, this is what a poor choral conductor is to a choir. The choir remains sick! They need a musician in front of them.



I have started using my golf game to describe what I think sight singing is about. I've played golf for about 30 years. I'm absolutely horrible (ask Flanery, he can confirm). The only time I actually scored decently was in graduate school when I had the time to play two or three times a week. I think that many of our choir members know something about sight-reading. But, in fact, no one scores well unless they are doing it all the time.

Have a great fall and do everyone a favor. Sight-read and teach musicianship. It is the only path to real health.



Gregory Fuller
University of Southern Mississippi
College/University R & S Chair



The Use and Success of an Advanced Placement (AP) Music Theory Course for the High School Fine Arts Program.

13

By: Daniel Vernon, R&S Chair for Male Choirs, Mississippi ACDA

Many things can be said to me from a student that positively reaffirms the career path I have chosen as well as how much I do to make my program a success, but one of the major thoughts or comments a student can express to me that completely drives me to share my entire passion for music is for a student to share their interest in becoming a music major. One music educator or director cannot obviously take all credit for a student's passion for music and a passion for sharing it as their career, but I do know that I must somehow be cultivating an interest which can be very gratifying. My initial reaction to a new and genuine interest in a life-long focus on music making is to immediately steer the student in the right direction. A significant resource that can

prepare a high school music student for strong collegiate music success is to offer AP Music Theory.

Advanced Placement Music Theory is a College Preparatory Course that focuses on the fundamental to intermediate elements of Music Theory as well as Aural and Sight-Singing skills. The course is specifically designed for a student with interest in pursuing a college degree in music. Like all other Advanced Placement courses, there is a national standardized exam that, if passed, can offer college credit for various music courses. The course begins with elementary fundamentals, and elementary aural skills, and advances to music analysis and phrase study using a variety of Common Practice Period repertoire as well as intermediate aural skills.

I began teaching this course at Warren Central three years ago and, in addition to doubling in class size every year, my students are in love with the class! There is no way to express the massive significant growth I have seen in the musical ability of these students. There is a further understanding among them of how music is learned, expressed, and performed in the choral setting. It doesn't hurt their musical ears either! Things I have to say in a rehearsal to explain why we may express a phrase in a specific way, or why specific voices in specific sonorities require different volumes, or pounding out melodic lines with non-diatonic intervals until they finally understand, can be LARGELY eliminated. The understanding of these things can more easily give emphasis on musicality as opposed to accomplishing notes and rhythms.

The AP Theory exam is unique to all Subject area Advanced Placements exams, in the sense that there is a listening portion of the exam in addition to the written portion. The written portion consists of fundamental and intermediate essential skills as well as musical excerpts to be analyzed, and figured bass part writing. The written portion also includes score reading and finding errors in scores as you listen to a recording of the score. The listening portion consists of dictation (rhythmic, melodic, and harmonic) as well as sight-singing. The part that gives fear to most students as well as teachers is the sight-singing. Students are asked to go into a small room, and sing a number of musical excerpts using full chromatic solfège with no accompaniment. The excerpts are recorded on a CD and submitted with the written exam.

One may assume that the fear that most music educators have that would be interested in this course is the fact that most music teachers are too far off from their college days (give or take) and even if music theory is remembered, the knowledge was never that comfortable when you were in the process of learning it anyway! I can definitely say that this knowledge will come back to you very quickly and more! You will learn more than you ever wanted to know, and in the process will find how massively helpful this information will be to your choral students as well as your strategies for teaching!!!!

To teach the AP Theory course, a teacher is required to go to a one-week workshop sponsored by the National College Board. There are a good number of Universities and Colleges in Mississippi that offer AP workshops, but unfortunately, not enough interest has been acquired for AP Music Theory in our state.....yet. Your school district, depending on financial resources, will offer stipends for a teacher to travel and attend one of these workshops. Jennifer Davis of Meridian, MS as well as myself will be offering a session on AP Music Theory at the MMEA-ACDA State Conference in April, 2013. We will be able to offer more information then.



I would encourage educators of music to at least research what can be done with a Music Theory Course, even if not labeled with Advanced Placement. You will find improvement with your students very quickly! Finding yet another way to encourage your students who have a passion for music will be what makes our craft continue to thrive and grow into the 21st Century.

Blessings!

I pray your liturgical and school years are going well! Many of our esteemed colleagues have the distinct blessing of being both music educators in a public or private school setting as well as a part-time musical or worship director at a local church. It's been estimated that 80% of music educators also have part-time church jobs. So how do you find the time to do both? Is there a hymnal in your school office, often used to plan worship in the early hours before you begin classes? If so, this article is for you! Many of you (out of survival mode) are aware of some of the resources available to make your jobs and the time management of both possible, but just in case, I thought I would pass on a few.

CCLI.com is the Christian Copyrighting organization that serves as a database of knowledge for you as well as a tracking system for composers and artists who rely on those songs for their livelihood. Most of you probably have a ccli number that allows you to publicly display and print words to the hymns and songs we use in worship (which by law, we're supposed to have). The other parts to that service are that for a basic annual fee you can download and print music for use in your worship services that can be transposed freely and easily for any all of your musicians. Some of you have guitarists that only like the key of D or G; just transpose the music or guitar chords from ccli to the appropriate key and have them use a capo. The basic service is about 50 a year and for 50 more you can add the option for "hymn sheets" which can be used for transposition of keyboard instruments as well as four-part hymn and chorus singing (and as a bass I still like that bottom line!!). Many of our Baptist brothers and sisters are already aware of Life-wayworship.com. Similar service but with planning capabilities. You can search songs by key or theme, the difference with this site is that you purchase them as needed directly for downloading and skip the annual fee. Next article I'll try to help you with Google docs. This is a time-saving dream for managing contacts, dates and schedules. Have a great Fall and come visit us in beautiful North Mississippi. Please contact me with other ideas for exchange and help! My email is brown.1301@hotmail.com.



Wm. Chris Brown

Oxford High School

Music in Worship R & S Chair



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MIDDLE NAME

LAST NAME

Home Address

Office Address

Address: _____ ☐ Primary
Address

Address: _____ ☐ Primary
Address

City: _____

City: _____

State: _____

State: _____

Zip: _____

Zip: _____

Country: _____

Country: _____

Phone: _____

Phone: _____

Email: _____

Email: _____

Fax: _____

Fax: _____

Membership Type (mark one)

Choir Types (mark all that apply)

Activity Areas (mark all that apply)

- ☐ Active US/Canada - \$ 85
☐ Associate - \$ 85
☐ Student - \$35
☐ Retired - \$45
☐ Institutional - \$110
☐ Industry - \$135
☐ Foreign Active Airmail - \$110
☐ Life (\$200 Installments) - \$2000

Installment Amount: \$ _____

* Canadian Fees same as U.S.

- ☐ Boys
☐ Children
☐ Ethnic & Multicultural
☐ Girls
☐ Jazz
☐ Men
☐ SATB/Mixed
☐ Show
☐ Women

* Primary Choir Type _____

- ☐ Elementary School
☐ Junior High/Middle School
☐ Senior High School
☐ ACDA Student Chapter
☐ Two-Year College
☐ College/University
☐ Community Choir
☐ Music In Worship
☐ Professional Choir
☐ Supervisor/Administrator
☐ Youth & Student Activities

* Primary Activity _____

Statement

As an ACDA member, I will comply with the copyright laws of the United States of America as they pertain to printed music or the downloading of music off the internet. (Compliance with these laws is also a condition of participation by clinicians and performing ensembles that appear on any ACDA sponsored event or convention.)

Application Submission Instructions

Please print this application, fill it out completely and remit with a Check, Money Order, or Credit Card in US Dollars payable to ACDA. Fax form to (405) 232-8162 or mail form to:

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Ten Ways to Spice Up Your Warm-ups

Are your singers eyes glazing over as they mindlessly modulate up and down by half steps during the warm-up sequence? Here are ten reminders of ways to keep our choristers active and engaged during the opening stages of rehearsal.

1. Alternate modulating between whole steps and half steps. Or, if an exercise is not terribly vocally demanding, plan random modulations to force your singers ears to quickly adapt to a new tonality.
2. We often include stretching as part of our preparation for singing - but what about stretching while singing? Incorporate gentle shoulder rolls, reaches, or even massages while singers are in the first stages of phonation.
3. Take a familiar exercise in major, and have your students sing it in minor. Or, alternate back and forth between major and minor with each modulation.
4. Have your students close their eyes to help them listen better as they warm-up - or, turn off the lights!
5. Incorporate student leadership in the process. Do you have students that can be involved in leading stretching or other parts of the warm-up sequence?
6. Have students sing a warm-up strictly on solfege or on rhythm syllables. Challenge them to figure out the solfege or rhythm syllables to a familiar warm-up. This can be used to help reinforce tricky tonal or rhythmic patterns in the music.
7. Build your trust in your ensemble by weaning them off dependence on the piano. Can your singers hear half step modulations without the aid of the piano? Are you reinforcing more pitches for your beginning ensemble than is necessary?
8. Evaluate if each warm-up sequence includes opportunities for students to sing in harmony. Remember to awaken the ear along with the voice.
9. Is at least part of your warm-up sequence derived from vocal challenges in the literature you are about to rehearse? Be sure you can clearly state the goals behind each vocalize.
10. Use the warm-up time as a chance to develop more confidence in solo singing by inviting individual singers to model the warm-up for the group. A familiar, short pattern such as a warm up may help more hesitant singers build confidence in their solo singing abilities.



Catherine Feazell

Center Hill High School

Women's Choirs R & S Chair



2013 ACDA All State Honor Choir Clinician



David L. Brunner is one of today's most active and versatile conductors and composers. He is Professor of Music and Director of Choral Activities at the University of Central Florida in Orlando where he conducts the University Chorus and Chamber Singers, and teaches courses in undergraduate and graduate conducting. In both 1995 and 2000 he received a College of Arts and Sciences Excellence in Undergraduate Teaching Award and in 1995 the University Excellence in Teaching Award, UCF's highest teaching honor. He is also the recipient of the College of Arts and Sciences Distinguished

Researcher Award (2005), two Research Incentive Awards (2009, 2002) and three Teaching Incentive Awards (2005, 1996 and 1993). In 1996 he received a National Award for College Teaching from the Center for the Advancement of Teaching and Learning. In 2011 he was the recipient of Florida ACDA's prestigious Wayne Hugoboom Distinguished Service Award for "dedicated service, leadership and consistent examples of excellence in choral music in Florida".

He has been Artistic Director and Conductor of Gloria Musicae, Florida's professional chamber chorus; Guest Conductor of the Master Chorale of Tampa Bay, the Principal Chorus of the Florida Orchestra; and Music Director of the Florida Ambassadors of Music, with which he conducted six European concert tours. Other European appearances include performances at the Seminar fur Klassische Musik at the Eisenstadter Sommerakademie in Eisenstadt and Vienna, Austria; in St. Mark's Basilica, Venice; at St. Martin-in-the-Fields and Wesley's Chapel, London; and at the Vatican for Pope John Paul II.

II. His choirs have appeared at state and divisional conventions of both the American Choral Directors Association and the Music Educators National Conference. He has, on seven occasions, conducted concerts of his own works for chorus and orchestra at Carnegie Hall.

Dr. Brunner is well known for his compelling work with singers of all ages, conducting women's, men's and mixed All-State and regional honor choirs throughout the United States at the elementary, middle and high school levels. An inspired teacher, he is also a popular clinician at choral festivals and educational workshops throughout thirty-four

U.S. states, Canada, the U.K., Europe, Japan and Australia, including the American Choral Directors Association, Music Educators National Conference and American Guild of Organists, the Association of British Choral Directors and the Kodaly Societies of Canada and Australia, the Asian Pacific Activities Conference Honor Choir, the International Cathedral Music Festival at Salisbury and Canterbury, the International Honor Band and Choir Festival at the Hague and Brussels, and the Choral Music Experience International Institute for Choral Teacher Education in England, Scotland and Wales.

Brunner is an imaginative composer who has received annual ASCAP awards since 1997 and in 2000 joined a prestigious group of American composers when he was named the Raymond W. Brock Commissioned Composer by the American Choral Directors Association. The New York Times has noted him as a "prolific choral writer whose name figures prominently on national repertory lists", his work having been performed and recorded worldwide in venues such as Royal Festival and Queen Elizabeth Halls in London, Canterbury Cathedral, Disney Concert Hall in Los Angeles, EPCOT and Carnegie Hall and at national conventions of ACDA and the Fellowship of United Methodists in Music and Worship Arts.

Last season David conducted in Virginia, Florida, Illinois and Washington with the Spokane Choral Artists, and appeared for a seventh time at Carnegie Hall, conducting a program of his works for chorus and orchestra. He was Headliner Clinician for the Michigan Music Educators Association, the Kentucky ACDA summer conference, and clinician at the Florida Music Educators Association and also conducted workshops and festivals in Georgia, Florida and Missouri. New works premiered in Mississippi (Shall I Silent Be), Florida (Viva la Musica!), New York (Sea Fever), Washington (Sweet Are The Lips Of All That Sing), California (And Ever Is Now) and Alberta, Canada (TTBB version of Yo le Canto Todo el Dia), and Spiritual Musick, the commission for a consortium of thirteen choirs had "first" performances in California, Illinois, Louisiana, Pennsylvania, New York, Ohio, Colorado, Connecticut, New Jersey, Illinois, Canada and Scotland, and with the Children's Honor Choir at the national ACDA conference in Chicago. The symphonic wind ensemble transcription of Simple Boat by Ron Ellis premiered at the American School Band Directors Association national convention. This year David conducts choirs in Oregon, Kentucky, New York and Florida, the Kansas All-State Middle School Chorus, and the Sing-A-Mile-High Children's Choir Festival in Denver; is a presenter for the South Carolina Music Educators State Conference, the Florida Music Educators State Conference, and Hal Leonard's Conductor's Craft workshop; and prepares choirs for performances of Puccini, Verdi, Bach and Vivaldi with the Orlando Philharmonic Orchestra. New works premiere in Iowa, Michigan, Florida, New York and Colorado.

Dr. Brunner has served on the editorial board for The Choral Journal and is the author of articles in both The Choral Journal and Music Educators Journal. He has also contributed chapters to Teaching Music Through Performance in Choir, Volume III, GIA Publications, Inc., 2011, and The Choral Director's Cookbook: Insights and Inspired Recipes for Beginners and Experts, Meredith Music Publications, 2006. His treble music was the topic of a DMA dissertation at Michigan State University in 2010. He is published by Boosey & Hawkes, Inc., which has released nearly one hundred of his compositions.

Brunner holds degrees from Illinois Wesleyan University and Northwestern University in choral music education and conducting and the Doctor of Musical Arts in Choral Literature and Conducting from the University of Illinois. In addition he has studied with Robert Shaw, and with Helmuth Rilling in conducting master classes at the Oregon Bach Festival. Dr. Brunner is a Past-President of the Florida chapter of the American Choral Directors Association.

A complete resource of Dr. Brunner's work can be found at www.davidbrunner.com.

Registration forms and information about the ACDA All-State Honor Choir is available at <http://www.msacda.org/SATB.html>

2013 ACDA All State Women's Honor Choir Clinician



Lori Hetzel is the Associate Director of Choral Activities and professor of Choral Music Education at the University of Kentucky where she conducts the UK Women's Choir and the ever-popular a cappella group "Paws and Listen". In addition to her conducting duties, Dr. Hetzel supervises student teachers and teaches undergraduate methods and choral conducting courses where she has pioneered a unique partnership program with area high schools allowing undergraduate students to begin classroom teaching early in their curriculum and gain true "hands on" experience. Among her many academic accomplishments, she was the recipient of the University of Kentucky "Great Teacher of the Year" award in 2000, a finalist for the Provost Awards for Outstanding Teaching in both 2009 and 2010, and the winner of the Robert K. Baar Choral Award in 2011 – "given to one choral director in the state who exhibits outstanding leadership in choral music and promotes music education in the state of Kentucky." Lori Hetzel received the Bachelor of Music degree from the University of Wisconsin/Green Bay, the Master of Music from the University of

Missouri/Kansas City and the Doctor of Musical Arts degree from Michigan State University. Outside of the university, Dr. Hetzel serves as Artistic Director of the Lexington Singers Children's Choir and conducts the LSCC Chamber Choir. The Lexington Singers Children's Choir was formed to provide choral opportunities for the children of central Kentucky and now offers four select choirs in which children can participate. The group performs not only in the greater Lexington area but has also presented concerts with the Indianapolis Children's Choir, the Spivey Hall Children's Choir (Atlanta) and at the Kennedy Center as part of the "Our Lincoln" concert presented by the Kentucky Arts Council. They are often seen in collaboration with other area musical groups including the Lexington Singers, Lexington Philharmonic, UK Opera Theater and the UK Choirs.



Registration forms and information about the ACDA All-State Women's Choir is available at <http://www.msacda.org/SSAA.html>

General Information

1. ACDA All State Women's Honor Choir is an enriching SSAA choral experience for outstanding high school female vocal students in our state.
2. Rehearsals and concert take place in conjunction with the annual MMEA/ACDA State Convention.
3. Approximately 20-25 students in each voice part are chosen by audition to work with a nationally recognized conductor.
4. Directors must be a member of ACDA to audition students for this group.
5. Directors should audition only their most outstanding female students for this group.
6. Students may choose to audition for both the All-State SATB Honor Choir and the All-State Women's Choir. If a student qualifies for both honor choirs, the chairs for each will jointly decide which the student will participate in based on audition scores and balancing needs for that particular year.

Specific Information

- 1. Detailed information concerning fees, audition sites, music, etc. is available on the website (www.msacda.org), given out at the fall meeting, and appears in the fall edition of the Choral Advocate.
- 2. Auditions are the last week of January in north, central and south Mississippi. The deadline for registering is November 1. Refer to the calendar for audition dates. For additional information contact:

Catherine Feazell
Center Hill High School
13250 Kirk Road
Olive Branch, MS 38654 FAX 662.890.2458
Cell: 870.723.8670
Email: catherinefeazell@gmail.com



Audition and Selection Process

- 1. Students will learn 3 of the selections chosen by the clinician. These selections will be named in advance and learned in their entirety for the audition.
- 2. A second audition will be held on the remaining selections at the first All-State rehearsal. Each piece will be learned in its entirety. Unprepared students will be dismissed from the honor choir.
- 2. Each student will audition on their voice part in a quartet- S1, S2, A1, A2.
- 3. The accompaniment will be played during auditions. For a cappella pieces, the accompanist will play the SSAA voice parts, not just the singer's part.
- 4. Each school must provide their own accompanist.
- 5. At least two adjudicators hear the students and mark the scoring sheet. A cover grid enables the tabulator to determine the sheet's total number of points. The student's score is the total of the judges' scores.
- 6. As per board policy, score sheets are destroyed immediately after auditions. They will not be returned to the teacher or student.

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MISSISSIPPI
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The Newsletter of the Mississippi Chapter of the
American Choral Directors Association

FALL 2012 ISSUE

**MISSISSIPPI
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AND
STATE CONVENTION**

**APRIL 4-6, 2013
THE UNIVERSITY OF SOUTHERN
MISSISSIPPI
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PROMOTING THE ART OF
CHORAL MUSIC