



# Da Capo

Winter/Spring 2006

Delaware ACDA Newsletter

Volume 11 Number 2



## Get 'er Done!

*Martin Lassman  
President*

**J**t amazes me how busy we all get! In the summer there is

so much time to plan...but we never get everything finished. And now, we pay the price!

There is so much I would like us, the Delaware ACDA, to do. The craziness of the fall made much of that impossible...but now the December rush is done. The auditions for musicals are over. The rehearsals for All-State and their concerts – thanks to Tom Sabatino, Ben Ables, Penny Carmack, Voni Perrine, Lauren Anderson, Joe Hocking, Tom Dean and the hard working committees – are over. (By the way, the conductors – all fabulous – were Dr. Sandra Snow, Judith Wiloughby and Mary Jane Pagenstecher.) I am certain that all the directors (and there were many) who attended rehearsals gained new insights and more than a few tips from watching these icons.

I am looking forward to the ACDA Eastern Division Convention in NYC from February 15 -18. Delaware will be well represented in NYC. We have several students in the All-Eastern Choirs, and Dr. Paul Head will be presenting a session on Thursday morning.

Thanks to Jeanmarie Braddock and Kara Newham, the Delaware State Children's Choir will return in 2006! The choir will rehearse March 17-18 and will present a 3:00 pm concert on March 18 at The Independence School. What a wonderful opportunity for our 4<sup>th</sup>-6<sup>th</sup> grade singers to sing fine literature under an outstanding Conductor, Dianne Berkun. Dianne is the Founder and Artistic Director of the Brooklyn Youth Chorus Academy (BYCA)—a New York City performance-based vocal music education program—and the GRAMMY®

award-winning Brooklyn Youth Chorus (BYC)—an internationally acclaimed performing ensemble.

All school choir directors should choose music and begin rehearsing for the Delaware State Choir Festival. Thanks to Tom Sabatino, Gary Smith, Paul Head and their committee for their hard work on this! The festival will again be hosted by Joe Hocking at Dickinson High School on Tuesday, April 11. Anyone who has participated in the past

knows how awesome this day is. A private clinic and *accurate* assessment (not like one that you would get at an amusement park) are only part of the day. You and your students also get to hear other choirs in the state. We are lining up new clinicians again this year with an emphasis on school choir directors, not college professors as adjudicators. This day is absolutely the best way for you and your choir to improve. The day is not about celebrating personal victories. It is about listening, learning and joining with other schools in improving the choral experience for our singers.

Stay tuned for more Delaware ACDA events. Consider the following exciting possibilities: a virtual professional library, a choral/instrumental Middle/High School Jazz All State weekend, Saturday Seminars at the UD, a Music in Worship reading session, workshops to prepare for the State Choir Festival ... if only we don't run out of time! Please volunteer to help move us forward! Let's make use of the fabulous talent in Delaware!

One last note: We have a new web site at [www.deacda.com](http://www.deacda.com). Check it out! Submit dates for your upcoming events and we will post them for you.

Email: [CCSAVocal@comcast.net](mailto:CCSAVocal@comcast.net)

## Don't Miss These Upcoming Events!

### *The Delaware ACDA Children's Honor Choir*

*March 17-18, 2006*

*Featuring conductor*

*Dianne Berkun*

*Hosted by*

*The Independence School*

### *The Delaware ACDA State Choir Festival*

*April 11, 2006*

*Hosted by John Dickinson*

*High School*

### *The 2006 "Voices United" Conference*

*August 10-12, 2006*

*Featuring*

*Dale Warland, Rollo Dilworth, and*

*Eleanor Daley*

*Hosted by George Mason*

*University*



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*Da Capo is the official newsletter of the Delaware ACDA chapter. The purpose of our newsletter is to generate interest in ACDA and the choral art, inform members of upcoming member- or ACDA-sponsored events, offer support and encouragement to members, and provide helpful information and resources for members in all areas of choral activity.*



*The Delaware ACDA Officers and Chairpersons welcome your comments, suggestions, and article contributions! Please email each chair for chair-specific comments/concerns, or contact the Da Capo editor at [mkm576@comcast.net](mailto:mkm576@comcast.net).*



*The views, opinions, and conclusions or recommendations expressed in this newsletter are those of the author(s) and may or may not reflect the views of the editor or others affiliated with ACDA.*



## SAB—Guilt Free!

Nicole Clouser

Past President/R & S Co-Chair for Music In Worship

**M**y first church choir, which I conducted in college, had six members.

That's right, count 'em, six members: two sopranos, two altos, and two men. Sometimes we'd pick up an extra soprano or two, but mostly we were just those six. One of the men could sing tenor, and one could sing bass. So, being both inexperienced and optimistic, I programmed SATB music and hoped for the best. You can imagine how that went most Sundays—and what happened when somebody was out of town for the weekend!

Since it was my first job, I only knew the repertoire I had sung in the past at school and church, plus the stuff music publishers sent in their sample packets. That was all SATB. Not much was available in two- or three-part mixed arrangements. I didn't know what else to do. Anyway, I was pretty sure everyone was supposed to aspire to performing four-part (or more!) arrangements, whether that was practical or not. It seemed everyone judged their church choirs by how big they were and how complicated their music was.

Twelve years later I'm singing a different tune. My current choir has nearly twenty members, a good number of whom are tenors and basses. They are experienced choral singers and good readers, and they sing SATB music very well. Yet I find myself programming more and more music for fewer than four parts. Two-part mixed anthems and hymn arrangements find their way into our folders pretty regularly. So do carefully chosen SAB and unison works. And I'm enjoying my work more and am more proud of my choir than ever before. What changed my mind?

First, these works for smaller forces are really convenient when folks are on vacation or sick, and for those few weeks after

Christmas and Easter when we're just worn out. Second, they give the choir a chance to work on something besides making sure they sing the right notes—a simpler anthem lets the singers think about tone quality, ensemble sound, diction, expression, all the other parts of this important ministry.

Unison, two- and three-part mixed music also gives singers a respite between more challenging works. When I program something that is extra-difficult for one week, I try to balance that with one of these easier works for the following week. I can then vary the intensity of our rehearsals as we move through several weeks worth of music.

In addition, programming music with fewer than four parts allows singers with

less experience to feel more confident. I have found this to be one of the most crucial elements in a successful church choir program. Nobody wants to volunteer their time each week only to feel hopelessly lost and overwhelmed on every single anthem. Challenges are good. Feeling unskilled is not.

So if you find yourself turning to smaller-scale choral music for worship, don't worry. You are not required to wish you could do eight-part double choir anthems every week! I would encourage you to be creative, to find what works for your choir, and to reach out to other choir directors to share and learn. Whether you have six or sixty in your choir loft, it's a worthy exploration that leads to great results!

Email: [saintpaulsmusic@comcast.net](mailto:saintpaulsmusic@comcast.net)

*The Delaware Chapter of the American Choral Directors Association presents*

## “The Church Year in SAB”

a choral reading session for directors of smaller choirs

featuring music for the liturgical year  
for two- and three-part mixed choirs

Saturday, April 1, 2006

9:30 to 11:30 AM

Newark United Methodist Church  
69 E. Main Street Newark, DE

*For more information, please contact  
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## *Improvisational Singing with Jazz Choirs*

*Paul Gray*

*R & S Chair for Jazz Choirs*

**J**n the last issue of Da Capo, I presented some ideas for improvisation with a natural minor scale over the chord changes to a song your students were probably familiar with. In this issue I would like to present some improvisational singing incorporating blues scales, rounds and ostinati. These simple exercises can be used during the final section of your warm-up routine or as the main activity of your re-

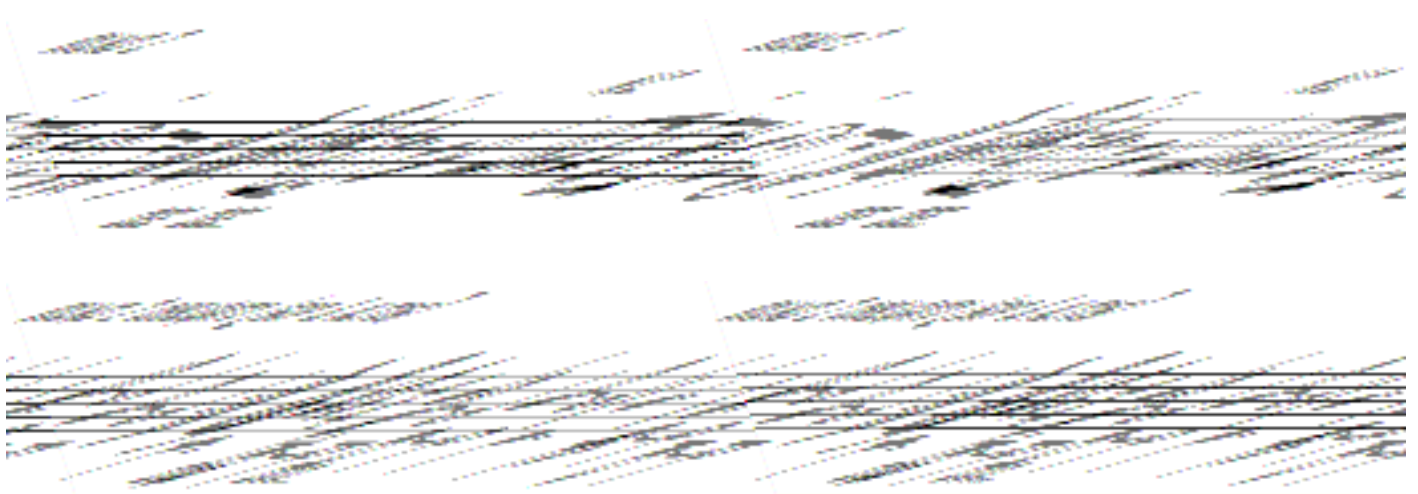
hearsal.

Using a syllable of your choice, sing and/or play the following melody based on a C pentatonic scale. Having a copy for the choir to read will expedite the process:



Repeat it as many times as possible until the choir can sing it without your assistance. If necessary, play the given chord changes. This will increase the fun factor, and will create a jazzy accompaniment. When you feel the students are ready, try this melody in a 2, 3, or a 4-part round. The sonorities created by this pentatonic scale will be less than harmonious (don't expect Frère Jacques), but will go a long way in helping your students become acquainted with the pentatonic scale while building vocal independence.

The next example is a round accompanied by an obbligato. I found that this works best with the men singing the round on "dee" while the women sing the countermelody on "doo." Approach this the same way you did with the first example by teaching the whole choir the round melody and then teach the obbligato.



When the choir is ready, the men can sing the round in two or more parts while the women can sing the upper parts in parallel sixths. After a while the men and women can switch, and do not be shy about having select students scat sing over these changes. Trust me when I say that they'll have a good time doing it!

*(continued on page 14)*



## Unison = Unchallenging? Excellent Treble Literature for Beginning and Advanced Choirs

Marybeth Miller

Da Capo Editor / R & S Chair for Women's Choirs

**S**nobbery. That's what it is. You know

what I'm talking about. The nose-in-the-air attitude that says only the most complicated choral music is worth doing. And how does one define the "most complicated?" The pieces with the most parts, right? The fewer the number of parts, the easier the piece. Right?

This belief is not only snobby, it is often incorrect. Are we defining the only challenge in music as the ability to sing in multiple parts? If so, we do our singers a terrible disservice and insult the work of the composer as well. Please do not misunderstand me; I love music with multiple parts. My goal in this article is to educate and reassure directors that unison literature is not only challenging, but essential to our teaching process.

Unison literature presents unique challenges that rarely appear in multi-voiced music. Unison choral selections are unadorned; they present the choir naked, save for the accompaniment. Variations in tone quality, color, and pitch become uncomfortably evident. Entrances and cutoffs seem much messier when singing in unison. Because there are no multiple melodies and rhythms to distract the listener, the expressive nature of the text gains importance during performance. Unison literature is a much-needed tool that unearths flaws often hidden in the chaos of choral divisi. Unison literature is also a great way to introduce a *cappella* singing to an inexperienced choir.

I have chosen a brief list of excellent unison treble literature, suitable for both women's choirs and children's choirs, unless otherwise specified. Unless stated, all pieces are for unison choir and piano accompaniment. Please feel free to comment on or add to these selections!

Email: [mkm576@comcast.net](mailto:mkm576@comcast.net)

### Unison Selections for Treble Choirs of All Ages and Abilities

- **Ah! Si Mon Moine Voulait Danser** arr. Godfrey Ridout/ed. Jean Ashworth Bartle. Toronto Children's Chorus Choral Series; Gordon V. Thompson Music/Warner Bros Publications.
- **Alleluia** by Gian Francesco de Major/ed. Ronald A. Nelson. Concordia Publishing House.
- **Ani Ma'amin** arr. Paul Caldwell & Sean Ivory/ed. Anton Armstrong. The Anton Armstrong Choral Series; earthsongs. Optional violin and narrator parts.
- **Art Thou Troubled?** by G. F. Handel/ed. Jean Ashworth Bartle. From **Rodelinda**. The Jean Ashworth Bartle Choral Series; Hinshaw Music.
- **As I Hear The Sweet Lark Sing** by Richard DeLong/ed. Henry Leck. Henry Leck World Folk Song Series; Plymouth Music.
- **Bereite dich, Zion** by J.S. Bach/arr. Michael Burkhardt. From the Christmas Oratorio. Morning Star Music Publishers.
- **Bist Du Bei Mir** by J.S. Bach/ed. Jean Ashworth Bartle/accompaniment arr. S. Calvert. Toronto Children's Chorus Choral Series; Gordon V. Thompson Music/Warner Bros Publications. String parts available for rental.
- **A Cuckoo Flew Out of the Woods** arr. B. Wayne Bisbee. Santa Barbara Music Publishing.
- **A Daffodil, Too** by B. Wayne Bisbee. Santa Barbara Music Publishing.
- **Die Forelle** by Franz Schubert/ed. Ruth Boshkoff. Santa Barbara Music Publishing.
- **Gloucestershire Wassail** arr. Ralph Vaughan Williams. From **English Traditional Carols**. Oxford University Press. Optional descant.
- **A Great Big Sea** arr. Lori-Anne Dolloff. Doreen Rao's Choral Music Experience; Boosey & Hawkes. Optional fiddle and spoon parts.
- **Hashivenu** arr./ed. by Doreen Rao. Doreen Rao's Choral Music Experience; Boosey & Hawkes. Can be sung as a three-part round.
- **Heidenröslein** by Franz Schubert/arr. Henry Leck. Henry Leck Masterworks Choral Series; Plymouth Music.
- **How Can I Keep From Singing?** arr. Ginger Littleton. Bel Canto Series; Brilee Music.
- **I Will Bring You Brooches** by Ruth Boshkoff. Mary Goetze Choral Series; Boosey & Hawkes. Optional soprano recorder/flute part.

(This list is continued on page 13)





## ChoralNet.com: **The Internet Center for Choral Music**

*Tom Sabatino*  
**R & S Chair for High School Choirs**

**W**hat is ChoralNet? As the description on their website states: "ChoralNet provides a central portal to online resources and communications for the global choral music community." In simpler terms, this is the most fantastic website for choral resources you can find. I was directed to ChoralNet a few years ago at a workshop, and have been an avid user ever since. I've been surprised at how many people still don't know about it, so if you are a newcomer to ChoralNet, it is for you I write this article!

ChoralNet is a website that has so many nested pages and links, I still haven't seen it all even after four to five years of visiting. Even after a few makeovers, the page is very user-friendly and easy to navigate.

The principle set of links are to the left of the main page. Included

**Lists** are the three mailing lists to which you could subscribe. These lists are forums for professionals to communicate with one another about the art of Choral Music. These are very helpful in seeking various opinions and ideas. Someone ALWAYS answers.

**Choir Directory** is a listing of links choir home pages from around the world. This is fascinating! They are sorted by location, type, and alphabetically.

**Repertoire** is probably the link I use most. There are more lists than you can imagine. Lists are arranged by concert themes, voicing, instrumenta-

tion, country, styles, holidays, and more! This is the most comprehensive listing of repertoire choices that I have seen arranged in this manner. This link alone is worth the visit.

**Rehearsal** is another useful resource. This area covers general rehearsal techniques, breathing, conducting, seating arrangements, changing voices, singer behavior, motivation, warm-ups, recruitment, retention, auditions, choir management, sight-reading and singing, pronunciation guides, vocal production, vocal pedagogy, and vocal health.

The **Performance link** connects you to concert calendars, choral apparel, workshops offered for individual singers or conductors, festivals and competitions, and even tour organizers! **Technology** offers tech tips for choirs, converting cassettes to CD's, music software, recording tips, choral recording services, and even companies that produce part-tapes/CDs.

In addition to the links I have discussed, there are also links for News, Forums, Community, Church Music, Education, and Reference.

I could truly go on and on about how exciting this website is, but to really fully grasp the wealth of information available to you, log on and bookmark [www.choralnet.com](http://www.choralnet.com). And share this with a friend. They'll thank you for it!

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## **Summer Conferences: Voices United 2006 and Jazz Teacher Training Institute**

*Martin Lassman*  
**President**

**S**et aside this summer for two fabulous conference opportunities!

IAJE and MENC combine to present a Jazz Teacher Training Institute several times each summer. This year, one of the institutes will be held at the University of Delaware on Thursday, June 22<sup>nd</sup>—Saturday, June 24<sup>th</sup>, 2006. The Institute will never be at UD again in our lifetimes, so take advantage of this now! The event offers several tracks and is intended for the novice as well as the experienced jazz educator. If you have been afraid to teach jazz in your classroom or your choir, these few days will remove all fears. Everyone who has gone to one of these has *loved* it. And the location is so close this year!

The second event you need to attend is the annual ACDA Voices United Conference co-sponsored by Delaware, Virginia, Maryland and Washington, DC. The event has two festival choirs – SATB and Children's – and features three headliners. This year's featured conductors are Dale Warland, Eleanor Daley and Rollo Dilworth. Here is a chance to rub elbows with and learn from local conductors from each of the states and those three giants of the choral industry. The dates are August 10—12, 2006 at George Mason University in Fairfax, VA. The registration for the convention is only \$130 and includes many fat reading packets for children's, mixed, jr. high, women's, men's and multi-cultural choirs. Hotel rates are only \$82 per night, and the drive is not bad at all.

Check out last year's Voices United conference (Sandra Snow, Weston Noble, and Linda Spevacek) at [www.acdamddc.org](http://www.acdamddc.org). When new information is posted about this year's conference, it will include information about the Festival and Children's Choirs as well. ♪



## How to Get That “Big Part” in a Musical

Marji Eldreth

Musicals & Opera Liaison

**T**hrough my years of experience on both sides of the casting table, I have noticed that many students are poorly prepared for auditions. These could be for a school or community production of a musical, or even for a college audition in the field of Musical Theatre. If the list below is followed by your students, it will, in my opinion, give them that all-important edge above the rest in the performance field. This list can apply to both theatre auditions and college auditions, although colleges will almost always tell you exactly what they are looking for. I have to thank our drama teacher, Denver Garrison, for some of the following information. He and I recently had auditions for our high school musical and decided that the students needed some educating when it comes to their audition practices.

- **Have a current headshot.** Headshots are ideally 8x10 black and white glossies. Directors will remember you better and you’ll look very professional! Make sure it’s current and looks like you!
- **Attach a current resumé to your headshot.** Start with the most recent shows you’ve been in and work backwards. If you have a great deal of experience, you can pick and choose what to put on your resumé; obviously putting on your most impressive rolls. Resumés should be only ONE PAGE! Directors lose interest if there is too much to read.
- **Have your audition music organized.** I suggest that you carry a binder with all of your audition songs in it. I have all original copies, but photocopies are acceptable if you bring the original music with you. Some auditions require 16 or 32 measures only. On the copy, you need to mark where to start and stop according to the conditions of the audi-

tion. You need to make it as easy and straight-forward as possible for the accompanist. I suggest putting copies in non-glare plastic paper protectors. That way, if you need to make changes on your music, you can easily pop another copy in.

- **Make sure you have ALL of the music.** The vocal line from a fake book is not enough. You need the entire piano music and vocal line. If you need to photocopy your music for your binder (and you have the original with you, of course) you need to set the Xerox machine to 93%. This will reduce your music and still have the left hand of the piano part for the accompanist.
  - **Sing a song that reflects the character for which you are auditioning.** Do not sing music that is glaringly different than that of the show you’re trying out for. Don’t sing a song from *Rent* if you’re trying out for *Beauty and the Beast*.
  - **Pick a piece that shows off your best voice.** If you’re a strong belter. Sing a belty song. If high notes are your thing; show them off.
  - **Choose a song that is in the right key for your voice.** If the song needs to be transposed by the accompanist, you’ve picked the wrong song. (Not all piano players can transpose at sight.)
  - **Don’t pick music that is from a recent or very popular Broadway show or movie.** Directors tire of hearing songs from *Les Miserables* and *Chicago*. Try to pick something a little more ‘off the beaten path’. Pick a song with character that the directors will remember. You want to stick in their brains.
  - **Make sure you’ve practiced with the accompaniment.** Never go to the audi-
- tion and say, “I’ve never heard it with the piano part before.” You’ve just lost major points with the casting committee and the musical director!
- **Introduce yourself and what song you will be singing (and what show it is from).** For example, when you walk into the room say, “Hello. My name is Emily Smith and I am going to sing ‘Send in the Clowns’ from ‘A Little Night Music’,” (You can even name the composer) “...by Stephen Sondheim.” This is their first impression of you. Now they have heard your name and your speaking voice, and notice that you have a great deal of confidence. You want to have as much ‘face time’ as possible in the audition room. The longer you stay in, the more they will remember you.
  - **Always have your music memorized!** There is no excuse to go to an audition and have the words in front of you. Directors want to see how you interpret the song, and if your head is stuck in the music, you’ve just lost their interest and respect.
  - **Always have at least 3 songs prepared for the audition.** What if the person ahead of you sings the song you were going to sing? You want to be different. Pick songs with contrasting moods so if the director wants to hear something different, you’ve got it.
  - **Research the show.** It’s always a good idea to know something about the show you are auditioning for. Read the script. Listen to the music (but never imitate the performers – be your own character!). If you are asked to read from the script and you have questions about the scene, ask them! Directors like to know that you are a ‘thinker’. Look up often from the script. Casting committees get bored looking at the top of your forehead!

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# Delaware ACDA State Choral Festival— An Invitation for Middle School Choirs

Gary Smith

R & S Chair for Junior High/Middle School Choirs

In the last edition of *Da Capo*, Tom Sabatino outlined some of the benefits of participating in the State Choir festival. His main point was that our students could benefit greatly from the exposure to judges and clinicians. Some of these benefits include the reinforcement of the things we teach correctly, as well as suggestions on what we could (and maybe should) do differently. Tom also stressed the importance of giving students the opportunity to hear other choirs perform in a non-competitive setting. Although he was primarily referring to high school choirs, I think middle school choirs can benefit the same way.

However, in the middle schools, things are different, and I think we need to have a different conversation about the festival. From one county to the next, from one district to the next, and even from one school in a district to the next, we can see completely different teaching situations with different clientele, varying levels of parent or administrative support, and dissimilar teaching schedules. These differences have a huge impact on our choir programs. These differences are what keep many of us from participating in festivals like our own state festival. We do not want to “compete” with a large program that has been established for many years, or a program where students have choir daily, or a school that annually sends a large number of students to all state, or a school where the choir director is the awesome pianist or vocalist that we would love to be for our students.

While teaching in Maryland, I heard and saw many fine choirs and directors at clinics and conferences. I often left saying “If I could only play or sing like that...” or “If

I could do repertoire like that with my choirs...” or “If I could have that many boys in my choir...” My choirs were doing well, but seeing them only two days each week, and with having only a handful of boys in my seventh and eighth grade choir, there was no way I would dare go to the state festival. I did not think that my teaching or the performance of my choirs was of the same caliber as the choirs attending state festivals. How could we compete with them? What benefit would this possibly have for my choir? My students would leave feeling less worthy than other choirs and possibly discouraged about their program.

Well, thinking about it, I may have been doing them an injustice by not providing them with the opportunity to hear other choirs and hear what judges would say about their own performance. I have asked myself how can I ask my students to understand and meet my expectations if they do not know what those expectations sound or look like (from another choir as opposed to my modeling)? I could be wrong, but my experience with our beloved age group has taught me that not all middle school students can see the “Big Picture.” We discuss and demonstrate things beyond the notes like diction, vowels, posture, and expression, among other things. They look at us and say (usually without words) “Ok, whatever, let’s just sing the song.” Sometimes they just cannot see the impact of these things on their sound and appearance, and ultimately, on their connection with the audience in performance.

So what’s the solution? Well, I don’t know, but I think that I will try two things: 1) let someone else tell my students the same things I tell them (and hopefully a few other things), and 2) let them hear

other choirs do the things that I ask them to do. I believe that we sometimes need to remove ourselves from our choirs and let someone tell us what they hear. We can then evaluate comments and suggestions from others, take what we think we can use, and hopefully, use it as an opportunity for growth.

On April 11, 2006, I plan to take one choir, maybe two, to the Delaware ACDA State Festival. Yes, this is my first state festival. Yes, I do not know exactly what to expect. Yes, I wonder about my choir’s level of performance in comparison to other choirs. Yes, I know it’s not competitive. Yes, I’m little nervous, especially it being my first year in a new school.

So whether you have participated in state festivals before, or if you are like me and have hesitated for one reason or another, I ask you to join me for this year’s festival. This is our festival. Together we can make it a festival that can benefit our own choirs as well as middle school choral education throughout the state.

The deadline for registration is February 27, 2006. More information is available on the Delaware ACDA website:

<http://www.deacda.com>

Email: [gary.smith@redclay.k12.de.us](mailto:gary.smith@redclay.k12.de.us)







## Let Them Sing!

Paul Head

*R & S Chair for College/University Choirs*

**J** write to you from the train as I return from the 2006 ACDA Regional Convention in New York

City. I had to come back a bit early to make a Saturday evening commitment back home, so the last concert I got to hear was the Eastern Division Collegiate Honor Choir under the direction of Alan Harler. A performance in which everything was right!

Mr. Harler chose great repertoire, mixing the old and new, Western and Eastern, seamlessly into a tapestry that was both challenging and engaging for performer and audience alike. And the 28 singers were outstanding, represent university from throughout the Northeast. But most impressive was the fact that he 'let them sing!'

Perhaps you haven't given much thought about the role of the conductor since the last time you took a conducting class in college or during summer study. And pedagogues often disagree as to exactly what the conductor is there to do. Keeping the tempo and reinforcing entrances is a given, but what about the conductor's role in facilitating the singing mechanism itself?

Over the past few days, we heard a dozen or more choirs representing civic organizations, schools, colleges, and even a semi-professional ensemble from Germany. All performed interesting repertoire at an extremely high level, but there were a few, the Collegiate Honor Choir included, that sang with a sense of freedom that was truly extraordinary. Vocally, there was a sense of fluidity to the tone that resulted in a concept I like to call 'liquid music!' Even marcato passages were resilient and in the body. And to look at the conductor, one could sit a steady fount of focus and fervor, but there

was a sense of freedom in his arms and upper body that repeatedly encouraged the singer to rely on the breath to keep the body free from tension. The result was not only visible, but immediately audible as well.

We as conductors are charged with the prolonged vocal health of our singers in nurturing a vocal instrument that must last our students' for a lifetime. But sometimes in our desire to inspire and invigorate our singers (and I'm speaking first person here!) we create a source of tension that actually undermines the beauty of the music. And thus, I find myself continuously reminding myself to "let them sing." Once we have taught them the fundamentals of singing, we are obligated to get out of the way of *their* collective energy while requiring them to read the subtlety of the gesture and the natural lifespan of the phrase. At some point, they must make an active investment into the music making process — finding a sense of flow *with* the conductor, not just a calculated response *to* the conductor.

So on Monday morning, I will roll my shoulders, take a deep breath, look at my singers, and quietly remind myself to 'let them sing!'

*Email: [pdhead@udel.edu](mailto:pdhead@udel.edu)*

**Deadline for the next  
issue of**

**Da Capo:  
March 31, 2006**

## Choral Auditions for Youth and Adults

Auditions are being held by appointment for the following choral groups based at Wilmington Music School:

- **Wilmington Youth Chorale** (ages 8-10). A group designed to help young singers develop and improve healthy, independent singing skills while learning basic musicianship. Students will study unison and two-part repertoire.
- **Delaware Children's Chorus** (ages 10-14). A select ensemble designed for young people who have some previous choral or musical experience. Repertoire explores various cultures, historical periods, languages, and styles. Musicianship taught through an emphasis on healthy vocal tone, sight singing, ear training, and three- and four-part singing.
- **Select Choral Ensemble** (ages 14-18). A select SATB choral ensemble for young adults. Focusing on all aspects of choral and vocal technique, repertoire will include music from all eras and quality arrangements of some popular music and vocal jazz. Ensemble singing, blend, balance, diction, stylistic accuracy and expressive content will be thoroughly investigated.
- **Delaware Women's Chorus** (women ages 18 and up). Repertoire will include music from all eras and quality arrangements of some popular music. Ensemble singing, blend, balance, diction, stylistic accuracy and expressive content will be thoroughly investigated.

Auditions for these ensembles will be held **by appointment** at the Wilmington Music School. Please call the school at **302-762-1132** for more details or to schedule an audition time.



# Vocal Health: Nodules

Jeanmarie Braddock

R & S Co-Chair for Children's Choirs

**J** had been hoarse for three weeks. Three weeks. To the average classroom

teacher, this was a rite of passage at the beginning of the school year. "I always have that problem when school starts," a first grade teacher informed me, "It'll go away."

But the problem was, it *wasn't* going away. I was hoarse before I taught one day of school. I hadn't been sick and I wasn't dehydrated. Here I was in early September with this forced, husky voice, and I couldn't hit a note above the staff, yet I normally sang soprano. After one week of school, I had virtually no voice. How was I going to continue my full-time job as a choral/strings/general music teacher, let alone sing for my church job and professional choral ensemble if this continued?

Distressed, I called my doctor and made an appointment. After listening to my concerns and checking me out, she handed me some samples for acid reflux and some allergy medicines telling me to call back in a week if things weren't better. In a week, I was making an appointment with an otolaryngologist (better known as an Ear Nose and Throat specialist or ENT). Meanwhile, I perused the internet, typing in "hoarse voice" to see what happened. Under one site the possible causes mentioned allergies, smoking, gastroesophageal reflux and...

### vocal nodules.

Nearly every singer who has taken a vocal pedagogy course has gone through the gamut on vocal misuse. The cardinal rules of singing always mentioned:

1. No smoking
2. Hydrate
3. Beware of chest voice

4. Limit caffeine intake
5. Limit alcohol as it dehydrates
6. Be mindful of voice overuse
7. Avoid speaking or singing when your voice is injured or hoarse.

I was good about all of these, I assured myself. My voice was probably just tired.

Six days later, my worst-case scenario presented itself. After using a fiberoptic scope to look down my throat, the ENT pronounced, "Well, you have vocal nodules. But they're small, you won't need surgery." Wouldn't need surgery! The possibility hadn't even crossed my mind. Certain that my nodules were caused by allergies and then some voice overuse, he signed me up for an allergy test and told me to use my voice minimally (are you laughing?), not to whisper, whistle or sing for a week and to use a microphone in my classroom. With proper care, he felt the nodules would go away on their own.

This started my quest for information about nodules. Who did I know who had experienced vocal troubles? Who could offer the best advice about taking care of your voice from the singer's perspective? The more people I contacted, the more I learned just how common voice issues are among singers, particularly classroom choral/music teachers. People I would never have suspected to have voice problems came out of the woodwork. Eventually, through the help of others, I found an otolaryngologist, the third and final I visited, who was also a singer and who eventually gave me my correct diagnosis of acid reflux. It turns out my regular doctor was right after all!

For those of us who love to sing, losing one's ability to do so is a devastating prospect. Even with the common cold that affects the voice, a person realizes how much his or her voice is used during the day. Simple things like humming along with the radio, talking on the phone and calling the dog in from outside be-

come difficult. Following the golden rules of vocal care is a great start to keeping one's voice in good shape, but in my case it wasn't going far enough.

Fortunately for most singers, it doesn't have to come to this. Being aware of one's voice and its subtle changes often comes naturally to someone who is a vocalist. But as teachers and directors, we need to be conscious of the warning signs of vocal stress in ourselves and in the people to whom we give instruction. As one of the specialists I saw stated, "...you were aware of this before most people would have been." Why? Because I couldn't hit that high G at an evening choir rehearsal.

One of the warning signs of vocal nodules or swollen chords is the continued hoarseness that I mentioned already. Hoarseness that lasts a few days has happened to all of us at one point or another, but hoarseness that lasts for weeks and/or results in laryngitis is something to be concerned about. While there can be other factors, anyone experiencing this symptom would do well to see a doctor. If you're thinking, "I teach children, so this probably isn't as likely to be a problem," you could be mistaken. I personally know two children (one who is 4 years old) who have or had vocal nodules.

From a singing standpoint, other warning signs of nodules can include a continued loss in singing range, an inability to sustain in head voice, a breathy, raspy or gravelly quality to the tone color, or an inability to sing loudly or quietly particularly where the "break" would occur. The good news is that there are ways to treat this malady. However, treatment only starts with diagnosis, the reason it is so important for music teachers and directors to be aware of symptoms. Most treatments are not invasive.

*(continued on page 12)*



## Do You Do Diversity? Multicultural Selections for Mixed Choirs

Margaret Anne Butterfield  
Private Schools Liaison

**A**t the last minute we had a chance to have a master class with *Thula Sizwe*, a 12-member a cappella group (all male) from South Africa (their performances are stirring, rich with Zulu culture, including their colorful native dress and active dancing while singing). I ran to our choral library and pulled out *Siyahamba*. I have always liked this piece - it's fairly easy to learn, it's a confidence-builder for the students, it's in a foreign language (Zulu), and it provides exposure to another culture. We reviewed the piece in rehearsal, and as the students left, one of them remarked, "Ah yes, *Siyahamba*, the go-to piece when choir directors want to show that they 'do' diversity."

This comment got me to thinking about how we address diversity within the choral curriculum. Do any of us, as my student said, "do" diversity by including a token piece, perhaps in a foreign tongue, and feel that we have fulfilled whatever requirement we might have been given? My guess is that most of us are more sincere in our efforts to include music from other cultures and traditions. And I'm sure we capitalize on the opportunity to use the music as a window to study the culture and/or historical era from which it came. Regardless of whether you teach in a public or independent school, it is part and parcel of our charge as music educators to be as inclusive as possible of other cultures while maintaining the highest musical standards.

After our recent holiday concerts, it hit home that multi-cultural programming is probably second nature to the majority of choral directors. This realization prompted me to propose a forum where we can share our ideas about multi-cultural/diversity programming. We should include our successes as well as failures, and hopefully we can build a list of suggested and recom-

mended works. Please e-mail your ideas (address listed below) to be included in a compilation for a future issue of *Da Capo*. Here are a few initial entries to get the ball rolling:

- **Issay, Issay** (traditional Ethiopian Christmas Carol, arr. Phillip Kern). SATB w/piano; Alfred Publishing
- **Thula S'Thandwa** (Zulu Lullaby, arr. Nick Page). SSATB w/ piano; Boosey & Hawkes
- **Zungo** (Nigerian Song, arr. Uzee Brown). SATB a cappella; Lorenz
- **Hope for Resolution** - a song for Mandela and DeKlerk (Paul Caldwell and Sean Ivory). SATB and Children's Choir w/piano, percussion, soprano sax, flute/violin; earthsongs/Anton Armstrong Choral Series



- **Light the Legend** - a song for Chanukah (Michael Isaacson). SATB w/piano; Transcontinental Music
- **Ocho Kandelikas** (Flora Jagody). SATB w/guitar(s) and percussion; Transcontinental Music
- **S'vivon** (traditional, arr. Betty Ber-taux). SATB a cappella; Boosey &

Hawkes

- **Durme, Durme** (Ladino Folksong, arr. Alice Parker). SATB a cappella; Transcontinental Music
- **Domaredansen** (Swedish Folksong, arr. Drew Collins). SATB a cappella; earthsongs/Anton Armstrong Choral Series
- **Dormi, dormi o bel bambino** (Italian carol, arr. Robert DeCormier). SATB a cappella with female solo; Warner Brothers
- **Irish Lullaby (for the Christ Child)** (traditional, arr. Steven Sametz). SSAA a cappella with soprano solo; Alliance Music Pub.
- **Salmo 150** (Ernani Aguiar). SATB a cappella; earthsongs/Music de Latio-america Series
- **Breaths** (Ysaye M. Barnwell). SSATB a cappella; The Musical Source
- **La Villanella** (Italian Folksong, arr. Steven Sametz). SSAATBB a cappella; Oxford University Press
- **Son de Camaguey** (Cuban Folk Song, arr. Stephen Hatfield). SATB and percussion; Boosey & Hawkes
- **Skidegate Lovesong** (Haida folksong, arr. Stephen Chatman). SAB a cappella; Gordon V. Thompson/Warner Bros. Publications

I look forward to learning of new pieces as each of you add to the list!

Email:  
[mbutterfield@wilmingtonfriends.org](mailto:mbutterfield@wilmingtonfriends.org)



# Delaware ACDA Community Choir Notes

Michael Larkin  
R & S Chair for Community Choirs

One of my major objectives for our many community choirs

within Delaware is to have an annual Community Choir Choral Festival sponsored by ACDA. I very much hope to have our first festival either in the spring or summer of 2007. I will soon be in touch with every community choir director requesting information and I hope to be able to offer more definite information by the time our next newsletter is published. There are many considerations for such a large endeavor including location, format, guest conductors, clinicians, and/or adjudicators, etc. and I welcome any and all ideas!

In addition to the many choral ensembles in our schools, universities and churches there are almost 30 community choirs in Delaware. Make time in your busy schedule to attend several concerts by choral organizations other than your own each season. In addition, encourage your own singers to attend other concerts. Not only it is wonderful to support each others concert endeavors, but we learn so much by attending concerts ranging from musical style to especially learning new choral literature. Check the ACDA website or individual organization web sites, pick a few dates, and go hear beautiful music sung by our many and varied Delaware choral organizations.

We are always looking for ideas to increase interest and excitement among our singers and audience. Here are a few ideas to consider:

- Plan a collaborative concert with another musical organization, whether it is another community choral organization or instrumental ensemble. Often this allows both organizations to program works that they could not do by themselves and we all know that the more participants we have in a concert, the larger the audience will be.

- On a similar note, get involved or share a concert with a school choral or instrumental program. What a wonderful opportunity to share knowledge and music and to foster more interest in choral singing among young adult musicians. We will eventually very much need these young singers in our community and church choral organizations.

- Plan to travel, whether it might be to the next town, the next state, or overseas. Yes, this can take a great deal of planning, but there is always an excitement generated when we “take our show on the road.” International travel in particular, can be a very strong recruiting tool.

- Commission a composition. Having a composition composed by a well known composer especially for our choral organization is always an exciting event. I will be discussing this topic in detail in the next newsletter.

I hope that all your spring concert endeavors are most successful!

Email: [mlarksing@aol.com](mailto:mlarksing@aol.com)

**Da Capo**  
will accept advertising at the following rates:  
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Rates listed are for scan-ready or digital .jpg files. A check made payable to “Delaware ACDA” must accompany the order. Copy will not run without advance payment. Advertising copy is subject to editorial approval, and DE ACDA reserves the right to edit any advertisements for appearance, size, and readability. All advertisements should be sent to the editor, Marybeth Miller.

(Address, p. 2.)

## Vocal Health: Nodules

(continued from page 10)

If the cause is overuse or misuse, the focus is often on rest and/or modifying how the voice is used/placed, either through speech therapy or voice lessons. Symptoms caused by allergies can often be helped through medication. And reflux can either be treated with medicine or with dietary changes, i.e., avoiding foods or activities that trigger these symptoms. Surgery is the absolute last resort as it can leave behind permanent scarring and permanent alteration in vocal quality.

Meanwhile, I have discovered that through regular use of my microphone and limiting what I eat and when I eat, my singing voice is slowly returning. And do you know what my third ENT suggested for an improvement in my singing and vocal health? Voice lessons!

Email: [jeanmarie.braddock@theindependenceschool.org](mailto:jeanmarie.braddock@theindependenceschool.org)



## Unison Selections for Treble Choirs of All Ages and Abilities

(continued from page 5)

- *J'entends le Moulin* by Marilyn Broughton/Ed. Jean Ashworth Bartle. Toronto Children's Chorus Choral Series; Gordon V. Thompson Music/Warner Bros Publications.
- *Manx Lullaby* arr. Lori-Anne Dolloff. Doreen Rao's Choral Music Experience; Boosey & Hawkes. Optional C-instrument part.
- *Marienwürmchen* by Johannes Brahms/ed. Mary Goetze. Mary Goetze Choral Series; Boosey & Hawkes.
- *My Heart's Friend* by Imant Raminsh. From *Songs of the Lights*, Set II. Boosey & Hawkes. Optional 2-pt.
- *On Christmas Morn* by David L. Brunner. Doreen Rao's Choral Music Experience; Boosey & Hawkes.
- *The Path To The Moon* by Eric Thiman. Doreen Rao's Choral Music Experience; Boosey & Hawkes.
- *Pie Jesu* by Gabriel Fauré/arr. Rao. From *Requiem*. Doreen Rao's Choral Music Experience; Boosey & Hawkes.
- *The Promise of the Garden* by Valerie Showers Crescenz. Hinshaw Music. Optional 2-pt.
- *She's Like The Swallow* arr. Lori-Anne Dolloff. Doreen Rao's Choral Music Experience; Boosey & Hawkes. Optional flute part.
- *The Shepherd's Carol* by David L. Brunner. Doreen Rao's Choral Music Experience; Boosey & Hawkes.
- *Shepherd's Pipe Carol* by John Rutter/ed. David Willcocks. Oxford Carols; Oxford University Press. Available in a shortened unison version with simplified accompaniment or original length and accompaniment with vocal descant. Orchestra parts available for rental.
- *Simple Song* by Leonard Bernstein. From *Mass*. Doreen Rao's Choral Music Experience; Boosey & Hawkes. Optional flute part.
- *Solstice* by Randall Thompson. From *Fearful Symmetry*. E.C. Schirmer Music Co.
- *The Song That Nature Sings* by Ruth Elaine Schram. Bel Canto Series; Brilee Music.
- *There Is A Garden* by Leonard Bernstein. From *Trouble in Tahiti*. Doreen Rao's Choral Music Experience; Boosey & Hawkes.
- *Three Dominican Folksongs* arr. Francisco J. Nuñez. Includes *Brinca La Tablita*, *Duérmete mi Niño*, and *Arroz con Leche*. Doreen Rao's Choral Music Experience; Boosey & Hawkes.
- *Three folk-songs for upper voices* arr. John Rutter. From *The Sprig of Thyme*. Includes *I know where I'm going*, *O can ye sew cushions?*, and *The sprig of thyme*. Oxford University Press. Chamber ensemble parts available for rental.
- *Three French Carols* arr. Gerald Cockshott. Includes *Carol of the Crib*, *A Carol of Bethlehem*, and *In Bethlehem, that fair city*. Can be sung in English or French. Robertson Publications/Theodore Presser Co.
- *The Time of Snow* by Bob Chilcott. No. 1 of *Three Christmas Songs*. Oxford University Press. Optional harp, percussion, and string parts available for rental.
- *Where'er You Walk* by G. F. Handel/ed. Doreen Rao. Doreen Rao's Choral Music Experience; Boosey & Hawkes.
- *Wind On The Hill* by Victoria Ebel-Sabo. Mary Goetze Choral Series; Boosey & Hawkes. Optional soprano recorder part.

## How to Get That "Big Part" in a Musical

(continued from page 7)

- **Say thank you!** At the end of the audition, thank the directors for taking the time to listen to your audition. Thank your accompanist for playing for you. Careful to be sincere, though. No one likes a gooey thank you.
- **Don't forget your music!**

Email: [marjorie.eldreth@redclay.k12.de.us](mailto:marjorie.eldreth@redclay.k12.de.us)

## Editor's Note:

Due to space constraints, only major events can be listed in this publication. Some performances may not be listed because no time information is available. Additional performances can be found on the DE ACDA website:

<http://www.deacda.com>

All school performances and auditions are located at the school unless otherwise noted, and all performances are FREE unless otherwise noted.

If you would like your events printed in Da Capo, please send ALL your concert information by the newsletter deadline to either of the following individuals:

Marybeth Miller, Da Capo Editor:  
[mkm576@comcast.net](mailto:mkm576@comcast.net)

Ryan Tibbetts, Webpage Design:  
[rtibbett@udel.edu](mailto:rtibbett@udel.edu)



## Improvisational Singing With Jazz Choirs

(continued from page 4)

Some ideas to consider:

- Try using different, contrasting articulations (staccato against legato)
- Use various vowels and consonants (bah-bah or doo-bee...)
- Incorporate glissandi and other stylistic techniques

In the next issue of Da Capo we will discuss literature of the vocal jazz genre that has worked well for our members. Feel free to send me a list of songs that you would recommend to a director who may be hesitant to teach vocal jazz to their choir. Until then, I wish you and your choirs the best.

Email: [grayp@christina.k12.de.us](mailto:grayp@christina.k12.de.us)

## New Ark Chorale Presents "Rise Up My Love and Come Away" and "American Tapestry III"

The New Ark Chorale, under the musical direction of Dr. Michael Larkin, will present "Rise Up My Love and Come Away," a concert of love stories in song on Saturday, April 8<sup>th</sup> at 7:30 p.m. at Newark Methodist Church on Main Street in Newark, DE.

The featured works on this concert will be selections from "Liebeslieder Waltzer," Opus 52 by Johannes Brahms and a concert setting of Henry Purcell's operatic masterpiece "Dido and Aeneas." The program will also include music by Thomas Morley, Orlando di Lasso, Philip Nance, William Billings, and Michael Larkin.

The New Ark Chorale will again be

joining forces with internationally known harpsichordist and pianist, Tracy Richardson to play continuo for "Dido and Aeneas" and to join permanent accompanist Bethany Faiz to play the four-hand, single-piano accompaniment for the "Liebeslieder Waltzer."

The New Ark Chorale will also present its concert of American folk, concert, and patriotic music, "An American Tapestry III" during Memorial Day Weekend, on Sunday, May 28<sup>th</sup> at 7:30 at Newark Methodist Church.

Admission for both concerts \$12.00; \$10.00 for seniors, and \$5.00 for students.

## Renè Clausen Choral School Offers Scholarships

High school choral conductors completing their first or second year may apply for free tuition at the René Clausen Choral School to be held July 22-26, 2006 on the campus of Concordia College in Moorhead, Minnesota.

"We wanted to create an opportunity to reinforce new conductors and provide them with collegial inspiration from the Choral School clinicians and other participants," stated Clausen. Complete application details are found online at [www.reneclausen.com](http://www.reneclausen.com).

One of last year's scholarship recipients Joshua Shank of Prior Lake High School, Minnesota commented that the Choral School "allowed me to gain insight on music philosophies from the choral professionals around me and Dr. Clausen. I would attend again in a heartbeat."

In addition to presentations and rehearsals by Dr. Clausen, Weston Noble and Rollo Dilworth will participate as guest clinicians.

Lectures, rehearsals and presentations will focus on the theme "Inspire your Musical Mind & Soul."

Now in its ninth year, over 650 choral conductors from 45 states and 4 countries have participated in the René Clausen Choral School.

As opposed to a workshop format, Dr. Clausen has specifically created a "choral school" with more lecture hours and intense content to increase the participant's knowledge of style, literature, performance practice issues, and conducting and rehearsal technique. Three graduate semester hour credits are offered.

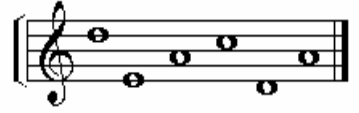


Dr. René Clausen

For complete information including registration forms and comments from last years' participants, visit our web site at [www.reneclausen.com](http://www.reneclausen.com).

A brochure containing identical information may also be requested via e-mail [gmoe@reneclausen.com](mailto:gmoe@reneclausen.com)

or toll-free (888) 736-3252.



# American Choral Directors Association

# Membership Application

Member No.: \_\_\_\_\_  New  Renewal

Name: Mr. Ms. Mrs. \_\_\_\_\_

Home Address:  Primary Address

Address: \_\_\_\_\_

\_\_\_\_\_

City/St: \_\_\_\_\_

Zip + 4: \_\_\_\_\_

Country: \_\_\_\_\_

Phone: \_\_\_\_\_

E-mail: \_\_\_\_\_

Fax: \_\_\_\_\_

Office Address:  Primary Address

Address: \_\_\_\_\_

\_\_\_\_\_

City/St: \_\_\_\_\_

Zip + 4: \_\_\_\_\_

Country: \_\_\_\_\_

Phone: \_\_\_\_\_

E-mail: \_\_\_\_\_

Fax: \_\_\_\_\_

### Check Member Type

- Active (US/Canada) \$75  
 Associate \$75  
 Student \$30  
 Retired \$35  
 Institutional \$100  
 Industry \$125  
 Foreign Airmail \$100  
 Foreign Surface Mail \$90  
 Life (\$200 Installments) \$2,000

Installment \$ \_\_\_\_\_

### Check All Choir Types

- Children  
 Boy  
 Girl  
 Male  
 Women  
 SATB/Mixed  
 Jazz/Showchoir  
 Ethnic/Multicultural

### Check All Activity Areas

- Elementary School  
 Junior High/Middle School  
 Senior High School  
 ACDA Student Chapter  
 Two-Year College  
 College/University  
 Community Choir  
 Church/Temple  
 Professional Choir  
 Supervisor/Administrator  
 Youth and Student Activities

*As an ACDA member, I will comply with the copyright laws of the United States of America.  
 (Compliance with these laws is also a condition of participation by clinicians and performing ensembles  
 that appear on any ACDA sponsored event or convention.)*

Please select payment type:  Discover  MasterCard  Visa

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Please fill out the application completely and remit with a check (payable to ACDA), money order, or credit card in USD to:

**ACDA National Office**  
**ATTN: Membership**  
**P.O. Box 2720**  
**Oklahoma City, OK 73101-2720**

# *Da Capo*

Marybeth K. Miller, Editor  
The Wilmington Music School  
4101 Washington Street  
Wilmington, DE 19810

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