



Da Capo

Winter/Early Spring 2007

Delaware ACDA Newsletter

Volume 12 Number 2



Spring Events for YOU!

Martin Lassman
President

I remain excited about what we in Delaware can bring to the regional and

national table. So many of our choir directors are really very, very good and thirsting for ways to improve their own programs. There is so much that we in ACDA can do to help all of us despite the obviousness of our all being so busy. You can call me or our President-Elect, the wonderful Margaret Anne Butterfield, and offer your expertise or even just your willingness to help. Please do that!

You can also attend and participate in any and all of the following. Get more information by researching our web site at www.deacda.com.

The Children's Honors Choir

Our talented 4-5-6 graders sing under the baton of Joanne Ward, a master conductor. They rehearse on March 16 and 17 with the concert at 3:00 at the University of Delaware. For more information, or to congratulate and thank the chairpersons, contact Kara Newham and Jeanmarie Braddock.

The Delaware State Choir Festival

Another fabulous annual event. Even if you are not singing that day, you really should come and hear our state's choirs as they sing for and are helped by outstanding clinicians. The critiques we hear this day are not cruel, but they are correct and will raise the level of our singing in ways you have not considered. This year we will be hosted at Middletown High School on Tuesday, April 24. For more information, or to congratulate and thank the chairper-

sons, contact Tom Sabatino and Gary Smith. And thanks in advance also go to Paul Head, who finds these fabulous clinicians, and to Vonnie Perrine, who is hosting the festival this year.

The Music in Worship Reading Workshop organized by co-chairs Betsy Kent and Nicole Aldrich. The focus this year will be on young choirs. Watch for details on this event.

And don't forget to bookmark August 9-10-11 for the annual **Voices United Conference** at George Mason University near Washington, DC. It's very inexpensive and full of lots of great information and resources!

Lastly, please forward me your ideas on how we can help you grow as a director. And while you do that, recommend to me people we should consider for the **ACDA Board** next year under Margaret Anne's leadership. We need R&S Chairs for Children's Choirs, Middle School Choirs, High School Choirs, Music in Worship, Jazz, Show Choir, Community Choirs, etc. Certainly many of the current board will want to return, and that is great! We also will need a President-Elect.

Please send me your suggestions ... even if that means volunteering your own name.

As I have said in the past issues of Da Capo, please do use us as your best resource. We are comprised of the best minds in the state on choral matters. We can handle any question and are eager to help with anything you need. Call us! E-mail us! We exist to help you!

Email: CCSAVocal@verizon.net

We Can E-mail You!

If you are an ACDA member and have not been getting e-mail from us, please send your e-mail address to:

CCSAVocal@mac.com.

A Vocal Jazz Clinic

The Delaware ACDA, IAJE (International Association for Jazz Education) and DMEA (Delaware Music Educators Association) have joined forces to bring renowned jazz vocalist **Stephanie Nakasian** to Delaware for a one-day workshop on **Saturday, April 21, from 9:00am until 12:00 noon** at the University of Delaware's **Amy E. Dupont Music Building**. Stephanie will listen to and work with any jazz choirs that attend, while the workshop attendees and other choirs learn from Stephanie's experience.

If you would like to bring your choir to perform, or even just come on your own to listen and learn, please contact Marty Lassman via email or phone at:

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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.



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.



DE ACDA State Choir Festival

Gary Smith

R & S Chair for Junior High/Middle School Choirs

By now you should have received the letter and application for the ACDA State Choral Festival to be

held **Tuesday, April 24, 2007 at Middletown High School**. If not, please let me know and I will send one to you immediately. We are very excited about this year's festival and I hope to see many of you there.

Last year was my first time participating in a state festival. As I said in last year's article prior to the festival, I was a little nervous and unsure of what to expect. In previous years, I was not sure my choirs would "match up" with the other choirs attending. Well, now that I have one under my belt, I can say that I am glad that I participated, and I look forward to participating again.

One of the things I dreaded the most prior to the festival was hearing and

reading someone else's evaluation of my choirs. I have received comments from parents for years, all of which I value. However, an evaluation from someone who has a great deal of expertise in this job is quite different. Following the festival, I reviewed the adjudicators' comments and evaluated them in relation to my teaching situation. The comments reinforced that I was doing some things well. And, as expected, there were comments and suggestions involving things I did not yet have a grasp of, or that I never thought of.

As a class activity, I had my students listen to the taped comments. They admitted that they heard many of the same things that I have said in class as we worked the pieces. We discussed the comments suggesting areas for improvement. We also discussed some of the work one judge did with them in the clinic portion of the festival. As a result of this class activity, my students were able to both feel good about their accomplishments as identified but the judges (and hopefully feel good about their teacher), and, appropri-

ately so, know that there was room for improvement. In planning and rehearsals I began to implement suggestions that I felt would benefit my students. I am still implementing suggestions. All in all, I was happy I took two choirs to the festival. This year, I will again bring two choirs.

The state choral festival is really a wonderful opportunity for both directors and their students. Participation gives your choir an opportunity to perform for and pick the brain of experts in the field. It is an opportunity for these experts to affirm the things we do well, and critique the things we can improve on. It also gives your choir an opportunity to hear other choirs from around the state. Most importantly, it is a support system and an avenue for improvement in our teaching.

I encourage all of you to participate this year. If you have any questions or concerns, or have not received the festival mailing, please feel free to contact me.

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"FAT" Singers Wanted!

Marybeth Miller

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

How often have you wished for a rubric to help grade your choral stu-

dents? Peg Hutson, a choral teacher from Valley Oak Middle School in Visalia, California, designed an acronym that helps her students remember to strive for excellence in singing. It is easy to remember because it is short and...*stout*? Believe it or not, **FAT** is Hutson's acronym. You'll find the explanation of FAT to the right of this article. Peg also created a chart of the various techniques, attitudes and behav-

iors choir students could possibly exhibit. Poster-sized versions of this rubric and of the "FAT" acronym hang in Peg Hutson's choir room.

This "Daily Rehearsal Techniques Rubric," along with another helpful rubric by Peg Hutson entitled "Individual Vocal Music Performance," can be found online at:

<http://rubistar.4teachers.org>
and on pages 6 and 7 of this issue.

When visiting the website, you can search by author name or rubric title to find the specific item for which you are looking. You may wish to share a rubric of your own on the site, too!

Email: mkm576@verizon.net

Here's the skinny on **FAT**.
What is **FAT**?

"FAT"

is a multi-layered acronym that means

Fair to Self and Others

Aware of the Corporate Sound

Totally Committed to the Best

FEELINGS

Faithful

Attentive

Teachable

ATTITUDE

Full, Free Sound

Articulate Diction

Tonally Pure

TONE QUALITY



2007 Children's Honor Choir Festival

Kara Newham

R & S Co-Chair for Children's Choirs

Believe it or not, it is just a few weeks away from this year's Children's Honor Choir Festival. We have one hundred and fifty students from eight different schools participating this year, along

with students from two community groups. DE ACDA is especially excited to welcome the students from Sussex Central Middle School, who are the first "down state" school to be represented in many years. Mrs. Joanne Ward will be directing this select group of students in **Loudis Hall** at the **University of Delaware** on **March 17th at 4pm**. Concert admission is **\$3.00** per person at the door, children

under 5 are free. We look forward to a very exciting, musical experience.

If you did not receive information regarding this year's Children Honor Choir Festival, please email me at:

kara.newham@bsd.k12.de.us

so your name and address can be added to the contact list.

dred and fifty students from eight different schools participating this year, along

Why Have A Men's Chorus?

Paul Gray

R & S Chair for Men's Choirs



Sounds like a silly question? Well, it is. And it isn't. When presenting the idea of starting an all male choir, the powers that be will likely ask what positive benefits will result in offering such an ensemble. As choral directors, we know that such a setting can reap many rewards to all involved. I would like to touch on four reasons why such a class would be a great addition to any school's music program.

1. *Students have been shown to excel in single gender settings.*

Recently in the media, there has been talk of the benefits of single gender classrooms and how student achievement can increase when classes are comprised of males or females exclusively. While some argue of gender segregation's negative outcomes, there are definitely some benefits to the practice. In my first year of directing a men's chorus, I have been observing some obvious behaviors from my singers that probably would not have occurred in a mixed choir setting. The singers in the men's choir are not afraid to take chances vocally or academically. They speak out loud of how they enjoy the course and they take true ownership in the ensemble. In my mixed choir ensembles, the men are not nearly as outspoken in their admiration of the class. Perhaps they are self-conscious about showing too much enthusiasm for a class that consists of so many girls!

2. *A male chorus can benefit all of the choirs.*

This leads us to another reason to offer a men's chorus at our school, which is to recruit more male singers for all of the choirs. Many of the school's male population who are reluctant to sing may be persuaded to join a men's chorus where there is less chance of embarrassment when singing alone. In the future, after these young singers have gained skills and confidence, they may join a mixed choir where the male to female ratio can be better balanced.

3. *A men's chorus can build better student cooperation and school pride.*

When a male choir rehearses, the atmosphere can almost feel like athletic training. The singers work together and they help each other when needed. Students really get into the stretching and physical warm-ups that many students can at times be reluctant to do in the mixed choir. Become friends with the coaches at your school, as they can be great allies for your cause.

There seems to be a lot of pride in being in an all-male choir. This pride is contagious when concerts take place in and out of the school, where other students can be enticed to join the ensemble or the school itself. If your school has a men's choir, show them off!

4. *The benefits of music education exist in the men's chorus.*

Of course if you're in a situation where you are defending your idea of a men's chorus being added to the curriculum, don't forget about all of the benefits of music education. By offering an all-male ensemble, you will be attracting a larger number of students towards a class where math, reading, writing and critical thinking skills can be greatly enhanced. Of course we *all* know that music courses exist on their own merit, as opposed to being used merely to sustain aid other classes—right?

If you have yet to direct a men's chorus and are thinking of starting one, do not hesitate. The process may start slowly at first, but soon you will have motivated young men who will work hard for you and will love singing in your choir. Remember the famous saying, "If you build it, they will come," from the film *Field of Dreams*? It's true, so let's start building!

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Refresh Yourself with Voices United!

Margaret Anne Butterfield
Private Schools Liaison

Let's be honest—by the time the school year or church season ends, the last thing on our minds is more music (for many

of us anyway). But one of the most rejuvenating things you can do is only a couple hours away in Fairfax, VA on August 9-11.

What did you do on *your* summer vacation last year? With the support and encouragement of my family, I decided to immerse myself in new musical experiences. After spending an amazing week in June at the Lehigh Composer's Forum with Stephen Paulus, I went to *Voices United* August where I learned some really fascinating and useful things from Dale Warland and Rollo Dilworth. Almost daily, I

find myself using some little tidbit I picked up there. As a matter of fact, one of the pieces on this year's program for the All State Women's chorus is by Eleanor Daley, another one of last year's headliners. My experience at last year's *Voices United* made me decide that this will be an annual happening for me.

So, have you made your summer plans yet? Why not make this the year you include *Voices United* on your list of "must-do" things? Marty Lassman and I just got back from an exciting planning meeting for this joint conference with the MD/DC and Virginia chapters, and the three-day event promises to be chock full of great music and new ideas. The headliners are Anton Armstrong and Stephen Hatfield, and the sessions they have planned are designed to inspire. The program includes festival choirs (you can nominate your students) as well as some great interest

sessions and reading sessions – some with interesting twists! The planning committee has made an extra effort to provide as much variety as possible so that there's something for everyone. On top of that, you will have ample opportunity to browse through inventory from The Musical Source (and Jack Ay gives good discounts!)

As our "small wonder" is gaining recognition, we should foster our connections with colleagues and peers in our division.

Voices United is the perfect opportunity for us to make our mark. I encourage you to take advantage of the proximity of this conference to share and to learn with the other states as well as with each other. Carpool, anyone?

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Some Musings About Children and Music: An Open Letter To Parents

Nicole Aldrich (pictured) & Betsy Kent
R & S Co-Chairs for Music in Worship

Children love music. I've never met a child who didn't. Yet it is difficult to find the time and place for children to make music on a regular basis. Budget cuts and concerns about testing and accountability push music to the fringes of public education. Music competes with sports, dance, video games, family time, and all manner of other activities. Yet it is such an important part of our humanity that it deserves a second look.

Some advocates for the arts point out that children who study a musical instrument or have other musical performing experience have higher test scores and better social skills. This has been shown in study after study. But that misses a very important point: music is an end in itself, too, not just a means to better SAT scores. It is a way to express creativity and emotion, connect

with other times and cultures, and work in community with others. In worship, it conveys in turn all of the different facets of our relationship with God: joy, peace, grief, anger, fear, reassurance, trust, commitment, love.

The arts (music, drama, literature, dance, visual arts) are a part of what makes our world rich and fascinating. In appreciating and participating in the arts, we connect more fully both with the world around us and the world within us. What a gift to give to our children!

How do children learn music? One prominent theory says that children learn music the same way they learn spoken language: by hearing it as a whole, then breaking it into parts. This theory says that just as toddlers first experiment with language by making sounds that seem incoherent, chil-

dren's first approaches to music are a sort of babble. Anyone who has heard the kids goofing

off on the piano in the choir room knows what this means! When children first begin singing, many of them are unable to "carry a tune" or keep a steady beat. This is another form of musical babble. It is only the beginning of their experimentation with the language of music.

What does this mean? Children should be encouraged to participate in music even if they do not seem to show "aptitude" for it—musical skills can be built in all children.



(continued on page 6)



Book Review: Choir Builders

Martin Lassman
President

Jt never occurred to me that the teachers at my

school would have no clue as to what I am teaching, but in fact that is true. They think I am teaching songs. Nope! I am teaching students ‘how to think,’ and music is the vehicle.

They also probably think of warm-ups as physical fitness thing, or maybe as a preparation for singing songs, when, for me, warm-ups are my opportunity to teach singers how to sing. This is where we work on vowels, voice placement, blend, vowels, phrasing, intonation, breath control, vowels, reading, percussive consonants, rhythm and...did I mention vowels? Basically they learn all the tools that a singer needs to improve vocal production so they are prepared to sing the literature musically.

Finding warm-ups that will allow me to focus on those elements (with very little verbiage) is a difficult task. I am wedded to the Charlotte Adams’ Daily Workout for a Beautiful Voice warm-ups. They work like nothing else I have used, and I have tried many, many warm-ups.

But now I have found a brand new book that gives my singers a chance to not do the Charlotte Adams warm-ups every sin-

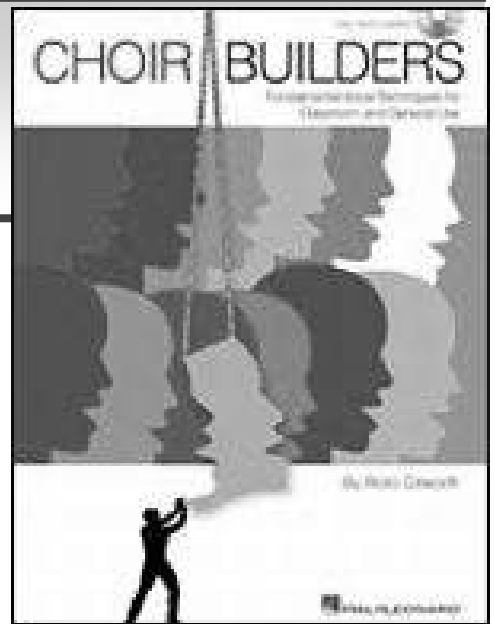
gle day. I can choose to do new warm-ups on some days!

Choir Builders by Rollo Dilworth was just published, and while the materials in this book serve my exact purposes for having warm-ups, the singers also love them for the fun patterns they are! You can purchase it with or without a CD and exercises are legally reproducible.

You will need to study this book a bit. It is not very easy to pull an exercise from this book and just sing it. Read the ways to use the exercise. Read the variations. Read why a particular exercise exists and then decide if the warm-up will be useful for your singers. Looking for tall vowels? Try ‘How wide the sky.’ Looking for breath control? Try ‘How do you do?’ Read why a particular exercise exists and then decide if the warm-up will be useful for your singers. Looking for tall vowels?

Try ‘How wide the sky.’ Looking for breath control? Try ‘How do you do?’ Looking for blend, balance and intonation work? ‘Seven Silver Swans’ is a good one. And my kids love ‘Soda-pop Cans.

Add appropriate gestures to these exercises. The ‘Sports-Ah’ is a great example, but all should have a kinetic aspect. It may seem juvenile, but you should try the Posture Rap in the front of the book. It’s very useful, and singers don’t find it as silly as



by Rollo Dilworth
Hal Leonard, 176 pages
\$29.95

you might believe. And I have potentially harsh critics: middle school students!

Bonus! There is a chart of the Curwen-solfège hand signs -- including the chromatics. I have been looking for that for years!

Do I seem enthusiastic about this book? It’s a really good one. You will not find one thousand warm-ups, but you will find more good warm-ups than you can use in several days, and they help teach the basics of good singing that we all strive to attain. Get this book!

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Some Musings About Children and Music (continued from page 5)

Just as in learning a language, the earlier one starts, the more potential one has. No child should be told, “You’re not a singer.” No child should be forbidden to participate in music just because he or she is still “babbling.” Those who do not grow up to become musical performers will still have an appreciation for music and how it enriches lives. And in the church, all will have learned another way to express the whole of their experiences to God and to each other. What a tremendous gift to give them.

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Daily Rehearsal Techniques Rubric

by Peg Hutson

More information and description on page 3.

Feel free to remove and keep this page for your own teaching use!

CATEGORY	4 (FAT)	3 (FAT)	2	1
At The Tardy Bell	Student is on the risers quietly, with no gum, seeds, or candy, and working when the tardy bell rings. He/She is prepared with the sight singing exercise listed on the board.	Student will be on the risers quietly, with no gum, seeds, or candy, and ready to hear instructions when the tardy bell rings. He/She is beginning the sight singing exercise on the board.	Student is in the room and preparing to go to the risers at the bell. He/She is talking or chewing gum, and has not completed the sight singing exercise.	Student enters room noisily or late. He/She may be chewing gum, etc. He/She has not begun studying the sight singing exercise.
Prepare To Sing	Student stretches using strong body placement and good energy. He/She warms up using correct vocal placement and tone. Student puts the warm-up time to his/her best use.	Student stretches using tall body. Does not disturb others by bumping them. He/She warms up vocally using good vocal placement and tone.	Student is quietly chatting during physical stretching or is not prepared to work. He/She is not focused during vocal warm ups.	Student is unprepared or off task during preparation time.
Musical Awareness	Student has music prepared for rehearsal. He/She has practiced at home and knows part on covered sections. Student has sight read new music, and all measures are numbered.	Student has music prepared for rehearsal, and has numbered measures. He/She has practiced covered parts, and is ready for direction.	Student has music folder out and has numbered all measures. He/She has worked on parts that have been covered.	Student has not spent any time outside of class working on music. Music is not practiced, measures are not numbered.
Listening To Corporate Sound	Student is aware of the corporate sound. He/she modifies volume based on director, score, and balance. He/she listens to other sections, and silently places his/her part within the rehearsing sound.	Student is aware of the sound nearby. He/she modifies own volume based on director, score, and balance. Student is quietly focused on music when other sections are singing, and does not cause distraction.	When singing, student is only aware of his/her own voice and/or section. He/She does not listen to other sections while singing. Student talks quietly with others when not singing.	When singing, student only thinks about his/her voice. He/She does not always sing, but rather, talks on the risers and/or is disruptive to the learning process.
Take Ownership	Student has taken a leadership role, and actively assists in choir whenever necessary.	Student is prepared to take a leadership role by demonstrating good modeling behavior. Student tries his/her best and never distracts others from learning.	Student allows others to lead by following the directions given. He/She tries to show good behavior, but sometimes talks to does not	Student shows an "I don't care" attitude about choir most of the time.
Riser Manners	Student is aware of his/her position on the risers for both standing and sitting. Student uses body in a professional and courteous manner at all times while on the risers.	Student stands in "Lock & Load" position or "Performance Position" when standing on the risers. Student is usually self-controlled while sitting.	Student sometimes stands tall and powerfully on the risers while singing. He/She may stand with arms crossed or hands in pockets. Student may annoy others.	Student often stands or sits in a disruptive manner while on the risers.



Individual Vocal Music Performance Rubric

by Peg Hutson

More information and description on page 3.

Feel free to remove and keep this page for your own teaching use!

CATEGORY	4	3	2	1
Tone Quality	Tone is consistently focused, clear, and centered throughout the range of the voice.	Tone is focused, clear, and centered through the normal range of the voice. Extremes in range sometimes cause tone to be less controlled. Tone quality typically does not detract from the performance.	Tone is sometimes focused, clear, and centered, but sometimes the tone is breathy, uncontrolled, or strident in the normal singing range. Extremes in range are usually uncontrolled. Occasionally the tone quality detracts from the overall performance.	Tone is often not focused, clear or centered, but rather breathy or over edgy, regardless of the range being sung, significantly detracting from the overall performance.
Rhythm	The beat is secure and the rhythms are accurate for the style of music being sung.	The beat is secure and the rhythms are mostly accurate. There are a few duration errors, but these do not detract from the overall performance.	The beat is somewhat erratic. Some rhythms are accurate. Frequent or repeated duration errors. Rhythm problems occasionally detract from the overall performance.	The beat is usually erratic and rhythms are seldom accurate detracting significantly from the overall performance.
Pitch Intonation	Virtually no errors. Pitch is very accurate. Intonation shows tall vowel colors and pure head tone.	An occasional isolated error, but most of the time pitch is accurate and secure. Intonation shows open vowel colors and good head	Some accurate pitches, but there are frequent and/or repeated errors. Intonation is poor, with wide rather than focused color.	Very few accurate or secure pitches. Intonation is covered or bright rather than focused on tall vowels.
Dynamics	Dynamic levels are obvious, consistent, and an accurate interpretation of the style of music being sung.	Dynamic levels are typically accurate and consistent.	Dynamic levels fluctuate, but can be discerned.	Attention to dynamic levels is not obvious.
Phrasing/ Breathing	Phrasing is always consistent and sensitive to the style of music being sung. Breaths are only taken at rests, marked phrases, or at director's indications. They are deep and silent.	Phrasing is usually consistent and sensitive to the style of music being sung. Breathing is usually accurate, silent, and deep.	Phrasing is usually consistent and occasionally sensitive to the style of music being sung. Breathing is shallow and/or noisy.	Phrasing is rarely consistent and/or rarely sensitive to the musical style. Breathiness shows breathing problems throughout phrase.
Attention In Class	Student is focused and attentive throughout class and follows directions to the best of his/her ability. Student listens to other sections rather than chatting.	Student is usually focused and attentive during class, but sometimes is distracted by others. Student listens to other sections or sits quietly when not singing.	Student is sometimes focused and attentive during class, but is easily distracted by others and sometimes distracts others.	Student is rarely focused and attentive during class. Sometimes student is disruptive to rest of class.



Thoughts On Professional Memberships

Tom Sabatino

R & S Chair for Senior High School Choirs

J have been a member of several professional organizations over the course of my 25 years of teaching. Two have had a significant positive impact on my teaching: MENC, and ACDA.

Though I've only been involved with ACDA for the past 7 years since I began to teach high school vocal music again, it never occurred to me that I shouldn't sign on as a member. Having spent the majority of my career teaching instrumental music, MENC membership granted me sufficient access to enough resources to guide me in instrumental music. When I began teaching high school vocal music, I immediately sought out the advice of successful music educators. Without exception, every educator recommended becoming a member of the American Choral Directors Association. Why? "Get plugged in," they said, "to the latest in repertoire recommendations, resources for choral music, workshops and advice."

When you're a member of ACDA, not only do you receive a monthly subscription to *Choral Journal*, the national publication, but you also get *The Troubadour*, the ACDA Eastern Division newsletter, and this Delaware ACDA publication, *Da Capo*. Both *The Troubadour* and *Da Capo* are essential links to the choral music scene in our regional and local area.

I have found that if you wish to become successful in any endeavor, you must adopt the habits of those that are successful in that field, including associating yourself with successful people. I feel fortunate to know so many high quality educators who are members of both MENC and ACDA. Through my associations with both organizations, advice and access to "best-practices" can be only an email or phone

call away. While I personally continue to be a "work in progress," I believe that my association with ACDA fuels my desire to constantly improve as a choir director. Attending ACDA Conventions and workshops, at the National, Eastern Regional, and local levels provides me fantastic exposure to current trends in vocal music education, and access to some of the top professionals in the field.

I believe my memberships in both ACDA and MENC compliment one another. What I don't receive from one, I get from the other. And the bottom line is, my students benefit. They benefit not only by participating in All-State, MENC All Eastern, and ACDA All Eastern, and the Delaware ACDA State Choir Festival, but by my sharing the knowledge and information I have gained through my participation in and association with these professional organizations.

I've lived in Delaware my entire life. It may be small, but this state can have a superior, positive impact on the lives of all music students if ALL music educators become members of DMEA, and ALL vocal music educators plug into ACDA. Involving more voices brings more ideas and more solutions for the students of Delaware. Get involved for you; get involved for your students!

E-mail me with your thoughts or ideas:
thomas.sabatino@bsd.k12.de.us

Deadline for the next issue of

Da Capo:
April 1, 2007

Choral Auditions for Children, 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.



Italian Arias: 26 or 24?

Marji Eldreth

Musicals & Opera Liaison

Since my days as a high school student, I can remember using the G. Schirmer edition of **Twenty-Four Italian Songs and Arias** for my voice lessons. I sang “Sebben Crudele” for my audition to get in to college. I’ve sung “Alma del Core” and “Come raggio di sol” and “O del mio dolce ardor” for NATS competitions. I performed “Pur di cesti, o bocca bella” and “Alma del core” for rep class in college. Basically, I’ve sung every song in the book on some occasion. It seems like the G. Schirmer edition has always been there for me. I know every note and phrase by heart. Each note of the piano accompaniment has been burned into my brain as well. I’ve used it so many times that the cover has fallen off and it is bound with clear packing tape. (I think it cost \$3 originally) I cherish the book. I love the book.

Then, about 10 years ago, I stumbled upon **26 Italian Songs and Arias** from Alfred Publishing Company. I can still remember the day. I told one of my private voice students to purchase the G. Schirmer edition at a local music store. She came back to her next lesson with the Alfred edition. I looked at it and promptly told her, “This isn’t the right book. You need to get the correct one.” I asked her to leave the book

with me so I could look at it. I scanned the table of contents. Most of the songs were the same, but there were a few changes. “Il mio bel foco” was called “Quella fiamma che m’accende.” “Non posso disperar” was attributed to Bononcini, not de Luca. “Pieta Signore” is called “Se I miei sospiri” and had completely different words. There are two other songs included (hence the name **26 Italian Arias**). They are “Star vicino” and “Sento nel core.” Now I’m really intrigued with the book. I start reading the preface. I find out that the music in this strange Alfred edition is actually more historically accurate than the G. Schirmer edition! (See the excerpt from the preface of the Alfred book in the box to the right.)

Wow! I was hooked! I started flipping through the pages of the book and was delighted to see that each song had a history of the composer and the source of the song. There was a literal translation of each text with a phonetic pronunciation over each word. There was a ‘poetic idea’ for each song and an idiomatic translation on each page of the music for the text on that page. The piano accompaniment was different, and some of the phrases in certain songs had been changed back to the original style of the music. Some of the text was altered in the G. Schirmer edition and had been replaced with the correct text with an explanation of why it was altered in the first place.

Motivated by both idealism and profit, some musical editors of the 1800s believed that they could make “ancient music” more appealing by making radical changes in the music. For instance, they:

- Altered harmonies that seemed rough or dissonant to them.
- Eliminated long vocal runs, which were out of fashion in the late 1800s.
- Altered rhythms to make them less dance-like.
- Added tempo markings that are too slow, and expression marks that overly romanticize the style.
- Added accompaniments in a late Romantic pianistic style.

I have to say that I am now a convert. I find the Alfred book a better source for my students. About a month ago, I had assigned my voice majors to sing “Pur di cesti, o bocca bella” and “Tu lo sai.” I have copies of the Alfred book for them to use in class. One of my students wanted to practice at home, so she told me she was going out to buy the book. She came in the next day with the G. Schirmer edition and I found myself saying to her, “This isn’t the right book. You need to get the correct one.” A lot has changed in ten years.

Email:

marjorie.eldreth@redclay.k12.de.us

Da Capo

will accept advertising
at the following rates:

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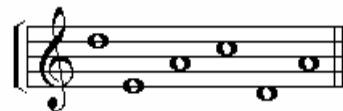
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Rates listed are for scan-ready or digital .jpg files. A check made payable to “Delaware ACDA” must accompany the order. Copy will not run without advance payment.

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.)



AMERICAN CHORAL DIRECTORS ASSOCIATION MEMBERSHIP APPLICATION

New Membership **Membership Renewal - Member Number:** _____

Full Name as it should appear on membership card: _____

HOME ADDRESS: **Primary Address**

Address: _____

City/ST: _____

Zip/+4: _____

Phone: _____

E-mail: _____

Fax: _____

WORK ADDRESS: **Primary Address**

Employed at: _____

Title: _____

Address: _____

City/ST: _____

Zip/+4: _____

Phone: _____

E-mail: _____

Fax: _____

MEMBERSHIP TYPE (mark one)

Active(US/Canada).....(Iowa \$88).....\$85
-Active directors, teachers, and performers

Associate(Iowa \$88).....\$85
-Administrators and other non-directors

Student\$40
-Students actively studying or participating in music

Retired\$45
-Retired choral directors that wish to remain a vital part of the choral community

Institutional\$110
-School or church music departments, booster clubs, or similar organizations as well as performing groups; Allows for two paying attendees at ACDA conventions

Industry\$135
-Music-related businesses; Allows for two paying attendees at ACDA conventions

Foreign Airmail\$110

Foreign Surface Mail\$100

Life(\$200 Installments*)\$2,000
-Those that wish to make a lifetime commitment to ACDA

Installment Amount \$ _____

*New life memberships are payable in yearly installments of \$200 or more. Current life memberships are payable in yearly installments of \$100 or more for \$1,000 life members. Call Membership Services with questions.

CHOIR TYPES (mark all that apply)

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

My primary choir type is: _____

ACTIVITY AREAS (mark all that apply)

- Elementary School Community
- Jr. High/Middle School Music In Worship
- Senior High School Professional
- ACDA Student Chapter Supervisor / Administrator
- Two-year College Youth & Student Activities
- College & University

My primary activity area is: _____

Mailings are based on information provided above.

Enclosed is \$1 for the ACDA Endowment

MEMBERSHIP STATEMENT

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

PAYMENT OPTIONS (mark one)

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Da Capo

Marybeth K. Miller, Editor
The Wilmington Music School
4101 Washington Street
Wilmington, DE 19802

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