

BELLA VOCE

WINTER 2009
Volume 38, Number 1

The Official Publication of the American Choral Directors Association-Michigan Chapter

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COLLEGE CORNER
STARTING A COLLEGE CHAPTER



SPECIAL CONTRIBUTION by
Dana Gioia

THE IMPOVERISHMENT OF AMERICAN CULTURE AND THE NEED FOR BETTER ART EDUCATION



INSIDE: FALL CONVENTION PHOTO SPREAD





BELLA VOCE

Giving Voice to Michigan Choral Directors
Volume Thirty-Seven, Number Three

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BELLA VOCE is the official newsletter of the Michigan chapter of the American Choral Directors Association. It is published three times a year (Fall, Winter, and Spring). The mission and purpose of the newsletter is to provide a vehicle of communication from the board of directors to the membership. In addition, the newsletter seeks to provide articles on professional topics of interest to Michigan choral directors. Repertoire and Standards committee chairs are required to contribute one article per year, due in September, as part of their responsibilities. District chairs are required to report on interesting news in their districts. The newsletter strives to be self-supporting through advertisement in the publication.

Deadlines for publication are August 1, December 1, and May 1. Members are invited to submit articles, calendar information, news releases, literature suggestions, book and recording reviews, and editorial comments to the editor. All submissions for publication are to be typed and should include the name, address, phone number, photograph, and short autobiography of the author. Materials may also be submitted electronically as WordPerfect, Microsoft Word, or plain text files. E-mail should have **BELLA VOCE** in the subject line heading.

ACDA-Michigan reserves the right to refuse any article, to edit any application for appearance, and to edit all materials proposed for distribution.

SPECIAL CONTRIBUTION

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Appointment Pending

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Appointment Pending

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FROM THE EDITOR



Karen Nevins REFLECTIONS

Change always creates challenge; however, relocating this year's ACDA-Michigan's "Singing Is Central" fall convention to Central Michigan University was a rather comfortable change! For yet another change of pace, the convention's traditional Friday evening hospitality gathering drew registrants off campus for a "nightcap" of Mexican fare. On the cover and in the center-fold of this issue, I've posted a photos commemorating a few high points of the 2008 convention! Jitro Children's Choir and our three concert sessions were just fabulous!

Relocation to C.M.U. not only provided a lovely venue for interest/reading sessions and concerts, the more central location revealed some new faces! This year's A.C.D.A. Children's Choir rehearsals provided a wonderful teaching opportunity! With René Clausen conducting and Deb Fristad accompanying them, the children performed their lovely program in our closing Concert Session. In that same concert session, Nina Nash-Robert and Ginny Kerwin recognized our esteemed colleague and friend, John C. Tyner, with the Maynard Klein Award presentation.

Registrants enjoyed precious time with headliners,

Karen Nevins is Director of Choral Activities at Lincoln High School (Ypsilanti). She conducted the 2008 MSVMA State SSAA Honors Choir and serves as MSVMA adjudicator/clinician. Karen is the Founding Director of Carillon Women's Chorale, an adult auditioned choir in the Ann Arbor/Ypsilanti area.

René Clausen and Diane Loomer. Both spoke eloquently of their personal relationships with their art. Registrants and the Convention Committee were also surprised when performances by the Holland Chorale (Gary Bogle, Conductor) and Vocalaires (Pamela Pierson, Conductor) sparked a visit by our respected colleague and friend, Gwyneth Walker! The convention was very relaxed and ran so smoothly that those who attended are already looking forward to next year's headliners: Jo-Michael Sheibe and Franceso Nuñez. Of course, there's always the mystery of who will be performing in next year's concert sessions! Hopefully there will be lots of excellent audition submissions by March 30th!

Looking further into this publication, it's always good to hear the thoughts of our esteemed President, Nina Nash-Robertson. Nina and Richard Ingram not only co-chaired this convention, their choirs made outstanding appearances in this year's concert sessions! They are to be admired for their dedication to this organization and to the convention production!

Secretary since May, Nancy Lange provided an insightful article on the importance of warm-ups! For conductors who sense their warm-ups are becoming stale, Nancy's article will encourage you to persist!! As most know, Nancy recently retired from Grand Ledge High School, so she's a veteran in the field! While she still judges for MSVMA, today, Nancy assures us she's enjoying retirement. Nancy's husband, Steven Lange, kindly served as one of our 2008 reading session accompanists.

Jim toured to China last year with his Grosse Ile Lenten Chorale and thought possibly our readers would be interested in his article! While many of us have toured to Austria, Germany, London, Italy and so on, touring to China may provide added intrigue. Thanks, Jim, for sharing your experiences and photos with us! I would encourage others of you to share your tour experiences with our readers! Feel free to submit your articles and photos to me in digital form!

In meeting the needs of a changing constituency, this publication introduces a new "College Corner" See RELECTIONS page 19 »

THE PRESIDENT'S PODIUM



Nina Nash-Robertson

Nina Nash-Robertson, professor of music, has been director of choral activities at Central Michigan University since 1983. She directs three choirs and teaches conducting and choral literature. She received her first musical training in Dublin, Ireland, where she earned awards for both singing and Irish Dancing. She holds degrees in music education, voice, and conducting from Alverno College, the Wisconsin Conservatory of Music and doctor of musical arts from the University of Illinois. Under her direction, CMU choirs frequently perform in regional conferences of the American Choral Directors Association, the Michigan School Vocal Music Association, and the Music Educators National Conference.

THE JOY OF MUSIC

It was great to see so many of you at our recent state convention, "Singing is Central." The planning committee was thrilled to host such a large, enthusiastic group of choral musicians, and to see so many friends enjoying the conducting masterclass, plenary and interest and reading sessions, luncheon round-table discussions, and concert sessions. Jitro's performance on Friday evening was stunning. The Children's Honors Choir on Saturday afternoon was heart-warming and exciting, and inspiring. Once again, we had gathered as individuals and left with smiling eyes and open hearts, knowing that we, indeed, are members of an astounding community of gifted musicians.

Truly, our state conventions provide us with a unique opportunity to share, grow, and enjoy. Be sure to make room in your schedule NOW to attend our next state convention at Central Michigan University, October 30 – 31, featuring our guest clinicians, Jo-Michael Scheibe and Francisco Nunez, and a Friday evening performance by our colleagues in the Brazeal Dennard Chorale.

If you have not yet registered for the national ACDA Convention, now is the time. It will be held in Oklahoma City, March 4 – 7, 2009. This gathering, celebrating 50 years of ACDA, features two tracks—Gold and Scarlet—in which every concert will be included in both tracks. Once again, Michigan will be very well represented. Paul Rardin, University of Michigan, will be participating in the collegiate reading session. The Michigan State University Women's Chorus, directed by Dr. Sandra Snow, will perform on Wednesday.

Depending on which track you are following, the Saturday evening concert will feature either

the Vaughan Williams Dona Nobis Pacem, performed by the Oklahoma City Philharmonic with seven choirs or the Rachmaninoff All Night Vigil performed by Conspirare. You will find details of the convention in the January Choral Journal or at the ACDA web site. I have attended every national convention since 1979, with the exception of the year my daughter was born! Each convention has given me new ideas, new music, and has cost me a small fortune in new books and CD's. If you have never attended a national convention, you will

We have all known the joy of making music with our hearts & minds & voices.

be in for a great surprise. If you are veteran of past conventions, just check out the program and be assured that this promises to be a true celebration of the finest examples of the choral art!

A closing thought...According to a legend, when people die, they are greeted at the pearly gates with two questions, the answers to which determine their fate for all time. The questions are:

"Did you know joy?"

"Did you bring joy to others?"

As choral musicians and teachers we should ask ourselves these questions on a daily basis. These would seem to be very different questions from "did my choir perform perfectly at the last concert/service?" Or "did we earn a I in Festival? And yet, they are fundamental to who we are and what we do. We have all known the joy of making music with our hearts and minds and voices. It led us to this profession. Let us resolve to keep that joy in every class and every rehearsal, so we can know that we truly lived our lives, and developed our gifts, to the fullest.

Have a wonderful, joy-full semester. See you in Oklahoma City!

FROM THE SECRETARY



Nancy Lange

Nancy Lange is enjoying her recent retirement from Grand Ledge Schools where she conducted the Grand Ledge High School Choirs. Nancy conducted the MSVMA SSAA State Honors Choir and currently serves as an MSVMA adjudicator and clinician.

WHY DO WE DO THAT WARM UP?

I am a big believer in organized, sequential warm ups, but it wasn't until a few years ago I consciously shared with my students the reasons I use particular warm ups. I have no idea why I didn't do this earlier, but with the possibility that I am not alone I offer the following ideas.

The aspects of voice training I work to achieve at the beginning of each rehearsal include: resonance, focus, blend, flexibility, breath management, tuning, increased range, and diction. There are many creative exercises to develop each of these, but the important thing is that the singers know what it is they are working on. Progress in vocal development is much faster when the brain is engaged.

I usually start with resonance – anything that buzzes such as hums, vvv, th, z, ng, rolled r, and br. Five notes descending and ascending works well and also gently engages the breath. Starting with this exercise has the added advantage of being sure the entire choir is working as the singing is soft and any talking is quickly apparent.

From resonance it is an easy transition to work on vowels and blend. The concept of focus works well at this time, also. The use of hands to help sense where the resonance and focus are with each vowel is usually helpful.

I try for a very relaxed approach to high range. We usually shrug shoulders, pretend to throw baseballs or bend knees as we sing the highest note of the exercise. I do warn them that we will not do this in performance, but in rehearsal it helps keep them loose and able to expand their range. Arpeggios work well for this.

When to work on breath management is an interesting question. Since it is the basis of our sound shouldn't it always start a warm up session? Yes and no. I have found it very effective at both the beginning of warm ups and at the end. We often breathe deeply and then count on pitch as long

as possible with the goal of at least 36 counts. Tuning can be incorporated into this by singing a chord and moving upward by half-steps every four counts. This works well at the end of warm ups when they can easily transition into sight reading and hopefully feel good about their breath management.

Tuning can be improved in many ways, but the main thing is for the students to really listen to themselves and each other.

Flexibility is always fun to work on. I frequently have the singers use their fists to shake with the moving notes as they sing or put a hand on their stomachs to help feel the appropriate muscle movement. Sometimes we shake each other which results in hilarity and reinforces the awareness of the physical nature of good singing. I usually use five notes ascending and descending or an octave plus one sung rapidly.

We often work on diction by singing tongue twisters. Dr. Seuss is a wonderful source as are the students. They love bringing in ones for everyone to try and they take pride in their accomplishment. After a short while what was difficult becomes easy. Their skill is reinforced when a new member (especially a foreign exchange student) joins the group and has great difficulty. We performed the Chichester Psalms a few years ago and the 2nd movement is a wealth of tongue twisters.

Tuning can be improved in many ways, but the main thing is for the students to really listen to themselves and each other. Open 5ths, scales in canon, and chord progressions are all wonderful

See WARM UP page 20 »



Dr. James Parker
Grosse Ile Chorale

GROSSE ILE CHORALE CHINA TRIP

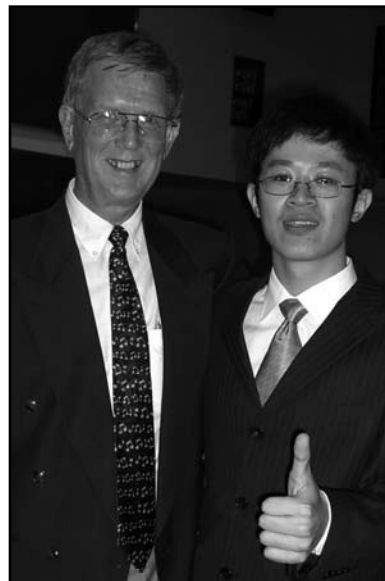
The Grosse Ile Chorale made its 4th international trip July 9-18, 2008, this time to China. It was wonderful. There was a practically perfect balance of traditional “touristy” sight seeing Tian’an men Square, Forbidden City, the Great Wall, Jade Factory, Peking Opera, and Olympic Stadium—only a view from across the street, since it wasn’t open to the public until the Opening Ceremonies—in Beijing, City Wall, Pearl Factory, Terra Cotta Warriors museum and factory in Xian, Silk Factory, French Concession, People’s Square, Yuyuan Garden, Bazaar, and Chenhuang Temple Market, Chinese Acrobatics Show in Shanghai,], a visit to a family’s living quarters in Beijing, daily visits [for lunch and dinner] to typical Chinese restaurants, and the wonderful concerts.

The restaurants were variations on a similar idea. Eight people sat round a table, with a glass Lazy Susan in the middle in each restaurant. 12-15 dishes were set in the center, which rotated so that each person could take what he wanted from what was offered. In every case there was such variety that each person could sample something familiar and something unique. Watermelon was dessert each time. Most dishes were vegetables, noodles, fruit, and meat, with soup and salad as well, and always rice. Beverages included Chinese beer, coke or sprite, and tea.

And the concerts: For a choir, this is always the highlight or the problem. In this case, our tour organizer, Christine Wang, of Interculture Tours, really had her act together, as promised. Each concert featured the Chorale and a local Chinese choir. And each choir was superb. The highlight was probably the Xian Concert at Xian Jiaotong University. There were four Chinese choirs, all under the direction of the same man, Feng Changlu: a university student choir, a “boy band”, which sang “Scarborough Fair” as well as one could ever expect to hear it, in perfect English, a 70 voice Children’s Choir, and a 70 voice retired professors choir. At the end of this concert the Chorale walked “hand-in-hand” with the children, singing “Hand-in-Hand” which was written for the

Seoul Olympics. Afterwards the children and university students practiced their English on us. The hosts who introduced the programs were extremely fluent in English, due to the fact that English is now taught by Americans. Previously, English was taught by other Chinese using tapes from England. The current practice is much superior.

And the choir: The Grosse Ile Chorale consists of 35 singers and eight “friends”, i.e. relatives or other acquaintances of the singers, directed by Dr. James Parker, assistant director Barbara Conroy, and accompanied by Justin Rito, a recent Alma College graduate. Choir members come from southeastern Michigan primarily, singers from local church and community choirs, former students of Dr. Parker, but include some current Floridians, retirees from Grosse Ile, and friends recruited from Presbyterian choirs in Florida, as well as one navy man, Dr. Dan Hohman, a former student of James Parker, currently stationed in Okinawa.



The choir rehearsed from late March, weekly until June, then more often in preparation for the tour. The repertoire was chosen to be eclectic, consisting of traditional classical fare, folk songs from the host country [which were greeted with applause before they were finished], and American spirituals and gospel music. The local choirs sang similar fare, except for the spirituals and gospel music, representing their country’s classics and folk music. The chorale folk got along famously with each other, throughout the sight seeing, gastronomic experiences, and the wonderful concerts, with enthusiastic audiences of over

500 in each venue. The Beijing concert was at the Xishiku church, the largest catholic church in Beijing, and the other two in university settings.

One can bet on the fact that the next tour of the Grosse Ile Chorale will be thoroughly researched, so that it has the same quality, i.e. a mix of great sight seeing, local color, and concert venues, carefully chosen to ensure large and enthusiastic audiences, and the cultural interaction with the local singers that was one of the highlights of this tour.

James Parker is retired from Grosse Ile Public Schools after over 40 years of service. Jim is the founding conductor of the Grosse Ile Lenten Chorale. He served MSVMA for many years as Supervisor of the State Solo and Ensemble (South).

STARTING A COLLEGE CHAPTER

COLLEGE CORNER

Here are basic step-by-step instructions on how to start your own ACDA college chapter. It is important to note that these are not finite rules, but suggestions on how to establish and maintain a successful affiliate organization.

1. FIND AN ADVISOR



It is very important to begin the process of incorporating a chapter of ACDA on your campus with a higher authority. An advisor will be much more familiar with campus policies and procedures, and will do his or her part to help see you through the building and retention of your group. He or she will also have a much stronger bearing when working with campus officials, assist in the application for grants (if available), and can be a neutral party while members vote during meetings. But most importantly, offer advice when needed.

The director of choral activities at your school would be the traditional logical choice. Odds are, he or she is already involved with ACDA-Michigan, or has been in the past. Be sure that whomever you choose is either a current active member or willing to be one, they are familiar with the financial commitment that ACDA requires, and they have an idea of the time commitment you will ask of them.

If the director of choral activities is unavailable, look to one of their colleagues who may be interested in the position. Think about music education coordinators or instrumental professors who show an interest in vocal music. You could also

try branching out to a local church or even another department on campus to find the right dynamic individual for the position. You might be surprised at who would be interested in supporting such a proactive organization.

Nowhere is it written that you need to have only one advisor. Events and other commitments might pop up from time to time, and it is always nice to have additional support readily available to work with your group. You could either make these authorities co-advisors or have them be primary and associate advisors. Your chapter would be very fortunate to have multiple professionals involved.

2. ESTABLISH AN EXECUTIVE BOARD



The first Executive Board needs to be diverse and dynamic. Above all, try to avoid the first E-board to be a small collection of friends. This will signal to other potential members that it is a closed group and they need not apply.

Those who are interested in joining need to meet at a specific time to vote for the E-board members. This is where having an advisor really helps, as he or she can remain a neutral contributor to the process and can count the ballots. Have the group vote on President, Vice President, Secretary, Treasurer, and a Representative to your institution. Having so many positions gets more people involved and encourages growth. As your group gets larger, you can incorporate additional chairs (such as fundraising and publicity). Also, if you host an annual seminar or entertain a recurring concert, appointing an event chair would be a good addition to the group.



Ashleigh N. Miller is a senior at Central Michigan University, currently pursuing a Bachelor of Music Education with a Choral Minor and a Bachelor of Science in English Education. She has been a Student Representative to the ACDA-MI State Board since 2007.

3. DEFINING THE EXECUTIVE BOARD



As president, remember that it is your job to delegate, not control. There is a fine line between the two. You were given the opportunity as president, and odds are, you can handle this delicate balance. The more responsibility you give to E-board members, the harder they will work toward a common goal. Just remember to keep a few things for yourself to do. Do not get lazy and expect everything to get accomplished on time.

The vice president will assist the president as much as possible. This person will be in charge when the president is not available. They will also assist with organization and to provide advice to the president.

The secretary will take meeting minutes. They will summarize everything that takes place, the discussions that are had, and keep track of attendance. They also may wish to email the minutes (once they have been finalized) to those who attended the meeting so that they have a detailed account but do not waste paper printing numerous copies.

The treasurer needs to establish a checking account at a local bank. Often, the bank will require meeting minutes showing that the treasurer was officially voted in, and a driver's license. Do not allow the treasurer to put their name on the checks; keep it generic so that the checks will be valid for future semesters. The advisor and current president would also be welcome additions to the account so that they can write checks for expenses as well.

A representative is important because they can attend student senate meetings held by the college or university that involve all registered student organizations. Often these student senate meetings can help the students communicate with the school's leaders their grievances or learn about other events taking place around campus.



4. USE THE INTERNET

Once you have established the E-board, go online and research <http://acda.org>. Collect as much resourceful information as you can. Here, you will find the history of ACDA, as well as the organization's goals. If you search for the term "By-laws."

You will be able to find ACDA's Documents and Resources page. Print out the Constitution and By-laws as well as the Policies and Procedures. Read through everything with your advisor and pay special attention to Article I, Section 8 of the National By-laws. These will come in handy as you develop your chapter's specific by-laws.

Next, explore <http://acdami.org>! See what ACDA-MI's homepage has to offer. Is an ACDA-MI board member in your area? When and where is the next state convention? Are there any other choral events at neighboring colleges or universities? Is there a neighboring campus with a chapter? Often, neighboring chapters are willing to help support new chapters.

Accessing these resources often will prove to be very beneficial to you. Encourage the rest of your chapter to do the same to keep themselves updated on conventions and current job opportunities. Finally, if you are feeling technically inclined, make your own chapter's website.

5. REGISTER YOUR ORGANIZATION: ESTABLISH BY-LAWS AND COMPLETE PAPERWORK

Do not allow yourself to miss out on any opportunities your institution may have! Register your organization as soon as possible! Most registered student organizations require a lot of paperwork, as well as your chapter's by-laws, on file. The sooner you register, the better, as schools tend to look at these organizations as being more committed to their cause. If available, your organization will have a better chance of receiving grants or scholarships that could be used toward attending state or national conventions.



COLLEGE CORNER



6. ESTABLISH A MEETING DATE, TIME, AND LOCATION

Setting the meeting dates and times can be tricky. Your members will not be able to attend every single meeting unless they plan their schedules accordingly.

You must decide if meetings will be weekly, bi-weekly, or monthly. Having them weekly might start to cramp some schedules, while monthly meetings can be few and far between. Bi-weekly meetings seem to work the best in terms of quantity.

Time can also be a hard issue to overcome. Speak with your advisor and figure out what time would be easiest for them, as well as the E-board. Evenings tend to be freer for students, but if your advisor has a family, he or she might be less willing to stay for late meetings on campus. However, afternoons can be harder for students because of class conflicts.

Finally, determine a good location for your regular meetings to be held. Keep it more official by hosting it in a classroom or lecture hall versus a dorm room. Classrooms or lecture halls will also provide the space you will need as your chapter grows in size.

7. CREATE AN AGENDA

You have accomplished so much already, and now it is time to make an agenda for the first meeting. Where do you begin? Start by having your first E-board meeting, and discuss what you want to accomplish during the academic year. Do you want to host a mini-convention or symposium of your own? Do you want to bring in select speakers or choirs to run a masterclass?



There are varieties of different topics to discuss, but remember to start with the basics. Be ready to explain to the group what ACDA is, what it stands for, and what the benefits are of being part of the organization. A common reason for college students to join is for a resume builder. Make it apparent from the first day that there is a lot more to membership in ACDA than adding one more line to a resume.

8. HAVE THE FIRST MEETING



After your initial organization efforts, be sure that there is ample publicity for the group. Posters,

emails, and word-of-mouth are essential advertising that will help attract students to the group. Remember to invite instrumentalists. Many degrees are certified in K-12 general education, so

any opportunity for a non-vocal major to learn more about the voice is essential to their musical growth. Also, bake cookies. No college student, living in the dorms or having to cook for themselves, will pass up a homemade cookie.

Follow your agenda, and be sure to go around the room allowing everyone to introduce themselves. This will give the secretary time to take

attendance, as well as allow the rest of the group to get to know one another. Be sure to hold an open forum inviting suggestions from the non E-board members who might have ideas for the year to come. Discuss your plans, brainstorm fundraising ideas, and above all, enjoy yourselves!

SPECIAL CONTRIBUTION



Dana Gioia

NATS Editor's Note: In recent years, NATS has intensified efforts to strengthen communications, share commonalities, and implement collaborations with similar associations dedicated to the pursuit of excellence in singing, especially the American Choral Directors Association (ACDA) and the National Opera Association (NOA). In the latter instance, for example, the NATS Winter Workshop and the NOA Convention were held jointly in Los Angeles, January 4–6, 2008. On that occasion, Dana Gioia, distinguished chairman of the National Endowment for the Arts, was the keynote speaker. His inspiring message was an adaptation of his June 17, 2007 commencement address at Stanford University, the text of which is reprinted here. I am grateful to NATS Executive Director Allen Henderson, who attended the event and met Mr. Gioia, for expediting the process of sharing the chairman's thoughts with Journal of Singing readers.

Chairman of the National Endowment for the Arts, Dana Gioia is an internationally acclaimed and award-winning poet. A native Californian of Italian and Mexican descent, Gioia (pronounced JOY-uh) received a BA and a MBA from Stanford University and an MA in Comparative Literature from Harvard University.

Gioia has published three full-length collections of poetry, as well as eight chapbooks. His poetry collection, *Interrogations at Noon*, won the 2002 American Book Award. An influential critic as well, Gioia's 1991 volume *Can Poetry Matter?*, which was a finalist for the National Book Critics Circle award, is credited with helping to revive the role of poetry in American public culture. He has written two opera libretti and edited many literary anthologies.

Gioia's creation of a series of NEA national Initiatives combined with a wider distribution of direct grants to reach previously underserved communities, making the agency truly national in scope. Through programs such as *Shakespeare in American Communities*, *Operation Homecoming: Writing the Wartime Experience*, *NEA Jazz Masters*, *American Masterpieces*, and *Poetry Out Loud*, the Arts Endowment successfully has reached millions of Americans in all corners of the country.

Since becoming Chairman of the NEA, Gioia has succeeded in garnering enthusiastic bipartisan support in the United States Congress for the mission of the Arts Endowment, as well as in strengthening the national consensus in favor of public funding for the arts and arts education. (*Business Week Magazine* referred to him as "The Man Who Saved the NEA.")

Renominated by President George W. Bush in November 2006 for a second term and once again unanimously confirmed by the U.S. Senate, Dana Gioia is the ninth Chairman of the National Endowment for the Arts.

Gioia has been the recipient of eight honorary degrees. He and his wife, Mary, have two sons.

THE IMPOVERISHMENT OF AMERICAN CULTURE AND THE NEED FOR BETTER ART EDUCATION

By: Dana Gioia

Reprinted by permission from Sep/Oct 08 *NATS Journal of Singing*

THERE IS AN EXPERIMENT I'D LOVE TO CONDUCT. I'd like to survey a cross-section of Americans and ask them how many active NBA players, Major League Baseball players, and American Idol finalists they can name. Then I'd ask them how many living American poets, playwrights, painters, sculptors, architects, classical musicians, conductors, and composers they can name. I'd even like to ask how many living American scientists or social thinkers they can name.

Fifty years ago, I suspect that along with Mickey Mantle, Willie Mays, and Sandy Koufax, most Americans could have named, at the very least, Robert Frost, Carl Sandburg, Arthur Miller, Thornton Wilder, Georgia O'Keefe, Leonard Bernstein, Leontyne Price, and Frank Lloyd Wright. Not to mention scientists and thinkers like Linus Pauling, Jonas Salk, Rachel Carson, Margaret Mead, and especially Dr. Alfred Kinsey.

I don't think that Americans were smarter then, but American culture was. Even the mass media placed a greater emphasis on presenting a broad range of human achievement. I grew up mostly among immigrants, many of whom never learned to speak English. But at night watching TV variety programs like *The Ed Sullivan Show*, I saw—along with comedians, popular singers, and movie stars—classical musicians like Jascha Heifetz and Arthur Rubinstein, opera singers like Robert Merrill and Anna Moffo, and jazz greats like Duke Ellington and Louis Armstrong captivate an audience of millions with their art.

The same was true of literature. I first encoun-

tered Robert Frost, John Steinbeck, Lillian Hellman, and James Baldwin on general-interest TV shows. All of these people were famous to the average American—because the culture considered them important. Today no working-class kid would encounter that range of arts and ideas in the popular culture. Almost everything in our national culture, even the news, has been reduced to entertainment, or altogether eliminated.

The loss of recognition for artists, thinkers, and scientists has impoverished our culture in innumerable ways, but let me mention one. When virtually all of a culture's celebrated figures are in sports or entertainment, how few possible role models we offer the young. There are so many other ways to lead a successful and meaning-

*...above all,
culture should
tell us what is
beyond price*

ful life that are not denominated by money or fame. Adult life begins in a child's imagination, and we've relinquished that imagination to the marketplace.

I have a recurring nightmare. I am in Rome visiting the Sistine Chapel. I look up at Michelangelo's incomparable fresco of the "Creation of Man." I see God stretching out his arm to touch the reclining Adam's finger. And then I notice in the other hand Adam is holding a Diet Pepsi.

When was the last time you have seen a featured guest on David Letterman or Jay Leno who isn't trying to sell you something? A new movie, a new TV show, a new book, or a new vote? Don't get me wrong. I have a Stanford MBA and have spent fifteen years in the food industry. I adore my big-screen TV. The productivity and efficiency of the free market is beyond dispute. It has

SPECIAL CONTRIBUTION

created a society of unprecedented prosperity.

But we must remember that the marketplace does only one thing—it puts a price on everything. The role of culture, however, must go beyond economics. It is not focused on the price of things, but on their value. And, above all, culture should tell us what is beyond price, including what does not belong in the marketplace. A culture also should provide some cogent view of the good life beyond mass accumulation. In this respect, our culture is failing us.

There is only one social force in America potentially large and strong enough to counterbalance this commercialization of cultural values: our educational system. Traditionally, education has been one thing that our nation has agreed cannot be left entirely to the marketplace—but made mandatory and freely available to everyone.

At 57, I am just old enough to remember a time when every public high school in this country had a music program with choir and band, usually a jazz band, too, sometimes even an orchestra. And every high school offered a drama program, sometimes with dance instruction. And there were writing opportunities in the school paper and literary magazine, as well as studio art training.

I am sorry to say that these programs no longer are widely available. This once visionary and democratic system has been almost entirely dismantled by well meaning but myopic school boards, county commissioners, and state officials, with the federal government largely indifferent to the issue. Art became an expendable luxury, and 50 million students have paid the price. Today a child's access to arts education is largely a function of his or her parents' income.

In a time of social progress and economic prosperity, why have we experienced this colossal cultural decline? There are several reasons, but I must risk offending many friends and colleagues by saying that surely artists and intellectuals are

partly to blame. Most American artists, intellectuals, and academics have lost their ability to converse with the rest of society. We have become wonderfully expert in talking to one another, but we have become almost invisible and inaudible in the general culture.

This mutual estrangement has had enormous cultural, social, and political consequences. America needs its artists and intellectuals, and they need to reestablish their rightful place in the general culture. If we could reopen the conversation between our best minds and the broader public, the results would transform not only society but also artistic and intellectual life.

There is no better place to start this rapprochement than in arts education. How do we explain to the larger society the benefits of this civic investment when they have been convinced that the purpose of arts education is to produce more artists, which is hardly a compelling argument to the average taxpayer?

We need to create a new national consensus. The purpose of arts education is not to produce more artists, although that is a byproduct. The real purpose of arts education is to create complete human beings capable of leading successful and productive lives in a free society.

This is not happening now in American schools. What are we to make of a public education system whose highest goal seems to be producing minimally competent entry-level workers? The situation is a cultural and educational disaster, but it also has huge and alarming economic consequences. If the U.S. is to compete effectively with the rest of the world in the new global marketplace, it is not going to succeed through cheap labor or cheap raw materials, nor even the free flow of capital or a streamlined industrial base. To compete successfully, this country needs creativity, ingenuity, and innovation.

It is hard to see those qualities thriving in a nation

whose educational system ranks at the bottom of the developed world and has mostly eliminated the arts from the curriculum. Marcus Aurelius believed that the course of wisdom consisted of learning to trade easy pleasures for more complex and challenging ones. I worry about a cul-

The real purpose of arts education is to create complete human beings ...

ture that trades off the challenging pleasures of art for the easy comforts of entertainment. And that is exactly what is happening—not just in the media, but in our schools and civic life.

Entertainment promises us a predictable pleasure—humor, thrills, emotional titillation, or even the odd delight of being vicariously terrified. It exploits and manipulates who we are rather than challenging us with a vision of who we might become. A child who spends a month mastering Halo or NBA Live on Xbox has not been awakened and transformed the way that child would be spending the time rehearsing a play or learning to draw.

If you don't believe me, you should read the studies that are now coming out about American civic participation. Our country is dividing into two distinct behavioral groups. One group spends most of its free time sitting at home as passive consumers of electronic entertainment. Even family communication is breaking down as members increasingly spend their time alone, staring at their individual screens.

The other group also uses and enjoys the new technology, but these individuals balance it with a broader range of activities. They go out—to exercise, play sports, volunteer, and do charity work

See ART EDUCATION page 20 »



Top Left to Right: Children's Honors Choir Soloists; Fristad & Clausen; Dianne Loomer Plenary Session; Grosse Ile Lenten Chorale; VocaLyrica working with Dianne Loomer; Karen Nevins with Dianne Loomer; A surprise visit from Gwyneth Walker; Huron A Cappella Choir with Richard Ingram; Jovial John Tyner; Rene Clausen; Julie Smith with Brad Bloom and Richard Ingram; Ginny Kerwin recognizing John Tyner's lifetime achievements; Nina Nash-Robertson presenting MK Award to John Tyner; Oakland Chorale w/ Michael Mitchell Conducting; Susan Matych-Hager presenting IPA Interest Session



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STATE CONVENTION 2009

Mt. Pleasant, MI
October 30-31, 2009

CONVENTION HEADLINERS



Central Michigan University
School of Music Building



Dr. Jo-Michael Scheibe
Director of Choral Studies
University of Miami Frost School of Music

Scheibe coordinates the choral program, and teaches undergraduate and graduate conducting. Ensembles under his leadership have performed at state, regional, and national conferences of the American Choral Directors Association (ACDA) and the Music Educators National Conference.



Francisco J. Núñez
Composer & Conductor
Young People's Chorus of New York City (YPC)

Núñez formed YPC in 1988 where he served for nine years as director to foster personal and artistic growth and cross-cultural understanding among the children. YPC has sung more than 50 world premieres and commissioned 40 new works. Núñez has won numerous awards for his exemplary work with children.



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APPLICATION FOR CHORAL PERFORMANCE

STATE
CONVENTION **2009**

October 30 - 31, 2009
Central Michigan University, Mount Pleasant, MI

NEW REQUIREMENT

The following items must be included with each application:

1. Photo of the director
2. Biography of the director
3. Photo of the choir
4. Narrative description of the choir

All applications must be postmarked no later than
March 30, 2009

Send application, tape, photographs, biography, choir description, and programs to:

Karen Nevins, Editor
ACDA-Michigan
406 Jipson Street
Blissfield, Michigan
49228

Ensemble Name _____

Size _____ Voicing _____

Type _____
(concert, chamber, madrigal, jazz, show, gospel, etc.)

Level _____
(children, middle school, college, community, church, etc.)

Sponsoring Institution _____

Address _____

City, Zip _____

Telephone _____ FAX _____

Director's Name _____

Address _____

City, Zip _____

Telephone _____ E-mail _____

ELIGIBILITY: Directors must be current, paid-up members of ACDA. Directors must have led the auditioning ensemble for at least two years prior to the audition deadline. It is understood that ACDA-Michigan will not assume any financial responsibility for travel, food, or lodging for the performing ensembles. Signing this application signifies that the auditioning organization is prepared to travel to and perform at the ACDA-Michigan State Convention if chosen. Auditioning ensembles agree to abide by the United States of America copyright law as it applies to musical ensembles performing at the conference.

Signature of Director: _____

Signature of Administrator: _____

Title of Administrator: _____

Include with this application an audio cassette of high recording quality or CD. If your selection includes choreography, you must submit in audio-video format. **The recording must include three selections performed by the ensemble listed on the application, one of which should be a cappella (although not required). The total length must not exceed fifteen minutes. The tape must include one selection each from 2008-2009, 2007-2008, and 2006-2007.** Copies of concert programs, showing the works included on the recording, must accompany this application. Those wishing to have their tape or CD returned should include a self-addressed, stamped envelope with the audition materials. *Label the recording with the selections recorded ONLY. DO NOT include any other identifying information on the recording itself.*

(from 2008-2009)
Selection 1: _____ Composer: _____

(from 2007-2008)
Selection 2: _____ Composer: _____

(from 2006-2007)
Selection 3: _____ Composer: _____

All applicants will be notified of the results of their audition on or before April 30, 2008.

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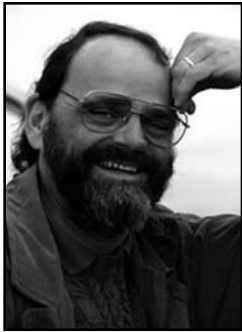
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NEWS FROM THE DISTRICTS

NEWS FROM ABOVE THE BRIDGE



Milton Olsson
miolsson@mtu.edu
Upper Peninsula
District Rep.

Recently I had an opportunity to speak with Dr. Floyd Slotterback, professor of music and director of choral activities at Northern Michigan University in Marquette. I asked him about the Marquette Choral Society, which he directs. The choir is an outstanding community ensemble, with a tradition of omissions and collaborations with renowned artist composers and ensembles, including John Biggs, Dave Brubeck, Jackson Berkeley, and The John Anthony Singers. To find out more about the Marquette Choral Society, visit nmu.edu/MqtChoral/

The Michigan Tech Concert Choir, which I conduct, has completed a recording project for Sony/BMG that features my arrangements of traditional Christmas Carols with modern electronic beats. This project came about through my son, PJ Olsson, who produced the recording. PJ is a recording artist who is also the lead singer with Alan Parsons Live Project. The CD will be release for the 2009 holiday season.

The Concert Choir is also in the final planning stages for its seventh international

tour, to take place in August 2009. The itinerary includes Buenos Aires, Rosario, Mendoza, Santiago, and Vina Del Mar. Previous tours have taken us to Mexico, Central Europe, Eastern Europe, Brazil and China.

So, there's a brief sketch of some of the choral activity in the UP. I'd like to know about other choirs and their directors, Upper Peninsula choral directors are invited to write to me about their programs, so they can be included in this column. Send me an e-mail at miolsson@mtu.edu.



Gabriela Hristova
ghristov@umflint.edu
Northeastern Lower
District Rep.

MEET DR. HRISTOVA

Dr. Gabriela Hristova is an Assistant Professor of Music and Director of Choral Activities at University of Michigan – Flint. She has been an active performer, educator and promoter of choral music in the State of Michigan since 2001, when she came to pursue a degree in Choral Conducting at the University of Michigan, Ann Arbor. She has worked and performed with choirs of all age groups, both professional and amateur. She has been a Conductor of the University of Michigan Women's Glee Club for a number of years, and has been the chorus

master for the University of Michigan Opera Productions.

She has performed with the School of Music, Theater and Dance Chamber Choir, University Choir, and Orpheus Singers. Outside the University of Michigan she has been Assistant Conductor and Accompanist of the Flint Festival Chorus in Flint for a number of years, and has also been an active adjudicator for MSVMA. She has served as Visiting Director of Choral Activities at the Oberlin College Conservatory of Music where she taught

an advanced conducting seminar and directed the Oberlin College Singers, College Choir, and Musical Union.

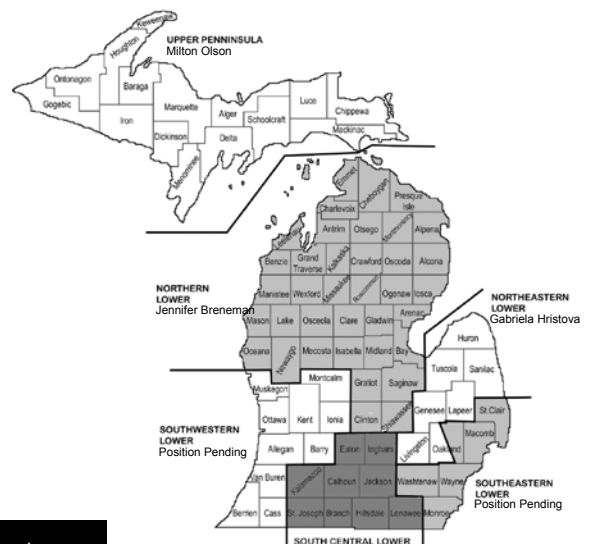
Dr. Hristova holds a bachelor Degree in Choral Conducting and Music Education from the State Academy of Music in her native country Bulgaria, a Masters Degree in Conducting and a Doctor of Musical Arts in Choral Conducting from the University of Michigan, Ann Arbor, where she studied under the direction of Jerry Blackstone and Theodor Morrison.



Jennifer Breneman
jabreneman@
chartermi.net
Northern Lower
District Rep.

HELLO NORTHERN LOWER MICHIGAN!

As your area rep for the entire Northern Lower section of Michigan I'd like to introduce myself and invite you to send me any news, special events or other information you would like published in Bella Voce. I am a high school and middle school choral director for Midland Public Schools as well as a community children's choir director and active soloist in the Mid-Michigan area. Please contact me if there is anything I can do to assist you or if you have events to add to our upcoming events calendar. My email address is jabreneman@chartermi.net. I look forward to hearing from you!



CONCERTS & EVENTS listed on the ACDA-MI website at <http://acdami.org/>

» Continued from REFLECTIONS page 4

where collegiate student representatives may share communications with student members! Any topic of interest to the collegiate sector can certainly be posted here from students, student teachers, and new teachers! C.M.U.'s Ashleigh Miller authored the article for this publication. Ashleigh has been an active ACDA-Michigan Student Representative for two years. She, Kyle Cozad, and Nick Stokes provided incredible assistance for the 2008 "Singing Is Central" convention! Thanks, collegiates, for all your hard work!

As member of the National Association of Teachers of Singing, I am fortunate to enjoy the tutelage of my NATS Journal(s). The featured article in this publication is one written by Dana Gioia, Chairman of the National Endowment for the Arts and Chairman of the NEA. As I came across this article published in the fall NATS Journal, it was clearly one I thought would be of interest to many of our readers. Gioia's article on "The Improverishment of American Culture


and the Need for Better Art Education," found on page 10 of this publication, is very pointed. With the state of the arts in our society today, there is a powerful sense of need for organizations such as ACDA, NATS, and the NEA to remain closely connected. That so many of us in Michigan struggle to educate our public to keep our programs flourishing encouraged me to request permission to reprint Gioia's article.


I would also like to point out three brief articles introducing you to our Area Representatives from Michigan's Upper Peninsula (Milton Olsson), the Northern Lower Peninsula (Jennifer Breneman); and Dr. Gabriela Hristova (UM-Flint), who represents the Michigan's Northeastern Lower Peninsula. Dr. Hristova was introduced to the ACDA-Michigan Board at our January meeting! These articles hope to encourage the constituents in each respective area to contact District Representatives with concert and event information you wish published in Bella Voce.

As your editor, it is my goal to provide a calendar of events in each publication—call it support or call it advertising! Your Area Reps cannot provide this service without your input. Simply provide an email of your concert schedule to your Area Rep and be assured of having your concert dates published in Bella Voce. Our Concert Calendar page can be as large and as full as you wish

Submission deadlines for all Bella Voce articles and ads are April 1, August 1, and December 1. Convention details and audition application forms are posted in this publication and on the www.acdami.org website! As usual, I encourage articles of interest from the constituency!! I hope to hear from you! Wishing you wonderful festivals and spring performances!

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For more information about music opportunities at Calvin, please visit www.calvin.edu/music/prospective

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» Continued from WARM UP page 6

tools, and I usually work on tuning near the end of warm ups to be sure their ears and voices are already working well. Tuning is more successful once vowels are blended, focus is uniform, and breath is engaged.

Accountability for the student's understanding can be tested by verbal responses to the director when asked why they are doing a certain

exercise. I also included warm ups as a part of their end-of-marking-period theory exam. Listening the various aspects of vocal development I would play or sing an exercise and they would match it to the correct reason listed. They seldom missed diction or breath management, but they occasionally confused blend with focus, or tuning with resonance. Just when I thought they all understood what I had taught them....

I hope this gives you some ideas on ways to include your singers in the learning process –helping them to understand why they are doing what they are doing as they develop their voices through warm ups.

» Continued from ART EDUCATION page 11

at about three times the level of the first group. By every measure they are vastly more active and socially engaged than the first group.

What is the defining difference between passive and active citizens? Curiously, it isn't income, geography, or even education. It depends on whether or not they read for pleasure and participate in the arts. These cultural activities seem to awaken a heightened sense of individual

awareness and social responsibility.

Art is an irreplaceable way of understanding and expressing the world—equal to but distinct from scientific and conceptual methods. Art addresses us in the fullness of our being—simultaneously speaking to our intellect, emotions, intuition, imagination, memory, and physical senses. There are some truths about life that can be expressed only as stories or songs or images.

Art delights, instructs, consoles. It educates our emotions. And it remembers. As Robert Frost once said about poetry, "It is a way of remembering that which it would impoverish us to forget." Art awakens, enlarges, refines, and restores our humanity.

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As a member of ACDA, 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.

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Perform at the World's Greatest Fair in Peace, Humanity & Freedom led by Nina Nash-Robertson - June 2010. Performances at the magnificent Oriental Art Center, World Expo venues and in Beijing - the 2008 Olympic city.

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A MESSAGE FROM NINA

I am deeply honored to lead the sublime Faure Requiem as a gift of Peace to the 2010 World Expo, Shanghai. Choral singers of all ages, from school, university, community and church choirs, will find both challenge and inspiration in the study and rehearsal of this masterwork. The music is uplifting and transforming. Performing it for the international audience in Shanghai will unite over 200 American singers in a single message of hope and Peace.

KI at World Expo 2010: Nina Nash-Robertson

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You may wish to nominate a tour contact person to assist the director in all matters relating to the tour including financial, promotional and organizational details.

TOUR CONTACT PERSON (if other than conductor) _____

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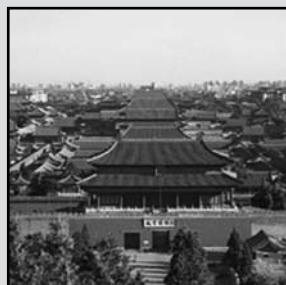
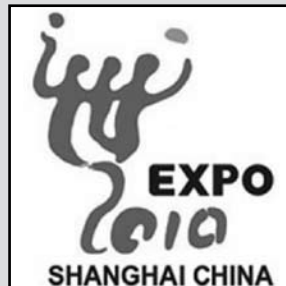
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Mary Goetze



Mary Goetze is a music educator committed to multiculturalism, teacher education and children's singing. Recently retired from the Indiana University Jacobs School of Music, Dr. Goetze taught Music in General Studies and Music Education courses, and founded the International Vocal Ensemble (IVE) and the University Children's Choir. She challenges the profession to promote cultural understanding through the way diverse musics are presented and performed—an innovative approach she developed with IVE. Her initiative, for which she has been awarded numerous grants, resulted in an on-going series of DVDs and CD ROMs, entitled *Global Voices Interactive*, featuring native musical models presented in context with pronunciation, movements, translations and extensive cultural information. As a clinician, author and conductor, she has educated teachers about children's voices, and through her synthesis of research, musical composition and teaching practice, she paved the way for the recent surge of children's choirs across the country. Her numerous choral compositions and arrangements can be found in the *Mary Goetze Choral Series* published by Boosey & Hawkes. She also served as a coordinating author of *Share the Music* and *Spotlight on Music*, series books for grades K-8.

She holds degrees from Oberlin Conservatory of Music, Indiana University, and the University of Colorado. Her dissertation entitled "Factors Affecting Accuracy in Children's Singing" was named Outstanding Dissertation of 1985 by Music Educators National Conference and Council for Research in Music Education. She was named Outstanding Hoosier Musician by the Indiana Music Educators Association and Outstanding Educator of the Year by the Organization of American Kodaly Educators. She has received a Distinguished Teaching Award from Indiana University as well as a Distinguished Alumnus Award from the University of Colorado College of Music and Oberlin Conservatory of Music, and awarded the R. L. Jones Distinguished Professorship at East Carolina University School of Music, Fall 2005.

James Jordan



James Jordan is recognized and praised from many quarters in the musical world as one of the nation's pre-eminent conductors, writers and innovators in choral music. He has been called a visionary by *The Choral Journal*. His career and publications have been devoted to innovative educational changes in the choral art which have been embraced around the world. A master teacher, Dr. Jordan's pioneering writing and research concerning the use of Laban Movement Analysis for the teaching of conducting and movement to children has dramatically changed teaching in both of these disciplines. Called the "Father of the Case Study," he was the first researcher to bring forward the idea of the case study as a viable and valuable form of research for the training and education of teachers.

One of the country's most prolific writers on the subjects of the philosophy of music making and choral teaching, he has produced ten major textbooks and several choral series bearing his name as well as contributing to four other textbooks. In 2004, four new books authored by him were published: *The Use of the Swiss Ball for the Teaching of Conducting*, *Eartraining Aural Immersion Exercises for Choirs* (Book, CD, and Singer's Edition), *The Choral Ensemble Warm-Up* (Book, CD, and Accompanists Edition) and *The Musician's Walk* (all published with GIA Publications, Chicago). His books on the subject of vocal technique for choirs are considered an essential for the education of conductors around the world. His choral conducting book, *Evoking Sound*, was named as a must read on a list of six books by *The Choral Journal*. His book, *Ear Training Immersion Exercises for Choirs* details the first comprehensive approach toward aural literacy for choirs using a method called Harmonic Immersion Solfege that uses a unique system of score analysis that focuses upon what is aurally perceived by the choir. His books, *The Musician's Soul* (GIA, 2000), *The*

Musician's Spirit (GIA, 2002) and *The Musician's Walk* (GIA, 2005) acclaimed by both instrumental and choral conductors alike, have been credited with beginning a transformation on how music is taught both in ensembles and the classroom through a process of humanizing and loving.† His latest text for conductors, *The Conductor's Aural Tutor* (GIA, 2005), is the first text of its kind designed to train conductors to hear and diagnose vocal issues within a choir.

Dr. Jordan also serves as executive editor of the *Evoking Sound Choral Series* published by GIA Publications in Chicago. This series presents choral literature at the highest levels for high school and college choirs. In addition to new compositions by America's finest composers, the series also presents new editions of standard choral repertoire, edited with singers in mind. Also unique to this series are solfege editions that utilize Jordan's groundbreaking approach to the use of Harmonic Immersion Solfege in choral ensembles that uses accurate aural analysis as the basis of the approach.

Dr. Jordan teaches and conducts at Westminster Choir College of Rider University in Princeton, New Jersey. Dr. Jordan is Visiting Distinguished Professor of Music Education at West Chester University in West Chester, Pennsylvania. He is on the faculty of the Samuel Barber Summer Institute at West Chester State University.

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ACDA-MICHIGAN CALENDAR OF EVENTS

March 4-7, 2009 March 30, 2009	ACDA National Convention / Oklahoma City, Oklahoma Deadline: Application for Choral Performance
May 1, 2009	Deadline: Article Submission <i>Bella Voce</i>
May 15, 2009 (Tentative) May 16, 2009 (Tentative)	Executive Board Meeting Full Board Meeting / Southfield - 10am - 3pm
August 1, 2009 August 28, 2009 August 29, 2009	Deadline: Article Submission <i>Bella Voce</i> ACDA-Michigan Executive Board Meeting Full Board Meeting / C.M.U. - 10am - 3pm
October 29, 2009 Oct 30-31, 2009	Pre-Convention Meeting / C.M.U. - 7pm Fall Convention - C.M.U.
December 1, 2009	Deadline: Article Submission <i>Bella Voce</i>
January 9, 2010 January 10, 2010	ACDA-Michigan Executive Board Meeting ACDA-Michigan Full Board Meeting / TBA - 10am - 3pm

BELLA VOCE

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Inside...Fall 2009 State Convention Choral Performance Application