

**INSIDE:**

The President's Pen  
Page 1

The Editor Speaks  
Page 2

From the President-Elect  
Page 2

How Does  
Our Audience Listen?  
Page 3

Stealing Musical Finds  
Page 4

Building Character:  
Training the Treble Voice  
Page 4

Proactive, Preventative  
Discipline  
Page 5

What Are You "Feeding"  
Your Singers"  
Page 6

From the Membership Chair  
Page 7

Multicultural News  
Page 8

Musical vs. Rote Learning  
Page 9

What is a Community Choir  
Page 10

College & University Choir  
Events  
Page 10-11

State Presidents Speak Out  
Page 13-17

## The President's Pen



*Jeff Sandquist, SWACDA President*

### Going to Kansas City ... Kansas City Here We Come!

The decision has finally been made, and the contracts have been signed! The Southwest Division of ACDA will hold the 2008 SWACDA Convention in Kansas City on February 20 – 23, 2008.

The convention headquarters hotel will be the Kansas City Marriott Downtown. This property includes the Marriott Tower, site of the 1992 ACDA Convention, and the historic Muehlebach Tower, formerly "The Muehlebach Hotel," site of the 1979 ACDA National Convention and the birthplace of S.P.E.B.Q.S.A. All of the interest sessions, exhibits, and all but one of the honor choirs will rehearse in the Marriott. Honor choirs will be housed in the Radisson Hotel & Suites Kansas City – City Center and in the Marriott. The hotels are less than a block apart. The room rates at the Marriott (\$111 plus tax), and at the Radisson, (\$99 plus tax) have been locked in and will not increase.

Performance venues will include the historic Folly Theater, Grace and Holy Trinity Cathedral, and the newly remodeled Municipal Auditorium Music Hall. All of the performance venues and convention hotels are located within a two-square block area. The 2008 SWACDA Convention will include a full slate of honor choirs for all ages. School age Honor Choirs will include: Grade 5–7 Treble Voices, Grade 7–10 Boys (changed voices), Grade 8–10 Girls, and Grade 11–12 Mixed Voices.

Building on the success of the Collegiate Choir at the St. Louis convention and the great increase in collegiate student attendance, SWACDA will once again include a Collegiate Honor Choir in Kansas City. Plans are also being made for an adult Church and Community Honor Choir, which will be modeled after the highly successful Church and Community Honor Choir sponsored by the Missouri Choral Directors Association at the summer MCDA Convention. The honor choir clinicians are being contracted and will be announced in the very near future.

Downtown Kansas City is currently in the process of a three billion dollar development project, which includes the Power & Light entertainment district and the Sprint Center Arena slated to open in 2007. The new Power & Light District is located just two blocks away from the convention hotels.

For the most up-to-date SWACDA Convention information see our website: [www.swacda.org](http://www.swacda.org)



## The Editor Speaks

*Kenneth Cox, Editor*

This issue contains a plethora of new information for our SWACDA readers. It includes new members of the SWACDA Executive Board, newly appointed R&S Chairs and a thought-provoking article by Dr. Marilyn Carver, "How Does Our Audience Listen?"

This edition also features information from Nancy Cox, ACDA National R&S Chair, concerning an R&S Development & Plenary Session and other events to be offered at the National ACDA Convention in Miami, Florida, March 6-10, 2007. Also of national convention interest to all senior high teachers will be an article submitted by Sal Ciccicarella, National Senior High Choirs R&S Chair, regarding "Senior High School Happenings" at the Miami convention.

As always, we invite articles from our membership and encourage you to read the informative and interesting articles from our R&S Chairs and our State Presidents.

Enjoy!

### COMMON TIMES ADVERTISING

Interested in advertising? *Common Times* is mailed three times each year to 3,100 choral conductors at all levels – elementary, middle/high school, college/university, church, community and professional choirs – in seven states: Arkansas, Colorado, Kansas, Missouri, New Mexico, Oklahoma and Texas. **You will be in touch with an important audience!** Members of the Southwestern Division of ACDA are grateful for the support of the advertisers you see listed in this issue.

#### Rates:

- (a) Full Page.....\$240 (7 1/2" w x 10" h)
- (b) Two-thirds Page.....\$190 (5" w x 10" h)
- (c) One-half Page.....\$165 (5" w x 7 1/2" h) or (7 1/2" w x 5" h)
- (d) One-third Page.....\$135 (5" w x 5" h)
- (e) One-sixth Page .....\$95 (2 1/2" w x 5" h) or (5" w x 2 1/2" w)
- (f) Back, one-half Page ...\$300 (5" w x 7 1/2" h) or (7 1/2" w x 5" h)

#### Copy and Contract Regulations:

All copy subject to approval of the editors and publishers. All ads must be submitted electronically; please also send a hard copy. Checks made payable to Southwestern Division ACDA must be mailed to the **Common Times Editor** (please see directory for mailing information.)

**Deadlines:** September 1 (Fall Issue),  
December 1 (Winter Issue),  
April 1 (Spring Issue)

**Return to:** Editor, *Common Times*  
(please see directory for mailing information)

ACDA reserves the right to approve any applications for appearance and to edit all materials proposed for distribution.

## From the President-Elect



*Charles Fuller, President-Elect*

What does a President-Elect do? If you've ever served on a convention planning committee, you have a good idea. This summer I've had the opportunity to study in detail the outstanding work of our last several division presidents and the conventions they and their committees planned. Dr. Brooks and I have already completed one site visit for the 2010 SWACDA convention and will likely make another before next May. It's an intimidating experience to begin to study all the details that go into planning a divisional convention. This includes convention site selection, planning committee, concerts, clinics, roundtables, honor choirs, clinicians, housing, travel, etc. It's a long and fascinating and exciting list of details necessary to prepare to host each of you for a divisional convention.

As I work toward 2010, I'd love your thoughts and opinions on what we are doing in the Southwestern Division to meet the professional development needs of you and your choirs. I'm participating in the development of a survey that ACDA will administer after each convention beginning after the National Convention in Miami next spring. Until we administer the survey or even after that, please don't hesitate to send me an email at [fullerc@obu.edu](mailto:fullerc@obu.edu) to give me your input.

This fall marks the beginning of my twenty-eighth year of teaching. I've worked hard to not be a conductor who had their first year twenty-eight times! I think I've learned a few things along the way. One of the most important is the power of community, not just for our singers, but also for those of us who are conductors. ACDA is one of the avenues in which we can both help and be helped by each other. Plan to join us in Miami next spring and in Kansas City in 2008. I can assure you there will be exciting concerts, workshops, and, even more importantly, shop talk and shared growth in our ability to lead our singers to greater artistic achievement.

[WWW.SWACDA.ORG](http://WWW.SWACDA.ORG)



## How Does Our Audience Listen?

*Marilyn Carver, D.M.A.  
Assistant Professor, Retired  
Oral Roberts University*

Throughout my teaching career I have learned many things. One thing I have learned is that our audiences “listen” with their eyes as well as with their ears. While we as teachers/conductors are concerned mostly with “how our choir sounds,” i.e. that they sing the correct pitches, rhythms and dynamics, it should be noted that there are several other considerations equally as important. Having just returned from a recent ACDA convention, a number of these concerns emerged. A bit of “food for thought” is forthcoming.

How should a choir enter the risers? Should they, even those on the top row, step up to the top step at the near end of the riser and then “tromp” across risers that squeak and groan as the weight of the singers becomes collective? Should they walk across on the floor level to the opposite end of the risers, then turn and walk up to the top?

Should the first row enter and “mask” the entry of the remainder of the group? There is no right or wrong way, but one must decide which way presents the best “preview” of what is to come. At the convention virtually all of the performing choirs entered the first way. Perhaps it is a time-saving matter but it is noisy. The second option prompts one to worry that all singers will turn the same way once they reach their spot. The third option looks good but the noise is still there.

If the choir is robed, are hemlines important? A tall person with a robe barely below the knees, and a short person with a robe that nearly drags the ground – a bit more care can avoid such things. Are types, styles and colors of shoes important? At least the same color is appropriate, and that they are closed-toe and shined! Sandals should not be worn, and high heels are not the best choice, either. What should girls wear under the robe? Trousers, shorts, skirts? Shorts under a robe that doesn’t close all the way down can show too much of the legs. Whatever the choice, uniformity is the question. Should earrings be worn? That is a “sticky” question.

Then, there is the issue of hair styles. Some directors may choose not to deal with this one, but it does make a difference in the looks of the choir. The latest hair craze of one strand of hair over one eye is distracting to the listener, and certainly distracting to the wearer! In one of the choirs, it was refreshing to notice that ALL the girls had their hair pulled away from their faces. Having long hair is something of which to be proud, but letting it just hang straight on both sides of

## How Does Our Audience Listen?...continued

the face in front of the shoulders when performing is not the best choice. The communicative part of the face is the area bounded by the cheekbones and eyebrows. Ask any actor and they will tell you that. Wearing one’s hair in a manner that minimizes the face inhibits the ability to express emotion.

The matter of facial expression is an important consideration. Several of the choirs presented well in this respect, but a number of choirs presented a sea of “poker faces.” Each singer must have a deep understanding of the meaning of the text, even if the text is in a foreign language. After mastering pitch, rhythm, dynamics, tempo, etc., the essence of the message must be taught, as surely as the musical aspects. How can young singers visually communicate the message in their own unique way with the text having been discussed in depth?

If we are going to challenge our singers with music from other cultures and with sacred music from the historical periods, we must be vigilant in seeking out the most accurate pronunciation. All schools have language teachers and they most surely would be eager to assist us in achieving accurate pronunciations. In today’s world, with so many students from foreign countries, there are language resources all around us. Every community has a Catholic Church, a sure-fire resource for correct Latin pronunciation.

Finally, there is one aspect of the visual part of our performances that we women conductors cannot see. That would be – what picture does our posterior present to our audience? A number of considerations come to mind. Form-fitting black trousers, revealing a well-rounded derriere, would be the least appropriate choice. If trousers are worn, they should be covered by a jacket or coat that extends well below that part of the anatomy. For those fortunate enough to have an hour-glass figure, a dress or jacket fitted snugly to show that wonderful figure is equally inappropriate. The recent tradition of wearing a sparkly top draws attention to the conductor and detracts from the choir and the music being performed. The conductor’s responsibility is to serve as mediator between the printed page of music (the composer’s desires) and the singers’ performance. The ideal performance is the product of the conductor’s in-depth score study which is then imparted to the singers during the many hours of rehearsal, to enhance and deepen their understanding of the music and text. In addition, the performance is a “re-creation” or “bringing-to-life” of the little black dots on the page. In no way should it become a “conductor’s solo.” We should strive to be as unnoticed as possible and to use carefully planned gestures that reflect the character of the music to bring from our singers an exciting and enlightened performance.

## Stealing Musical Finds

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

My name is Cara Sedberry and I teach 8th and 9th grade choir at Mary Frances George Junior High in Springdale, Arkansas, where I grew up and went to school. My program consists of 312 students out of our student body of 887. I have 5 choirs of varying ability that I see everyday for 45 minutes. For me, it is always a challenge to find literature to fit each different level's individual need. The following pieces are some that I have either had luck with in recent years or some that I am presently enjoying teaching...and the students are enjoying learning, which is always a good sign!

**Alleluia Fanfare** by Earlene Rentz is available in SSA and SATB and published by Alfred Publishing Co. This piece is in 6/8 and offers multiple teaching opportunities for your junior high choir, with an exciting recurring theme throughout established at the beginning and passed between parts. Alleluia Fanfare is excellent for teaching the importance and identification of melody in between parts. A soundpax is also available and includes trumpet, trombone, timpani and percussion. A recording of this piece can be found at [alfred.com/downloads](http://alfred.com/downloads).

**Fillimiooriay** (Paddy Works on the Railway) is available in TTB voicing and is arranged by Lon Beery and is also published by Alfred Publishing Company. This piece is perfect to help your young men experience success and confidence while also having a little fun. With optional solos throughout, there are multiple opportunities for them to shine individually and as a group. Solid and straight forward 3 part harmonies help to ensure that manly sound these young men are after. AND...because it is an Irish-American folksong there are opportunities for some cross-curriculum teaching and writing assignments to occur. A recording of this piece can be found at [alfred.com/downloads](http://alfred.com/downloads).

**What Can I Give Him?** is a beautiful 2 part octavo by Mark A. Williams and published by Hal Leonard. This holiday piece is perfect for your beginning ensemble and can be made accessible to both your men's and women's. With introduction of two beautiful unison melodies at the beginning which are later sung at the same time, it is a great way to encourage independent part singing. A great teaching piece for line and phrasing and is sure to be a favorite with your students.

**Coventry Carol** is an updated SSA arrangement by Victor C. Johnson of the traditional Christmas carol. It is published by Lorenz Industries. This holiday piece is challenging and would be appropriate for

## Stealing Musical Finds...continued

your more advanced chorus. Close harmonies and dissonance provide an interesting tapestry for which you and your students to work. A haunting accompaniment and unison opening line will have your singers and audience hooked. This piece is a great opportunity to teach minor tonality and musical expression to your students. It is impossible not to get into it.

I hope that there is something in the above reviews to help make your challenge to find pieces to meet your singer's needs easier. "Stealing musical finds" from others is one of the best ways I know to find quality music. Best of luck to all on their 06-07 school year.



## Building Character: Training the Treble Voice

*Ah'Lee Robinson, R&S Chair  
Boychoirs*

For most, the treble voice has been a unique and powerful sound that has made its way down through history. It has been the voice of many great leaders, musicians, politicians and outstanding vocalists.

Today it is the voice of wisdom. In many of our choirs we have the monumental task of building character in our treble voices. Last year I took a good look at the choristers that we serve and penned a musical composition that speaks to the very essence of "Character". The words include, "I am bold, I am bright, I am standing upright, I've got character, and that's what they're building in me..."

The words of the song "Character" come to life as choral directors work with their treble voices in developing and building character. Character takes shape in their attitude, the discipline that the music provides and the overall position of the choral director as the example. As we become more focused on developing character and building self esteem, our young treble voices must stand tall and be strong.

Character building is directly related to the music that we select. The music directly affects how we speak, think and develop in the real world. I hope that you are eagerly moving toward assisting young choristers. Our choristers depend on us in many ways. They are more than our future; they are representing us musically and can make a huge difference in our programs. Confidence, integrity, character, dignity, and honor are qualities that we look for in our treble voices. What's really behind the treble voice? Is it more than just a statistic, a number, a voice in the midst of other voices? Are we holding them accountable to produce more than just the "music"?

The choristers that you invest in today will be the choral directors of tomorrow.



## Proactive, Preventative Discipline

Alan McClung, R&S Chair  
Youth & Student Services

One of the most exciting days in the life of a young music educator is the day when that young teacher accepts his/her first teaching position. This new position signifies a fresh beginning, usually filled with high hopes and great expectations. Frequently, the celebration is tempered with a conflicting set of emotions. Sometimes, fears, concerns, and anxieties provoke periods of professional self-doubt. Professional self-doubt may indeed be predictably normal.

In 1999, Clifford Madsen and Keith Kaiser conducted an important study to explore the professional self-doubts and fears of 115 senior music education majors. The results indicated that the single greatest pre-internship fear of student teaching was maintaining classroom discipline.<sup>1</sup>

The comments of thirty middle level choral music teachers from around the country and a variety of literature sources tell us that an effective choral music classroom requires a proactive teacher.<sup>2</sup> Below is a list of proactive, preventative discipline measures that can remind us of ways to insure that our classrooms and our music making is filled with positive experiences for our students and for our teachers.<sup>3</sup>

1. Create a nurturing environment that promotes your musical values. Create an environment where challenges are mastered, where risks are encouraged, where mistakes are permitted, and where accomplishments are honored.
2. Provide students with a physical space that is pleasant and neat, free from distracting stimuli.
3. Reinforce desirable behaviors with positive comments and praise that is specific and informative.
4. Eliminate ridicule and sarcasm from your classroom.
5. Communicate needs, rights, and expectations for yourself and for your students. Basic student needs include a feeling of safety, belonging, and having worth. Basic teacher needs include the right to establish an optimal learning environment wherein an optimal student growth is possible.
6. Develop a brief and realistic set of rules and consequences based on needs, rights, and expectations. Solicit help through dialogues with students, administrators, and parents. Manage misbehavior promptly, consistently, fairly, and respectfully. Be consistent with every student,

### Proactive, Preventative Discipline...continued

every time.

7. Work from organized lesson plans that incorporate expectations for excellence. Every rehearsal should include the development of skills in vocal development, music literacy, and aesthetic awareness.
8. Choose quality music and materials that are appropriate to the students. Categories include difficulty level, vocal range and tessitura, text relevance and appeal, and educational value.
9. Develop teaching strategies that provide every student with opportunities to participate in meaningful learning experiences. Strive to minimize verbal instructions and to maximum the use of nonverbal cues.
10. Use a daily routine, enhanced by flexibility. Great teaching requires the ability to improvise on an academic theme. Great teaching is augmented by informal and formal assessment, because it allows the teacher to know when to move on. A written overview of the rehearsal on the board can help students organize their thoughts, time, and efforts. Begin and end rehearsals on time.

### NOTES

<sup>1</sup> Clifford Madsen and Keith Kaiser. "Pre-Internship Fears of Student Teaching," *Update: The Application of Research in Music Education*, Spring (1999), 27-32.

<sup>2</sup> Alan McClung, "Master Teachers in Middle Level Choral Music: Pedagogical Insights and Practices," *Choral Journal*, (In Press). Alan McClung, "Extramusical Skills in the Music Classroom," *Music Educators Journal*, March (2000), 37-42. Jere E. Brophy, "Teacher Praise: A Functional Analysis," *Review of Educational Research*, Spring (1981), 5-32.

<sup>3</sup> Dave Wiggins, "Classroom Management Plan," (Accessed September 3, 2006) <<http://www.geom.uiuc.edu/~dwiggins/pan.html>>. C. W. Charles. *Building Classroom Discipline*, 7th edition. Boston: Allyn and Bacon, 7th edition, (2002).

*"All the great speakers  
were bad speakers at first"*

— Ralph Waldo Emerson



## What Are You “Feeding” Your Singers?

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

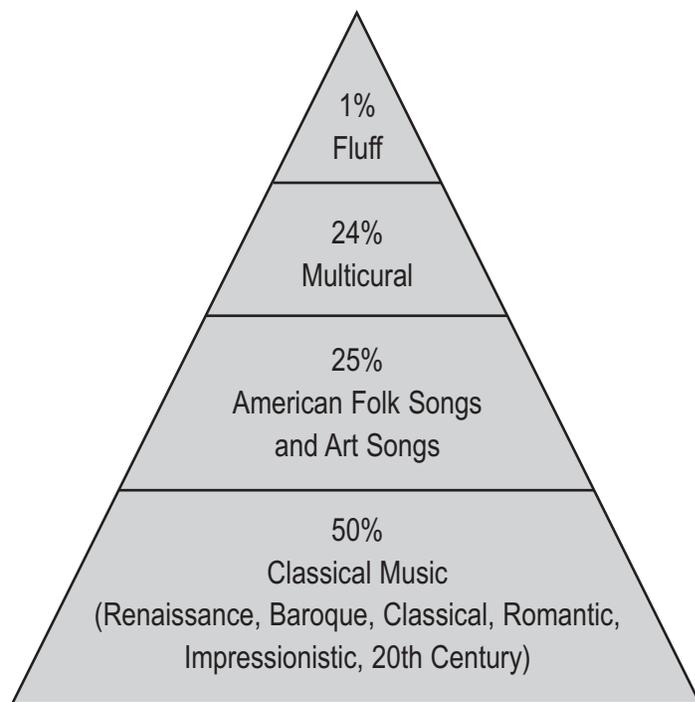
What are you “feeding” your singers? Where is it on the “food pyramid?” Children deserve the very best! Thoughtful selection will encourage healthy music habits for a life-time. Music selection for young singers is similar to food selection: healthy choices such as Bach, Britten, Schubert, well-written folks songs, and multi-cultural masterpieces are like fruits, whole-grains, vegetables, and protein. They build and repair the body, increase brain activity, and make a positive lasting impression on the heart. Sugar tastes great going down, but ultimately the “rush” doesn’t last and does nothing for the body, brain, or spirit. It is the same for “sugary” songs or songs that are “watered down.” Be wary of some publishers’ glossy campaigns to push the “sugar” as it sells (much like walking through the candy displays at the grocery check out with a 7-year old.)

Sing the highest quality literature available that is age appropriate including American folksongs, multi-cultural pieces, classical, art songs, and foreign language. One piece of fluff is enough! Here’s a “Top Ten” checklist for choosing “healthy repertoire”:

1. Is the text meaningful, is it intelligent, and is it age-appropriate?
2. Does the range of the piece allow for mental growth and vocal growth while preserving the voice? What concepts can be taught, and what challenges does it present?
3. Do “I” love the piece?
4. Is it worthwhile for them to learn it? What is its historical value? Emotional value? How does the song relate to their world? How does it increase their musical and worldly intelligence?

### What Are You “Feeding” Your Singers?...continued

5. Will they sing it 10 years from now? Will they remember it 10 years from now? (Sugary songs are immediately forgotten just like a sugar rush.)
6. Will it create an emotional experience for the singer and/or for the audience?
7. Where will the music be performed? – auditorium, sanctuary, concert hall, nursing home, cathedral, etc.
8. What is the programming context of the song? How does it balance with other selections?
9. Does it create an opportunity for success without being trite, immature, “sing songy rainbowy,” or indignant?
10. Is the source a reputable publisher of quality literature? (Be willing to forgo the glossy brochures and dig! Personal favorites include Boosey, Colla Voce, Santa Barbara, Alliance, EC Schirmer, Earthsongs, Roger Dean, Oxford, and Novello.)



### ACDA ADVOCACY RESOLUTION

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

## From the Membership Chair

*Jerry Alt  
Membership Chair*

Did you know that we had 300 more registrants at the St. Louis convention than we've had at our divisional conventions since 2000? Our total number was 878, so 300 more is a significant increase. Whatever you did to encourage your membership to attend must have worked. Take a look at these numbers:

2000	Oklahoma City	544
2002	Houston	579
2004	Little Rock	537
2006	St. Louis	878

Would you be so kind as to take a minute and send me an email describing why you think our attendance was so good? Even if you think it was simply location that led to the high numbers, that information from enough people would make a real difference in future convention planning. Any specific ideas that you have and would communicate to me would become data to help make conventions better.

I personally thought the emphasis on student involvement was the key to better attendance. I remember in 2002 when we had the collegiate reading chorale instead of a typical reading session. The idea was planted then that grew into the highly successful collegiate chorale conducted by Don Neuen that was a part of this past convention. Involving a large number of college students adds to the involvement of singers of all ages attending our conventions. College students have always wanted to attend conventions but controlling costs has been the challenge. By providing them a viable performing experience as part of the convention, many universities were able to help with costs. This is the kind of creative thinking we should apply to all groups of singers so we can find ways to get them to conventions.

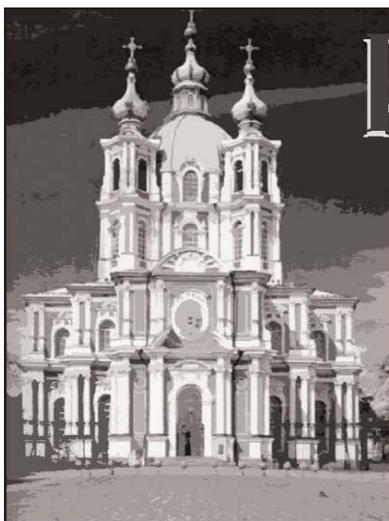
Can you think of any other group of singers that are not involved in our Southwestern conventions? If so, please let me know. We want to involve them.

## From the Membership Chair...continued

I look forward to hearing from you with your ideas about what contributed to this huge increase in convention attendance. Please contact me at [jalt@nmsu.edu](mailto:jalt@nmsu.edu).

Many thanks for your superb leadership.

[WWW.SWACDA.ORG](http://WWW.SWACDA.ORG)



SMOLNY CATHEDRAL, ST. PETERSBURG, RUSSIA

# Russia & Finland

## International Choir Festival

**June 12-21, 2007**

**St. Petersburg, Russia  
and  
Lahti, Finland**

Treble Children's Choirs

High School Choirs  
(SATB, Women's, Men's)

College & University Choirs  
(SATB, Women's, Men's)

Adult, Church & Community  
Choirs  
(SATB, Women's, Men's)



SIBELIUS CONCERT HALL, LAHTI, FINLAND



In cooperation with Lahti Travel Ltd.

**ADITOURS**  
Arts Development International Tours

**For further information contact:**

**[www.aditours.com](http://www.aditours.com)**

**USA**  
P.O. Box 6524  
Lawrenceville, NJ 08648-0524  
888-844-0026  
609-844-0026 (in NJ)  
E-mail: [festivals@aditours.com](mailto:festivals@aditours.com)

**EUROPE**  
Mirovická 25  
18200 Prague 8, Czech Republic  
(420) (2) 22514483  
Fax: (420) (2) 86840291  
E-mail: [info@adinternational.cz](mailto:info@adinternational.cz)



## Multicultural News

*Derrick Brooking, R&S Chair  
Ethnic & Multicultural Perspectives*

Wow, can you believe that summer is over and that we're back in the classroom so soon? I hope that each of you had a chance to get some well deserved rest and relaxation. I know that many of you are in the process of selecting your repertoire for the school year, attending calendar meetings, booster club meetings, collecting forms, issuing uniforms, and planning that annual fundraising event. You are encouraged to stop, and take a break from everything and make plans now to attend our **2007 National Convention, March 7-10, in beautiful Miami, Florida.**

**The 2007 National Multicultural Honor Choir** will be co-conducted by Rollo Dilworth and Francisco Nunez. Participants in the Multicultural Honor Choir will be selected from high school juniors and seniors, two-year college, and college and university students. Conductors may also apply as singing members of the Honor Choir. Participants under the age of 18 at the time of the convention must be accompanied by a parent/chaperone. An Honor Choir application can be found in the August edition of the Choral Journal or downloaded from the website, [www.acdaonline.org](http://www.acdaonline.org). All Honor Choir applications are due by October 2, 2006.

Along with the outstanding Multicultural Honor Choir, numerous international choirs will perform on Wednesday night of the convention week. Choirs from South Africa, Indonesia, Sweden and a Philippino community in the U.S., will be represented at this concert – don't miss it!

Knowing that we're all trying to complete our programming for the year, I would be remiss if I didn't give you a few ideas to consider for your multicultural concerts:

### 2-Part

*Aeyaya Balano Sakkad*, Folksongs from India, arranged by John Higgins, Words by Smt.

Chandra Bhat, Music by M.B. Sprinivasan, Published by Hal Leonard.

*Al-yadil yadil yad*, Palestinian Folk Song, Arranged by John Higgins, Published by Hal Leonard.

*BHEIR ME O*, Celtic Voices, Arranged by Sue Furlong, Published by Boosey & Hawkes, Hal Leonard.

### SSA

*Maquerule*, Traditional Colombian Folksong, Arranged by Julian Gomez Giraldo, Published by Hal Leonard.

## Multicultural News...continued

*Toshima Mochi Tsuki Bushi*, Japanese Folk Song, Arranged by Wendy Bross Stuart, Published by Hal Leonard.

*Hold the Light, This Little Light of Mine*, Additional Words and Music by Rollo Dilworth, Published by Hal Leonard.

*Rosa Amarela*, Brazilian Folk Song arranged by Daniel Rufino Afonso, Jr., Published by Colla Voce.

### SATB

*Take Me to the Water*, African-American Spiritual. Words and Music by Rollo Dilworth. Published by Hal Leonard.

*Duerme Negrito*, Venezuelan Folk Song, By Atahualpa Yupanqui, Arranged by Emilio Sole. Published by Earthsongs.

*Shadrack*, Traditional, Words by Thomas Jordan, Music by J. Paul Williams, Published by Alliance Music.

*Bound For Mt. Zion*, African American Religious Song, Arranged by Robert L. Morris, Published by Alliance Music.

Here's wishing each of you an outstanding school year. Let's make this our best one yet!

[WWW.SWACDA.ORG](http://WWW.SWACDA.ORG)

### GUIDELINES FOR SUBMITTING ARTICLES

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

#### **Deadline:**

*December 1 (Winter issue)*



## Musical vs. Rote Learning

Tony Gonzales, R&S Chair  
Senior High School

The beginnings of a new school year bring challenges inherent in a great number of school programs. One of these challenges can be an inordinate amount of new music one has to teach the choirs: honor choir music, fall concert music and other miscellaneous programs.

I have learned over the years that teaching the music in a systematic fashion insures the best results for accuracy and retention. It is slow and requires a great deal of patience for the teacher and the student. The teacher must not feel the pressure to learn the music, complete with text, as soon as possible, lest we lose the attention of the students. As a younger teacher I was so concerned that my students were not having a "good time" and I would lose their interest unless we were ready to perform the music in an expedient manner. I have since learned the value of learning music in a systematic fashion while maintaining their interest through the value they gain from the process.

An organized approach has insured my students are going to be successful and the components are learned correctly: pitches, rhythm, text and rhythmic diction, expressive markings, and formal or structural considerations. Separating the instruction of these components has proven to be a successful approach.

**Pitches.** Use solfege, numbers or whatever system you have adopted. Take the time to learn and work difficult passages. If it's too difficult or cumbersome with solfege or numbers, use a neutral syllable. Whatever, but learn the pitches separately sometimes out of rhythm. We manage pretty well on solfege, even with the All-State selections we are learning this fall.

**Rhythm.** Count-sing the rhythms on your favorite counting system, then add the solfege syllables speaking in rhythm. After these two components have been mastered, then add the solfege pitches to the rhythm. By now the students have been slowly and accurately layering these components. I use this time to train the sight-reading portion of our instruction by using this literature and accomplishing two goals at the same time.

**Text.** Now we are ready for the text which is a daunting task, especially in English. I have never had any luck with rhythmic diction singing games. They may be fun to sing but for me they never contributed to the desired intelligible delivery of text. The rhythmic diction technique of assigning the vowels and consonants of the words a specific note value is an extremely important part of our work toward ensemble and rhythmic integrity. It is invaluable and prevents my singers to sing the text as they would

### Musical vs. Rote Learning...continued

speak it complete with the trappings of regional speech dialects.

Expressive Marking/Formal Considerations. Robert Shaw used to mark his scores and made his singers personally responsible to copy those markings in their scores by rehearsal. It saved so much time. By now, I have a transparency on an overheard projector. I have marked every part of the score with every desired marking that now includes expressive markings and other formal or structural markings I make my students transfer these marking to their scores in class. Their scores are properly marked correctly and thoroughly.

If you have a system in place, as I am sure many of you do, bravo! If you do not, consider adopting one. With so much music to learn, I do not know how else I could do it effectively. Have a great start to your year. Plan now on attending the convention in Miami March 7-10, 2007.

[WWW.SWACDA.ORG](http://WWW.SWACDA.ORG)

**New CD/Music Collection**

*BEYOND*  
*An American Eclectic*

**Beyond An American Eclectic**

MALE CHORUS AND SECULAR MIXED CHORUS  
COMPOSITIONS BY JACKSON BERKEY

SDG PRESS

Mixed Chorus, Secular  
Men's Chorus, Sacred & Secular

Order your complimentary copy online!

**Substance. Challenge. Reward.**

Distributed exclusively by  
**Masters Music**  
a division of  
Edwin F. Kalmus Industries

**SDG PRESS**

**The Music of Jackson Berkey**  
[www.berkey.com](http://www.berkey.com)



## What Is a Community Choir?

*Ron Sayer, R&S Chair  
Community Choirs*

There is a rich history of community choral singing in this nation and I believe we are culturally richer as a result of the unique impact community choirs have made, collectively and individually, on the fabric of our society. But you might ask, just what constitutes a community choir? This question might be answered best by looking at some of the many choirs found in our ACDA Registry of Community Choirs.

Similar to our American cultural landscape, this community of choirs represents diverse participants, organizations and functions. Collectively and individually they are microcosms of the world around us. In fact, this diversity is one of the most rewarding aspects of community choral singing.

You will find community choirs in some of the smallest American communities as well as in our major metropolitan areas. Take for example the **Ethel Community Choir** of Ethel, Missouri. Under the direction of Kim Guilford, this small rural choral group of about forty singers thrives in a community that has an official population of just fewer than three hundred citizens. On the other end of the population spectrum you find community choirs such as the **Vocal Arts Ensemble of Tulsa**, Oklahoma, directed by Marilyn Carver.

Some choirs represent our diverse heritage, such as the **Colorado Hebrew Chorale** under the direction of Carol Kozak Ward, or the **Welsh Chorale** under the direction of Liana Lansing, or the **Shir Ami Choir** of Denver, Colorado.

Some choirs are extensions of church choir programs that bring in singers from other denominations or communities, while some are devoted to performances of sacred choral music, such as the **Upper Chamber Singers** of Springfield, Missouri, under the direction of Connie Bilyeu, or the **Soli Deo Gloria Community Choir** of Colorado Springs, Colorado, directed by Brad Peterson.

Some of the choirs serve as training platforms for young singers, drawing their members from across communities and even states. These choirs either augment existing local school music programs or replace programs that have been curtailed or cut. These programs are to be commended for helping to instill a love for active choral involvement in our young people that will hopefully stay with them for a lifetime. Good examples of this type of community

## What is a Community Choir?...continued

choir are the **Kansas City Children's Chorus**, under the direction of Suzanne Byrns, the **Kirkwood Children's Chorale**, whose two hundred singers are under the direction of Mary Poshak, and the **Young Singers of Central Oklahoma**, led by Darla Eshelm.

Some community choirs are affiliated with local colleges and universities and some are even offered for college credit. Good examples of this type of choir are the **St. Louis Community College Community Chorus**, the **St. Joseph Community Chorus**, and the **Webster University Choral Society**.

Then there are the gender specific choirs that have grown out of the barbershop and Sweet Adeline experiences. Choirs such as the **Women's Choir of Boulder, Colorado**, whose 125 members are led by Sue Coffee, the **Kansas City Metro Men's Choir**, whose members come from two states to sing under the leadership of Noel Fulkerson, and the **St. Louis Harmony Chorus**, whose eighty members are led by Sandra Wright.

Have I piqued your curiosity? You can find out more about community choirs in the Southwestern Division of ACDA by visiting the Community Choir Registry on the ACDA website. If you don't see your choir listed in the registry please take the time to provide the information necessary so we can include it. Happy choir hunting!

[WWW.SWACDA.ORG](http://WWW.SWACDA.ORG)



## College & University Choir Events

*Gary Gerber, R&S Chair  
College & Universities*

It is with excitement and apprehension that I write my first article for the Common Times. I am excited about the opportunity to serve my colleagues but apprehensive because I don't want to mess things up in the process. I look forward to an exciting time working with you on the state and regional level of ACDA. I would like to thank our former R&S Chair, Suzanne Pence, for her hard work in this position. As you know, a great deal of "behind the scenes" work goes along with any ACDA position. And we, the members, get to benefit from that work at our state, regional and national conventions. So thank you Suzanne for your diligent work for us!

One of my goals as the R&S for College and University Choirs is to facilitate in the sharing of

choral music. That includes new, “oldies but goodies,” and “tried and true” music for university level choruses. I don’t know about you, but one of the challenges for me is selecting music for my choruses. We all have choral members that need to know the great music of the past, as well as the new and innovative music of the present. I would like to make that a priority for this position. Although we will continue to have expansive reading sessions at the conventions, I would like to share your musical suggestions in the space allowed in the *Common Times* and *Choral Journal*, as well as share them via the internet. So I’m calling on you to begin thinking about music that you are currently using or have found that you think is worthy of sharing with others. Email me regarding that music and I will share the information with the choral community.

I have found that as R&S Chair you begin to receive numerous packets from various publishers of their new music. I will be sharing some these as space allows and also will be using the music to compile a good and solid reading session for our SWACDA in Kansas City in 2008. Please know that I am always open to any music suggestions that you might have for a convention reading session. I want to serve you as best I can!

Speaking of the 2008 Kansas City convention, Jeff Sandquist and the planning committee have begun planning some exciting events for that convention. With the memories of the St. Louis convention still lingering in our minds and the sounds of the College/University Honor Choir still ringing in our ears, we are planning on having another College/University chorus for the Kansas City convention. Stay tuned for the naming of the conductor for that chorus! I think you will want your students to participate in the chorus.

I hope your school year has started well and that we all have a great time making music.

*Dr. Gary Gerber is associate professor of music at Ouachita Baptist University in Arkadelphia, Arkansas. He directs Ouachita Singers, Concert Choir, Women’s Chorus, and teaches various conducting classes and applied voice. He is in his third year of teaching at OBU. A native of Azle, Texas, Dr. Gerber holds a bachelor of music degree from Tarleton State University in Stephenville, Texas. He received two degrees from Southwestern Baptist Theological Seminary; a Master of Music degree in choral conducting in 1990 and a Doctor of Musical Arts in choral conducting in 1993.*

*Before coming to OBU, Dr. Gerber served as Director of Choral Studies at Southwest Baptist University in Bolivar, Missouri. While there his choirs toured extensively throughout the United States and took two international tours to Europe. They were invited to sing at the Missouri Music Educators Association convention in 2000 and 2004. He also served as music director and conductor of the Missouri Baptist All-State Youth Choir and the Missouri Music Men, a male chorus of ministers of music from Missouri Baptist churches. Dr. Gerber was founder and director of the Bolivar Community Chorus, a chorus that sang four to five times a season and regularly joined the choral forces at Southwest Baptist University to present large-scale choral works.*

*In addition to his academic teaching, Dr. Gerber has served as Minister of Music in several Southern Baptist churches. He served as interim Minister of Music on five separate occasions while in Missouri. Dr. Gerber is active as a clinician both in the public school and church music fields. He is a member of the American Choral Directors Association, Arkansas Choral Directors Association, Music Educators National Conference, Arkansas Music Educators Association, Pi Kappa Lambda and Phi Mu Alpha Sinfonia.*

*“The day before my inauguration President Eisenhower told me,  
‘You’ll find that no easy problems ever come to the President of the United States.  
If they are easy to solve, somebody else has solved them.’ ”*

*— Robert F. Kennedy*

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

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

Tuesday, March 6, 2007

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

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

(All levels; all genres)

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

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

(Breakout sessions, all chairs)

**Other convention offerings include:**

**Concert Sessions**

**Interest Sessions**

**R&S Genre-specific Reading Sessions**

**R&S Genre-specific Brunch Roundtables**

**Ecumenical Nights**

**Vocal Jazz Nights**

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

***We are the heart of ACDA!!!***

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

**R.S.V.P. with attendance intent to: Nancy Cox, [nrcox@swbell.net](mailto:nrcox@swbell.net)**

# State Presidents Speak Out



## ARKANSAS

*Terry Hicks, President*

### Technology and the 21st Century Choral Director

This summer we had the honor of having Dr. Stephen Coker, now of Portland State, as our headliner. He was simply wonderful and I recommend him highly for other states and divisional/national conventions.

A suggestion: I highly recommend that everyone learn how to use data base programs. The use of data base spreadsheets can cut down on time throughout the year. I suggest doing your auditions directly into a laptop on a spreadsheet including all your various categories and transfer the file to your office CPU. After auditions are completed you can sort by total score and simply cut and paste your choirs according to total points earned. From this list you will have your class roster established. At this point you can copy and paste your list into another file and create an individual account for each student, automatically calculated with a running balance for each student. File folder numbers can be assigned with a simple click and drag, using an "auto fill" option for sequencing. Names can also be copied and pasted into a Word document without the grid lines for concert programs. I would also suggest that our division and national convention offer even more technology presentations regarding classroom management to help our classrooms be more efficient. Technology can be a good friend.

As I close out my presidency, I must say it has been an extreme honor to be so involved with such a wonderful organization. Seeing vocal music so alive and well in our division and the United States gives a strong feeling of hope for the future of good choral music. Our president will be Michael Crouch and he will do an incredible job, please welcome him.

# St. John's Boy's Choir Ad



## KANSAS

*Dr. Brad Vogel, President*

### The “Ahhh” Names of Choral Music

One goal of the choral music education methods course I teach is to introduce students to the “Ahhh” names of choral music – those conductors, educators, and composers who are readily and appropriately recognized by all in the field of choral music. Kansas has been very fortunate over the years to host many of these “Ahhh” names during the annual summer convention of KCDA, and this past summer was no different. An All-Star cast of Lawrence Kaptein, Don Neuen, Henry Leck, and Sandra Snow led us to a greater understanding (and enjoyment!) of choral standing arrangements, conducting technique, rehearsal paradigms, and “ear’s on” experience with the boy’s unchanged voice, including an all-male SATB demonstration choir led by Henry Leck. Additionally, we were treated to superb performances by our own KCDA All-State Women’s Chorus, conducted by Sandra Snow, and the Lawrence Children’s Choir, conducted by Janeal Krehbiel, our own nationally-known “Ahhh” name. All of these activities were infused with passion and enthusiasm, as each clinician modeled a dynamic love for the art of choral music and created within the convention-goers the same missionary zeal. Don Neuen perhaps best embodied the personal confidence one must assume when leading singers toward a better land when he insisted, “Look at me! The page won’t teach you anything!”

Clearly it was a time of learning and reinvigorating. But I’ve learned to take lessons from additional summer activities, and apply them to my performing and teaching. A staple of my summer activity for over twenty years now is a house painting business. It provides me some quiet time to reflect, plan, contemplate new ideas and – especially – develop patience. As I’ve painted, I’ve determined that there are life lessons to be learned in this art; here are a few “Lessons from the Ladder,” developed one rung at a time . . .

**Lesson One:** The most important activity of an endeavor is often not the most enjoyable activity of the endeavor. Here we’re talking about the foundation of a work; in house painting, the foundation is the opening act of scraping. No one likes it, but unless you do it, the finished product won’t last very long, and leaves the siding in danger of decay over time. In the choral rehearsal, the “scraping” activities that come to mind may be the disciplines of note-learning and voice

building. Students often don’t enjoy “warm-ups” – they want to get at the music. They don’t realize the foundation building that occurs by developing the voice – the benefits far outlast the learning of the song and its performance, preparing them for better art both now and in the future. As teachers, we may not enjoy the initial time of learning notes, wanting, too, to get at the music. But wrong notes, wrong rhythms, and poor intonation – once ingrained – diminish the prospects of a finely finished product.

**Lesson Two:** Mastery is often contained in what is not seen. My father – a fellow educator and compatriot in the world of perfectionism – and I were painting a business that had very delicate trim some 15-20 feet up in the air. It was literally impossible to see from the ground what we were painting. Yet there we were, perched above the sidewalk, delicately edging around corners that the general public would never see. Call it pride or silliness – neither of us could let ourselves ignore or slop around the challenge; we could do it, so we did it. An area this may pertain to in choral conducting is your rehearsal preparation and score study. Yes, you can teach the music while learning it with the choir, but could you do it better? Better is always possible, so put in the time not seen because you can, and because it will make you a better teacher.

**Lesson Three:** What is often seen as an obstacle is actually an opportunity for accomplishment. One day I was pulled from my reverie by a loud buzzing noise, produced by a large, slow and awkwardly flying insect. His size and lack of both velocity and elevation made his path easy to follow. As he approached a tall building, he smacked into a lower rung of my ladder, producing a distinct ping. He arced backward, tried again, and pinged into another rung. Two more pings got him toward the top of the building, whereupon he promptly smacked into a parapet at the top, then finally reached clear sky. I humorously thought to myself that he should have used the ladder, rather than treating it as an impediment – it’s designed to get you to the top. I tell my students that a problem is simply an opportunity to learn something new – when faced with a dilemma that needs a solution, we have to learn to succeed. So, welcome difficulties as friendly pedagogues!

May your days be filled with the joy of conducting and the stimulus of challenge.

[WWW.SWACDA.ORG](http://WWW.SWACDA.ORG)



## COLORADO

*Marjorie Camp, President*

### Colorado Happenings

Wow! What happened to the summer! It's hard to believe that we are well into a new school year. Colorado Workshop '06 was a wonderful time to renew friendships and learn many new concepts from our headline clinicians, Sandra Snow and Jonathan Reed. We were also inspired by many of our Colorado directors as they lead sessions for our membership. The Saint Martin's Choir, under the direction of Tim Krueger, presented a beautiful evening concert and the Collegiate/Directors Honor Choir closed our workshop with an exciting concert directed by Sandra Snow and Jonathan Reed. This was the first time that these two fine musicians co-directed a concert. Everyone had a great time and enjoyed the experience. We have so much talent in Colorado and we are grateful to our members who are willing to donate their time and expertise to help others.

Several years ago, Colorado ACDA made it a priority to not only present a wonderful summer workshop, but also to sponsor special events throughout the year. We are preparing for our annual Middle School Choral Festival in October and for our Collegiate Choral Festival in November. These festivals offer participating choirs the opportunity to sing for each other and, in the case of the Middle School Festival, be adjudicated in a supportive environment. The choirs that take advantage of these opportunities always have a wonderful time and are thankful for the opportunity to hear other groups perform.

As we continue to prepare for the upcoming year, it is important to find ways to support the choral art. Go to a concert! Purchase a choral CD! Have an inspiring rehearsal so your students will love choral music as much as you do! Participate in a Choral Festival!



## MISSOURI

*Mark Lawley, President*

### Missouri: A State of Choral Harmony

What an incredible convention Missouri enjoyed in Jefferson City this past July! Plans are already underway with headliners, conductors and interest session presenters for next year July 18–21 for "MCDA 2007: It's a Classic!" Our leaders provided us with what was one of the most energizing

conventions I have ever attended. The feeling of "team" and "camaraderie" were thick in the air! The strength that was drawn from rubbing shoulders with some of Missouri's finest choral conductors and finest all around people was immense.

A special treat of the banquet was the speech delivered by the 2007 Missouri All State Conductor, **Elena Sharkova**. She has already taken Missouri by STORM! Our students and members are in for an unforgettable experience. I will repeat my remark following her speech, "I'll race you to Tan-Tar-A!" Be warned that the All State rehearsals will likely be standing room only. Many were in awe of Elena's energy, musicianship, and charisma. Plan to find time to sit in a rehearsal; you will not regret a single second of that experience! The longer I practice the art of teaching and conducting, the more I find there is to know and how much further I have to develop. At first glance it is disappointing, but a second look fills me full of renewed energy to charge on learning what I can, gleaned from my Missouri colleagues, and inspired by my students' enthusiasm. I look forward to maturing and fully embracing the quote below that I have allowed to roll around in my mind over the last four years:

*"Listening is not merely a matter of "I know what I like."*

*Liking and disliking are not all there is.*

*You cannot "know" something new until you have listened.*

*"I" is not all there is.*

*Experiencing music requires the suspension of Judgment while the music unfolds.*

*Think of it like meeting someone:*

*Liking and disliking are not all there is.*

*A good listener is willing, patient, sympathetic.*

*A rush to judgment serves no purpose.*

*Bruce Adolphe*

Best Wishes from Missouri

*"There are two ways of spreading light:  
to be the candle,  
or the mirror that reflects it."*

*— Edith Wharton*



## TEXAS

*Danny Detrick, President*

### Texas Events

Texas Choral Directors Association celebrated its 51st annual New Music Reading Clinic this summer with a look at over 200 new music titles as well as thought-provoking workshops and performances. For over fifty years, our convention has centered on the reading of new music published in the previous year. Our twelve reading sessions covered styles and voicings from Holiday/Seasonal to Sacred Unison/2-part. For those of you looking for great workshop ideas, we had awesome presentations including “You Teach TAKS, Too!” by Karen Bryan (Irving ISD), “Artistry Through Unity” by Florence Scattergood (Waco ISD), and a session on teaching culturally diverse students by Kari Gilbertson (Richardson ISD). We also enjoyed a conducting “extravaganza” with four of Texas’ great college conductors.

Each summer, TCDA hosts an honor choir and this convention enjoyed an Elementary Honor Choir under the direction of Dr. Ruth Dwyer, Associate Director of the Indianapolis Children’s Choir. Our students loved working with Ruth and the resulting concert was simply beautiful. This choir also had the honor of premiering a commissioned work by Mary Lynn Lightfoot entitled “Wind.” Hearing our students perform is always a highlight for our membership and we look forward to hosting a Middle School/Junior High Honor Choir next summer.

We did take time this summer to honor two of Texas’ finest. Betsy Henderson and Terry Price both received the TCDA Award of Excellence for their outstanding contributions to choral music. Betsy has been an elementary music educator and music supervisor in the Garland ISD for many years and the author of teacher’s manuals such as *30 Days to Melody*, *30 Days to Rhythm*, and *Composer’s Special*. Terry has had a long and fruitful career in church music. He currently serves as Director of Music Ministries at Preston Hollow Presbyterian Church in Dallas.

This Fall marks a significant change to the structure and functioning of TCDA. Our Board of Directors has expanded with the addition of one new member. Our Church Division, which previously encompassed community choirs as well, will now service the needs of part-time and full-time church musicians solely. High School/College Division is now High School only and we have combined College

with Community Choirs. With this restructuring, we look forward to a refined attention to our membership particularly in our Church, College, and Elementary divisions.

My kids’ elementary school closes their announcements each day with, “Make it a great day or not. It’s your choice.” I have to admit that struck me as somewhat of a negative statement when I first heard it. After reflecting on it over the years, it rings true more and more for me and for daily living. We are our choices. Every day and every rehearsal and every moment of every rehearsal we make choices. Those choices impact lives – young, impressionable lives that are looking for direction. With our commitment to the positive, we are helping demonstrate to our students and coworkers what kind of day we want. Have a great day, a great Fall, and here’s to beautiful music!



*“Of all the unhappy people  
in the world,  
the unhappiest are those  
who have not found something  
they want to do.  
True happiness comes  
to him who does his work well,  
followed by a relaxing  
and refreshing period of rest.  
True happiness comes from  
the right amount of work for the day.”*

*— Lin Yutang*



## OKLAHOMA

*JoAnn Struck, President*

### Oklahoma Events

With reluctance I have given up my summer days of leisure for the ever-demanding days of teaching middle school choir. Each fall I am faced with classrooms filled with eager students that I must find creative ways to mold into choirs. My students never cease to amaze me with their tireless energy which, in turn, keeps me on my toes. This year proves to be great already!

Oklahoma is looking forward to many exciting events:

January 2007 brings us our Choral Festival. Kevin Fenton, Florida State University, will be directing our Junior High Choir, Greg Jasperse, Los Angeles, California, will be directing the High School Jazz Choir, and Jerry McCoy, University of North Texas, will be directing the High School Women's Choir. We are excited to have these wonderful clinicians in our state.

In March we will be presenting our second Collegiate Honor Choir, directed by Kathy Saltzman Romey, University of Minnesota, which will include a conducting master class for selected students. This festival was a huge success last year and has been a wonderful way for our collegiate members to collaborate. Also in the spring we will be presenting our first Elementary Choir Festival. Plans are still pending and a clinician will be chosen soon.

Our summer convention was a wonderful success and a great way to prepare us for returning to our choirs this fall. The sessions were exciting and inspirational. Plans are underway for next summer and details will be coming soon.

For more details on any of our events, please visit our website [www.okcda.org](http://www.okcda.org)



## NEW MEXICO

*Marilyn Thomas Bernard, President*

### New Mexico News

During July, the New Mexico ACDA and Music Mart of Albuquerque co-sponsored a workshop and reading session led by Timothy Seelig. In addition, we held our annual membership meeting on the afternoon of the reading session. The workshop was absolutely fantastic! Choral directors left feeling as though they had gathered a lot of new and unique ideas concerning technique. Everyone learned something new and had old ideas reinforced. While Seelig had been contracted to conduct only the school reading session, he ended up doing part of the church session as well, demonstrating his flexibility and his thorough knowledge of the genre of choral music. He had all of one hour, if that, to prepare for that session.

One of the most important aspects of this undertaking was the collaboration between our state organization and Music Mart, a music store in Albuquerque. This kind of collaboration proved beneficial to both parties. Music Mart had music as well as Tim Seelig's book, *The Perfect Blend*, available for purchase on site – no waiting for an order to come through. Both the NMACDA and Music Mart shared the expenses for Seelig, so it was affordable.

The workshop and reading sessions were so successful that Timothy Seelig has been invited to conduct our state's Youth Choir All-State in 2008. Not only did directors feel they had learned a lot, but they also felt that junior high/middle school kids could learn just as much and more. We also want him to return for another summer workshop in 2007.

[WWW.SWACDA.ORG](http://WWW.SWACDA.ORG)

Visit the Southwestern Division ACDA online  
at <http://www.swacda.org>

With a simple click of the mouse, gain access to the most updated information about our division! Our website features up-to-the-minute news plus CD and music reviews from our R&S chairs and articles of interest to Southwestern Division ACDA members. This site vividly reflects the diversity and vitality of the Southwestern Division. Expand your choral horizons with a visit to <http://www.swacda.org>.

*"If I were given the opportunity  
to present a gift to the next generation,  
it would be the ability  
for each individual  
to learn to laugh at himself."*

— Charles Schulz

**Miami, Florida**  
**ACDA Convention 2007, March 7-10**

**Senior High School Happenings**

**Senior High Interest Sessions:**

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

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

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

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

**HS Choir Performances**

*Chamber Singers, La Canada HS (CA)*

*Lori Marie Rios, Conductor*

*Plano Senior High School A Cappella Women's Chorus*

*Derrick D. Brookins, Conductor*

*West Orange HS Concert Choir (FL)*

*Jeffrey Redding, Conductor*

*Centennial HS Chamber Singers (NV)*

*Alan Zabriskie, Conductor*

*Memphis Central HS Concert Singers (TN)*

*Gaylon Robinson, Conductor*

*Charles A. Sprague HS Concert Choir (OR)*

*Russell Christensen, Conductor*

## SWACDA Executive Board 2004 – 2006

### President

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

### President-Elect

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

### Vice President

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

### Treasurer

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

### Membership Chair

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

### Editor, *Common Times*

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

### SWACDA.org Webmaster

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

### Industry Representative

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

## SWACDA State Presidents

### Arkansas State President

**Terry Hicks**  
9 Merritt Drive  
Bella Vista, AR 72714  
W: 479-254-5122  
H: 479-876-1056  
C: 479-640-5536  
drhicks@gmail.com  
thicks@bentonville.k12.ar.us

### Colorado State President

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

### Kansas State President

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

### Missouri State President

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

### New Mexico State President

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

### Oklahoma State President

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

### Texas State President

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

## Professional Support

### L.W. Duncan Printing, Inc.

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

## Southwestern Division Repertoire & Standards Chairs

### Boychoir R&S Chair

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

### Children's Choirs

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

### College & University Choirs

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

### Community Choirs

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

### Ethnic & Multicultural

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

### Junior High/Middle School

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

### Male Choirs

**R&S Chair**  
**Vacant**

### Music & Worship

**R&S Chair**  
**Brian Taylor**  
111 N. LaFrenz Road  
Liberty, MO 64068  
H: 816-792-1053  
W: 816-781-4554  
F: 816-415-9749  
btsings@aol.com

### Senior High Choirs

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

### Show Choirs

**R&S Chair**  
**Vacant**

### Two-Year College Choirs

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

### Vocal Jazz

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

### Women's Choirs

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

### Youth & Student Activities

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

## Service You Can Count On



**Krista Hart**  
Choral Music  
Manager



**Vern Zielke**  
Choral Music



*A Full-Service Music Education Dealer*

### COMMITMENT

*To consistently provide the highest level of professional service.*

### EXPERIENCE

*Staff with creativity, sensitivity and experience to anticipate your needs and provide effective solutions.*

### SELECTION

*Large inventory to provide quick service. Carefully selected to provide the best quality. Designed to save you time in selection and delivery.*

**2300 E. Lincoln • Wichita, KS 67211 • Ph: 316-262-1487 • Toll Free: 800-362-1060 • Fax: 316-263-9773**  
**[www.senseneymusic.com](http://www.senseneymusic.com) • Email: [printmusic@senseneymusic.com](mailto:printmusic@senseneymusic.com)**

American Choral Directors Association

*Common Times*

Kenneth Cox, Editor

545 Couch Drive

P.O. Box 2720

Oklahoma City, OK 73101-2720

Non-Profit Org.  
U.S. Postage  
P A I D  
Permit No. 188  
Oklahoma City, OK