

# ICDA Notations

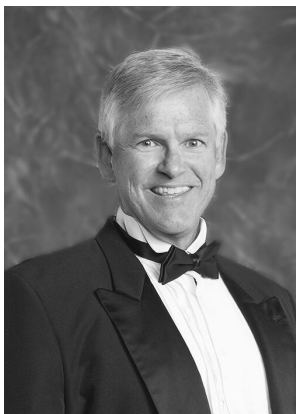
A Publication of the Indiana Choral Directors Association

Fall 2016: Volume 38, Number 1

AMERICAN  
CHORAL  
DIRECTORS  
ASSOCIATION 

## President's Message

Starting July of 2017, the Indiana Choral Directors Association will implement the new ACDA guidelines for Repertoire and Resources Coordinators and Chairs. In January of 2016, an amendment was passed in the ACDA constitution that changed the name of our existing "Repertoire and Standards Committee" (R & S) to "Repertoire and Resources" (R & R). The amendment determined (among other items) that states will have four R & R Coordinators, each of whom oversee a general category of choirs. The new categories are: *Youth*, *Collegiate*, *Lifelong*, and *Repertoire Specific* choirs. Each "Coordinator" will oversee a number of R & R "Chairs." Though every chapter is required to have four Coordinators, the amendment was worded to allow each state to determine for itself the precise kind of choirs that make up the larger category.



"Contemporary Commercial," "Ethnic," "Men's," and "Vocal Jazz." An example of the flexibility of the amendment is that Indiana can vote to add a "Show Choir" position, while another state might not feel the need for that particular position.

Each Coordinator and Chair will have both specific and general duties. For example, Coordinators and Chairs are expected to help to promote and organize state honor choirs, lead interest sessions, reading sessions, and sit at roundtables at state conferences. They are also expected to attend state and division conferences, and submit articles annually and news briefs to the state newsletter. Their general duties include promoting and supporting choral activities within their specialties.

They are appointed for a 2-year term, and may be reappointed. Many of these duties are the same duties that our R & S chairs have been filling for years. Each volunteer will be given an informational "contract," one that specifies all of the expected duties and provides contact information to the ICDA leadership for listing on our state website.

(continued on page 3)

The positions in the *Youth Choir* category (overseen by a Coordinator) might be: "Children & Community," "Junior High/Middle School," and "Senior High School," each position chaired by a single individual. Compare that to our current system, in which our High School R & S oversees high school mixed choirs; our Women's Choir R & S chair oversees high school women's choirs (and perhaps middle school girls choirs), and our Male Choir Chair oversees high school, middle school, and perhaps collegiate male choirs. Inevitably, there has been some overlap in the oversight of the R & S chairs. That was another goal of the revision: the new Repertoire and Resources system allows Chairs to work with a more specific category, with less overlap of duties.

The *Collegiate* Coordinator will oversee at least two Chairs: "College/University" choirs and "Student Activities." *Lifelong choirs* covers "Community" choirs and "Music in Worship." Finally, the *Repertoire Specific* Coordinator will lead a wide spectrum of choirs:

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**ICDA Notations**

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Indiana chapter of the  
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## President's Message, continued

From the *ACDA Procedural Guides*:

The appointment procedures are:

State president-elect consults with the division R&R coordinator/chair regarding vacancies and prospective appointees for their term of office.

Please make sure that position guidelines (provided by the division R&R chair), are reviewed by prospective appointees, as well as special state projects or responsibilities.

The President-Elect recruits prospective appointees.

In practice, state leadership may also consult with outgoing R & R Coordinators and Chairs to recruit suitable replacements.

Like any new thing, the details can seem puzzling or cumbersome. "Use makes master." As we become familiar with the details of the revisions, I suspect that we will find them at least as simple as our current system. When President-Elect Dennis Malfatti calls upon you to serve, why not step up to the plate? Someone helped you at some point in your career. Be willing to be that "someone" when your time comes.

*Rick Gamble is Choral Director at Avon High School.*

## Editor's Note

**Amy Hughley**

I think you will find this edition of *Notations* informative, educational, and reflective. As Rick describes in his message, the Repertoire and Resources position changes are arriving in just nine months, and while the change in procedure seems overwhelming at first, over time I believe our organization can become more cohesive and collegial. On page 8, Dan Borns reflects on how this change in title will positively affect his service to his ICDA colleagues.

Kerry Glann describes his enlightening literacy methodology on pages 12 and 13. If you have not had the opportunity to see Kerry present at IMEA, or if you need to be reminded of his effective ideas, you will find his article quite useful. Patrice Madura of Indiana University also submitted an interesting and detailed study of award-winning secondary music teachers in Indiana on page 14 and 15. She examines a wide variety of statistics that all of us will find educational.

As we enter the busy seasons of fall and winter, it is important for us to take the time to reflect on why we do what we do. John Wright reminds us that it is crucial to focus less on the pursued perfection of our professions, and remember that it is truly a gift to serve as a director of music (page 7). For John and for many of our ICDA members who lead in worship positions, this gift is



Sunday mornings.

In her treasurer's report on page 9, Paula Alles mentions our increase in newsletter advertisers. We are in need of more advertisers for the Winter and Spring editions of *Notations*. If you are a collegiate director and would like to place an ad for your program or advertise an upcoming performance event, please email me at [hughleya@comcast.net](mailto:hughleya@comcast.net). You may also email me names of additional vendors who may be interested in advertising.


Although July seems far off, mark your calendars now for the ICDA Summer Conference at the University of Indianapolis from June 26 to 28. Dennis Malfatti is organizing another fantastic conference, and it will be here before we know it!

*Amy Hughley is the Associate Artistic Director of the Indianapolis Children's Choir.*

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Josh conducts the Dallas Symphony Choir and Santa Fe Chorale. Beyond leading this year's Intercollegiate Masterworks Ensemble, he'll lead a session on Saturday morning.

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# Sunday is a Gift

**John Wright,  
Music in Worship**



The alarm jars you from your brief Saturday evening slumber. You realize that many people have no responsibilities; it's a day of relaxation and rest. For those of you who serve as church music directors, however, because of the opportunity for worship, Sunday is a great gift. I can truthfully say if it weren't for Sunday, I don't think I would still be serving as a Director of Music Ministries for over 20 years. Without worship on the Sabbath, I would have long ago tired of evening meetings, relentless budget conversations and numerous potluck dinners.

Worship is, first and foremost, a people's meeting with the God who has taken the initiative to gather that people. It is a gathering intended for no other purpose than to offer our praise, our thanksgiving, and our lament, while trusting the Spirit to bring us into the presence of the risen Christ. It is not adult education. It is not socializing. It is not therapy. It is not networking. It is not a rally to support programs or causes. For all practical purposes, worship is, to quote theologian and author Marva Dawn, "a royal waste of time."

Sunday's Service for the Lord's Day forms and sustains us. It is the one time each week the congregation is most widely represented. It is the moment when we are most attentive to the gracious movements of God and the enduring claim of the gospel. It is the occasion when we are most mindful of our place within the body of Christ. Surely grace meets us in other places, and surely the gospel can't be contained by the sanctuary walls, and surely our identity as children of God continues beyond Sunday. When we come together on the Lord's Day, however, we are most likely to remember who God is and what God has done and who God calls us to be. The rhythm of the liturgy, the telling of the story, and the acknowledgement that it is indeed our story not only reminds us of who we are, but also helps us to rehearse for our parts in God's redemptive work.

I've come to understand that a great gift of the Service for the Lord's Day is its regularity. Every seven days, we gather around Word and sacrament, through which we are nourished and from which we are again sent. Whatever the intervening six days hold, Sunday always comes, and we gather together again. The faces in the congregation and our music selections change from week to week, but

what is unchanged is the promise of Christ's presence as we sing and pray, read and listen, taste and see. There is a cumulative effect to the Service for the Lord's Day. While one service may be largely indistinguishable from another and while the weeks and seasons may run together in our minds, there is a larger story continuing to unfold as we come together every seven days. It is a story not just about words and songs that we come to know by heart, but also a story about community and presence and connections that extend beyond time and space. Over time, the reliable structure of the Service for the Lord's Day provides the setting for God to embrace us and fold us into the ongoing story of amazing grace and boundless mercy.

For all of its beauty, grandeur, dignity and theological dimensions, Sunday worship remains mostly a human enterprise. The air conditioning may not be working, we lose count of the number of verses in the final hymn, half the choir can't seem to find the anthem, business cards are exchanged during the passing of the peace, a reader reads the wrong Epistle lesson, there is a glaring typographical error in the worship bulletin, and the sopranos entered two beats early on the Introit. Though we gather weekly, we just can't quite get it right. But maybe worship is not about us getting it perfect. Maybe it's about us being faithful – offering ourselves to God – in all of our messy, error-prone humanity – and then discovering that the holy logic of the service is undiminished by our missteps. Sunday worship creates a place for us to be forgiven, instructed, and drawn together as the body of Christ. Maybe it is okay if we mess it up. The treasure is not any less valuable because it rests in fragile earthen vessels.

Through the weeks and years as we continue to show up for worship, perhaps we come to experience something beyond beauty and power, something too deep for words. Despite our shortcomings, perhaps we can experience the present of Christ in our midst. And maybe, just maybe, we catch a glimpse of the kingdom of heaven.

The early Sunday morning alarm jars me, but that's okay. I'm ready and willing, once again, to help lead praise and prayer, to listen to the Word of grace read and preached, and to gather at the Lord's Table. Sunday is a great gift.

*John Wright is Director of Music Ministries at Northminster Presbyterian Church in Indianapolis.*

# R & R Chairs

**Daniel Borns**

## **Women's Choirs**

Changing the title of the position from Repertoire & Standards to Repertoire & Resources has made me reconsider what the position entails. Obviously, a large portion of what the R&R Chairs set out to accomplish is to find exceptional music to bring to the two reading sessions that are presented at the ICDA Summer Conference and at the IMEA State Conference. After that, how do we also find and present resources for choral musicians and educators to use? What tools can help with teaching choral music and making our choirs the best they can be?

The number one untapped resource (no formal study done here) is one another. Collaboration with peers is one of the best ways to steal little nuggets that we can take back to our own classrooms. When I first started teaching, I think I let pride get in the way of learning from other teachers. However, the longer that I am in this profession, the more that I realize that I have so much more to learn. As long as passion doesn't diminish, each one of us should improve with age. It follows then that asking other respected choral directors questions about how they approach certain aspects of rehearsals, program management, or repertoire selection will allow you to personally grow faster. You can find out what works for someone else and claim it for your own. In a profession that involves people, *people* are a great resource.

Another resource that has really changed the landscape of what we can do is *technology*. It truly is incredible that we are capable of making practice tracks and posting them to a website. We have come a long way from cassette tapes. I use an app on my smartphone to record practice tracks that can upload the track directly to an online account where singers can go to practice music outside of the rehearsal room. I'm realistic enough to realize that not all do this, but some do - and this improves the learning curve. I know that some people make midi tracks, others sing rehearsal tracks, or record parts using the piano. I personally choose the piano so that I am able to do additional score study and work on piano skills. Other technology related items that I have utilized include program organization/money management software, music notation software, and metronome apps. There is more out there; more advanced microphones and sound equipment, keyboards that can make seemingly limitless sounds, and accompaniment programs that follow the performers.



The Internet is also an incredible resource for the choir world. There are great performances and not-so-great performances of just about every song online. Whether it is on the composer's website, a publisher website, or just on YouTube, you can find performance examples of music. This allows for us to give a sound ideal to which the choir can aspire. Part of what we are called upon to do in the classroom is to work on evaluating music and music performances, and having this tool at our fingertips is very useful. In addition to giving an example for our singers, the Internet is a great way to find new music. Just 15 years ago, I remember the best resource that I had for music selection when I started teaching was a short description in a catalogue or whatever I found in the filing cabinets back in the choir library. This was certainly stifling! Now, each of us can get online and find music that suits our preferences and programming needs, which could make the repertoire part of the R&R positions obsolete. Basically, if you don't like the R&R's music tastes when you go to our reading sessions, you have eliminated a few songs you might listen to on a website!

The last resource that I would like to discuss is *yourself*. Family time, a hobby, good diet and exercise are important to keeping you ready to be productive. It has been very difficult at times to keep this in check, but I have found that when you continue to work on yourself, it helps in other areas of your life. It seems like several people in our profession are "people-servers" and feel guilty if they spend time doing things for themselves. How many times have you said that you can't say "no" to a project? This is tough to keep in check for sure, but if you can find a way to not think about choir 100% of the time, I believe that you will be more productive in the time that you do apply towards your endeavors.

I would like to hear from ICDA members about resources that you may use. I want to be able to help any of you to come up with ways to be successful with your women's choirs, but know that many of us teach different levels and also have mixed groups and can apply ideas across the ensembles. If you have ideas for repertoire and resources, please e-mail me. I know that several of you have music ideas that I could share with ICDA members. Please let me know your music ideas and don't hesitate to share when at conferences. I truly feel that I have learned the most from visiting with other directors at conferences, and then by borrowing their ideas and adapting them to my own classroom.

*Dan Borns is a choral director at Greenwood Community High School.*



## Money Matters

**Paula Alles**  
**ICDA Treasurer**



All of the Summer Conference bills are paid and we concluded with more income than expenses. Many thanks to Dennis Malfatti for his excellent planning and to all of you who attended and helped to make this conference a positive financial experience.

We will continue to be able to afford wonderful summer conferences if each of you invite one more colleague to join ICDA and attend next year. When we divide the expenses of excellent clinicians among many conference attendees, it is easy to provide better and better conference experiences for all of us.

All-State Honor Choir auditions, money and fees will soon be arriving, but right now, our balances in checking and savings accounts are \$4,904.23 and \$40,516.56, respectively. This is a bit higher than the amount we had last year at this time.

Thanks to newsletter editor Amy Hughley for increasing the number of advertisers in this newsletter. If you know of a possible advertiser, please contact Amy and let her know: [hughleya@comcast.net](mailto:hughleya@comcast.net).

Many of you pay your annual membership dues in the fall. Your membership expires during the month in which you joined or last paid your dues. As a friendly reminder, many of your colleagues' dues are paid by their schools, music booster organizations, or churches. It might be worth investigating.

All dues must be sent directly to the national office in Oklahoma City. You may also join or renew online at [www.acda.org](http://www.acda.org). Reach out to new choral directors in your areas and invite them to enjoy the many benefits of ACDA membership. Invite them to attend the ICDA Summer Conference in 2017.

For directors who have students participating in All- State Honor Choir, remember that all student fees must be paid with school checks. Collect the money from your students and then send one check from your school. We have had far too many difficulties with returned checks from students and parents in the past.

Questions about your current membership status are

welcome at any time. Contact me at ([alles.paula@gmail.com](mailto:alles.paula@gmail.com)). You may also email the national office directly at [membership@acda.org](mailto:membership@acda.org).

*Paula Alles is Minister of Music at St. Joseph Catholic Church in Jasper, Indiana.*

## Save the date:

### ICDA Summer Conference

### June 26-28, 2017

### University of Indianapolis

**ICDA members interested in  
presenting an interest session  
at this conference should submit  
a proposal to Dennis Malfatti at  
[dm155@evansville.edu](mailto:dm155@evansville.edu)  
by January 1, 2017.**



**Scott Reed**

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## **Discover choral activities at the University of Indianapolis**



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O—317/251-9489  
C—317/646-2143  
johnwright@northminster-indy.org

## Senior High Choirs

Ben Kambs  
Fairfield Junior/Senior High School  
67530 US 33  
Goshen, IN 46526  
O—574/831-2184 ext. 8638  
C—260/494-2873  
bkambs@fairfield.k12.in.us

## Show Choirs

Alan Alder  
Ball State University  
2000 West University Avenue  
Muncie, IN 47306  
O—765/285-3599  
alalder@bsu.edu

## Women's Choirs

Dan Borns  
Greenwood Community High School  
615 West Smith Valley Road  
Greenwood, IN 46142  
O—317/889-4030 ext. 412  
C—812/662-5082  
dborns@gws.k12.in.us

## Youth & Student Activities

Vaughn Roste  
Indiana University Purdue University Fort Wayne  
2101 East Coliseum Boulevard  
Fort Wayne, IN 46802-1499  
O—260/481-5422  
C—255/772-7617  
rostev@ipfw.edu

## Student Representative

Sam Chenoweth  
Ball State University  
2000 West University Avenue  
Muncie, IN 47306  
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# Sight Reading

## 101

**Kerry Glann**  
**College and University**  
**Choirs**



Having recently heard approximately 115 choral auditions to start the year, I am always pleased to discover first-year college students who sight-read well (and am concerned with the number who don't!). In Indiana, we express our value of sight-reading ability by requiring it at ISMAA adjudications and All-State Choir auditions. Teaching such musical literacy is, I believe, among the most important things we should do to prepare students for a lifetime of singing opportunities.

Here are some simple steps I have employed to introduce and develop sight-reading skill using moveable “do” solfege. This was my method when teaching high school, and I continue to do condensed versions of it with my college choirs.

*Step 1A: Curwen hand signs.* Teach or review on the first day of the year as a starting point that requires no theory or notational experience. Begin to train the ear in pitch relationships through these visual cues. Start with stepwise motion and gradually add familiar and more distant leaps. Insist the students show the hand signs as they sing to build a kinesthetic link, and be sure to place the signs sequentially in vertical space (low “do” at waist or abdomen level, high “do” around the forehead, etc.) to reflect relative distance between pitches. Once the students can sign and sing simultaneously, play games such as:

- sign a short pattern in silence; students sing it back
- students sing one pattern while the teacher signs a second pattern, which they then sing as a third pattern is signed, and so on.
- sign with both hands independently for two-part singing
- sign a familiar song and play name that tune; alter a few pitches as they sing to make sure they are really reading the signs

*Step 1B: Vocalizes with syllables.* Use solfege on warm-up exercises to build fluency at saying the syllables quickly and hearing intervals.

*Step 2: Solfege chart.* The chart diagrammed on page 13 gives a visual representation of the tonic triad and

secondary pitches in relation to it. Put it on the board or project it, have the students sing what you point to, and gradually transition through these formats:

- circles with syllables shown
- circles without syllables
- circles with staff lines overlaid, noting the placement of “do” on the staff
- staff lines only, still noting where “do” is

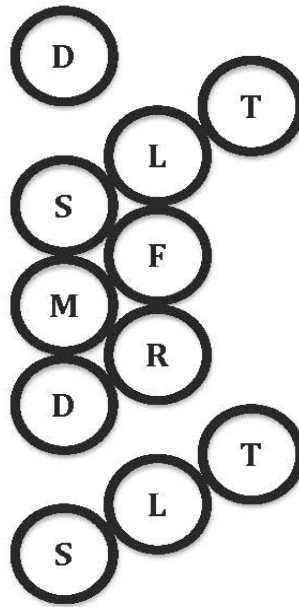
By this last step, also establish how to locate “do” according to key signature rules: Last sharp = “ti” or last flat = “fa” and count to “do.”

*Step 3: Staff notation.* When transitioning to traditional notation, I find it helpful for the students to add one element at a time. Give time to figure out the syllables, chant them in rhythm, then sing. Utilize notated drills that train singers to recognize and sing common melodic patterns, like scalar passages, leaps within triads, leaps of fourths and fifths, etc. This gets at an idea that some call “chunking” – just as we recognize a word as a whole rather than as its individual letters, we can learn to identify musical patterns as units rather than as their individual notes, which leads to faster processing and performance.

Practicing sight-reading with actual music that matches your goals and your students’ pedagogical development brings the process to full fruition. Two resources I recommend are the Thomas Stokes *Sightreading Manuals* (available from Musical Resources in Toledo) and pieces written by Dr. C.M. Shearer for Ohio adjudications ([www.cmspublications.com](http://www.cmspublications.com); he also has worksheets of solfege drills as described above). You can also return to hand signs and the solfege chart for quick reference points even as you progress with reading notation.

Ultimately, sight-reading is a skill, and like any skill, we have to practice it. To help our students learn and improve sight-reading, we need a method and then we must be consistent, insistent, and persistent in employing it. Regardless of their level, students CAN learn to sight-read. Even for those of us teaching at universities, reinforcing sight-reading and ear training skills in our rehearsals can only help our choirs in the long run. We see our students for far more hours each week than they spend in aural skills classes. For all of us, investing even a few minutes every day pays off. Make it a part of your choral culture!

*Kerry Glann is Associate Director of Choral Activities at Ball State University.*



## ***Carmina Burana* coming to IMEA Conference**

Don't miss the biennial Intercollegiate Masterworks Ensemble at the 2017 IMEA Conference in January. This honors ensemble of college musicians from across Indiana was inaugurated in 2015 to present works from the choral/orchestral repertoire and alternates every other year with the Intercollegiate Band. Guest conductor Joshua Habermann will lead an exciting program consisting of the Overture to *La Forza del Destino* by Giuseppe Verdi and excerpts from *Carmina Burana* by Carl Orff.



Joshua Habermann is currently director of the Dallas Symphony Chorus, artistic director of the Santa Fe Desert Chorale, and adjunct faculty at the University of North Texas. He previously led choral programs at the University of Miami and San Francisco State University and served as assistant conductor of the San Francisco Symphony Chorus under Vance George. He led the Desert Chorale in highly-acclaimed performances at the 2015 ACDA National Conference in Salt Lake City and prepared the DSC in Benjamin Britten's *War Requiem* for the 2013 ACDA National Conference in Dallas.

The Intercollegiate Masterworks Ensemble will perform at 7:30 p.m. on Friday, January 13 at the Embassy Theatre in Fort Wayne. Habermann will also present an interest session on Saturday morning.

# A Descriptive Study of Award-Winning Secondary School Music Teachers in Indiana

**Patrice Madura**

*Madura presented this study at the ICDA Summer Conference on July 2, 2014 and at the IU Music Education Research Colloquium on September 19, 2014.*



The purpose of this study was to identify award-winning secondary school choir directors in Indiana through an analysis of rankings and awards in ISSMA choral performance finals for the years 2008 through 2012 and to analyze their characteristics. Fifty-five teachers were identified, and 51 responded (93%). My *Questionnaire for High-Achieving Secondary School Choral Music Teachers* and the *Myers-Briggs Type Inventory (MBTI)* were administered. Several results follow: Both sexes were equally represented; voice tended to be their primary instrument, with keyboard as their secondary instrument; the majority tended towards the MBTI personality type of Judging (J); they had taught for a mean of 17 years, and it took them about five years to feel confident teaching secondary school choral music. Directors ranked their teaching, musical, and personal skills equal in importance. Their choirs practiced sight-singing for approximately eight minutes daily, with the majority using moveable *do* solfege (82%), Curwen hand signs (69%), rhythmic counting (55%), and testing (76%). Their main goals for daily choral warmups and ISSMA contests were breath support, tone quality, vowel uniformity, intonation, pitch accuracy and rhythmic accuracy. The majority had separate gender choirs (82%) and were not on block scheduling (24%). Most were not required to write lesson plans (24%), and did not require after-school (9%) or summer (4%) rehearsals. They rarely experienced discipline problems, and they found their work to be both stressful and rewarding. Stressors included student issues, administrative demands, and balancing home life and school. A dominant theme was the importance of continuing to learn.

*See Tables 1 and 2 on page 15 for the study statistics.*

*Patrice Madura is Professor of Music Education at Indiana University.*

*Calling All Male Singers!*


# ACDA

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## MALE CHOIR FESTIVAL 2016

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**Dr. Eugene Rogers**  
*University of Michigan Men's Glee Club*  
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 Application Deadline: October 14, 2016  
 Further Questions?  
 please contact Susan Matych-Hager  
[smatych@sierrahighlights.edu](mailto:smatych@sierrahighlights.edu)



Table 1

*Descriptive Statistics for Continuous Scale Items*

	Mean	SD	Skew
Age of Career Decision	19.94	6.72	1.58
Years of Teaching Experience	17.34	10.28	.42
Years at Current School	11.75	8.46	1.18
Choirs You Teach on Your Own	3.96	2.25	.94
Total Students in Your Choirs	199.25	106.46	1.22
Years Till You Got the “Hang” of Teaching	4.65	2.79	1.28
Repertoire Minutes	37.72	11.37	.94
Warm-Up Minutes	7.94	3.12	.71
Sight-Singing Minutes	7.69	3.82	.50
School Population	1529.04	894.53	1.28
Percentage on Free/Reduced Lunch	33.18	17.60	.26

Table 2

*Descriptive Statistics for Dichotomous Items*

Variable	Yes	%	No	%
Separate Gender Choirs	42	82%	9	18%
School Voice Lessons	20	40%	29	58%
Block Scheduling	12	24%	39	76%
Required Lesson Plans	12	24%	37	75%
After School Rehearsals	9	18%	42	82%
Summer Workshops	4	8%	47	92%
Sight-Singing Strategies				
Moveable <i>Do</i>	42	82%	9	18%
Scale Degrees	7	14%	44	86%
Fixed <i>Do</i>	6	12%	45	88%
Rhythm Counting	28	55%	23	45%
Rhythm Syllables	21	41%	30	59%
Curwen Hand Signs	35	69%	16	31%
Tests	39	76%	12	24%

Indiana Choral Directors Association  
Amy Hughley, Editor  
Indianapolis Children's Choir  
4600 Sunset Avenue  
Indianapolis, IN 46208

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For more information, contact Andrew Crow at [arcrow@bsu.edu](mailto:arcrow@bsu.edu).