

The Carolina Caroler

Newsletter of the
North Carolina Chapter of ACDA

Summer, 2002
Vol. 3, No. 3

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The Carolina Caroler is the official newsletter of the North Carolina chapter of the American Choral Directors Association. It is published three times per year (Fall, Spring and Summer issues). Deadlines for submission of articles and advertisements are:

Issue	Deadline	Publication
Fall	July 15	Aug. 1
Spring	Dec. 15	Jan. 15
Summer	April 15	May 15

NC-ACDA reserves the right to edit any application for appearance and to edit all materials proposed for distribution.

NC ACDA Fall Conference October 18-19, 2002 UNC-Greensboro

DR. JEFFERSON JOHNSON, Director of Choral Activities, University of Kentucky, Creator of *Ready...Set...Sing!* published by Santa Barbara Music Publishing, and Editor of the *Jefferson Johnson Choral Series* published by Hinshaw Music is the featured clinician.

In addition, **DR. JANETTE FISHELL**, Concert Organist and Director of the Sacred Music degree program at East Carolina University, will present sessions on conducting, repertoire selection and rehearsal strategies for conductors of church choirs.

UNCG choral ensembles and the UNCG orchestra will join forces to present William Walton's *Belshazaar's Feast* on Saturday afternoon.

*Make Plans To Attend This Conference.
There is something for everyone!*

President's Message

—Ann Dunn
President, NC ACDA

Nearly 1,000 of us (plus hundreds of performers) shared in the emotionally moving performances and sessions created by your colleagues in Charlotte February 28-March 1 at the **2002 Southern Division Convention**. From the warm welcome we received from site chairperson Reta Phifer and André Thomas, Southern Division President, to the wonderful venues within which we experienced the outstanding concert sessions, presentations, lectures and exhibitions: this was truly a memorable and beneficial convention for all!

I would like to personally thank the following North Carolina ACDA members for their hard work and preparation, which made this convention run so smoothly and provide such a well-needed "boost" to our souls and our musical spirit: Reta Phifer, Site Coordinator; Jackie Robinson, Registration Chair; Trip McGill, Honor Choirs Chair; Kenney Potter, Reading Session Chair; John Boozer, Exhibits Chair; Linda Torres, Honor Choirs Assistant. Also, these North Carolinians

(Continued on page 3)

~ Dates to Remember ~

ACDA National Convention	NC-ACDA Collegiate Festival	NC-ACDA Collegiate Festival
Feb. 12-16, 2003	March 8, 2003	April 5, 2003
New York City	Elon University Elon	Brevard College
	Dr. Stephen Futrell, host	

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Boychoirs

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919.467.9425 919.881.9259
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Ethnic/Multicultural Perspectives

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Music and Worship

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5315 Winterset Dr. 409 S. Main St.
Greensboro, NC 27406 Reidsville, NC 27320
336.697.2358 336.342.4227
billys5764@aol.com fax: 336.342.4280

Children's Choirs

Sandy R. Holland Charlotte Children's
3305 Magnolia Hill Dr. Choir
Apt. 1911 P. O. Box 30724
Charlotte, NC 28205 Charlotte, NC 28230
704.535.5758 704.451.4914
srholland@mindspring.com fax: 704.374.1896

Jazz and Show Choirs

Stephen A. Futrell
(see Newsletter Editor listing)

Senior High School Choirs

Kenney Potter East Gaston High School
P.O. Box 981 1744 Lane Road
Mt. Holly, NC 28120 Mt. Holly, NC 28120
704.827.2484 704.827.7251
wkpotter@gaston.k12.nc.us fax: 704.827.5974

Junior High/Middle School Choirs

Tom Shelton Kernersville MS
3002 Amidon Drive 110 Brown Road
Greensboro, NC 27410 Kernersville, NC 27284
336.852.0477 336.996.5566
ttshelton@aol.com fax: 336.852.0477

Women's Choirs

Scott Hill Durham School
117 Landsbury Drive of the Arts
Durham, NC 27707 400 N. Duke St.
919.489.1451 Durham, NC 27701
919.560.3926x233
durhamhills@mindspring.com fax: 919.560.2217

College and University Choirs

Bob Holquist Western Carolina Univ.
P.O. Box 1006 Department of Music
Cullowhee, NC 28723 Cullowhee, NC 28723
828.293.3270 828.227.3259
rholquist@wpoff.wcu fax: 828.227.7266

Male Choirs

William Carroll UNCG School of Music
801 W. McGee St., #16 Greensboro, NC 27402
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336.370.1936 fax: 336.334.5497
bearrol@hinshawmusic.com

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Community Choirs

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5417 Bradburn Dr. P. O. Box 26167
McLeansville, NC 27301 Greensboro, NC 27402
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weyoung@uncg.edu fax: 336.334.5497

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1702 Westridge Rd. 300 S. Spring St.
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336.282.0549 336.282.0549
sam2ann@bellsouth.net fax: 336.370.8287

~ *East Carolina University Summer Workshop* ~
June 17-19, 2002

CHORAL TECHNIQUES AND
 GENERAL MUSIC APPROACHES FOR
 MIDDLE SCHOOL CHORAL DIRECTORS
 AND GENERAL MUSIC TEACHERS

Three day workshop for middle school choral directors and general music teachers. Dr. Judy Bowers, Associate Professor of Choral Music Education at Florida State University, will be the guest speaker and Tom Shelton, choral director at Kernersville Middle School, will be the guest composer/speaker for the workshop. The workshop will in-

clude choral reading sessions, innovative approaches to teaching general music, choral rehearsal techniques, ways to reach at-risk students, how to work with male and female changing voices, software applications and other ideas for using technology in the classroom, national board certification, and other pertinent topics related to teaching mu-

sic at the middle level. Certificate renewal credit (including a technology credit) and graduate credit will be available upon request. For more information contact Dr. Janna Brendell; 252-328-2557; brendellj@mail.ecu.edu or visit the ECU School of Music web site.

President's Message

(Continued from page 1)

serve on the Southern Division Board, and ably led in preparation and presentation at the Convention: Joel Reed, Membership Chair; Thomas Sibley, Boychoirs R&S Chair; Marta Force, High School R&S Chair. I personally heard many complimentary statements regarding the "smoothness of operation" within the entire convention!

What an outstanding array of North Carolina talent presented at the varied concerts and sessions! Congratulations to the Oratorio Singers of Charlotte & the Charlotte Symphony Orchestra; Asheville First Baptist Church Concert Choir, Clark Sorrells, conductor; Cary Academy Mixed Chorus, Jacquelyn Holcombe, conductor; Bel Canto Company, David Pegg, conductor; David Tang & the Charlotte Oratorio Chamber Singers with Christof Perick & the Charlotte Symphony Orchestra, Orchestra Conducting session; Tony McNeill & Friendship Missionary Baptist Church Choir, African-American composers session and Music & Worship session; David Stoke & the Providence United

Methodist Church Choir, Music & Worship Session; Janna Brendell & ECU faculty & students, poster session on choral music education; Linda Torres, Choir Tours & Festivals session; Kenney Potter, Ben Outen, Thomas Sibley, Pamela Brick, Bill Carroll & Bill Young, reading session conductors; Gene Bumgardner & King's Mountain High School Symphonic Chorale, demonstration choir; Ellen Brown & Holbrook Middle School, demonstration choir; Lisa Fredenburgh & Tom Sibley, roundtable sessions.

Many members of our NC-ACDA chapter volunteered to help out in different capacities, and warm thanks are extended to all! Jackie Robinson had such a host of assistants at Registration that I wasn't able to get their names, but they did a marvelous job of coordinating the registration so that everything ran smoothly. A special thanks goes to John Gafford at the National ACDA Office for running the on-site registration. Those who volunteered to assist with ushering or checking badges at the concerts were also invaluable: Billy Summers, Jane Woody, Becky

Bumgardner, Carla Ely, Sandra Brooks, Pam Collings, Cindy Benton, Sandy Holland, Maribeth Yoder-White, Bob Holquist, Carol Earnhardt, Beverly Burke, Janna Brendell, Sharon Barnett, Toni Stallworth, Edith Blafield, Scott Hill, Cheryl Dobson, Terri Sinclair, Libby Brown, Carol Riggs, Elyse Eskew, Bert Fox, Patricia Warren, Alisha Carr, Elsie Norton, Tom Shelton, Stephen Durr, Ken & Diane Brooks, Katharine Micks, Lisa Fredenburgh & the Meredith College student chapter, Janna Brendell & the East Carolina University student chapter. Please forgive me if I have inadvertently left out anyone's name!

Please extend your thanks to Desiree Davis, coordinator of the ACDA SSA All-State Chorus, held January 25-26 at the Greensboro Coliseum. Her efficiency and high level of organization were extremely evident this year. With Paul Oakley as clinician the energy level and expectations were high, and the young ladies selected for this choir rose to the occasion to present an outstanding concert!

(Continued on page 4)

President's Message

(Continued from page 3)

Congratulations are in order also to Bob Holquist, Phil Morrow & Alfred Calabrese on their work coordinating the NC-ACDA Collegiate Festival. These festivals offer college choirs an excellent opportunity to sing and to observe other choirs as they learn from the experience.

Don't forget the SIXTH WORLD SYMPOSIUM on CHORAL MUSIC, August 3-10, 2002 in Minneapolis, MN. You will experience international choral repertoire for all levels, lecture/workshop sessions, and outstanding choirs. Over 3,000 are expected for this event, so register early if you're interested! Go to www.worldchoralsymposium6.org for registration info, or you may call 1-800-351-0232.

Finally, mark your calendars now for OCTOBER 18-19, 2002 for the NC-ACDA Fall Conference. I am excited to welcome DR. JEFFERSON JOHNSON, director of choral activities at the University of Kentucky, as our headliner! Having seen Jeff work with high schoolers, college students and adults, I can hardly wait for these sessions! He has recently authored an instructional choral music video entitled "Ready, Set, Sing" which promises to become a best-seller! Our President-Elect for NC-ACDA, Janna Brendell, is busily setting up an exciting and challenging schedule for Fall Conference that will offer something for everyone, so reserve these dates now!

Until next time, take care as the school year winds up, enjoy some time with your loved ones this summer, recharge your batteries, and always remember the impact you make on those you direct in some of the most emotional experiences of their lives! They will always remember you, and their lives are enriched because of the impact the music and you, the conductor, have made on their lives! Have a blessed summer!

ATTENTION ALL NC-ACDA MEMBERS

WE'RE CREATING EMAIL LISTS

We are requesting that all NC-ACDA members forward their:

name
email addresses
type of choral directing position
work address
phone
fax

We will be creating email lists so that when an event is planned for a certain area (e.g. community choirs), we can notify those individuals particular to that area via email.

email your information to:
Bert Fox
foxsterb@cs.com

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 arts 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.

Male Voices Literature Review Bill Carroll

COME TO ME, O MY LOVE (Allan Petker)-TBB-HMC1853

Long a popular secular work in it's setting for mixed high school voices, Allan Petker now arranges his own tune and words for three-part male voices and piano. Canonic in nature, the lilting piece is workable for a small group of young men--or for a more advanced large chorus alike. Also consider the optional settings for SAB or Two-Part.

DAEMON IRREPIT CALLIDUS (Gyorgy Orban)-TTBB-HMC1829

Only 90 seconds in length, this challenging unaccompanied work demonstrates the characteristic musical style of Hungarian composer Gyorgy Orban. Percussive, full of dialogue and interjection, highly chromatic, and with a most unusual text, the work will most certainly become a standard amongst male choruses far and wide. Also consider the original mixed voice setting (HMC1537). Orban is Professor of Composition at the Liszt Conservatory in Budapest, Hungary.

Bill Carroll
bcarroll@hinshawmusic.com.

NC ACDA Budget Report

May 15, 2002

—*Ginger Wyrick*
Treasurer, NC ACDA

Income:

Interest Income	172.20
Registration	2315.00
Honor Choir Registration	3060.00
Fall Conference Concert Tickets	30.00
Allotment from Southern Division	4370.00
TOTAL INCOME	9947.20

Expenses:

Newsletter Printing	15.91
Newsletter Postage	331.60
Board Meetings	138.26
Conference Meals	6.82
Convention Clinicians	1000.00
Food/Travel conference clinician	511.17
Conference postage	210.20
Convention Office Supplies	21.19
Pre-registration brochure	107.20
Fall Conference Program Printing	57.05
Conference Music	468.15
Fall conference video recording	30.00
Office Supplies	27.03
Postage	414.38
Telephone	10.00
Printing	67.08
Awards	39.45
Brochures	69.86
NCMEA Convention Booth	155.00
Refund (Conference)	100.00
SSA Clinicians	1000.00
SSA Office Supplies	100.00
SSA Accompanist	300.00
SSA Substitute Teacher Fee	80.00
TOTAL EXPENSES	5317.35

WHAT IS ACDA?

Purpose. Founded in 1959, the American Choral Directors Association (ACDA) is a nonprofit music-education organization whose central purpose is to promote excellence in choral music through performance, composition, publication, research, and teaching. In addition, ACDA strives through arts advocacy to elevate choral music's position in American society.

Membership. ACDA membership consists of approximately 18,000 choral directors who represent more than one million singers across the United States. ACDA members teach choral music in public and private schools - kindergarten through senior high school - and at the college and university levels. They conduct a variety of choral groups, including boychoirs, children's choirs, men's and women's choruses, junior and senior high school choirs, college and university choruses, ethnic choirs, vocal-jazz ensembles, and symphony choruses. They also conduct choirs in their communities and in their places of worship.

Structure. ACDA is divided into seven geographic regions as well as fifty state chapters, each with its own conventions, newsletters, festivals, clinics, and workshops. Whether at the national, division, or state level, ACDA is structured so that its members can easily involve themselves in the organization's activities.

Conventions. ACDA offers conventions at the state, division, and national levels. National conventions are offered in March of odd-numbered years; the seven division conventions take place in February and March of even-numbered years. Through concert performances by accomplished choirs, educational clinics by leading experts, and exhibits by music-industry representatives, ACDA offers its members a diverse and practical forum in which to develop their skills and professional knowledge.

The Choral Journal. The official publication of the American Choral Directors Association is the Choral Journal. This national publication, issued monthly except for June and July, contains articles and columns of a scholarly and practical nature in addition to reviews of newly released CD recordings, books, and printed music. The Choral Journal is a benefit of membership in the American Choral Directors Association. Subscriptions are available to libraries.

Committees. ACDA has numerous national committees engaged in advancing the choral profession in its many facets. The committees work in several areas of the choral profession, whether through establishing high performance standards, recommending quality choral literature, encouraging research in choral studies, or advocating the importance of choral music in our society.

Differentiation between Children's Choir & Women's Choir Literature

—Lisa Fredenburgh

Director of Choral Activities, Meredith College

Differentiation between children's choir and women's choir* literature can be a challenge. While publishers have been doing a good job of marking women's choir works as SSA/SSAA and children's choir pieces with designations such as 2,3, or 4-part treble, there are still questions that arise about the suitability of works for women's choirs. Although both children's choirs and women's choirs sing in similar ranges, upon closer scrutiny some differences in compositional elements are evident. The level of difficulty of the literature cannot be the sole criteria that one employs to make the determination. Certainly there are very difficult works intended for children, and simple works intended for women's voices.

Tessitura is one of the most significant elements one can use to distinguish between literature for women versus that for children. Women's music normally features a greater difference between part tessituras. Alto lines are generally lower and soprano I lines often soar above the staff. In women's music, the tessitura of the soprano II part is often a major second or a third higher than in children's music. Children's music makes little distinction between the ranges and tessitura of soprano and alto lines. In general, children's voices have not matured to the point that they can phonate with unforced projection below middle c, therefore, the alto line of a children's work is very often written in a much higher tessitura. Similarly, the passaggio is not a big

factor for children's voices, but plays a large role for the older voices. Women's music often exhibits care in the e² area of the voice. Music that stays in the passaggio for women's voices is not friendly to maintaining good intonation.

The range of each vocal part tends to be wider in women's music than in children's works. Again, the maturity of the voices is considered when composers choose ranges. Women's music tends to be approximately minor 3rd wider for each voice part than children's music. This is not to say that children are incapable of wide ranges or higher pitches, only that it seems that composers are more careful of wide ranges in works intended for children.

Women's music may also contain more athletic voice leading. Children require careful voice leading, so as not to damage the young voices as well as to ease part independency. Large vaulting intervals and voice leading that does not move consistently by step often

indicates the women's choir.

Although not a hard and fast rule, a more dense harmonic structure indicates women's voices. These more experienced singers are expected by composers to be able to sing homorhythmic textures, a more advanced skill in part independency. Children can learn part independency more easily through imitative structures and this type of writing is one of the most recognizable traits of children's music, especially more recently. Furthermore, when the harmonic structure is less dense, the child voice is shown off, while women's voices may feel unsupported.

Overall, works that share an element or two from the other genre are more likely to be successfully performed by both women's and children's choirs. Other factors such as preferred tone quality, personell in each choir, and age level of the singers may also make the crossover of literature more or less effective. Tailoring the literature to the group is of high importance for every choir, but particularly when choosing literature from the great volume of music available for singers of the treble clef.

* *As a point of definition, generally, a women's choir is comprised of high school aged women and older.*

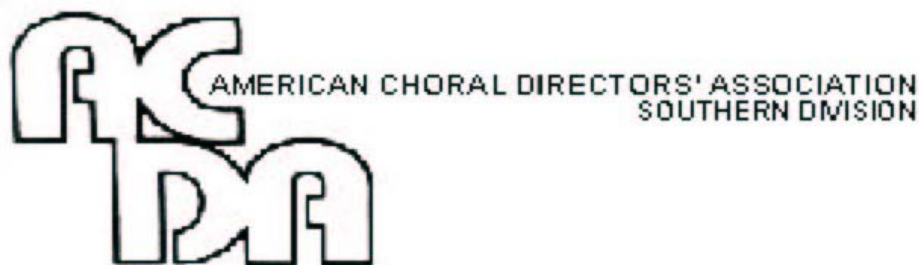
Advertising Rates

The Carolina Caroler will accept advertising at the following rates:

Full page—\$150.00; Half page—\$100.00

Quarter page—\$ 50.00

Rates listed are for camera-ready copy only. See page one for submission deadlines. A check made payable to "North Carolina ACDA" must accompany the order. Advertisers will NOT be billed. Copy will not run without advance payment. If the ad is to run in more than one issue, please include commensurate payment. Advertising copy is subject to editorial approval. The editor reserves the right to head and/or box any advertisement bearing confusing resemblance to editorial material. See page two, "Newsletter Editor," for contact information.



The Colleen Kirk Award

In recognition of the outstanding achievements and contributions to ACDA and choral music education made by Colleen Kirk throughout her long and distinguished career, the Colleen Kirk Award is established to promote the ideals and standards represented by her life and work.

The award will be presented to new and aspiring choral conductors who are members of ACDA, in support of their attendance at division and national conferences of the American Choral Directors Association.

Choral music teachers in their first three years of full-time pre-collegiate teaching will be eligible. The award will support a goal articulated at the National leadership conference in August of 2001 that ACDA provide support and mentoring for aspiring and new teachers in choral music education.

The selection committee will include the division President and selected state Presidents. The application procedure will include an application/information form, a one-page letter stating the applicant's goals in attending the conference, and a letter of recommendation from a teacher, colleague, or administrator. Recipients of the award will submit a report to the division president within one year, following receipt of the award. Availability of funds will determine the number and amount of the awards presented annually.



The Colleen Kirk Award Application

1. Name:	3. Phone:
2. Address:	4. Email Address:
5. ACDA Membership Number:	

6. Education:		
College/University	Degree Awarded	Year(s)

7. Teaching:	Years of Teaching (<i>Must be in first three (3) years of full-time elementary or secondary teaching</i>):	
School	Supervisor	Contact Information

8. Conference:		
Conference Name	Attendance Dates	City/State

A COMPLETED APPLICATION WILL INCLUDE:

9. One (1) letter of recommendation/support from a teacher or supervisor.
 10. A one (1) page letter from the applicant, stating goals for attending the conference.
- ** Recipient of the *Colleen Kirk Award* will submit a report to the division president within one (1) year, following receipt of the award.
- ** Awards will be a minimum of \$500.00. Multiple awards of a larger cash value may be made, depending upon availability of funds.

**A COMPLETED APPLICATION IS DUE NO LATER THAN SEPTEMBER 30, 2002!
MAIL TO:**

**Dr. Andre J. Thomas
College of Music
Florida State University
Tallahassee, FL 32306-1180**



Hinshaw Music Presents Celebration XXVIII

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Now in its twenty-eighth year, the **HINSHAW MUSIC CELEBRATION** has informed, enlightened, and inspired thousands of musicians. It provides them with the opportunity to examine new literature and educational materials, and to sharpen their skills as directors and teachers in study with many of the most highly regarded clinicians of our day.

We hope that you will join us **August 2nd & 3rd 2002**, and help us **CELEBRATE** with **Mack Wilberg, Craig Jessop, and William Carroll**. For two days, we will present the best that Hinshaw Music has to offer. Please join us and **CELEBRATE** the music.

August 2 & 3 2002
Sheraton Imperial
Research Triangle Park, NC

To Register Call
919-933-1691
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or Visa

North Carolina
American Choral Directors Association
thanks
Hinshaw Music
for supporting
NC-ACDA events

APPLICATION FOR CHORAL PERFORMANCE

North Carolina American Choral Directors Association
Fall Conference

Submit an audio or video tape or CD of three contrasting selections
along with this form to care of NC-ACDA President
(see page 2 of newsletter for contact information)

Name of Ensemble _____

Number of Singers _____ Voicing _____

Ensemble category _____

Boychoir, Children's Choir, College and University Choir, Community Choir,
Ethnic and Multicultural, Jazz/Show Choir, Junior High/Middle School Choir, Male Choir,
Senior High School Choir, Two Year College Choir, Women's Choir, Worship, Other

Name of Institution _____

Name of Director _____

Mailing Address _____

City _____ State _____ Zip _____

Telephone: Office _____

Fax _____

Home _____

E-mail _____

Director's ACDA Membership Number _____

American Choral Directors Association

Membership Application

Name: Mr Ms Mrs _____

Member No. _____

Send ACDA publications to:

Alternate Address:

Address: _____

Address: _____

City: _____

City: _____

State: _____

State: _____

Zip: _____

Zip: _____

Country: _____

Country: _____

Phone: _____

Phone: _____

E-mail: _____

E-mail: _____

Fax: _____

Fax: _____

Check Member Type

- Active—\$65
- Associate—\$65
- Student—\$20
- Retired—\$25
- Institutional—\$75
- Industry—\$100
- Foreign Airmail—\$90
- Foreign Surface—\$80
- Life (\$200 minimum installments)—\$2000

- Enclosed is \$1 for the ACDA Endowment Trust Fund

As a member of ACDA, I will comply with the copyright laws of the United States of America.

Check All Choir Types

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

Make check payable to: "American Choral Directors Association"

Mail completed form and check to:
ACDA Membership
P. O. Box 6310
Lawton, OK 73506-0310

Check All Activity Areas

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

The Carolina Caroler

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