



# OF OHIO NEWS

AFFILIATED STATE ASSOCIATION OF THE AMERICAN CHORAL DIRECTORS ASSOCIATION

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See you at the Convention!!

May 1974

## ACDA of OHIO OFFICERS:

**President:** Lawrence E. Tagg  
University of Dayton  
Dayton 45469

**President-elect:**  
John Williams  
Wittenberg University  
Springfield 45501

## **Vice President, Editor and Chmn. Nom. Comm.:**

John R. Van Nice  
Findlay College  
Findlay 45840

**Secretary:** Leora N. Klotz  
806 34th St., N. E.  
Canton 44714

## **Treasurer:**

Fred Fusco  
1309 Hartzell Ave.  
Niles 44446

## ----- ACDA of OHIO REGIONAL CHAIRMEN:

### **Northwest Region:**

Mrs. Martha Rice  
4967 Marion-Waldo Rd.  
Prospect 43342

### **Northeast Region:**

Cyril Chinn  
437 Steven Blvd.  
Richmond Hgts. 44103

### **East Central Region:**

Lanny Hisey  
58 W. Oxford Street  
Alliance 44601

### **South Central Region:**

James C. Myers  
58 Westwood Road  
Columbus 43214

### **Southwest Region:**

Robert McMillan  
1319 Kevin Drive  
Fairborn 45324

## President's Message:

With this last issue of the year, the following items of business are brought to your attention:

1. About half of your Officers and Board serve terms beginning on even-numbered years; the other half begins on odd years. This assures a functional continuity which works smoothly. As my term ends this summer, I will succeed to the NEWS editorship, and John Williams assumes the presidency. John represented us at the North Central Convention last March and is already involved in plans on National, Divisional, and State levels for 1974-76.

2. Finances: Our share of national dues does not even pay for the NEWS and necessary postage. We have operated for several years with small balances from our summer conventions. Many states assess additional dues, and this will be an important point of discussion this summer. Please give this serious thought and let us know your opinion, at or before the August convention meeting.

3. NEWS: This publication is our most important and expensive service to members, excepting convention activities. ACDA publications from other states consist largely of news items from members--material which Ohio members seem loathe to contribute. Lacking news from you also diminishes our contributions to the CHORAL JOURNAL. We are missing a fine opportunity to show our wares in that national periodical. At any rate, this is my invitation to you to send in October-December news to me by mid-September. As always, we welcome other kinds of contributions, and suggestions for NEWS content.

4. The many responsibilities of ACDA of OHIO are assigned to volunteers, so far as possible, and in keeping with the general policy of not using the same people every year. Modesty should play no part in volunteering for service. No one of us knows all the membership or knows what you do best. Please contact any officer, at any time, to suggest yourself or another member for active participation.

ACDA functions solely as a service to its membership. I know you will be encouraged--and I hope inspired--by events in the next two years.

Lawrence E. Tagg



GUEST SPOT

The Contemporary Choir

C. Dennis Ransbottom, Director of Choirs, Celina Senior High School, Celina, Ohio

The small select choir is certainly not a new concept to choir directors but its music, manner of performance, and acceptance into the total music program has changed within the last few years. The February/March 1973 issue of "NAJE Educator" contains an enlightening and encouraging article by Wm. McQueen (Abraham Lincoln High School in Denver, Colorado) entitled "The Stage Band/Jazz Choir Concept". Briefly, Mr. McQueen and many other choral directors across the nation have proven that the small contemporary choir and the stage band can perform effectively together or independently providing a vital, very relevant musical experience.

It is generally agreed that a small select choir should be an extension of the existing choral music program but with a different set of criteria for audition and performance than would normally be used for the larger choirs. The personnel should be a carefully selected group of dedicated singers (usually juniors and seniors) with an interest and basic understanding of the popular and contemporary choral sound as well as traditional styles from the standard repertoire. (Ie - flexibility and versatility of singing an Anita Kerr arrangement as stylistically correct as a work by Hassler, Billings, or Hindemith.)

There is much to be said about the choice of names for such groups since the name may possibly restrict the literature performed. For example, our select choir was originally called the madrigal singers several years ago. However, it soon became apparent that since the choir also sang motets, contemporary works and jazz-rock oriented material as well as madrigals, the name seemed totally out of character. We then chose "chamber choir" simply because it relates to our 18 voices and allows freedom of musical styles. Other names such as swing choir, jazz choir, and pop singers were considered but also seemed to categorized the choice of music.

Television and recorded music have had a tremendous influence upon the students, especially in the area of live performance which includes body movement, gestures, choreography, and manner of dress. This influence should, by no means, be ignored but rather channeled and used advantageously as a "new" musical experience. Why not use our more competent guitarists and drummers in our organization? More and more, publishing companies are waking up to the fact that this is 1974 and are now including such fine arrangers as Carl Strommen, Ed Lojeski, Anita Kerr, and Edwin Hawkins (to name a few) who can produce tasty yet challenging arrangements of the better popular tunes.

It is just as important for us as music educators to guide our students properly with today's music as it is with the music of Bach. Fortunately, for us perhaps, the fundamentals of music remain the same regardless of the style or its indented medium. We, then, as music educators, must do some soul-searching and listen to what is musically happening today. Let's be as well prepared to teach Carole King material as we are Palestrina or Brahms.

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The OTYCMI (Ohio Two-Year College Music Instructors) is becoming a reality. The initial impetus to the budding organization was given by Cyril Chinn of Lakeland Community College, Mentor, who felt that two year music depts. had similar problems in curriculum selection, in scheduling, financing and credit transference. There are some 27 instructors from 17 colleges on the roster. If your institution is eligible but not represented, contact Cyril at once. Other Ohio ACDAers include Ernie Hisey, Bill Hamilton, Christine Farker, Dorothy Lutch, Byron Kauffman, and Luther Oberhaus.

John Carter (SC) and Madonna Goss (SW) take over as chairpersons from Jim Myers and Bob McMillan in their respective regions. Thanks to them for their willingness to serve and to Jim and Bob for their conscientious service to the organization. The Regions continue to be in good hands!!



THE EIGHTH ACDA OF OHIO CONVENTION/WORKSHOP

Mount Union College, Alliance, O.

Noon, August 6-----Noon, August 9

Lanny Hisey, Alliance High School  
Convention Chairman

Bruce Browne, Mount Union College  
Local Chairman

DANIEL MOE, Professor of Choral Conducting and Director of the Oberlin College Choir, the Oberlin College Chorus, and the Musical Union will be our guest Conductor.

Dan, who has joined ACDA of Ohio since coming to Ohio, will work with the attending directors on a number of aspects of choral music, including:

Twentieth Century Rhythmic Problems  
Style in pre-20th Century Music  
The Use of Voices and Instruments  
The Reading of Moe Compositions

**SOMETHING NEW IN OUR CONVENTIONS!:** Dr. Lewis Phelps of Mt. Union will present a session on Elementary Choral Music, using a group of elementary students as a part of his presentation.

Bruce Browne and his Master Chorale will give a lecture-demonstration-conducting session and a study of various editions of choral music available.

There will be reading sessions of Junior High, High School, Sacred, and Secular choral music.

The annual Large Work Sing will also be a feature. Come and sing your old favorites or learn something new that you might be able to use yourself!!

Anyone interested in conducting on one of the reading sessions contact either Lanny or Bruce.

**SOMETHING ELSE NEW:** Bill Hamilton is bringing his Canton Civic Opera Chorus for an evening concert. We've never been able to swing this before--logistics, you know. His program looks great!!! Good standards, good pops.

Swimming

Gemütlichkeit

Golf

Total cost, circa \$40.00  
Contact Lawrence Tagg

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Final Cadence from the out-going editor: (Perfect or Flagal? You guess!)

While President Larry moves to the Medusa-headed job of Editor-Past President-Chmn. Nom. Comm, I wind up the final edition and retire to membership on the Nom. Comm., from thence out to pasture as far as official ACDA business is concerned. ACDA is made up of a great bunch of guys and gals and I thank you all for the cooperation, good nature, happiness, friendship, and, yes, the exasperation at times. I'm glad I didn't miss it!!

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The Andrews Choral Workshop, The Andrews School, 38588 Mentor Ave., Willoughby 44094 (Tuition, room/board \$130) June 23-28, features Anita Kerr, Alice Parker, Eva Mae Struckmeyer, Clair McElfresh, George Kleinfeld, and Herbert Weil.



GUEST SPOT

Do you need new Ideas??

Howard J. Whitmore, Choral Director Groveport-Madison High School, Groveport, O.

I have accepted the challenge which was offered in the last issue of the News and am attempting to write my first article of any kind for any type of publication. One of the most enjoyable experiences of attending conventions like ours is the discussions that go on between directors concerning rehearsal techniques, programming, budget, recruitment, and other things which affect choral directors. I have compiled a list of ideas which I have tried in the past years.

In the fall of 1973 I had the privilege of attending a session on vocal improvisation. I came away from that clinic with enough ideas to last for an entire school year. A conductor who enjoys being creative can enliven a rehearsal by the use of vocal improvisation. Creating a song from a single rhythmic pattern or group of notes can be a worthwhile experience for both conductors and performers.

One of the techniques which I use to keep my students interested is a kind of class competition. I arrange my choir in groups of eight to ten students around the room. As I circulate from group to group I am able to hear individual voices without embarrassing a weak singer. Any of you who teach high school freshmen know that they will be reluctant to sing if they must do it in front of the class. The people in my choir like to rehearse in this manner because it gives them a chance to hear the rest of the choir and gives them a chance to compete against each of the other groups.

If you like to experiment with seating arrangements, you might seat your choir around the room in single file with yourself in the middle. The effect on the singers when they hear the other half of the room singing is marvelous. This is also a good way to perform certain types of contrapuntal music.

A suggestion for a contemporary work would be "The Family of Man" by Michael Hennigan. It is very singable and makes use of the multi-media effects of slide projectors, dancers, electronic tape, lights, and percussion.

In my choirs I have been lucky to have several multi-talented musicians. To meet their needs I have given them opportunities to conduct, compose, and arrange. During my conference period I have spent much time composing and arranging for the choirs. This is a very valuable practice for a conductor and a good way to add to your choral repertoire. With practice you can become a fairly competent composer or arranger.

I hope these suggestions are of value to you people who read this article. If they work for you, I would be happy to hear about it. If not, then throw them in the little round file.

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Howard also suggests the following selections which his choir has found rewarding: Ceremony of Carols--Britten, Song of Democracy--Hanson, Frostiana--Randall Thompson, Cantata # 142--J.S. Bach, The Christmas Story--Nelson, and Mass in G--Schubert.

Ed. Note: I'm not certain which arrangement of Ceremony of Carols Howard used. The original was for SSA (actually all boys voices); however most, if not all, of the choruses have been arranged for SATB with Harp or Piano. While the latter lack the "trebleness" of the unchanged voices, at least your whole choir has something to sing. Boosey-Hawkes, I believe.