



OCDA News

BULLETIN OF THE OHIO CHORAL DIRECTORS ASSOCIATION

FROM THE DESK OF OUR PRESIDENT

~David Bell



Much has been written about the disconnected or "at-risk" student in light of the recent tragedies at Columbine High School and other settings. There is clearly a great need to find "points of entry" for connecting students to schools. The arts are one of the most powerful ways that we can help students to build those connections.

Let me share a brief personal story, if I may. Ten years ago I found a young woman in her late twenties wandering the music hallway of my school in a daze. I asked if I could help her and it took her some time to collect her thoughts. As she told me her story I could scarcely keep from breaking into tears. You see, her husband had been killed in Desert Storm and she was blinded with grief. In her need for solace, she had returned to the school where she had graduated, hoping to borrow a copy of "Old Irish Blessing" to give her solace at the funeral service.

Many times in my life I have encountered people in the grasp of those "Dark Nights of the Soul." I know that there are few things that can provide solace at those fragile times. I know from experience that music is one of them. How can we question the importance of music in our lives and the education of our children when we have witnessed or experienced the power of the arts in those pivotal moments of the heart?

From times of the earliest development of the human race, the arts have played a fundamental role in rituals of community, such as documenting "the hunt" through cave drawings, celebrating the joining of mates with dance and music, etc. The arts are a fundamental ritual of celebrating community, dating back to the earliest beginnings of civilization. Alongside the emergence of civilization evolved the need for artistic expression.

The arts are also a way of teaching children how to join together and work constructively and productively. They connect people with each other and with the institutions where one finds the arts, such as churches, schools, etc. I know that the most powerful musical experiences I have witnessed or conducted are those that drew people together and heightened their sense of community.

In recent years, those opportunities for building community through activities like the arts have seen a considerable decline. Reform is crucial, but it is only valuable to the degree that it helps to produce better-educated adults with the tools for success.

Clearly, those tools must extend beyond the empirical to encompass emotional, moral, spiritual and ethical growth. People have a fundamental need for belonging. We need each other. Unless we satisfy those needs, we can never move

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Winter 2001

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2001 OCDA Summer Conference

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David Brunner
Robert Jones

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William Bausano

Keeping the Men Singing

Contrary to popular belief, guys really do like to sing! In my experience, high school and middle school men have three basic reasons for singing: 1) Friendly vocal competition; 2) Camaraderie; and 3) too woo the ladies.

It seems as though all of us come up with certain plans of attack that encourage gentlemen to keep singing through the middle school years and on into high school. Here is a short list of strategies that I have found useful in my particular situation.

1. Do whatever it takes - scheduling, a borrowed assistant from another school, a part-time music teacher from another school—to train the gentlemen separately from the ladies. At the middle school level I send the ladies to a study hall (or ear-training with our part-time accompanist) while I train the men. On the following day they switch. I spend more time, in middle school, working on T(T)B and S(S)A literature than I do on SAB or SATB. Guys that would normally goof off or be totally distracted in a mixed group will suddenly work very hard for you and have fun in the process. They will compete to see who can sing the lowest, the highest, the loudest, the longest, the fastest, the most 'heroic', or the most tender. Just make sure you give your guys literature that helps them explore all of those new vocal adventures.
2. If you are a male teacher, sing for them EVERYDAY making sure it is your most beautiful sound and not some hack "let-me-rote-teach-you-these-pitches-and-rhythms" voice that they hear on a regular basis. If you are not a male teacher, do what it takes for your guys to hear a see male vocal models—King Singers videos, a Bass from the high school, a friend, or a colleague. My wife, who also works with middle school men has had one of the male teachers in the building who sings with a gospel group come in and sing for the guys.
3. At Columbus Academy, I have my middle school chorale perform as the "warm-up" group on the December Concert with the high school chorus. In this way, all the middle school students hear great literature sung by the older students. I also purposely program a set of just high school men and just high school ladies so that each young student can hear more clearly where their instrument is headed in just a few short years. I then let the middle school boys sing with the high school boys and the middle school girls with the high school girls. The young boys are always thrilled to hear the sound of the voices with those of the high school boys. This concept also works for me in the opposite direction. In the Spring, a co-worker's 5th and 6th grade Viking chorus sing on the same concert as my middle school chorale so those young singers and their families can hear what the next step is in the vocal music curriculum—I always use the word *curriculum* and NEVER the word program. There are many types of programs—athletic, drug and alcohol, etc— not related to the

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OCDANews

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“Top Ten” List of Accessible Choral Masterworks for High School Choir

In January 1989, the ACDA High School R&S Committee, polled its membership regarding a list of works upon which a high school choral repertoire might be built. The list below represents good literature that might be used as an introduction to the art of choral singing as well as providing more advanced choirs with pieces that are worthy of performance based artistic and technical value. OCDA received several requests that we include this list in the *OCDA News*. The following pieces include title and composer information only, as many are available in several editions. All of the works most frequently mentioned are sacred. They are:

- | | |
|----------------------------------|-------------|
| Ave Maria | Victoria |
| How Lovely Is Thy Dwelling Place | Brahms |
| Ubi Caritas | Durufle |
| Ave Verum Corpus | Mozart |
| The Last Words of David | Thompson |
| Mass in G | Schubert |
| Gloria | Vivaldi |
| Hallelujah Chorus | Handel |
| He Watching Over Israel | Mendelssohn |
| Os Justi | Bruckner |

It should be noted that a number of secular pieces also received mention by the respondents. These include:

- | | |
|----------------------------|--------------|
| Der Abend | Brahms |
| Frostiana | Thompson |
| Shenandoah | arr. Erb |
| Three Hungarian Folk Songs | Sieber |
| The White Moon | Butler |
| Fa Una Canzona | Vecchi |
| Zum Gali | arr. Goldman |
| The Lift Boy | Britten |
| Six Chansons | Hindemith |
| The Coolin | Barber |

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Early High School Choral Programs in Ohio

ACDA President Milburn Price's recent column, "Advocacy: A Continuing Need" (Price, 2000) hearkens back to the words of John Adams in support of arts education as a right of all Americans. Such references to historical figures in relation to music advocacy are rare. While we often cite the most recent research findings on the benefits of music instruction to the development of spatial intelligence or the advantages of listening to Mozart, historical research in music education remains largely untapped in our advocacy efforts.

Ohio choral directors are shareholders in a rich legacy of music education. Vocal music was introduced in the public schools of Zanesville at all grade levels in 1842 under the leadership of Jesse P. Hatch. Hatch also served as teacher of writing and superintendent of the female school in Zanesville (Sanders, 1998).

In Cincinnati, vocal music was formally introduced in 1844 with William F. Colburn and Mrs. E. K. Thatcher as music teachers. However, it appears that vocal music was not introduced into the high schools until 1851 when Charles Aiken began teaching at Hughes and Woodward High Schools. Aiken would later serve as the first music supervisor for the Cincinnati schools, and his choral collections, *The High School Choralist* (1866) and *The Choralist's Companion* (1872), would become sources of music for public concerts and graduation exercises in Cincinnati and other cities for years to come (Gary, 1986).

In Cleveland, vocal music was introduced in the schools under the leadership of Silas Bingham in 1846. In that same year, Bingham assembled a chorus of 250 children to perform on July 4th for the National Jubilee of the Young People's Washington Total Abstinence Society (Grant, 1963).

Students at the middle school building of the Columbus Public Schools presented a concert including rounds and choruses in October 1847. Yet, vocal music was not officially introduced into the curriculum there until 1848. Early vocal music instruction was provided mainly by classroom teachers; however, E. Dryer, a local music teacher, served as director for high school choral performances there in 1858 and 1852. It was not until August 1854 that the Columbus Public Schools hired their first music teacher, J. Suffern (Kapfer, 1967).

Washburn (1932, p. 218) identifies number of other Ohio cities with early high school vocal programs including Dover (1852), New Philadelphia (1852), Newark (1852), Chillicothe (1854), Marietta (1855), and Toledo (1858). These are probably just a few of the cities with early high school choral programs. Rich indicates that vocal music was taught in 51 of 88 Ohio counties by 1858 Rich, 1946, p. 115). Music in Ohio schools is truly almost as old as Ohio's public school system. The benefits of music education for music's sake, for the development of the whole person, and for the acquisition of skills that translate to a myriad of other situations are no less applicable today than when music was first introduced in the public schools of Ohio in the 1800's. We should share Ohio's strong music traditions with parents, students, administrators, and other teachers to help them understand music's importance and its long history in Ohio public education.

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Paul Sanders
~ OCDA Two-Year College R&S Chair



Boos and Bravos



One of the member benefits provided by OCDA is the presentation of quality repertoire at our summer conference reading sessions. It is our understanding that ACDA has reached an agreement with the music printing industry to allow them to charge minimal printing and shipping costs for perusal music passed out at reading sessions.

The publishers have responded in a variety of ways to this agreement. Some publishers charge a minimal fee and some charge rather steep costs. OCDA's costs for providing this benefit to members have increased approximately four hundred percent in the past three years.

We include the music reading sessions on our summer conference as a member service only and derive NO financial benefit from the sale of music.

BRAVO to the following publishers who charged minimal fees this past summer for printing and shipping:

- Alliance
- BriLee
- Cecilian
- Cypress
- Hinshaw
- National
- Oxford UP

BOO to the publishers who took advantage of the agreement to overcharge this past summer for printing and shipping. We hesitate to mention them by name.... **BUT YOU KNOW WHO YOU ARE!!**

David Bell
~ OCDA President

From the Desk of the President

(Continued from page 1)

beyond our fundamental needs to grow, learn and understand.

If we reduce the "entry points" for people to belong to a learning community, be it school, church or any other cultural institution, can we realistically expect them to grow and succeed at greater levels? Is a basic education more than reading, writing and arithmetic? If we don't ask these questions, who will? We need each other!

David Bell
~ OCDA President

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The OCDA Board of Directors would like to thank Musical Resources for providing the invaluable services of acquiring music for the OCDA reading sessions held both, at the summer conferences and at the OMEA State Conference, and for providing the compilation of summer conference works included in the fall issue of the of the OCDA News.

Choral Performances Across the Buckeye State

February 10

Oberlin Choristers
 "Showcase of Choirs"
 4:30 pm
 Lorain County Community College
 Stocker Center
 1005 N. Abbe Rd., Lorain, OH
 Call 440/774-4079 for tickets/info.

February 18

All-Ohio Youth Choir and the
 Coshocton Community Choir
 Winter Pops Concert
 Directors: Charles R. Snyder
 Christopher McManus
 3:00 pm
 Coshocton High School
 Ticket Information: 740/622-3960

St. Peter in Chains Cathedral Choir
 Midwinter Concert
 Anthony DiCello, Director
 3:00 pm
 8th and Plum St., Cincinnati, Oh

February 25

University of Dayton Chorale
 Robert Jones, Conductor
 7:00 pm
 Chapel of Immaculate Conception
 University of Dayton Campus

 Wright State University
 Paul Laurence Dunbar Chorale
 4:00 pm
 Creative Arts Center

March 2

Wright State University
 Men's Chorale & University Chorus
 7:30 pm
 Creative Arts Center

March 6

Concordia College Choir
 Rene Clausen, Director
 7:30 pm
 St. Peter in Chains Cathedral
 8th and Plum St., Cincinnati, Oh
 For Tickets Call 513/421-2222

March 8

Wright State University
 Women's Chorale & Concert Band
 7:30 pm
 Creative Arts Center

March 11

Holy Martyr's Catholic Church
 Lenten Music Festival
 Guests: Holy Family Church
 Parma-South Presbyterian
 Schubert: *Mass in G and Lenten
 Hymns*
 Directors: Frank Bianchi,
 John Drotleff
 Michael Seredick
 4:00 pm
 Medina, OH

March 12

Winton Woods High School
 "Tune-Up" Choral Concert
 David Bell, Director
 7:00 pm

March 24

Lorain County Honors Choir 2001
 Students from 20 area schools with
 Oberlin Intermediate Choristers
 3:00 pm
 Oberlin College, Oberlin, OH
 Finney Chapel
 Free Admission

Summit Choral Society
 "Music from the Jewish Tradition"
 Director: Frank Jacobs
 E. J. Thomas Hall
 Call 339/434-SING for tickets & info.

March 25

Lancaster Choral with
 Lancaster-Fairfield Youth Choir
 "Beautiful Ohio"
 Music of Ohio Composers
 4:00 pm
 St. Mary of the Assumption Church
 132 S. High St., Lancaster, OH
 Tickets at the door or 740/687-5855

University of Dayton Chorale
 Robert Jones, Conductor
 4:00 pm
 Grace Methodist Church
 Dayton, OH

April 6

Lancaster Chorale with
 Hocking Children's Chorus
 "Beautiful Ohio"
 7:30 pm
 Middle School Auditorium
 Logan, OH
 Tickets at the door or 740/687-5855

Hiram College
 College Choir, Madrigal Singers,
 Men's Chorus
 Directors: John Drotleff,
 Tina Dreisbach

8:00 pm
 Hayden Auditorium

April 7

Oberlin Choristers
 "A Spring Concert"
 Youth Chorale to also perform
 7:30 pm
 First United Methodist Church
 4 S. Professor St., Oberlin, OH
 Call 440/744-4079 for tickets/info.

University of Dayton Chorale
 Spring Concert
 Robert Jones, Conductor
 7:30 pm
 University of Dayton Campus

April 8

Wright State University
 Chamber Singers
 4:00 pm
 Westminster Presbyterian
 125 N. Wilkinson St., Dayton, OH

(Continued from page 8)

April 9

Denison Singers
 Concert of music to be performed on
 a May tour of Portugal
 William Osborne, Conductor
 7:00 pm
 Lutheran Church of Our Savior
 Dayton, OH

April 11

St. Peter In Chains Cathedral Choir
 "The Ancient Office of Tenebrae"
 Anthony DiCello, Director
 7:30 pm
 8th and Plum St., Cincinnati, OH
 Free Admission

April 20

Denison Singers
 Concert of music to be performed on
 a May tour of Portugal
 William Osborne, Conductor
 8:00 pm
 Burke Recital Hall

Bowling Green State University
 Collegiate Chorale/Women's Chorus
 Mark Munson, Director
 8:00 pm
 Kobacker Hall

April 21

Bowling Green State University
 University Choral Society and
 Freshman Chamber Choir
 Graeme Cowen, Director
 8:00 pm
 First United Methodist Church
 Bowling Green, OH

April 22

Ashland Symphonic Youth Chorus
 Spring Concert: *A Chorus of Angels*
 Sandra Brown, Director
 3:00 pm
 McDowell Auditorium, Ashland, OH

April 23

University of Dayton Chorale
 Robert Jones, Conductor
 7:30 pm
 Otterbein Facility, Lebanon, OH

April 25

Tallis Scholars
 8:00 pm
 St. Peter In Chains Cathedral
 8th and Plum St., Cincinnati, OH
 For Tickets Call 513/421-2222

April 27

Bowling Green State University
 University Men's Chorus
 Graeme Cowen, Director
 8:00 pm
 Kobacker Hall

Wright State University
 Men's Chorale Variety Show
 7:30 pm
 Creative Arts Center

April 29

Daniel Gawthrop will lecture on:
 "Music As A Moral Force: Market-
 ing Transcendence in a Pre-
 Apocalyptic Society"
 4:00 pm
 Swasey Chapel

Denison University
 Concert Choir and Orchestra
 William Osborne, Conductor
 Franck: *Psalm 150*
Redemption
 Gawthrop: *Behold This Mystery*
 Faure: *Requiem*
 7:30
 Swasey Chapel
 Coshocton Community Choir
 30th Anniversary Spring Concert
 Charles S. Snyder, Director
 3:00 & 7:30 pm
 Coshocton High School
 Ticket/Alumni Info: 740/622-3960

West Shore Chorale
 Brahms: *German Requiem*
 (in the composer's version for pi-
 ano, four hands)
 Director: John Drotleff
 7:30 pm
 Rocky River United Methodist
 19414 Detroit Rd., Rocky River, OH

May 6

Oberlin Choristers
 "May Songs"
 Primary and Intermediate Choirs
 7:00 pm
 First United Methodist Church
 45 S. Professor St., Oberlin, OH
 Call 440/774-4079 for tickets/info.

May 9

Winton Woods High School
 Spring Concert
 David Bell, Director
 7:00 pm

May 17

Winton Woods High School
 Stage Band/Ensemble Show
 David Bell, Director
 7:00 pm

May 20

MUSICA!
 Spring Cabaret
 Robert Jones, Conductor
 Epiphany Lutheran Church
 Centerville, OH

Wright State University
 Paul Laurence Dunbar Chorale
 4:00 pm
 Creative Arts Center

May 21

Wright State University
 Community Orchestra &
 University Chorus
 7:30 pm
 Creative Arts Center

June 2

Wright State University
 "Carmina Burana"
 7:30 pm
 Student Union - Multipurpose
 Room

June 3

Oberlin Choristers
 "A Singing Celebration"
 Concert and Touring Choirs
 3:00 pm
 Oberlin College, Oberlin, OH

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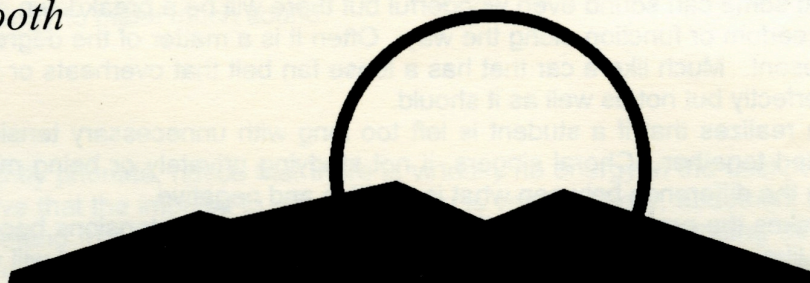
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Vocal Point



Everyone who studies singing has or has had a mental list that is conscious or subconscious regarding the process of singing, i.e., the singers do's and don'ts. Singing does take a great deal of effort in specific body parts, especially for the most difficult types of singing. However, the singer's goal is to sing as easily and efficiently as possible in order to get the greatest amount of beauty and longevity from the instrument.

However, I have observed in my hundreds of private voice students and in the nearly 2,000 voice students at Cincinnati's Musical Arts Center for the last 28 years, that overwhelmingly singers concentrate on and put too much effort into the "to do" parts of the process.

It's not that the "to do" parts aren't as important as the "undo" parts. It's that those unneeded unwanted beliefs and tensions are often the roadblocks to excellent vocal function. If you do something repetitive enough and long enough that is not needed during a specific function, the unneeded gets associated with all of the rest of the process. And in singing, you are doomed to have a concept that is not the real picture when excesses are equally dominant.

Many choristers from large choral organizations unless associated with a music conservatory environment or unless a choral director requires the participants to take private lessons, do not study privately. This is especially true of most high school organizations. If they do study, most have not been able to limit all of the major negative unneeded muscle activity let alone the smaller less significant tensions. Moreover, the director must step in to offer large group voice class concepts. While this is generally beneficial most of this work can end up pointless without any of the major tensions relieved. This is difficult enough in a one-on-one student to teacher private lesson.

So, with these givens, what "to do"? What we need is something that breaks the patterned habits which set up the negative muscular activity that can be done by novices and in a large group.

There are four or five techniques which I have discovered to be profoundly beneficial for choral directors and voice teachers alike which help to establish a more pure singing function. We will discuss at least three here.

First, a stasis condition is sought that I call the Blank Slate. On a blank slate or blank board, we can write or draw whatever words, pictures or ideas we can imagine. On the (Blank Slate State) of a body that is relaxed and free of all tension we can "draw" the necessary muscle activity to define a function. Can people function well with both unwanted and unneeded tensions simultaneously? The answer is "yes," absolutely! And some can sound even wonderful but there will be a breakdown of some sort either in sound, beauty, freedom or function along the way. Often it is a matter of the degree to which unwanted tensions are present. Much like a car that has a loose fan belt that overheats or something that keeps it from running perfectly but not as well as it should.

Mostly everyone realizes that if a student is left too long with unnecessary tensions, good and bad functions are wedded together. Choral singers, if not studying privately or being monitored, often have no way of knowing the difference between what is positive and negative.

When a singer takes the preparation breath both good and negative tensions become activated. The active phonation is like a turning on of a car - all systems become activated and will work automatically. Whenever we stand to walk, we don't think about every muscle group that has to move. We simply engage our mind in where we are going and our body does a myriad of actions to create the one word concept function - walk.

How can we change something so powerful? We do this by changing at least part of the habit related to the process or make a conceptual change that allows the physical experience to be altered enough to eliminate as much negative as possible. Sometimes for experience sake even good things are let go of temporarily to get rid of the negative. But will try to "keep the baby warm" when it goes out with the bath water. The body and brain must somehow believe that "it will still work" with radical changes.

Based on these factors the most important mental and physical practice that I have developed satisfies all the criteria mentioned earlier (can be done by novices in a group and breaks the pattern of

negativity).

There are obviously only two directions air moves past the vocal chords. These are down through them and into the body or up and out away from the body. Since we sing with air moving in only one of these directions the energy and preparation is on the intake of that breath. Before we create the environment to use "Blank Slate" experiences, have your student or choir sing the way they normally would on a simple scale in the middle range and up, or on just one note. Now, observe the kind of breath that is taken and the level of energy expended in the current pattern that the student usually experiences when he/she sings.

1. Creating a Blank Slate:

Next, have your students relax everything that can possibly be relaxed and still sit up. This includes the head, the neck, the face, the jaw, the tongue, the shoulders, the arms, etc. The next step is what I call the

A. "Breath to Live":

The breath that sustains life is obviously experienced by all who are alive. Observe the breath that you use when sitting quietly and reading. I call this the vegetative breath the breath to live. This breath is shallow at rest, usually slow and lacks much energy to support phonation for speech or singing. As you breathe to live...

B. "Observe":

1. Where does the impulse to breathe come from?
2. Is your body totally relaxed?
3. Is there more energy to get air in than to get air out?
4. What part of the process lasts longest - inhaling or exhaling?

C. "Do":

While observing the air move out after the flow has started, allow the tiniest amount of utterance on the schwa (uh), in other words, phonate during the exhalation of a life-sustaining breath. There will be barely enough energy to make much sound.

D. "Observe":

As you lightly phonate, notice that there is virtually no energy in the neck, tongue, jaw and shoulders. Also observe that the impulse to utter in support is very low belly, abdomen, sides, and lower back. The goal is to pretend that you're just going to breathe out and let the singing be a surprise part of the process. When confidently phonating with little or no tension, break the mood and go back to normal singing energy - the energy that people have been using daily so that the contrast between the two types of breathing and energy levels can be fully experienced. Then return to this extremely non-energy, light, easy building of energy, Begin with process "A" through "D".

E. "Do":

As confidence grows that you are finding that only the necessary muscles are working in phonation begin now to expand the amount of air being taken in. The natural pressure of the air will support a singing tone more closely related to the pressures of what has been natural to the singer's speech and singing mechanism. Continue to expand without any of the tensions mentioned until the sound is com-

Vocal Point*(Continued from page 13)*

fortably full. If at any point tension in the neck, jaw, tongue, shoulders occur, reduce the volume and go back to a "Blank Slate State". When relaxed and free, add the increased pressure.

F. "Do":

The last step in this process is to try and add some of the important Do's which most teachers or directors request. Whether it's expanding your chest a little higher, opening the throat more, lifting the palate, or dropping the jaw back. This is the culminating step to bringing about a full singing effort. It is most important to maintain a sense that at all times you are doing ONLY that which is needed in the process. I highly recommend these steps before or during any new singing concept that is taught. Undoubtedly, this process reveals the power of muscle conditioning and memory.

A second version of this process is elevating the shoulders in a high position to the ears and utilizing the elements "A" through "F". This specifically deals with shoulder and neck tension. Two ways of breathing should be employed - one extremely slow for at least eight seconds and one with a quick intake of breath and observe if unwanted tension becomes evident. Observe the almost omni-directional sense of intake of breath into the torso. Observe also that the only energy used is in getting air into the body and a lifting up of the shoulders. This approach should provide a feeling of an extremely low breath - almost a falling out of your stomach from your body.

The last variation we'll offer is that of utilizing the previous pattern "A" through "F" without the risen shoulders. At the point of intake of breath purse the lips as if to whistle or to breathe through a straw. This permits an opening of the throat and a relaxation of the tongue and larynx. Also, because of such a small opening at the lips, the extra effort for intake required of the diaphragm activates a response that pulls air inward more aggressively. The larynx may also be observed in a lowering position.

Helping choristers to understand that it is possible to achieve perfection in function may be a revelation to many of them. That anyone should have tension so keenly wedded to a function that we desire to simplify might be novel. This process should help anyone to experience and develop a new sense of freedom and release in the process of singing and in speech. A pure definition of function in our bodies is always our goal.

*Karl Resnik
~ Executive Director
Musical Arts Center*

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Keeping the Men Singing

(Continued from page 2)

academic course of study, but music is a part of the American education curriculum. This is our trump card and I would encourage you to use it.

4. I also teach both, my middle school and high school men to sing a four-part arrangement of the National anthem that we sing at home games. This strategy kills several birds with one stone:
 - a) The guys get a large captive audience who probably have never heard them sing before.
 - b) there is usually an administrator and maybe a Mayor in the bleachers who want to find something to brag about;
 - c) the ladies in the bleachers screech even higher than they did at the December concert;
 - d) other guys in the bleachers get to hear your men sing;
 - e) the other guys in the bleachers get to hear the ladies in the bleachers scream for the men;
 - f) the away team, its coach, its families, and its administrators are "green with envy" because of what your *heroic* men pulled off.

Two years ago, Matt, a 7th grade bass, came up to me afterward and said, "Mr. Caracciolo, I just want to thank you for letting me sing tonight. That was an awesome experience. I've never done anything like that before!" Funny, as an 8th grader last year, he not only hosted the talent show but sang the only male solo—and unaccompanied!! Oh...the thrilling work we do!!!!

Of course it goes without saying that it takes a good administrator to help you with some of these goals—and I must work with three of the best! If you get excited about the kids and what they could and should be doing with the curriculum, then your administrator will be more likely to dream daring dreams with you.

Don't give up on the guys. I went to my first boy choir rehearsal as a treble in 5th grade and within ten minutes my whole world changed!

Stephen Caracciolo
~OCDA South Central Chairperson

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