

Choral Cues

The official publication of the
American Choral Directors Association
of New York State

Spring, 2010



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President's Message

Dr. Mark Zeigler

Dear Friends,

I cannot believe it, but the school year is almost over, which means the 2010 New York State Summer Music Conference is rapidly approaching. Like the last two years, the conference will be held at the Crown Plaza in Albany, New York. The dates of the conference are Sunday, August 8th through Tuesday, August 10th. We have some amazing events and interest sessions planned and it is my hope that many of you will attend.

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Visit the NY/ACDA website at
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I am excited to announce that Dr. Rollo Dilworth will be the conductor of the Director's Chorus this year. Dr. Dilworth is Associate Professor of Choral Music Education at Temple University's Boyer College of Music and Dance. He received his Doctor of Music degree in conducting performance at Northwestern University where he studied conducting and composition with Robert A. Harris. An active conductor, composer, educator, and clinician, Dr. Dilworth has taught choral music at the elementary, secondary, and university levels. His performing endeavors have taken him to Europe, Asia, Africa, and Australia. In addition to composing music in the choral genre, his research interests are in the areas of African-American music and music education curriculum and instruction. Dr. Dilworth will present an interest session on Monday, August 8th titled: Using Text and Style as Primary Influences on Conducting Gesture.

In addition to being the Director's Chorus Conductor, Dr. Dilworth will also be this year's Keynote Speaker for the conference. His keynote address is titled: Maintaining Relevance In The Music Education Curriculum.

I am also excited to announce that the second annual Middle School Choir will be directed by Diane Warner. Diane teaches at Shenendehowa High School East in Clifton Park, NY. She is also the current NY ACDA Repertoire and Standards Chair for Senior High Choirs. In addition to being the Middle School Honor Choir conductor, Diane will present an interest session titled: Strategies for Effective Choral Rehearsals. If you are interested in having one of your students participate in the Middle School Honor Choir, the contact person is Michael Murphy, the R&S Chair for Junior High and Middle School Choirs (Murphy@gateschili.monroe.edu). You can also go to the New York ACDA website to download the application and nomination forms.

This year's Children's Honor Choir will be directed by Fred Meads. Mr. Meads is Director of Vocal Studies where he trains choristers of The American Boychoir School through private instruction and group voice classes as well as vocal technique and music theory. He prepares the first year choristers in the Training Choir for the musical and social demands of the concert choir, ensuring a smooth transition into the professional ensemble. Previously, Mr. Meads served as Artistic Director of the Fort Wayne Children's Choir from 1999-2009. Under his leadership, the choir of over 300 singers performed throughout the community, state and at festivals around the world, most recently at Festival 500 in Newfoundland, Canada. Mr. Meads received his Bachelor of Music degree in Music Education from Ithaca College, New York and his Master of Music degree in Choral Conducting from the University of North Carolina at Greensboro. In addition to being the Children's Honor Choir conductor, Fred will present an interest session titled: Singers on the Move - Teaching and Motivating Boys to Succeed. If you are interested in having one of your students participate in this event, the contact person is Craig Knapp, the R&S Chair for Children's Choirs (mrknapp1@aol.com). You can also go to the New York ACDA website to download the application and nomination forms.

As in previous years, the conference will also present several reading sessions that will feature a variety of high quality choral literature including elementary (Craig Knapp, clinician), middle school (Michael Murphy, clinician), high school (Diane Warner, clinician), vocal jazz (Carol Jacobe) and multicultural (Penelope Cruz, clinician) repertoire. Regardless of what level or ensemble type you conduct, you will not want to miss these sessions as there will be something for you.

Finally, I need to let everyone know that my tenure as New York ACDA President will come to an end following this year's summer music conference. It has been a privilege and an honor to serve New York ACDA in this capacity for the last two years and I especially want to thank all of the members of the New York ACDA Executive Board for their hard work, commitment and dedication to the organization. These folks have spent countless hours volunteering their time to support NY ACDA. I sincerely believe that we have one of the finest executive boards in the country and I am deeply appreciative of all they do. As of August 11, 2010, Dr. Brandon Johnson will be the new NY ACDA President and I know that the state is in exceptional hands. I wish him all the best.

I look forward to seeing many of you in Albany. Take care and have a terrific rest of the year. I wish all of you the best in your up coming spring concerts.

Sincerely,

Mark Zeigler

NY ACDA President

NY/ACDA

Regional Representatives

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(Long Island)
Mary Louis Academy

NY/ACDA 2nd Annual Middle School Honor Choir

DIANE WARNER

Guest Conductor & Clinician

warndian@shenet.org



Diane Warner continued as the choral director for the Shenendehowa High School East select choirs after retiring in 2007 as the Music Supervisor for the Shenendehowa Central School District in Clifton Park. During her 36 years in the Capital District, she has taught elementary vocal music in Scotia-Glenville and Schenectady City schools, as well as serving as an adjunct instructor at Schenectady County Community College. In 1982 Mrs. Warner founded the Capital District Youth Chorale, now a highly respected community based chorus with more than 100 singers from grades 4-12. CDYC and Mrs. Warner's High School Choirs earned more than 60 Superior ratings in the last 21 years at State, National, and International festivals.

Mrs. Warner is a certified New York State School Music Association vocal and choral adjudicator and a frequent clinician and guest conductor of All-County and Area All State Choirs. She has also served as a member of NYSSMA's Urban Education Committee and Manual Selection Committee for Treble Choirs. She has been nominated to Who's Who in America's Teachers five times. She has also received two General Electric Star Awards and two Shenendehowa Staff recognition awards. She has received the Schenectady High School Student Government Teacher of the Year Award and the Schenectady City School District's Teacher of the Year Award.

Strategies for Effective Choral Rehearsals

Members of the Capital District Youth Chorale (see description below) will model the techniques and strategies that improve tone, diction, musicality, musical independence and music literacy in this workshop. Repertoire serves as the text and will be selected to accommodate the vocal development of the students available to present this workshop.

Capital District Youth Chorale

The Capital District Youth Chorale was founded in 1982 by Diane Warner. The 120 singers are drawn from 70 schools in 7 counties of the greater Capital District. Students ages 9-17 can be placed in one of four different ensembles. Entrance into and advancement within CDYC is based upon audition results, experience and reliability. The touring choir represents a portion of the junior chamber, senior chamber and the changed voice groups.

Middle School Honor Choir Program

I have selected a variety of repertoire to help the students who come to this summer's honors grow experience a variety of styles of articulation and languages. In the Renaissance gem, *Je Le Vous Dirai!* By Certon, the students will experience the joy of gossip, Renaissance style, as well as experiencing the beauty of the French language.

The inspirational selection *I Dream a World* by Andre Thomas allows students to work on word weighting, phrasing, crescendos and decrescendos and all the challenges that go with those beautiful moments.

Ose Shalom, arranged by John Leavitt, will allow the students to sing in Hebrew with strings and clarinet accompaniment. They will also have the joy of powerful singing both softly and in full voice.

How Can I Keep from Singing arranged by Gwyneth Walker takes the beautiful Quaker hymn and builds in small bursts of sparkling dynamic contrasts interspersed with the hymn, all with an incredible piano accompaniment.

Keep Your Lamps!, arranged by Victor C. Johnson, takes the well known spiritual and adds a blues accompaniment to energize the melody, while the harmony parts punctuate the melody. The call-response effect is also celebrated throughout this arrangement.

Craig B. Knapp
Children's Choirs
Joseph Edgar School

Michael Lister
College &
University Choirs
College of St. Rose

Timothy Newton
Community Choirs
SUNY Oneonta

Penelope Cruz
Ethnic &
Multicultural Choirs
White Plains H.S.

Diane Warner
High School Choirs
Shenendehowa H.S. East

Carol Jacobe
Jazz Choirs
LeMoyne College

Michael Murphy
Middle School Choirs
Gates Chili M.S.

Ed Schell III
Male Choirs
Rochester Institute of Tech

Jason Thomas
Music & Worship
Concordia College

Juidth Ranaletta
Show Choirs
Greece Athena H.S.

Daniel Black
2-Year College Choirs
Villa Maria College

Ed Reisert
Women's Choirs
White Plains H.S.

NY/ACDA 8th Annual Children's Elementary Honor Choir

FRED MEADS

Guest Conductor & Clinician

fmeads@americanboychoir.org



Fred Meads is Director of Vocal Studies at the American Boychoir School in Princeton, New Jersey where his responsibilities include conducting the training choir, teaching private voice lessons, and music theory instruction. He also serves as Director of Children's Music at Marble Collegiate Church in New York City and accompanist for the Princeton Girl Choir. Previously, Fred was the artistic director for the Fort Wayne Children's Choir in Indiana. He received a BM in Music Education from Ithaca College, NY and the MM in Choral Conducting from the University of North Carolina at Greensboro. Further studies include the Chorus America Master Class in San Francisco, Toronto Children's Chorus Symposium and the Kodaly Institute at Capital University. Fred is the R&S Chair for children's choir in NJ-ACDA.

2010 NY/ACDA Children's Elementary Honor Choir Program

To Music - Arr. Betty Bertaux - Boosey and Hawkes

Simple Gifts - Arr. Michael Mauldin - Kjos Pub.

Bowling Green - Nick Page - Boosey and Hawkes

When I am Silent - Joan Varner - Alliance Music

Sing Hallelu - Arr. Rollo Dilworth - Hal Leonard

Oye - Jim Papoulis - Boosey and Hawkes

Textual Perspective

Dr. Michael Lister

College and University Repertoire and Standards Chair

NYACDA

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During my time singing with the Cleveland Orchestra Chorus, I learned a great deal about what it means to be a choral musician. Many of these “lessons” came from comments made in the rehearsal by our director, Robert Porco. While there were many gems, there was one often-used adage (one might even say leitmotif) that returns to me frequently and I paraphrase here: “Singers use words. If we didn’t these parts might as well be played by [fill in the appropriate instrument here].” I certainly never took this to be an insult to our instrumental friends and colleagues. Nevertheless, his statement still rings true to me. As vocalists we hold the dual responsibility of shaping excellent tone and to communicate effectively the textual meaning of the words that we sing. For us, text and notes are intimately connected, and therefore our dedication to both is an essential part of the choral experience.

While there are many differing opinions on the approach to text, historically, several camps may be identified. Specifically, Howard Swan’s historical account of the “Six Choral Schools,” while somewhat outdated, still offers insight to several approaches to both meaning and intelligibility of text. Certain schools are more overt than others, where vowel unity rhythmic energy may have been the primary emphasis. However, whatever the approach, each had an influence and impact on how text was perceived and ultimately communicated.

Probably the most relevant of the “schools” First was Fred Waring’s ideas of diction, which I paraphrase as “vowels framed by consonants.” This allows for nuance of and attention to vowels as the primary sound distributor, but always as a reference to the textual meaning. Those of us who are old enough to remember the written out phonation in Waring’s editions may feel a sense of amusement, but Waring’s approach served a very important purpose in choral singing: to focusing on vowel formation while employing consonants in a vital way to help (and not hinder) the phonation of these vowels. Furthermore, Waring’s approach allowed for “nuance” of each word in a way that was unique and quite effective and allowed consonants to be lengthened (through never at the expense of the vowel) and as expressive as the vowels themselves.

Robert Shaw also dealt with text as a means for rhythmic precision and vitality. His approach seems much connected to breath, with a clearly marked out method of preparing all entrances and releases. Shaw was adamant about early consonants so that the vowel clearly occurred on the beat. Consonants on the beat were simply late, delaying the sound. As such, his approach to consonants, rooted in the breath, was clear, clean, and filled with rhythmic vitality.

I have always admired these approaches and found them to not be mutually exclusive, although one approach certainly fits with certain types of text or styles of music than the other. I believe Robert Shaw’s approach emphasizes rhythmic and energetic breath, which must be the key component to vocal vitality regardless of style. However, allowing for the consonants to partner with the vowels as a means of expression and not summarily dismissed is also very important. Certainly musical styles (such as tempo, dynamic, and articulation) are important elements for determining the treatment of consonants, as well as the nature of the consonants themselves. Fricative (f, s, etc.) and nasal consonants (m, n) offer many possibilities because they may be sustained.

The may be short, long, or finished with a shadow vowel for emphasis and rhythmic precision. Like Waring, I believe that the lengthening of consonants is much more valuable than simply asking for “more consonants” from the choir. Furthermore, spending more time on certain consonants allows especially for textual nuance in a way that simply asking for a louder consonant will not accomplish. If you choose to employ the lengthening of the consonant, two things are vital: first that the consonant must start early so that the vowel still occurs on the note, and second, that it is always engaged with the connecting breath that is used for the phrase. Unfortunately, consonants are often treated as breath interrupters. While this is true in some cases, many of the consonants actually help to sustain the breath. Conductors obviously know this, as the m, n, v, z, and even lip trills are used in warm ups as tone generators. It is a relatively simple process to incorporate this practice into the music itself. Many singers have trouble with this concept initially, and it takes a great deal of practice, call and response, and repetition to allow them to be comfortable spending more time on vowels.

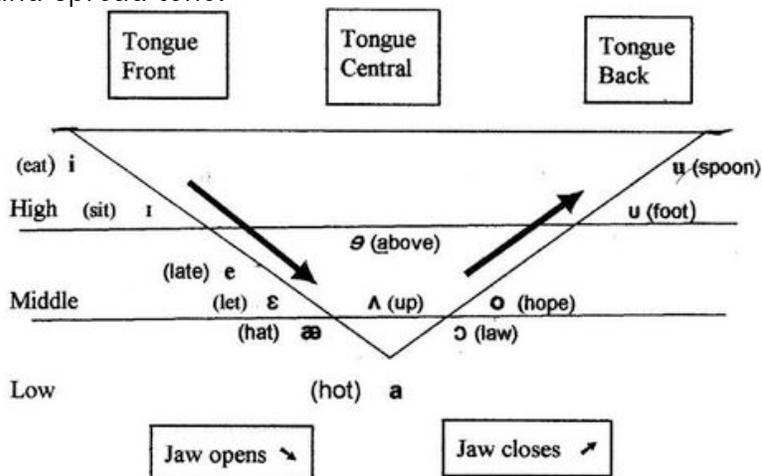
For the plosive consonants, lengthening is obviously not an option, and so a louder consonant may be what is needed in a louder section of music. What is paramount in the case of these consonants (in truth, all consonants) is to allow for clear rhythmic energy in their placement, whether as an initial or final consonant. Many times the reason that phrases are late is that the release of the previous phrase was not treated with rhythmic energy and precision. In music with faster tempi and aggressive articulation, sharp and unified consonants are absolutely essential. However, it is also important for music of any style. This is a vital concept regardless of musical style, that the release is intimately connected to the breath needed to continue singing with this correct tempo, dynamic, articulation, and overall style of the music. Even this may be related to the text. Do the musical and textual phrases correspond? If so, does the musical phrase end the textual idea or continue? If it continues, the release and breath must carry into the following phrase. Usually, conductors focus on the opening consonant, which is important, but many times it is the treatment and release of the previous consonant, which causes the problem. These releases must not only energize the consonant, but, if treated correctly, they propel the singer forward with an energized breath that continues the energy well into the following phrase. This energy in turn creates precision in both the entrance and release of subsequent phrases as well. What is vital here is that singers work to have an internal sense of the tempo as the engine. Once this occurs, the textual precision and intelligibility will become clearer as will the overall musical expression of the choir.

Of course, vowels are equally as important to the singer as consonants (if not more so). Swan’s choral schools represented many differing opinions of how to approach phonation, which ultimately dealt with vowels. For example, the original Saint Olaf tradition was notorious for each singer coming to precise unity in vowel and little or no vibrato to “distort the sound.” Father William J. Finn was well known for creating clarity in his ensembles by creating a specific sound where each voice part imitated a specific instrumental timbre (sopranos as flutes, etc.); this ultimately was achieved through timbral adjustments and again vowel unification within each section. While different in approach, John Finley Williamson and other schools encouraged more of the individual’s tone quality to emerge which, some argue, is a healthier and more desirable choral sound.

Over the years, the sense of American singing has evolved so that, while certain ensembles and institutions are admired for their choral sound, the palate of styles has become wider and has allowed for more individualistic approaches. Still, there is much of value in exploring these different ideas of sound, and certain aspects may be taken from each. One may also compare singing tone to different languages. If our approach to the English language is more Italian in style, vowels will be more consistently connected and even regardless of textual inflection. Consonants also are largely in the style of Fred Waring, in that they lightly frame the vowels and are largely to be gotten out of the way. Following more of a Germanic expression, consonants become more a vital part of the singing experience, with much more attention paid to syllabic stress. This is particularly true in determining the many different shades of the German vowel and embracing the concept of the schwa, or unaccented syllable. However, I do not find these necessarily mutually exclusive. One can pay attention to the overall vocal line and still allow for unaccented vowels to receive vitality, maintaining the textual nuance of Fred Waring’s approach, while allowing the purity of the vowel to flow forward in a phrase of rhythmic vitality supported through connected and energized breath management.

In terms of vowels, one approach that I have found especially helpful is that of vowel tracking. In his article “Vowel Equalization,” Hopkin demonstrates that this idea effectively as a means to unify vowels and even create ideal resonance for the singers. Vowel tracking involves the pairing of certain vowels to achieve unity, to improve resonance and placement, and to create specific timbres.. The concept of vowel tracking involves determining an ideal vowel or sound from which all other vowels are informed. This is very helpful in allowing singers to place darker vowels in a more forward position. Mixing an i with u can create a subtle yet effective change in resonance placement and allow singers to not “swallow their tone”. Conversely, the use of u when singing i allows for a more rounded timbre and helps to prevent an overly bright, thin, and spread tone.

Figure 1: Vowel Triangle¹



One simple exercise which may be used to incorporate vowel tracking is to sing a descending five-note scale (sol to do) in which, on each note, the singer alternates between the two vowels. These are the most closed of the English vowels, and therefore it is always interesting to help students to discover how little motion to smoothly transition between them, usually, just a small change of tongue placement and lip formation. This process may be used with other vowels as well. Tracking the e vowel from i offers many of the same advantages in terms of placement, although more adjustments are needed to create the sounds.

Allowing students to understand the relationship of the vowels to resonance offers great advantages to their development of the individual resonance. For example, basses often have a tendency to “swallow” their sounds as they get into their lower range. As they begin to understand how a brighter, or more forward vowel, can help them adjust their resonance and be heard more easily without having to increase their volume on notes that nearing the end of their lower range.

Vowel tracking also assists in vowel unification. As students are becoming more discerning audiators, vocal tracking allows them to find practical ways in which to make adjustments to create a more unified sound without necessarily having to sing softer. Also, since vowels are directly connected to choral intonation, learning how to effectively tune them is very necessary. In general, closed vowels are ideal for establishing an ideal tone, as a is the tallest and may easily be either dark or bright based on its placement in the vocal triangle. In using a closed i or u, singers may more readily listen for the unification and then incorporate this sound into a more open vowel. This may simply occur by asking for more of one type of vowel in the other (“more i in your a”) or by beginning with the model vowel and slowly moving into the second vowel. In each case, the singer is more attentive to the sound of themselves as well as the collective sound that they are working to achieve.

Finally, vowel tracking is a marvelous means to create a specific vocal color for a piece of music. Employing a neutral vowels in singing with may also improve the overall phrasing, allowing the text flow and overall connectedness of the singing to become much more even. For example, the piece Water Night by Eric Whitacre is greatly served by creating a specific palate for the opening sonorities.

A neutral a sung through the phrase in the proper dynamic is particularly effective, and even more specifically, an a that is slightly informed with u. Once, singers experience this ideal sound, they are able to maintain its quality even when the text is added. In essence, the a informs each vowel and even the consonants to weave the desired tapestry of sound.

While there are many other aspects of choral singing that affect the sound of the ensemble as well as the nature in which the singer perceives their sound in relation to the whole, advocating a more developed sense of vowels and consonants will ultimately lead to the growth of the singer and the sound of your ensemble. In addition to the few listed above, many techniques may be implemented without a great deal of overt explanation. Singers are generally willing to explore and experiment with their voice. It is up to the director of the ensemble to ensure that this is done in a way that support good singing and ultimately leads to the overall development of the singer and allow for a pleasing and rewarding choral experience.

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Preparing a Vocal Jazz Solo

Carol Jacobs, Professor of Vocal Studies

Le Moyne College, Syracuse, New York

There are many suggested approaches on how to have a student prepare a vocal jazz solo. Most jazz educators and professional jazz artists agree about the best way to proceed to introduce vocal jazz to students. The most common suggestion is to begin by having your student study the lyrics to find the true meaning of their chosen tune, and then to learn to sing the tune exactly as it is written.

Have the student treat the lyrics of the song as a poem and analyze it from that context; this practice will produce a much better performance of the tune. It has been observed that students will usually give a superficial response when asked to explain what the song means. Often the lyrics seem “lifeless,” lacking expression, and devoid of understanding the real meaning. In this case, you must lead the student line by line through the lyrics, much as you would analyze a poem. Seek out hints such as metaphors, similes, or other references.

During this process they can also look for “power words,” a term used by jazz singer Nancy Kelly. These will be words that will be emphasized when they perform their song. The best approach to “power words” is to have the student recite the text of the song as if it were a conversation or a monologue on stage. While doing this, they will also find the natural flow of phrasing, which they can incorporate later, once they learn the melodic content of the song. Since one can take some liberty with the written jazz tune, many times the rhythms on the page will change slightly so it sounds more

natural. But it is still a good idea for the student to sing the tune as written, and then when they make changes there will be a purpose for those changes.

Once a detailed line-by-line interpretation is completed, power words are identified, phrasing has been established, and the melody is learned, then students can put their creativity to work, adding jazz articulations (see Kirby Shaw: VOCAL JAZZ STYLE, published by Hal Leonard) and working on how to not only vocally sell the song, but also visually present it to an audience.

Both teachers and students unfamiliar with singing jazz can learn by listening to many of the great jazz singers such as Ella Fitzgerald, Mel Torme, Sarah Vaughan, Mark Murphy, and Bobby McFerrin, to name a few.

Of particular interest would be to listen to several artists singing the same tune, as suggested by jazz educator, Diana Spradling. Students will quickly notice that each interpretation of the tune will be significantly different by each artist. Being able to identify the difference among the artist is how students will begin to learn how to develop their own interpretation of their song. Listening is so crucial to learning the art of singing jazz. Students and teachers can read as many books on singing vocal jazz, but until they listen, what they read in books will not have any value.

Many of our leading jazz educators have created guides on how to analyze a jazz tune. It should be of no surprise that many of the ideas are similar to what was taught in a music history and music theory class in college. As the student listens to different renditions of the tune, an analysis of the song must also be done. For example, the student should ascertain the form of the song; that is whether it is AAB, ABA, or blues, etc. This will help in memorizing it and also have them listen more keenly for similarities and differences from one verse to the next. A stylistic evaluation should follow; is the song done in a ballad form, swing, bop, etc.

As they listen, they can take note of articulations that a particular singer has added to his performance. They should listen to the amount of vibrato used and where it is used, listen for jazz articulations such as shakes, fall offs, smears, and other jazz articulation identified in Kirby Shaw's book.

Listening to the rhythmic and melodic changes and discussing how these changes brought about a new expression of the lyrics will ultimately help develop the ear of the young jazz singer. As children, we learned the art of speaking from listening to adults around us. As young singers, we learn the art of singing jazz by surrounding ourselves with the recordings of the great jazz singers mentioned before.

Once the student has a true understanding of the song and is able to perform it comfortably, it is time to meet up with the combo. A bass player, drummer, and jazz pianist will help put the final touches on their tune. Once confident with the song, they will lead the combo and assure them that this is the way the song is going to be performed. The student ultimately wants his own interpretation to be expressed, with the rhythm section simply enhancing it. Finally, for those educators who are fearful of teaching and guiding students to perform vocal jazz, keep in mind that extensive listening will help develop your interpretation just as listening in music history college classes helped you to learn various classical styles such as Baroque, Romanticism, and Impressionism. The tools for learning various styles of music are already in place; all that is needed is a commitment to learning another style of music.

In summary, the art of vocal jazz singing starts with analyzing the lyrical content of the song, learning the composer's music as written, and listening to several professional interpretations in order to learn how the song was changed from the written page. A complete analysis of the song, including its form, instrumentation, and performance style, will make the student a better musician, and thus will produce a quality performance of the tune.



New York State Summer Music Conference

August 8-10, 2010

Crowne Plaza – Albany City Center

KEYNOTE SPEAKER

ROLLOW DILWORTH



*New York Chapter of the
American Choral Directors' Association*



~ Outstanding Choral Director Award ~

NOMINATION FORM

Qualifications:

- 10 years or **more** of teaching experience;
- Consistent NYACDA membership;
- Maintains high performance and repertoire standards;
- Attends and is active in NYACDA activities;
- Promotes choral music in the community.

Nominee Name: _____

Home Address: _____

Work/School Address: _____

Nominated by: _____

Nominee Address: _____

Home Phone: _____ Cell Phone: _____ Work Phone: _____

Email: _____

Please write a letter supporting your nominee, focusing on the candidate's outstanding contribution to choral music in New York State. Comments regarding high standards of performance and repertoire, commitment to a career as a choral director, and creativity, originality, and imagination in the area of programming should be included. Please also include participation in professional organizations, activities, and honors.

Return this form (must be postmarked by **June 1st**) and letter of support for your nominee to:

- Dr. Mark Zeigler
New York ACDA President
2 Vantage Drive
Pittsford, NY 14534

This award is presented annually at the NYS Summer Music Conference in August.

*New York Chapter of the
American Choral Directors' Association*



~ *Outstanding Young Choral Director Award* ~

NOMINATION FORM

Qualifications:

- 10 years or **less** of teaching experience;
- Consistent NYACDA membership;
- Maintains high performance and repertoire standards;
- Attends NYACDA activities.

Nominee Name: _____

Home Address: _____

Work/School Address: _____

Nominated by: _____

Nominee Address: _____

Home Phone: _____ Cell Phone: _____ Work Phone: _____

Email: _____

Please write a letter supporting your nominee. Give your assessment of his/her teaching or leadership qualities, successes with choral music, ability to work with singers, and commitment to quality choral experiences and literature.

Return this form (must be postmarked by **June 1st**) and letter of support for your nominee to:

- Dr. Mark Zeigler
New York ACDA President
2 Vantage Drive
Pittsford, NY 14534

This award is presented annually at the NYS Summer Music Conference in August.

NEW YORK STATE SUMMER MUSIC CONFERENCE

NYACDA (New York American Choral Directors Association)

Sunday, August 8

- 9:30 - 11:30 NYACDA Executive Board Breakfast Meeting
- 10:00 - 11:00 Middle School Honor Choir - Open Rehearsal (Diane Warner)
- 12:00 Noon **CONCERT** — 2nd Annual Middle School Honor Choir
- 1:00 - 1:50 Elementary Reading Session (Craig Knapp)
- 2:00 - 2:50 Multicultural Reading Session (Penelope Cruz)
- 3:00 - 5:00 Director's Chorus Rehearsal (Dr. Rollo Dilworth, Conductor)

Monday, August 9

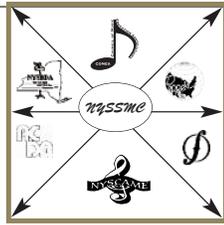
- 9:00 - 9:50 High School Reading Session (Diane Warner)
- 10:00 - 10:50 "Singers on the Move: Teaching and Motivating Boys to Succeed"
(Fred Meads)
- 11:00 - 11:50 "Using Text and Style as Primary Influences on Conducting
Gesture" (Dr. Rollo Dilworth, Conductor)
- 2:15 - 4:30 Directors' Chorus Rehearsal (Dr. Rollo Dilworth, Conductor)
- 4:45 - 6:00 Directors' Chorus Rehearsal (Dr. Rollo Dilworth, Conductor)
- 7:30 **CONCERT** — Directors' Chorus

Tuesday, August 10

- 9:00 - 9:50 "Strategies for Effective Choral Rehearsals" (Diane Warner)
- 10:00 - 10:50 Middle School Reading Session (Michael Murphy)
- 11:00 - 11:50 Jazz Choir Reading Session (Carol Jacobe)
- 1:00 - 2:00 Children's Honor Choir – Open Rehearsal (Fred Meads)
- 3:00 - 4:00 **CONCERT** — 8th Annual
Elementary Children's Honor Choir



**NEW YORK STATE
SUMMER MUSIC CONFERENCE**



AUGUST 8 - 10, 2010

CROWNE PLAZA ALBANY

YOU MAY REGISTER: • By mail
• by fax (516) 997-1700 [with a credit card]
• **Online @ www.NYSSMA.org – NYSSMA MEMBERS only***
* **Online registration deadline is July 23, 2010**

Name: _____
 Address: _____
 City/State/Zip: _____
 Home Phone: _____ Work Phone: _____
 E-Mail Address: _____

Are you a member of one of the sponsoring organizations?
 Yes No
If yes, please include a photocopy of your card or magazine mailing label.

MEMBER BADGE INFORMATION

Preferred First Name: _____
 Full Name: _____
 City/School _____

NON-MUSIC TEACHER GUEST BADGE INFORMATION

Preferred First Name: _____
 Full Name: _____
 City/School _____

To register you must have a membership in either NYSSMA/MENC, ACDA, ASTA, NYSBDA or NYSCAME. If you are not a NYSSMA/MENC member you will be asked to show a current membership card at registration.
DO NOT REGISTER ONLINE if your district will be paying NYSSMA with a purchase order. If you register online, your credit card WILL BE CHARGED.

PRE-REGISTRATION	AFTER 7/23	DUES/JOURNAL – SPONSORING MEMBER	CREDIT CARD INFORMATION
<input type="checkbox"/> Summer Conference Member . \$115 or Sponsoring Member \$135 <input type="checkbox"/> College Student Member. \$25 \$25 <input type="checkbox"/> Retired Member (No Choral Pack) . . NC NC <input type="checkbox"/> Retired Member (With Choral Pack) . \$30 \$30 <input type="checkbox"/> 2 nd Choral Pack same music/on-site . \$30 \$30 <input type="checkbox"/> Non-music Teacher GUEST with a member \$35 \$35 <input type="checkbox"/> Non-Member \$180 \$200 Subtotal _____	<input type="checkbox"/> NYSSMA/MENC Dues . . . \$118 <input type="checkbox"/> Research Journal \$37 with MENC Dues Subtotal _____ GRAND TOTAL _____	<input type="checkbox"/> Amex <input type="checkbox"/> Visa <input type="checkbox"/> Mastercard Card #: _____ Expiration: _____ Signature: _____ Amount: _____	

*** MEMBERSHIP IN A SPONSORING ORGANIZATION IS REQUIRED.**

<p>CURRICULAR AREA <small>(Indicate curricular area – Use 1 for primary focus, then 2, etc.)</small></p> <input type="checkbox"/> Classroom Music <input type="checkbox"/> Choral <input type="checkbox"/> Band <input type="checkbox"/> Strings <input type="checkbox"/> Instrumental Jazz <input type="checkbox"/> Vocal Jazz	<p>I am a member of: <input checked="" type="checkbox"/> check all that apply</p> <input type="checkbox"/> NYSSMA <input type="checkbox"/> NYACDA <input type="checkbox"/> NYASTA <input type="checkbox"/> NYSBDA <input type="checkbox"/> NYSCAME	<p>SPECIAL INTEREST PROGRAMS <small>I wish to participate in the following:</small></p> <input type="checkbox"/> Reading/Clinic Band _____ Instrument <input type="checkbox"/> Reading Orchestra <input type="checkbox"/> Directors' Chorus _____ Voice Part <i>Deadline: July 23, 2010</i>	<p align="center">NYSSMA USE ONLY</p> Date: _____ Cash. _____ Amount _____ Check No. _____ Amount _____ P.O. # _____ Amount _____ Credit Card: COMPLETE IN BOX ABOVE
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POSTMARK MUST BE NO LATER THAN JULY 23, 2010

Make Check Payable to NYSSMA — If you wish a receipt, you must include a stamped, self-addressed envelope.

REGISTRATION CANCELLATION POLICY — Up to to July 31st : \$15.00 fee • **ON or AFTER AUGUST 1ST : NO REFUNDS**

NYSSMA

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 E-Mail: clarasugar@nyssma.org • Website: www.NYSSMA.org

Send Payment and Completed Registration Form to

