



# VOICE of WCDA

Fall Issue—September 2019

## Starting Off on the Right Foot

### Upcoming Dates and Deadlines

Singing in Wisconsin  
Registration—  
September 15-October 1, 2019

Composition Contest  
Applications

All-State Choir  
Nominations —  
Sept. 23-Oct. 18

WCDA Awards  
Nominations

Conducting Contest  
Applications

Singing in Wisconsin  
November 9, 2019

All State Choirs  
January 10-11, 2020

ACDA Central & North Central  
Regional Conference  
Milwaukee, WI  
March 4-7, 2020

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Wisconsin Choral Directors Association: Part of American Choral Directors Association

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# VOICE of WCDA

## Letter from the President

Rebecca Renee Winnie

Greetings, Wisconsin Choral Directors!

I trust you have had a summer of joy and rejuvenation! I know that those of us who attended the WCDA *Refresh!* at UW-Parkside had a time of renewal and *refreshment* with thoughtful discussions and sessions that encouraged us on our musical journey. Our 2020 summer conference connecting our *Refresh!* and *NextDirection* events will be located in Eau Claire and occur during the week of July 6-19. Stay tuned for details as your leaders work to secure a site.

As we move on to 2019-2020, I would like to take a moment to acknowledge those who have served on the WCDA board and recently completed their terms. Countless hours have been generously donated by these dedicated individuals for the good of WCDA and for the nurturing of choral music in Wisconsin. We will be having an official recognition and thanks at the 2020 Refresh conference meal. Sincerest thanks and best wishes to you all!

Joy Paffenroth, Past President

John Popke, Treasurer

Amy Wright, North East Representative

Brad Burrill, Central Representative

John Hughes, R&R State Coordinator

Phillip Swan, NextDirection

Herb Berendsen, NextDirection

Sara Holub, Refresh

Zachary Durlam, Editor of *The Voice*

Alexa Doebele, Collegiate R&R Area Chair

Ellen Shuler, Children & Community Youth R&R Individual Chair

James Carpenter, Community R&R Individual Chair

Tim Buchholz, Vocal Jazz R&R Individual Chair

Eric Barnum, Wisconsin Composition R&R Individual Chair

As I begin my term as president of this wonderful organization, there are a number of new individuals who are joining me on the WCDA board or taking up new roles therein. I look forward to their thoughtful input and generous service to Wisconsin's choral directors and singers with them. Please welcome them and thank them for their contributions:

Stephen Sieck, Past President

Zachary Durlam, President-Elect

Michael Pufall, North East Representative

John Hughes, Central Representative

Karen Bruno, R&R State Coordinator

Derek Machan, NextDirection Chair

Jerry Hui, Collegiate R&R Area Chair

Matt Wanner, Summer Conference Coordinator

Alexa Doebele, Editor of *The Voice*

Erica Breitbarth, Diversity Initiatives Liaison

Bert Pinsonneault, Community R&R Individual Chair

Kathy Tuinstra-Schreck, Vocal Jazz R&R Individual Chair

Brad Burrill, Wisconsin Composition R&R Individual Chair

Toni Weijola, Children & Community Youth R&R Individual Chair

Lee Stovall, Membership Chair

Todd O'Connor, Treasurer

As you know, there will indeed be an All-State Choir event in Appleton, WI, January 20-21, 2020. Because there will be a North-Central/Central Regional ACDA Conference in Milwaukee March 4-7, 2020, we will not be holding a state conference in 2020. Rather, we hope that we will see you all at the January All-State concerts in Appleton and in Milwaukee at the Regional ACDA conference! More details can be found here: <https://www.wischoral.org/state-conference>

### Diversity Initiatives Liaison

In May of 2019, the WCDA Board added a "Diversity Initiatives Liaison" position to the WCDA Advisory Board beginning with the 2019-20 board.

The Purpose/Need for the Position:

I have attached a PDF of the ACDA Diversity Initiatives National Standing Committee's mission statement and goals.

[ACDA Diversity Initiatives Goals and Mission](#)

Please note the mission statement and #7 & 8 of the goals.

With our recent discussions and concerns regarding finding ways to include under-represented students, directors, and programs in the offerings of WCDA, I think having a person who looks at all we do through this diversity and inclusion lens will help WCDA in our decision-making and in our projects.

Although I believe we all have this desire for more inclusion, I think it is important that we have a voice on our board that is solely dedicated to this goal.

If we proceed with our funding and scholarship objectives, we will need guidance on how to best support our goals of greater inclusion.

I imagine that the individual in this position would be included in our All-State committee work, our *Singing in Wisconsin* committee work, our *NextDirection* and *Refresh!* work, and even our Executive Committee work. Copying the person on our emails and including this person in our conference calls will keep this goal of opportunities for all front and center in our work.

That should get you up-to-day with new WCDA board happenings. I look forward to seeing you at a variety of state activities and wish you many memorable moments in your music-making!

Sincerely,

Rebecca Renee Winnie

WCDA President



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## Letter from the Past President

Steve Sieck

Dear colleagues,

I'm writing this letter at the start of August, and I confess that I *love* this time of the year. You wouldn't think so if you were with me right now, because I'm one of the many teachers who get *very antsy* in August. On the one hand, we are desperate to cling to vacation, knowing how relentless the impending school-year may become. Didn't summer just start a week ago??? We haven't finished picking the perfect repertoire, or figuring out how to incorporate a new teaching technique into our lesson plans! On the other hand, we feel *excited* about the new year. We can't wait to see our singers, to see how much they've grown over the summer, and to get back to the energy and the music-making. I have slowly learned to love this beautiful tension, this intersection of "not yet!" and "can't wait!"

Teaching is a lot like farming, after all. Like farmers, we learn to accept the forces outside of our control and to focus our energy on the things within our control. We learn that time spent nurturing the soil works better than yelling at seeds. We learn that there are harvest times throughout the year that demand long hours. And we learn to respect the importance of rest, knowing that the earth needs time to replenish. August finds us at this crossroads. We are, appropriately, honoring the rest we need; we are also, appropriately, gearing up for a lot of work.

As I prepare to start off 2019-20 on the right foot, I am learning to be more intentional about honoring these seasons. For me, summer is a time to plan the year to come. Having been inspired by Rick Bjella's and Joe Miller's sessions at the 2018 Refresh and NextDirection, I'm convinced that careful time spent selecting and preparing repertoire over the summer yields fruitful teaching. I'm holding myself accountable to teach more music by under-represented composers. And I'm re-thinking what a good rehearsal looks like, having been blown away by Edith Copley and Michael Scheibe's masterful teaching at Refresh and NextDirection these past two summers. This work demands a lot of time, but I'm excited by it.

And, I'm learning to be more intentional about rest. I will be away from my computer (gasp!) for twelve days in August, out in the woods with good books and great hiking. I know that this time away from work will help me become more centered, happy, and healthy, and I know my students prefer to be taught by that guy. And if I'm going to do this work for another 25 years, I need to invest in the long-term sustainability of... well... *me!*

I encourage us to honor the mixed feelings of starting the school-year. These feelings remind us how important it is to find balance, to embrace the rush of work when it comes, and to protect the quiet times when we can. And perhaps most importantly, may we be reminded that we do this as a fellowship of choral educators. This year, let us pick up the phone and welcome new choral colleagues in our district, get a cup of coffee with other church choir directors in town, or create a repertoire round-table with other middle-level teachers in our area. After all, if we want our singers to understand that choir is a communal endeavor, we must first understand that teaching choir, too, can be a communal endeavor. Happy planting!

Steve Sieck

Immediate Past President, WCDA



# VOICE of WCDA

## Letter from the Editor

Happy New Year!

Alexa Doebele

No, it isn't January yet – perish the thought – but for us choral directors, August and September mean the beginning of a new school year, a new concert season, the launch of the church choir year, etc. We often have a good idea of how our year will go from just those first few rehearsals. Setting the tone from the start is so important, and by “setting the tone” we think both in terms of the sound of the choir and the culture we create. With that in mind, this issue focuses on how to get off on the right foot for your choir's year.

In addition to this focus, you will also find some “High Five” repertoire suggestions from our R&R Chairs, some information about the future, and a reflection on the recent past. Karrie Been gives us a synopsis of what happened at this summer's Refresh! WCDA President Rebecca Winnie's letter explains some of the changes on our board and gives some important dates to note on your calendar. Those of you who send students to Solo & Ensemble festivals will want to take note of Victoria Donahue's explanation of some notable changes in WSMA rules.

You may have noticed that the name of the editor for *The Voice* has changed. Zachary Durlam stepped down from the editor position so that he could step up as WCDA's President-Elect, and I have accordingly been appointed as the new editor. Because this transition happened just recently, this issue of *The Voice* was really a cooperative effort between Zack and myself. Giving credit where credit is due, I have to mention that Zack and I were essentially co-editors for this issue. (This also accounts for my own contributions to this issue, which were written before I was appointed.)

All WCDA members are welcome to submit articles for consideration. Some ideas: What is the thing you do or thing you discovered that you think others should know about? What words of advice would you have for less-experienced choral directors that you wish you had known at that stage in your career? Articles can be submitted to me at [alexadoebele@wischoral.org](mailto:alexadoebele@wischoral.org). You are also welcome to contact me with suggestions for content. Maybe you don't feel like you have great wisdom to share at this point, but you do have burning questions: What do you want to know about? What is the thing you haven't figured out and could use some help with? These kinds of questions could turn into an article, or even into an entire issue's focus. Suggestions can be sent to me at the same email address listed above.

Wishing you a fruitful year of music-making!

Alexa Doebele  
Editor of *The Voice*

## WSMA Festival Rule Changes and Music List Event Updates

Victoria Donahue, WSMA Program Director and WSMA Liaison to WCDA

Each year, WSMA Festivals Committee members review festival rules and information based on feedback from WSMA member school teachers and our continued efforts to serve students well. Once proposals are refined through discussion and suggested revisions, the recommendations are taken to the WSMA Board of Directors for approval. All approved festival rule changes and music list event updates are posted on the WSMA website under the Solo & Ensemble Festivals menu.

Here is a quick overview of changes for the 2019-2020 school year. For more detailed information and to view the complete list for this school year, please visit: [wsmamusic.org/festival-resources/rule-changes/](http://wsmamusic.org/festival-resources/rule-changes/)

### **Events 1111, 1121, 1211, 1221 and 1231 Vocal Solos**

Class A Vocal Solos must be performed in the original language in which they were written. If the original language is not printed in the edition, the student may select to perform either the published or original language.

### **All Music Theater Events**

Header #6: The entire performance must be done in character. Costumes are optional. Acting and blocking should be appropriate for the scene and performance space. For clarification, see rubric.

### **Event 1030: Middle School Choir**

Header #4: There are no transposition restrictions in this event. Individual parts may be transposed up or down a full octave to accommodate unbalanced voicing or tessitura.

### **New Events**

Event 1040: Non-Standard Voicing Choir (Accommodates choirs with unbalanced voicing)

Event: 1434: Non-Standard Voicing Barbershop Quartet

### **Changes for 2020-2021**

1. Remove Show Choir and Vocal Jazz Open Class Ensemble Events
2. Increase the maximum number of performers to 30 for all Show Choir, Vocal Jazz and Ethnic Ensemble Events



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## Refresh! Report

Karrie Been, Refresh! Chair

Refresh! was held on the beautiful UW Parkside campus in Kenosha July 16 and 17. This was a change to previous years that have been held at UW Green Bay. The change brought the opportunity to collaborate with NextDirection, the workshop for future choral educators who are in high school and college. The board and the organizers of these events felt it was a good use of our energy and resources to combine these opportunities for our members. Workshop participants have expressed mostly positive feedback regarding this format.

This year's sessions were led by many of our members and included topics that were aimed to be of interest to a wide variety of choral teaching areas. Presenters spoke about transitions between jobs in choral careers, teaching in a small school district, culturally responsive teaching, middle level teaching, and others. Our headline presenters, Matthew Arau, Randall Swiggum, Michael Scheibe, and Rhonda Fuelberth also worked with the NextDirection future leaders.



One important aim of Refresh! is to help connect colleagues from around the state with one another and offer support to each other in terms of resources, ideas, and a boost in morale. The attendees who returned surveys responded that Refresh! has been successful in those goals. In the planning of next year's event we will work to include more opportunities to collaborate with the NextDirection students and clinicians, as well as provide even more time to connect with fellow participants. If you have any questions about Refresh! or would like to suggest topics for sessions, please contact Karrie Been at [kbeen86@gmail.com](mailto:kbeen86@gmail.com).





# VOICE of WCDA

## Preparing for a New School Year

Amelia Armstrong - Vocal Music Director, Platteville High School

A few years ago, my colleagues and I decided that the entire music department would give students a fresh start each year by handing out a blank notecard. We ask what they like to be called, what they are looking forward to, what they need from their music teachers, and whether they prefer a tux, gown, or other. This allows students to reinvent themselves as needed, and helps us to show mutual respect.

Many choral directors like to choose a music theme for the year. This is challenging, but if it's done well, it is awe-inspiring for both student and teacher. I've found that selecting a very broad theme helps me to not only find repertoire that supports it, but to also connect with life lessons and character development. One year, there was a news story of a woman trying to jump from a bridge, only to have passersby reach their hands through a chain-link fence and grab on to her shirt. More and more strangers gathered, each determined to save this woman's life by stopping traffic below, running for help, or holding onto her for dear life. That bit of news wove itself into our music that year, with lots of conversations about human life, help from strangers, and hope in desperate times.

One piece of advice I would give anyone starting a new school year is to be okay tabling repertoire for later. I used to get really frustrated selecting great music for my freshman, only to find out Week 2 that what I had chosen wasn't going to work. "No!", I would shout in my head, "If we don't sing everything I've programmed, my year is ruined!" In fact, I could easily move that piece to later in the year, save it for next year, or even have a different group sing it. I've also learned to have 5-6 pieces selected for the first performance unit, knowing that I will have to toss one or two based on enrollment changes or difficulty. As long as I'm over-prepared, I can roll with repertoire changes with a smile on my face.

## Building Relationships from the Start

Alexa Doebele, Associate Professor of Music, Concordia University Wisconsin

While I have never seen any evidence to prove it, I have always believed that choirs that know each other and like each other sing better. Obviously you as the director cannot **make** singers like each other, but you **can** begin the year with activities that will help pave the way for the singers to get to know each other and be able to work with each other.

On the first day of rehearsal for my smaller choirs, I have them arrange themselves in a circle by some kind of parameter (alphabetically, by height, by birthday, etc.), and I usually have them do this silently in order to begin the teambuilding process right away. (Plus it's also fun to see the creative solutions they come up with to figure this out!) Once in a circle, we go around to have each person share some basic information (name, year in school, etc.) and answer one prompt: favorite non-alcoholic beverage, favorite thing to do on a lazy Sunday afternoon, favorite scar (which is my all-time favorite prompt – you end up hearing some great stories about how they acquired their scars!), etc. We do spend some time singing during this first rehearsal as well, but not until after they can begin to call each other by name.

An activity such as this would be too unwieldy for my largest choir, both because of its size and because its rehearsal length is much shorter than that of my smaller choirs, so I use other means for them to get to know one another. I create notecards for each person that I place on the chairs in the choir room so that students can easily see where they should sit on a given day, and I color-code them by section to help make the correct seat more visible. Each rehearsal I change the seating arrangement so that individuals are not sitting by the same people each time, and at each rehearsal during the first week or two of the semester I give them a brief opportunity to meet the people surrounding them. (Once I have a permanent seating arrangement set, I place the notecards on the chairs so that the singers can quickly figure out where they go, then take the cards away when the choir can remember where to sit.) I also have the members of the choir fill out notecards, on which they write some basic information (name, year in school, etc.) and a "fun or interesting factoid about yourself." I then read one or two of these factoids every rehearsal throughout the semester, and the singers have to guess who wrote the factoid. Once we have identified the writer, I ask him/her some questions about what he/she wrote as a sort of "feature" on that student for the day.

Because my most select choir travels every year, I give extra attention to teambuilding with this group. At the end of the second week of the semester we leave campus for an overnight retreat. I plan **no** rehearsal time during this retreat, but instead use it solely for the purposes of getting to know each other and learning how to work with each other. We typically arrive around dinnertime and spend the evening doing activities and playing games that I facilitate. Some of these are simply geared toward giving everyone a chance to learn the names of the choir members. Others are icebreaker-type games. I also usually try to include some sort of team game, with the teams organized by section, so that, if nothing else, singers can begin to get to know their section-mates. For the overnight stay I assign students to specific sleeping quarters in order to include both returning choir members and new choir members in a given space. After breakfast the next morning, the choir and I participate in teambuilding activities led by the retreat center staff. (After all, I am a member of the team as well!) I also make a point to include some unstructured time in the retreat schedule, both after the icebreaker games the first night and after the teambuilding activities the second day. I encourage students to bring card games, to bring musical instruments, to take advantage of the sports equipment the retreat center offers, or just to hang out and talk. I always look forward to the first rehearsal following this retreat – there is always an entirely different vibe!



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## *Starting the Year off on the Right Foot*

Dennis Gephart, Vocal Director, Port Washington High School

There is no better opportunity to have a fresh start than the beginning of the year. Although one of my goals as the teacher is to lead the students on a path of growth and musicianship, students' thoughts and personal goals play a large role in organizing and buying into the choral program.

At the conclusion of each year, I gather the next years' student elected officers to discuss what they would like to get out of their senior year. Many years, the goals of "becoming a committed group of singers" or "understand music theory better" always arise. But beyond that, the students offer suggestions that help me tweak my teaching styles, which challenges me to make every year unique and special. As a teacher that is closer to retirement than my first year of teaching, it is the active listening to my students that keeps me loving my job and looking forward to every year. In addition, we talk about how these students will leave their legacy and help incoming students have the same experiences and education that they have received. This has ended up with students at all grades and ability levels becoming more involved in everything from peer tutoring to opening day pancake breakfasts.

Each year I also try to meet with other directors to have a "repertoire round table." When we had our first meeting it was as simple as posting something on Facebook and tagging as many people I knew online that were teachers. These "Repertoire Roundtables" have popped up all over the state. If you can't find one in your area, take the initiative and set up one online yourself. I meet new educators with new ideas, revisit with old friends I normally don't see during the year, and share two or three pieces that were successful for me last year. The time also affords us the opportunity to share our excitement and frustrations of the past year with other like-minded people that can relate to our unique situations. At the end of the night I come home with a strong idea of what I want to program and had a great evening with friends I should stay in touch with more often.

In the end I have to remind myself that I am going through a 180 day emotional journey with a large group of students. I can go through it pushing and dragging my students along, or listen to what they have to say and make them a part of the process.

## *Make it Well with my Soul*

Dr. Christy Talbott, Associate Professor of Music, University of Green Bay – Sheboygan campus

Many choral directors face a new group of singers with nothing but joy and excitement. At least for me, a new year's excitement gives way to anxiety. Usually a week before the first class, the same questions seem to surface: How much of the music that I have ready will we be able to use? Should I change the seating/standing arrangement this year? Is there an easier way to keep attendance? Who will come back this year? Will any of the newcomers be strong, pitch perfect, or good readers? How many tenors will I have?

As strange as it may sound, the answer to all of these questions is the same and is familiar to many churchgoers: IT IS WELL WITH MY SOUL. The fact is that, as a director, the choice of music, the placement of singers on risers, the attendance keeping, and the lack of tenors may be addressed by making peace with it. To complain about losing an outstanding soprano soloist or a strong bass, for example, gives that loss a giant space in your newly formed choir. Of course, there are ideal singers that you know and would love to have, or have back, for each section. What we must do is look deeply, intensely, and with all seriousness to the people who are there on the very first day and recognize the importance of each one. Sure, they might sound like little mice during those first warmups, but many of them will improve over the next several weeks. Some of them will be the happiest singers – spreading the joy that comes from communal singing. One or two of those will be the quiet ones who bring you the outstanding voice you were hoping for but in the next term.

What is "Well With My Soul" about having one tenor or seeing the constant disrupter back again? Let us take each scenario, and "Make It Well."



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## Make it Well with My Soul (cont.)

How much of the music that I have ready will we be able to use? Rather than choose eight, ten, or twelve pieces that “could work,” choose pieces that can be modified. A lovely four-part piece that requires a soprano solo need not sit on the shelf until you have that singer. If the piece seems to fit your style and that of your typical group, do it. Give the soprano solo to a violinist or flautist (who may be in your choir).

Should I change the seating/standing arrangement this year?

Yes, of course. Start with a standard arrangement with a twist. Those who come to sing for the first time may be nervous. Starting with an SATB arrangement may just put them at ease. Then, change it just a bit. Put each section in a circle. Have members of each section align themselves according to birthdays. This removes the element of “who sings the best” and “who always wants to stand in front” and the logistical consideration of height (particularly for those self-conscious about this issue). Conversely, you may opt to place all new people in the front. This arrangement allows you to be closest and most intimate with them – a nice bond to start the year. This formation also allows them to hear your veteran singers behind them who know what you expect. Each week, tweak the positions until you reach the desired concert position. In so doing, each singer is incrementally more independent each week.

Depending on the age group and the length of rehearsal, a few minutes to sit in the middle of your time together relaxes the singers. This time allows you to add a reading component or just to make announcements. Also, the return to the risers gives your singers an opportunity to re-check alignment.

Is there an easier way to keep attendance?

Always. An amazing director shared his method with me that I never had reason to change. Students initial the attendance sheet as they enter. This begins the preparation for the new class. Students then drop their books/backpacks/phones and move to the risers. At the very beginning of class time, the director walks in with a highlighter. He/she marks the sheet for every space without initials. All those who add their initials came in late or, in the case of no initials, not at all. Timeliness solved.

Who will come back this year?

This might be the question I focused on the most but to no avail. Even if the best singer returns, the voice might not be the same (particularly for younger singers), the desire might be lost (who knows? boyfriend/girlfriend troubles?), or there might be new attendance issues. This question need only be considered in its most general form. If eighty percent return, what will the character of this group be like? What are the basic skills that should be improved right away? These will be worked out throughout your time together, so fast forward to your new group instead of thinking of those from the previous year. The same people you had last year will sound different if even a little and will respond differently as they grow.

Will any of the newcomers be strong, pitch perfect, or good readers?

They may be. All of your singers should be put on a learning journey. You want them to sing all of their lives, and good readers tend to do that. Add a ten-minute segment in the middle of each rehearsal to learn reading skills. Do only one task during that time. Here are some options for tasks that may take many weeks or just a few. Take two or four phrases of the next piece, and just use the eyes to “read” up and down as your eyes move from left to right. Look first at the key (some do not know this, and that is fine for many choirs). Have each section look for scale degrees one and five in their own part. Notice the amount of stepwise motion. Notice leaps that are to scale degrees one and five (easy to find). Clap the rhythm. Invite everyone to sing one part at a time (in their own range). This is a critical question for you to consider: Who else do they have to help them develop this skill? You will have more confident singers, and you will have more time to devote to musicality.

How many tenors will I have?

The director can shift the dynamic balance. If all parts are listed as forte, then you should have the same volume coming from each section. Most of us do not have this regardless of how many are in the section. With an abundance of sopranos, a few chosen seconds may double the tenors an octave higher. At the director’s discretion, the SATB piece becomes SAB with tenor sax. Be creative.

Choose you this day which issues are uppermost in your mind. Whatever the leader does, so will the singers. Directors may come to that first rehearsal with so much excitement that nothing can squelch it. Unfortunately, the rest of us let our concerns weave into that excitement and take up residence. We can flip the switch, though, turning a seemingly difficult situation into a beneficial one. It’s not always easy, but practice makes, well, you know. With each new year, I hope to take even the direst of circumstance and “Make It Well with My Soul.”



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## High School High Five

Raymond Roberts, R & R chairperson, High School

**What Is a Heart**

**Dede Duson**

**SATB a cappella**

**Hinshaw Music HMC 146**

This beautiful song by Texan Dede Duson sets a lovely text to beautiful harmonic nuances and a gentle contrapuntal section in the middle of the piece. Composed in 1976, it is rarely performed at the present time. Your high school choir will love studying and singing this piece. And, your audience will receive it warmly. Try something "new to you" with this composer and this piece!

<https://www.jwpepper.com/What-Is-a-Heart/1207885.item#/submit>

**She Walks in Beauty**

**Eric William Barnum**

**SATB a cappella**

**Hinshaw Music HMC 2045**

This is a stunning setting of the stunningly beautiful poem by English Romantic poet, Pierce Bysshe Shelley. Although not purely homophonic, this setting evokes the extraordinary beauty of the English Romantic Part Song style. Beauty in lyric and melody and harmony coexist and come alive in this must-sing song for your high school choir!

<https://www.jwpepper.com/She-Walks-in-Beauty/8071165.item#/submit>

[https://www.youtube.com/watch?v=P8cH97\\_27Wl](https://www.youtube.com/watch?v=P8cH97_27Wl)

**Pseume 96 (Chantez à Dieu chanson nouvelle)**

**Jan Pieterszoon Sweelinck**

**SATB a cappella**

**Multiple editions available on CPDL**

Try this fantastic piece by Dutch composer Jan Pieterszoon Sweelinck, who straddled the end of the Renaissance and beginning of the Baroque era. First published in 1621, it is a lovely setting of the popular Psalm, "Sing to the Lord A New Song" in French! Your students will enjoy the bounce and lightness of the piece, as well as the timeless "madrigal" feel. This piece presents great opportunities to work on word stress, the beauty and unique sounds of "sung" French and subdivision of the beat to keep the intricate parts together!

[http://www1.cpd.org/wiki/index.php/Pseume\\_96\\_-\\_Chantez\\_%C3%A0\\_Dieu\\_chanson\\_nouvelle\\_\(Jan\\_Pieterszoon\\_Sweelinck\)](http://www1.cpd.org/wiki/index.php/Pseume_96_-_Chantez_%C3%A0_Dieu_chanson_nouvelle_(Jan_Pieterszoon_Sweelinck))

<https://www.youtube.com/watch?v=qzY-0EKlfbk>

**"We're Goin' Around" from *Treemonisha***

**Scott Joplin**

**SATB and piano accompaniment**

**IMSLP #12694**

Did you know that Scott Joplin wrote an opera? (Well, he actually wrote two!) *Treemonisha* is an inspiring tale set during the Reconstruction era, immediately following the Emancipation Proclamation. Embedded in the story are the themes of virtue, integrity, the importance of education, and personal responsibility. This chorus is a delightful opportunity for singers to "sing a rag." The distinct rag-time feel is infectious and will leave your singers and audience tapping their toes! A one-of-a-kind song that everyone should know!!

[https://imslp.org/wiki/Treemonisha\\_\(Joplin,\\_Scott\)](https://imslp.org/wiki/Treemonisha_(Joplin,_Scott))

<https://www.youtube.com/watch?v=oi3zl4Gcr74>

**Kwela, Kwela**

**Traditional Sotho & Zulu/transcribed by Tova Olson**

**SATB a cappella**

**Legato Music**

"Kwela, Kwela" is an exciting song that beautifully captures the style of Kwela street music from South Africa. With jazz undertones and a shuffle-like beat, your singers and audience will be enriched and invigorated with the performance of this song. Kwela music was often used during Apartheid as a warning of sorts, that the military police were nearby. This arrangement also incorporates text that would be sung at a wedding. Joyful and energizing! Do the movements, too!

<https://legatomusiconline.com/product/kwela-kwela/>

<https://www.youtube.com/watch?v=-2tgkiKtavk>



# VOICE of WCDA

## Vocal Jazz High Five

Kathy Schereck, R & R chairperson, Vocal Jazz

### **Moondance**

arr. Jeremy Fox

**SATB or SSAA with rhythm section**

**UNC Jazz Press VJ1925**

This arrangement of the Van Morrison classic will be a favorite of every group! The chart is a useful tool for developing swing feel with your group. There is a short solo toward the beginning as well as plenty of room for improvisation over basic 12-bar minor blues. The middle of the chart features a hard-swingin' vocal solo, after which the familiar chorus drives it home. SATB with rhythm section. *Written out parts for piano, WSMA Class A*

<https://www.uncjazzpress.com/product-p/vj1925.htm>

<https://youtu.be/gljUrxZZ8Zg>

### **Beyond the Sea**

arr. Kirby Shaw

**SATB, SAB, or SSA with instrumental accompaniment**

**Hal Leonard 08740397**

This swingin' pop standard starts quietly with unison vocals and a walking bass line, then builds gradually, through several key changes. This chart has never failed. Always a favorite!! *WSMA Festival List, Class A*

<https://www.halleonard.com/product/8740397/beyond-the-sea>

<https://youtu.be/MsBUOMU107Q>

### **I'll be Seeing You**

arr. Phil Mattson

**SATB a cappella**

**Hal Leonard, 08603316**

This classic ballad is timeless. Simple unison beginning grows into one of the most beautiful and challenging endings in vocal jazz writing. I seem to come back to this piece every 3 years or so. There is a lifetime of learning in its short 2 pages. *WSMA Class A*

<https://www.halleonard.com/product/8603316/ill-be-seeing-you>

<https://youtu.be/OxtXq1IOUZo>

### **Tenor Madness**

Kirk Marcy

**SATB with rhythm section**

**UNC Jazz Press VJ762**

Sonny Rollins' great blues head, combined with lyrics by vocal jazz icon Waldo King, provide the framework for this arrangement. Designed to be learned in a few short rehearsals, this arrangement is a perfect vehicle for improvisation, both vocal and instrumental. SATB with rhythm section. I often use this chart in the beginning of the year. Can be programmed or used as a warm-up.

<https://www.uncjazzpress.com/product-p/vj762.htm>

<https://youtu.be/SydAOPH9JS0>

### **New York Voices: Old Friends**

**Various arrangers and composers**

**SATB divisi**

**Shawnee Press 35029389**

So I'm cheating a little here...indulge me. I couldn't pick just one NYV tune. This collection has traditional standards to contemporary classics by Paul Simon, and a Peter Eldridge original: Baby Driver; Bli-Blip; Come Home; I'll Be Seeing You; Me and Julio Down by the Schoolyard; Mother and Child Reunion; Old Friends/Bookends; Sing, Sing, Sing; Smack Dab in the Middle and Why Don't You Write Me? Pick any one of these fantastic charts and you will have success.

<https://www.halleonard.com/product/35029389/new-york-voices-old-friends>

<https://youtu.be/MXDa9D2hte8> ("Sing Sing Sing")



# VOICE of WCDA

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**Collegiate High Five**

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[Visit the Website](#)

## Collegiate High Five

Alexa Doebele, Editor of The Voice

**Mangisondele Nkosi Yam**

**Traditional isiZulu Song/arr. Michael Barrett**

**SATB (with alto and baritone solos) a cappella**

**Santa Barbara Music Publishing SBMP 1421**

Michael Barrett, the Director of Choral Music Studies at the University of Pretoria, has published yet another arrangement of a traditional South African folk song in a way that is accessible, but yet faithful to the spirit of the original. "Mangisondele Nkosi Yam" is in the style of *isicathamiya*, an *a cappella* singing style with close harmonies that originated with Zulu mine workers during the era of apartheid. The text, which loosely translates to "Nearer My God to Thee," is in isiZulu, but with only a few of the characteristic "clicks" in the language. (And don't let the clicks dissuade you! I found an excellent instructional video on YouTube: <https://youtu.be/NCMj7da5Da4>.) The voice parts divide fairly frequently, but mostly in the treble parts. Solo parts are indicated for alto and baritone, but a tenor could sing either of these solos comfortably as well. Both singers and audiences alike have absolutely loved this piece!

<https://sbmp.com/SR2.php?CatalogNumber=1421>

<https://youtu.be/fOkuOLOPEVU>

**God of Every Sense**

**Susan LaBarr**

**SATB divisi a cappella**

**MorningStar Music Publishers MSM-50-8802**

This piece sets a fascinating text by poet Jan Richardson that describes God as existing and being felt present through the five senses. The harmonies are lush but fairly challenging, and the divisi is extensive, with much of the piece written for SSAATTBB. The text is set very expressively, most notably in an extended aleatoric section describing four of the senses. Performances of this piece have elicited many a "wow" response from audience members.

<https://www.morningstarmusic.com/god-of-every-sense.html>

<https://youtu.be/-iUCcX8kLMQ>

**Please Stay**

**Jake Runestad**

**SATB divisi (with soprano or alto solo) and piano accompaniment**

**JR Music (self-published)**

Composer Jake Runestad calls this piece "an attempt to destigmatize mental illness and challenge all of us to support those who are battling depression and thoughts of suicide." Commissioned by the Ohio Choral Directors Association College & University Commissioning Consortium, Runestad compiled the text for this work from tweets with the hashtag #IKeptLiving. At one point during the piece, the choir sings a sustained ostinato while individual choir members speak some of these messages tweeted by those who struggle with depression, creating a powerful emotional impact. The accompaniment is relatively challenging, but vocal parts are not difficult, making this work fairly accessible for both high school and collegiate choirs.

[www.jakerunestad.com/store/please-stay/](http://www.jakerunestad.com/store/please-stay/)

<https://youtu.be/17Ywn3ImcYE>



# VOICE of WCDA

## Collegiate High Five (cont.)

**O Bone Jesu**

**Jesse Beulke**

**SATB/SATB a cappella**

**Pavane Publishing P1546**

Jesse Beulke wrote this double-choir work for chamber choir and “main choir” while an undergraduate student at Minnesota State University-Mankato. Beulke set the text with changing meters that appropriately highlight the syllabic flow of the Latin, and the octavo helpfully includes an English translation directly above the correlating Latin text. The mood portrayed reflects that of the text, with emotions ranging from reflective, to agitated, to triumphant, all within a piece of relatively short duration. Harmonies are fairly dissonant, including several instances of harmonic seconds between parts and extended tone clusters. While the ranges for each voice part are fairly wide, the tessituras for each part are reasonable and do not add to the other challenges inherent in the piece.

<http://www.pavanepublishing.com>

<https://youtu.be/64mbzoxAnYg>

### **Sestina: Lagrime d'amante al sepolcro dell'amata**

Incenerite spoglie, avara tomba

Ditelo, o fiumi e voi ch'udiste

Darà la notte il sol

Ma te raccoglie, o ninfa

O chiome d'or, neve gentil del seno

Dunque amate reliquie

**Claudio Monteverdi**

**SSATB a cappella**

**Multiple editions available on CPDL, but recommend those by Massimo Lombardi**

A sestina is a poetic form consisting of six stanzas with six lines each, with the last words of each line used for each of the stanzas in a rotating pattern. Based on Scipione Agnelli's *Lagrime dell'amante al sepolcro dell'amata*, the *Sestina* express the grief of Glauco felt at the tomb of his beloved. The lines of each stanza end with *tomba* (tomb), *cielo* (heaven), *seno* (breast), *terra* (earth), *foco* (fire), *pianto* (crying), and *Glauco* (the name of the bereaved). Monteverdi set these texts as part of his sixth book of madrigals, published in 1614. These *Sestina* madrigals are composed in a manner fairly typical of Monteverdi's *seconda prattica* style, and they vary in tempo, mood, and affect, despite the relatively somber subject matter. These pieces are accessible for collegiate choirs in both musical and vocal terms; the alto lines do tend to be on the low side, but one could selectively add a tenor or two to some of the lower pitches to mitigate these challenges.

<https://youtu.be/Bq2gC9-ILFA>