

# Cantabile

The Newsletter  
of  
CT ACDA

Volume 8

Spring 1995

No. 3

## From The President...

It is hard to believe that this is my last column as President of Connecticut ACDA! In many ways, these past two years have taught me a great deal about my profession and my colleagues. It has been enlightening to have had the opportunity to see how the organization and the people in it operate. I have also learned a great deal about myself, and it has been educational to discover strengths and weaknesses I never knew I had. The opportunity to be president has helped me prioritize a lot of things in both my professional and personal life and I thank all of you for the opportunity that you have given me.

As the presidency passes from me to Dorothy Mutkoski, I ask that you please support her efforts to keep up the strong tradition that we have in Connecticut. Remember that it is much easier to criticize from the sidelines than it is to make a positive difference from the middle of the game. I am sure one of her goals will be the same as mine was: to do the most we can to help as many members as we can bring outstanding choral music experiences to our groups and audiences. I know you all will be able to support that goal.

As we move closer to the 21st century, I hope that you will all continue to bring the power and

importance of choral music to an ever-increasing amount of students and remember that wherever you are, you are helping to build the future of our profession. If you are a public or private school teacher, work as hard with the difficult students as you do with the gifted, because those kids will grow into parents who will remember their musical experience. If you are the director of an adult church or community choir, you have the important job of keeping the flame of music burning. These are the people who keep our art alive and they are also the parents who vote on school budgets and encourage their children to make choral music a part of their own lives. If we really believe in the importance of our art, we must fight for every musical soul.

On a personal note, I would like to thank Jim Papp for getting me involved in CT ACDA - I hope he doesn't regret it! I would also like to thank Claire Burnett for being a terrific role model - while she was a hard person to follow, I always appreciated having such a clear idea of how the job should be done.

Best wishes to all for the remainder of the year and for many years to come!

- Russell Hammond

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the Year

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# **ACDA Student Scholarship Connecticut Chapter**

## **REQUIREMENTS**

- 1) High School Senior graduating from a participating member school.
- 2) Student must be planning to major in Vocal Music or Vocal Education.
- 3) Student must rank in top 25% of class.
- 4) Student must show participation in festivals, music activities, honors, awards.
- 5) Financial need.

## **APPLICATION PROCEDURES**

### **NOMINATING TEACHER**

- 1) Must be an ACDA member. Send letter of recommendation to CT ACDA Scholarship Committee.

### **STUDENT**

- 1) Complete application form.
- 2) Submit essay.

## **APPLICATION INFORMATION**

Each applicant is reviewed on an individual basis. The committee will evaluate your academic accomplishments, strengths, special talents, achievements and purpose in the major being pursued in secondary school and/or college. Please prepare a personal statement that you feel will allow the scholarship committee to better understand who you are as an individual. For example, you may write about a significant experience in your life, your aspirations and expectations for the future, a topic about which you feel strongly, or what you enjoy doing "for fun". Take this opportunity to share with us a part of yourself.

This "essay" must be completed before your application can be evaluated. Please attach your writing to your application materials.

**PLEASE SEND APPLICATION, ESSAY AND RECOMMENDATION TO:**

**CT - ACDA Scholarship Committee  
c/o Russell Hammond  
PO Box 513  
Old Lyme, CT 06371**





## APPLICATION

Student's Name \_\_\_\_\_ Date \_\_\_\_\_

Home Phone \_\_\_\_\_ Class Rank \_\_\_\_\_ out of \_\_\_\_\_ GPA \_\_\_\_\_

Nominating Teacher \_\_\_\_\_

**School Name** \_\_\_\_\_

**School Address** \_\_\_\_\_

School Phone \_\_\_\_\_ Teacher's Home Phone \_\_\_\_\_

**\*\*Please list all school musical activities and the year(s) they took place.  
For example: Select Chorus - 1993, 1994, 1995**

## ACTIVITY

**YEAR**

This image shows a single sheet of white paper with horizontal blue or grey ruling lines. The lines are evenly spaced and run across the width of the page. There is no handwriting or other markings on the paper.



**\*\*Please list all State and Regional Festival in which you participated, and the year(s).**

**FESTIVAL**

**YEAR**

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**\*\*Please list awards and honors received (include non-musical awards)**

**In School** \_\_\_\_\_

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**Out of School** \_\_\_\_\_

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**\*\*Please list Post-secondary schools to which you have applied, and the action taken by the schools (accepted, denied, waiting list, etc.)**

**POST-SECONDARY SCHOOL**

**ACTION TAKEN**

- 1) \_\_\_\_\_
- 2) \_\_\_\_\_
- 3) \_\_\_\_\_
- 4) \_\_\_\_\_
- 5) \_\_\_\_\_



# **1994 CT ACDA Choral Conductor of the Year Salvatore Cicciarella**

Sal Cicciarella is the Director of Music at Ellington High School, where he teaches Chorus, Chorale, Concert Band and Music Theory. He earned a Bachelor of Science in Music Education from the Boston Conservatory of Music. He received his Masters in Education from Eastern Connecticut University, and has taken courses in choral literature and conducting styles with Gerald Mack, Howard Swan and James Jordan at Westminster Choir College.

He is a frequent guest conductor at music festivals in New Hampshire, Massachusetts, New York, Connecticut and Vermont. He has adjudicated for numerous state competitions and he has recently completed a European music tour with a chorus of 45 high school age students. His vocal and instrumental groups have received many distinguished awards in state and national competitions. He is past president of CT ACDA and has served on many committees for the Eastern Division ACDA and served as session and performance chairperson. He is an active member of MENC.

On October 29, 1994, at the annual Fall Conference, the ACDA Choral Director of the Year was presented to Salvatore Cicciarella by Michelle Holt, President-Elect of ACDA's Eastern Division. Here are some of her remarks:

"About eighteen years ago, I signed up for a summer workshop at The Hartt School of Music. At the time, I did not know any other choral director from the state of Connecticut. But after the first day of singing and learning about rehearsal technique, I met some very interesting people. I'll always remember one especially funny guy in Bermuda shorts who joined a bunch of us for dinner that evening.

The end of that week came all too quickly, but as my involvement with CMEA and other choral activities continued, I continued to run into my old friend, who had since given up those Bermuda shorts. Sharing ideas with someone who seemed so confident but yet was so humble and sincere was a great treat for me. During the early years, as I came to know this man a bit more, I found out that I was far from the only one who had chosen him for a friend. At every festival or audition that our students attended, it seemed that every person passing us would stop and say a sincere "hello" to this man, and go on to ask his opinion about some piece of choral music or technique. For a while, I thought that he truly knew the names of every person in the world, or at least, they knew him!

We applaud you for your excellence in the field of choral music. Your talents and achievements have had a lasting effect upon choral music in the state of Connecticut and upon the lives of the students you have taught over the past 27 years.

On behalf of the membership of CT ACDA, the executive board extends their heartiest congratulations to Sal and his family, and wish him the best of luck in all his future endeavors!

*"Nothing great was ever  
achieved without  
enthusiasm."*

*- Ralph Waldo Emerson*

*"Life is a grindstone. But  
whether it grinds us down or  
polishes us up depends  
on us."*

*- C. Thomas Holdcraft*



# From the Editor:

## Literacy - R.I.F. or R.I.P.?

I know this dates me, but does anyone out there remember "R.I.F. - Reading Is Fundamental"? When I was in school, that slogan was everywhere - liberally plastered on anything that wasn't moving, and quite a few things that were, like those panel vans converted into rolling summer libraries. It seemed like reading was really important to all the grown-ups and that I was expected to read. Guess what? It worked.

And do you know the really funny thing? I thought that "reading" applied to more than just words. Math was just reading numbers. My friends and I were big on codes - just a different way to read. And music...

I owe everything I am musically to Mr. David Correll, my middle school choral and general music teacher. In his general music class, we learned to read. It was no big deal, because we also learned to play a whole bunch of instruments, compose music without normal music "stuff", and discuss topics like, "If Mozart was alive, who would he like better, the Beatles or the Stones?" And if we were good, we would get to... sing. Yup, sing. That was the prize.

When I was in eleventh grade, he changed jobs from the middle school to the high school and he recruited me and a bunch of us old "West Middle School" folks to shore up his numbers in chorus. And then in March of my Junior year, he asked me if I'd like to do a NYSSMA solo for All-State. And I said, "Sure, what's All-State?" So, I worked on my solo and a few weeks later

we were off to the NYSSMA solo festival in a big red '78 Riviera. On the way, he said, "Oh, by the way, you have to sight read for the judge. It's worth ten points of your score."

"Sure, what do mean 'sight read'?"

"You know, the mystery melody stuff we did at West Middle."

"The Do Re Mi stuff?"

"Yup."

"Okay." No big deal. And it wasn't.

Fast forward. December, 1988. I was sitting in the auditorium of the high school where I had worked the previous two years. I had left at the end of my second year to get my Masters degree, and now I was coming back to see how "my kids" were doing. I had been told that there had been some rather large "readjustment" problems between the kids and their new director. Same stuff I went through my first year, I told myself. I looked at the program - nice, solid choral selections - no fluff, some standards. I was actually looking forward to this.

It was awful. I was ashamed, my face flushed. A parent saw me afterwards, saying "They really miss you." I felt sick. I had failed these children. The message was like a bell tolling in my skull - I had failed these kids, "my kids".

They couldn't make music without me. Failure.

Fast forward. Today. Heard anyone say "musicianship" and then "singer" in the same sentence, implying that the two are separate? Heard anyone say that there's not enough time to

teach reading in Chorus? Ever had a soloist tell you that they "need to hear it first"? Ever had a chorus member ask you if you can "play the top of page 4"? One word describes it all.

Failure.

The kids aren't at fault here. If you teach it, they will read. How much time do you spend on reading each rehearsal? Do you fix rehearsal mistakes through a reading method, or do you spoon-feed? Do you give in and play the top of page 4? Do you grade on reading skill? How much of their grade?

It is a question of priorities. Which is more important: the upcoming concert, the festival competition or your students being able to make music without you? We call ourselves educators - we need to educate. We call ourselves directors - we need to point in the right direction. To the kids, reading can be "no big deal".

After all, Reading Is Fundamental.

Edward Tyler, Editor

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The Editor has moved!  
Cantabile's new mailing address:

85 Linnmoore Street  
Hartford, CT 06114

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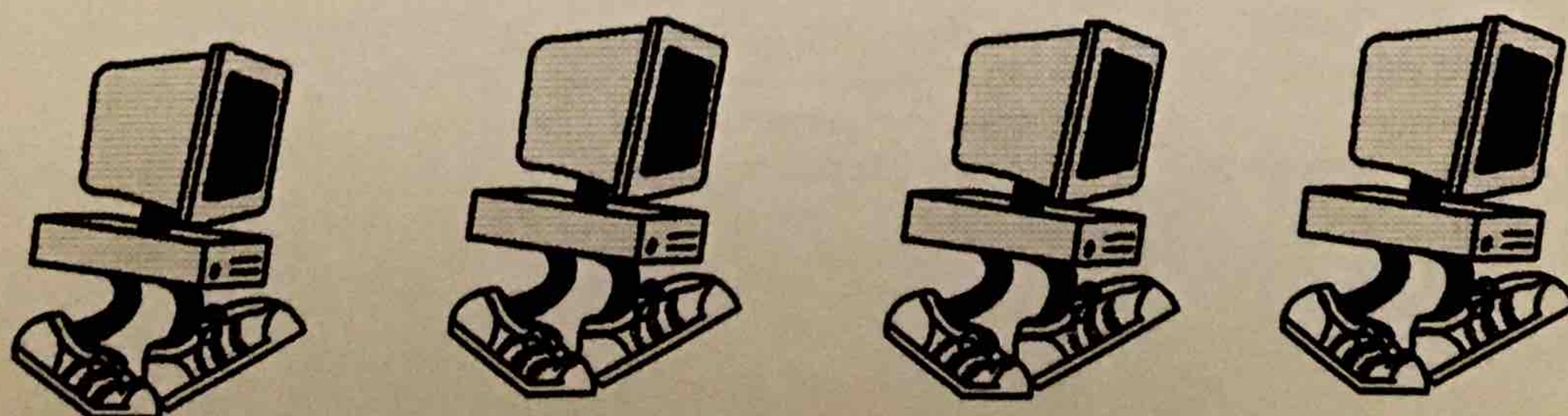
# Middle School Choral Festival Update

The biennial Connecticut ACDA Middle School Festival took place at Sedgwick Middle School on Saturday, April 29, 1995. Participating choirs represented Avon Middle School, conducted by Corydon Carlson, Chalk Hill Middle school, conducted by Moira Schiften, Killingly Intermediate School, conducted by Robin Aubin, King Philip Middle School, conducted by Sallie Ferrebee, and Westbrook Middle School, conducted by Michelle Hammond. Patty Donohoe coordinated the festival and was assisted superbly by her students and parents from Sedgwick Middle School.

This festival opened with a two-hour mass rehearsal directed by Michael Yachanin of The Hartt School, during which the students vocalized and rehearsed two combined numbers, the native American Muskogee canon "Heleluyan", and Henry Purcell's "Come Sing a Joyful Song". A wonderful performance by the Manchester High School Roundtable Singers under the direction of Edward Tyler ended the morning. After lunch, the various ensembles sang for each other and participated in a half-hour workshop conducted by one of the four clinicians: Al Holcomb (The Hartt School), Jackie Pruett (Avon High School), Ed Tyler (Manchester High School), and Michael Yachanin. At the conclusion of the day-long event, the students sang the two mass numbers for their friends and parents. Listed below is a composite of all repertoire performed by the choirs throughout the day:

Title	Composer/Arr.	Voicing	Publisher
Acre of Land, An	Vaughan Williams	Unison	Oxford 0193437910
Agnus Dei	Audrey Snyder	SAB	CCP Belwin SV8817
All My Trials	Roger Emerson	SAB	Jenson 403-01060
All Ye Who Music Love	Baldassare Donato	SAB	Bourne B236810
April Rain Song	Julie Bray	SAB	Heritage 15/1089-3
Cause Us, O Lord	Ron Nelson	Unison	Boosey OCT5576
Come, Sing a Joyful Song	Henry Purcell	SAB	Shawnee D-437
Duet for Two Cats	Gioacchino Rossini	SA	Music 70 M70-104
Heart and Soul	Roger Emerson	SAB	Leonard 08551031
I Will Not Leave You Comfortless	Ron Nelson	Unison	Boosey OCT5576
I'll Give My Love An Apple	Imant Raminsh	SA	Boosey OCTB6694
Laudamus Te	Antonio Vivaldi	SA	Walton 5014-7
Linden Tree, The	Sherri Porterfield	SSA	Heritage 15/1039-3
Little Innocent Lamb	Neil Johnson	SAB	Heritage 15/1119-2
Music, You Are A Friend to Me	Jay Althouse	SAB	Shawnee D-342
Pick a Bale of Cotton	Betty Bertaux	SA	Boosey OCT6191
Reel a' Bouche	Malcolm Dalglish	SA	Plymouth HL 205
Sing Out With Joy	Jacob Arcadelt	SAB	CCP Belwin SV9417
Skye Boat Song	Thomas Rodgers	SAB	Shawnee D-281
That Dixieland Sound	Don Besig	SSA	Alfred 7911
Yonder Come Day	Judith Tucker	SAB	World Music
Walk a Little Slower, My Friend	Don Besig	SSA	Shawnee B-506

Michael E. Yachanin  
University Repertoire and Standards Chair





# Intonation: Five Check-points for Choral Directors

Ramona Wis, Past President, IL-ACDA

Originally published in "Kenductor" (Kentucky ACDA) Winter 1995, Craig Hodges, Editor.

Achieving good intonation with choirs is a universal challenge. Whether working with the amateur or professional, the young or not-so-young singer, a director constantly strives to develop and maintain a choral sound which stays "in the middle of the pitch." Below are five checkpoints which can be critical in achieving good intonation with choirs:

**1. THE BODY.** The most obvious deterrent to good intonation is also the most overlooked; the position of the singer's body as he sits or stands. Be sure the singers are standing their full height, pulled up "out of the hips," and with music held high. If they are seated, they must be especially careful to lengthen their torso and should be reminded about putting their feet flat on the floor to help keep the back straight. My preference is that singers do not sit against the back of the chair, even if the chair is designed for use by musicians. The back should be free to allow for expansion upon taking a breath.

**2. THE BREATH.** Proper breath support and usage is critical to good intonation. A full, low breath, taken over two or more beats, if possible, will provide enough support for a sound that is well in tune. Teaching the singers to inhale earlier than the beat before an entrance will enable them to fill up more completely, breathe from the proper place, and will help prevent them from "holding" their breath, thereby tightening the muscles in their throat.

Singers also need instruction

on the best way to use the air they take in. Asking them to "exhale on pitch" may help the singers to use their air over the entire phrase and to avoid blowing it out on the first attack. A phrase that is supported throughout is more likely to be well in tune than one that is not.

**3. THE VOWEL.** No matter how well each individual is singing, the choir as a whole will not be in tune unless all singers are producing the same vowel. This means the same version of the same vowel. There are as many different "a's" as there are singers in a choir. Therefore, the director must spend time in each rehearsal working on vowel shapes and developing an ensemble image of each vowel.

**4. THE VOCAL RANGE.** When singers are allowed to sing in ranges that are not suited for their individual instruments, they are often forced to make adjustments which result in poor intonation. A baritone or alto who is constantly called to sing above his or her tessitura will commonly push the voice, producing a vocal sound which is under the pitch. A soprano who must sing in a low range will often feel as though her voice has a hot air balloon attached to it, preventing it from settling into this register. The result is a tone that is inconsistent, breaks often and cannot get centered with regard to pitch.

**5. THE REHEARSAL PACE.** Directors must make every effort to maintain a rehearsal pace that is brisk and challenging so that the singers are mentally and physically engaged virtually that entire time. The result will be a

choral sound that is energized and alive. Beware, however, that the director who moves too quickly, frantically putting the choir through the paces, can over-stimulate the singers and force them to push their voices to the point of producing a tone that is strident and often sharp. Striking a balance between these two extremes is the director's goal.

The challenge of achieving good intonation is often laced with mystery; what seems to work one day fails miserably the next. While there are no guarantees when it comes to developing and maintaining a choral sound that is well in tune, these checkpoints can provide the director with a starting point for identifying the cause of poor intonation and correcting it.

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*"If you have a job  
without aggravations,  
you don't have a job."  
- Malcolm Forbes*





## Election Results

Congratulations to our new President-Elect Lori Cetto from Hall High School in West Hartford. Lori's outstanding career as a music educator and her experience on the ACDA board certainly qualify her to be an outstanding choice for the position. Lori will serve the next two years as President-Elect with her major job being the organization of the Fall Conference. She will become our State President on July 1, 1997. A special thank you to Michael Yachanin for providing us with two strong candidates for this election. By the large amount of ballots sent in, it is obvious that both candidates are well respected and that we can be secure in the future direction of our organization. Thank you to all who took time to send in a ballot. CT-ACDA works because of you!

## CONCORA 1995-96 Season

Sunday, October 22, 1995  
Church of St. Thomas the  
Apostle, West Hartford

"A Very Special Concert III"  
with high school choirs

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Saturday & Sunday,  
December 2 & 3, 1995  
St. Thomas Seminary,  
Bloomfield

"Christmas with CONCORA"  
Holiday music from many  
cultures

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Saturday, December 30, 1995  
Immanuel Congregational  
Church, Hartford

Christmas Oratorio, Part II  
Johann Sebastian Bach

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Sunday, March 24, 1996  
"Abendmusik Season IV"  
Cantatas & Motets by J.S. Bach

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Sunday, April 27, 1996  
"Great Sacred Music of Italy"  
with Hartt Chamber Singers and  
Elm City Girls Choir

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Call 224-7500 for more  
information

## Getting Their Attention...

excerpted from "Cantate"  
(California ACDA)  
Marc Ferguson, editor

I believe that at any point in a rehearsal, most of our students are listening to us. So instead of repeatedly asking for the students' attention or getting mad about it, we say, "Clap twice if you are listening to me." If only a few respond, we say, "Clap three times." We had one class that was so unfocused that we went all the way to twenty before they could actually clap that many times together! This same group of fifty-five beginning girls now takes only three or four claps to become totally focused. Based on the same premise, we clap rhythmic patterns for one measure and have them echo. We become more elaborate each time, and we add stomping and clapping in combination. The key is to make it fun - and to get their attention!

Gary Lamprecht  
Central Coast Region Rep.

## An Arts Advocacy Resolution

Whereas the human spirit is elevated to a broader understanding of itself through the study and performance in the aesthetic arts; and whereas serious cutbacks in funding and support have steadily eroded arts institutions and their programs throughout the country; be it resolved that all citizens of the United States actively voice their affirmative and collective support for necessary funding at the local, state, and national levels of education and government, to ensure the survival of arts programs for this and future generations.

American Choral Directors Association  
approved February, 1994



## Can You Fill in The Blanks?

CT-ACDA is searching for past history of the Connecticut Chapter. We wish to start with a complete list of Chairmen, Presidents, and Choral Directors of the Year. Can you help us fill in the blanks? Here is a very partial list.

YEAR	CHAIRMAN/PRESIDENT	DIRECTOR OF THE YEAR
1969-70	Charles Matz	
1970-71	John Poellein	
1971-72		
1972-73		
1973-74		
1974-75		
1975-76		
1976-77		
1977-78		
1978-79	Willard Minton	
1979-80		
1980-81	Jesse Chapman	
1981-82	Scott Campbell	
1982-83	Tahme Adinolfi	
1983-84		
1984-85		
1985-86	Richard Erikson	John Poellein - 1985
1986-87	Richard Erikson	19 George Weigle - 86
1987-88	Salvatore Cicciarella	Gerald Mack
1988-89	Salvatore Cicciarella	→ Carol Gustafson
1989-90	James Papp	Peter Bagley
1990-91	James Papp	Fenno Heath
1991-92	Claire Burnett	Richard Coffey
1992-93	Claire Burnett	Pam Perry
1993-94	Russell Hammond	Salvatore Cicciarella
1994-95	Russell Hammond	
1995-96	Dorothy Mutkoski	

← First recipient

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Please send any information to:  
Dorothy Mutkoski  
50 Towpath Lane  
Cheshire, CT 06410



# CT ACDA Officers and Repertoire & Standards Chairs

## **President**

Russell Hammond  
PO Box 513  
Old Lyme, CT 06371  
(203) 434-7796 - h  
(203) 434-1651 - w

## **Vice-President**

Claire Burnett  
354 Old Mountain Road  
Farmington, CT 06032  
(203) 677-9641 - h  
(203) 529-2583 - w  
(203) 721-1335 - fax

## **President-Elect**

Dorothy Mutkoski  
50 Towpath Lane  
Cheshire, CT 06410  
(203) 272-5713 - h  
(203) 272-5361 - w

## **Secretary**

Michele Hammond  
PO Box 513  
Old Lyme, CT 06371  
(203) 434-7796 - h  
(203) 399-6214 - w

## **Treasurer**

Scott Campbell  
25 Brookside Drive  
Burlington, CT 06013  
(203) 673-2834 - h  
(203) 673-2514 - w

## **Cantabile Editor**

Edward Tyler  
85 Linnmoore Street  
Hartford, CT 06114  
(203) 956-8001 - h  
(203) 647-3546 - w  
(203) 646-3727 - fax

## **Honors Choir Chairperson**

Lorri Cetto  
94 Clark Street  
Easthampton, MA 01027  
(413) 527-7060 - h  
(203) 732-4561 - w

## **High School Chairperson**

Robert Beckwith  
184 Arvidson Road  
Woodstock, CT 06281  
(203) 928-3471 - h  
(203) 928-6575 - w  
(203) 963-7222 - fax

## **Middle School Chairperson**

Patty Donohoe  
19 Laurel Drive  
West Hartford, CT 06110  
(203) 521-0610 - h  
(203) 521-9664 - w

## **Music & Worship Chairperson**

David Spicer  
31 Church Street  
Wethersfield, CT 06109  
(203) 563-7759 - h  
(203) 721-7861 - fax

## **College & University Chairperson**

Michael Yachanin  
4 Wintergreen Lane  
Simsbury, CT 06092  
(203) 651-7532 - h  
(203) 768-5273 - w

## **Elementary School Chairperson**

Jon Noyes  
142 Washington Street  
Hamden, CT 06518  
(203) 288-9454 - h  
(203) 255-8314 - w

## **Ethnic & Minority Chairperson**

(vacant)

## **Vocal Jazz & Show Choir Chairperson**

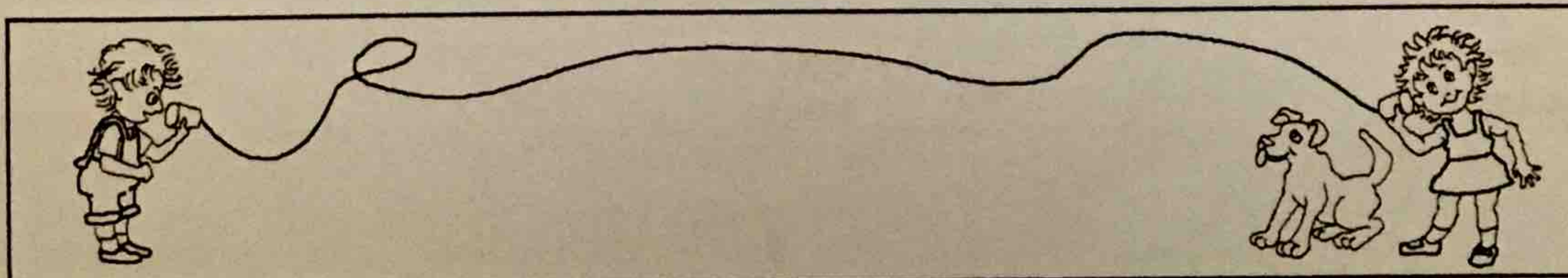
Jamie Spillane  
50 Pearl Street  
Mystic, CT 06355  
(203) 572-7359 - h  
(203) 464-9600 - w

## **Women's Choir Chairperson**

Lizbeth Davis  
15 Nuthatch Knob  
Glastonbury, CT 06033  
(203) 633-7293 - h  
(203) 633-5231 - w

## **College & Community Chairperson**

Kevin Mack  
565 Skiff Street  
North Haven, CT 06473  
(203) 230-1051





# FUN PAGE!

WE ALL SEE ARTICLES ON HOW TO PROPERLY SELECT GOOD CHORAL MUSIC, BUT NOBODY BOTHERS TO STEER US AWAY FROM THE MOUNTAIN OF CRUD THAT IS ON THE MARKET. WELL...

YOU KNOW A COMPOSITION IS OF LITTLE MERIT IF:

1. THE KEY CHANGES HARMONICALLY UP OR DOWN A HALF STEP MORE THAN ONE TIME PER PAGE.
2. THE TEXT HAS ANYTHING TO DO WITH "HOW MUCH WE LIKE TO SING."
3. IT HAS AN ACCOMPANIMENT TAPE WHICH FEATURES THE LONDON PHILHARMONIC ORCHESTRA.
4. THE SAME PIECE IS AVAILABLE FROM THE PUBLISHER IN EITHER UNISON, TWO-PART, SAB, SSA OR SATB ARRANGEMENT.
5. THE LAST THREE MEASURES CALL FOR THE CHORUS TO SING LONG NOTES, WITH A CRESCENDO FROM FORTE TO FORTISSIMO, WHILE THE ACCOMPANIMENT ALTERNATES BETWEEN MASSIVE CHORDS IN THE UPPER AND LOWER RANGES ON THE PIANO.

{Borrowed (okay, stolen) from "Kenductor", Winter 1995, Craig Hodges, editor}

Why did the chicken cross the road?

- To get away from the bassoon recital.

Why are orchestra intermissions only twenty minutes?

- So you don't have to retrain the cellists.

Why do bagpipers walk when they play?

- To get away from the sound.

How do you get a guitar player to play softer?

- Give them sheet music.

What's the difference between a violin and a viola?

- A viola burns longer.

What's the difference between a soprano and the PLO?

You can negotiate with the PLO.

How many percussionists does it take to screw in a lightbulb?

- One, but a machine can do it better.

How do you get two flutes to play a half-step apart?

- Give them the same part.



# BULLETIN BOARD

Cantabile is looking for submissions for the Summer Issue! Got an idea, a music review, an opinion, a joke? Write to:

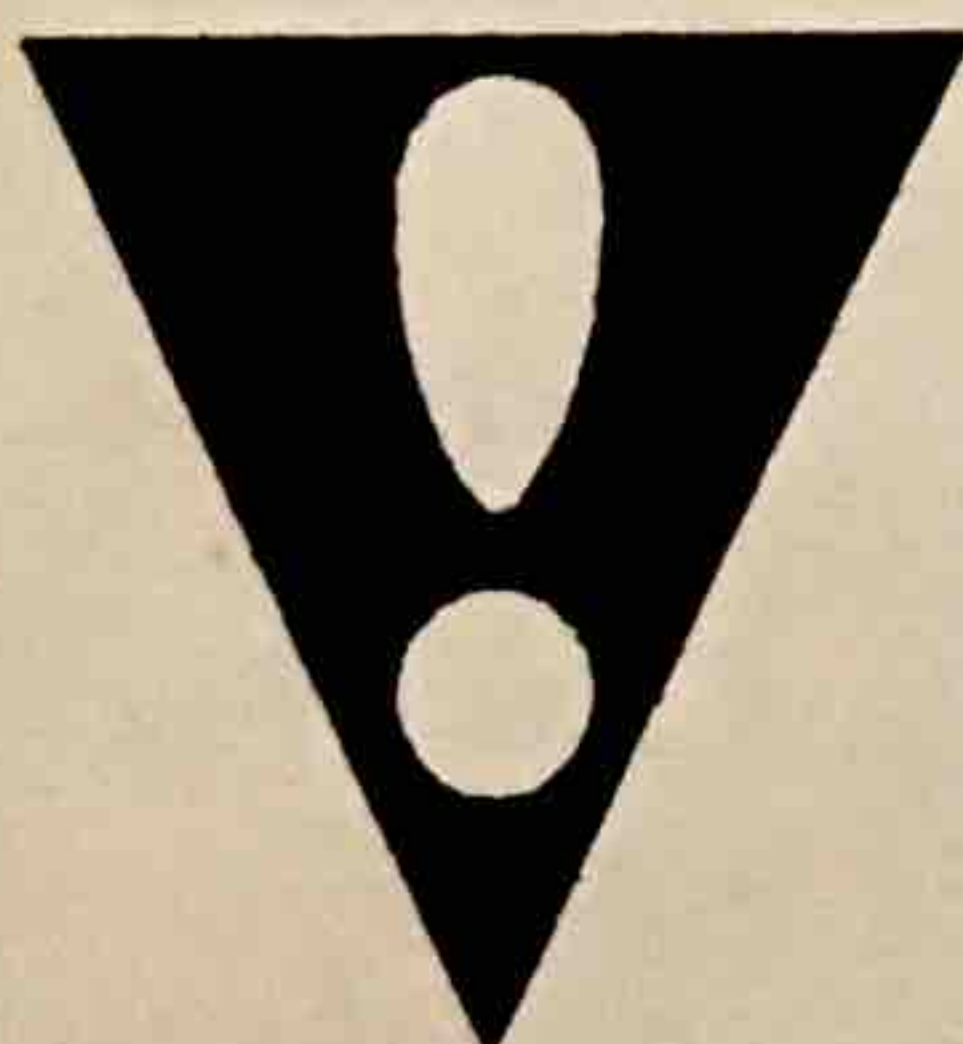
Cantabile  
85 Linnmoore Street  
Hartford, CT 06114  
Deadline is July 22, 1995

GOT A  
BULLETIN?

Do you or your singers suffer from summer withdrawal?  
The A.C.C. is offering their 6th singing series at First  
Congregational Church of Wethersfield on  
Thursday evenings at 7:30 p.m. from June 22- July 27.  
Contact Kevin Mack at 230-1051 for more information!

CALL OR  
WRITE TO  
CANTABILE!





# CENTRAL CONNECTICUT STATE UNIVERSITY

DEPARTMENT OF MUSIC  
presents

## *Summer Music Institute*

June 26 - July 28, 1995

### Choral Seminars and Workshops

- Developing Children's Choirs: *Paul Halley* - July 24-28
- Choral Literature for Elementary and Middle School Chorus: *Dan Schwartz* - July 24-28
- Vocal Techniques for the Choral Conductor: *Henley Denmead* - July 17-21
- Choral Literature for the Middle/High School Chorus: *Scott Campbell* and *Jamie Spillane* - July 17-21

### Multicultural/Classroom Workshops

- Teaching Culture with Instruments and songs - July 10-14
- Teaching the Culture of Latin America through Music July 17-21
- Folk Dance and Movement Improvisation - July 10-14
- Professional Development through Teacher Self-Assessment - July 2-8
- Music Across the Curriculum with *Nick Page* - July 17-21
- Kodaly Pedagogy - July 10-14

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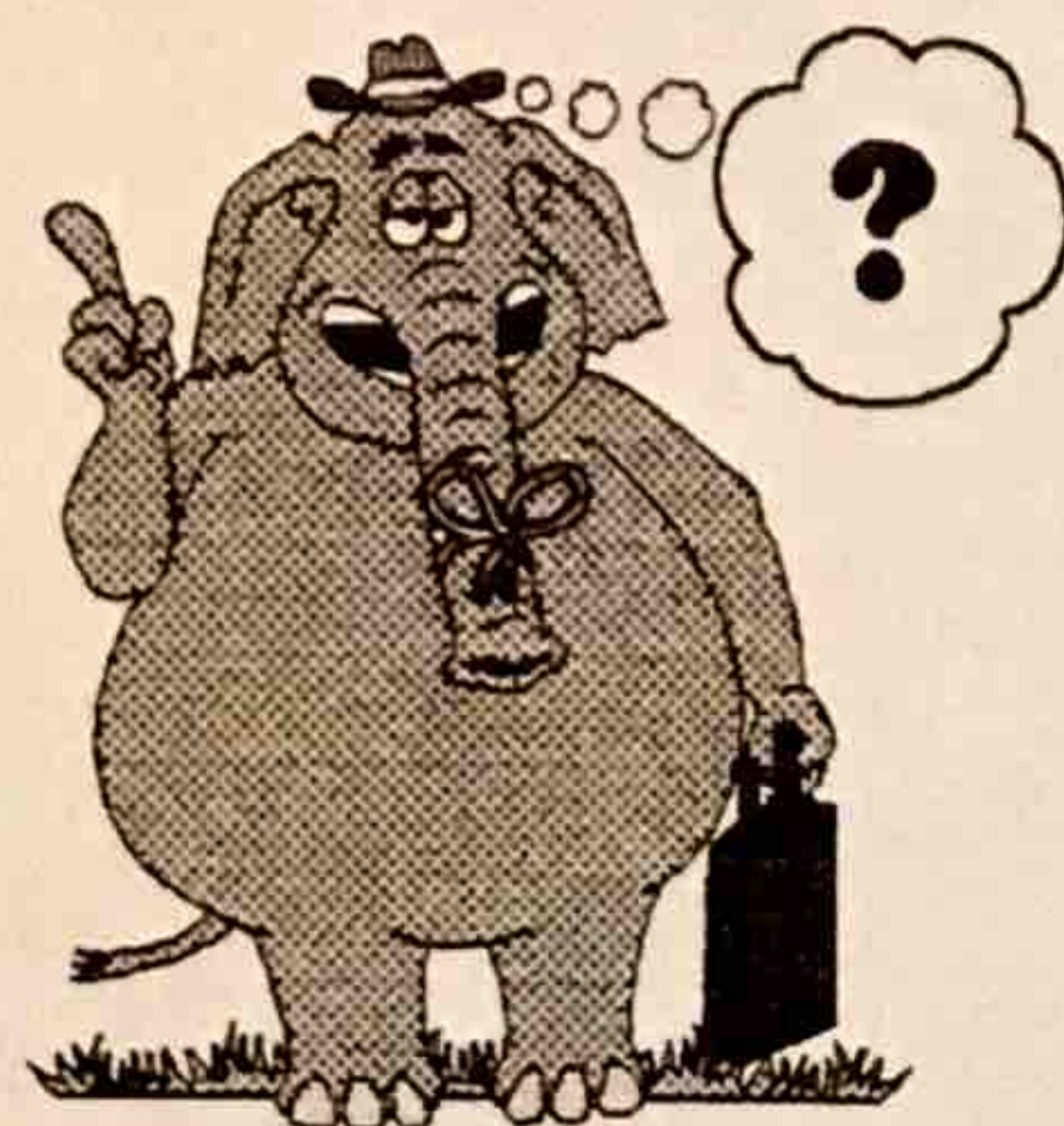
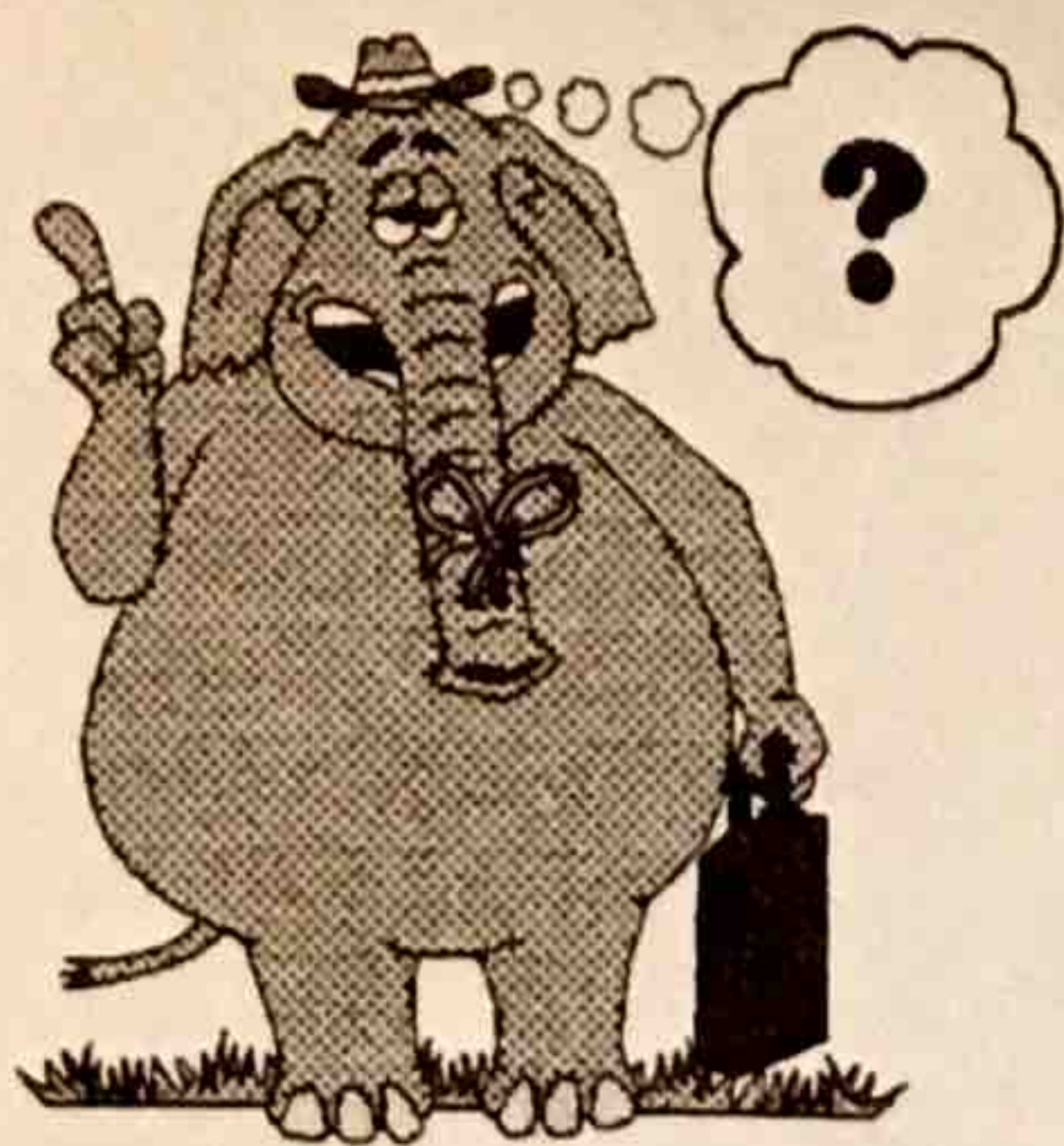
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