



# Georgia Newsletter

Volume 3

April, 1985

## FROM THE PRESIDENT

BETH BROWN, NEW PRESIDENT-ELECT

It gives me great pleasure to announce that Beth Brown, choral director at Wills High School in Cobb County, is the new President-Elect of the Georgia Chapter of ACDA. Roger Waters, Minister of Music at the Highpoint Baptist Church in Covington, Georgia, has been elected Secretary-Treasurer. Michael Anderson, current President-Elect, is the choral director at Tucker High School in Dekalb County, and he will become President on July 1, 1985. I wish to thank all of you who took the time to vote in this election. Our new officers have already served our state efficiently with a variety of choral activities. I expect that we will experience many accomplishments during their administration. My dream is to see our chapter become financially solvent and independent in the near future.

Each quarter, the National ACDA office in Lawton, Oklahoma mails us a Georgia membership roster. As I checked through the roster this quarter, I was surprised to learn that our membership is roughly divided into the following categories: 45% church, 24% college, 14% high school, 10% institutions (libraries), and 7% miscellaneous. Since many of us do church work as a second job, the church constituency of ACDA is quite large. We need to nurture our church membership and to develop leadership roles in this area. I would hope to see a future ACDA

state president rise from the church ranks, and more immediate input and involvement from church musicians in ACDA activities would certainly be most welcome. So that we may more carefully categorize our membership, we ask you to fill out the form at the end of this article and mail it to Roger Waters.

On a less cheerful note, our 1984 State Convention sustained a deficit of ca. \$800. This money is owed to the Tucker High School choral booster's club. Please note in this newsletter the plea for a \$3-\$5 tax deductible donation from every member to pay off our debt. In this regard, we must build our state treasury to a point where we can maintain a buffer fund of sufficient size to permit us to sponsor conventions and other activities without fear of going in the red.

Dr. Bob McBain, new Director of Music at Grace Methodist Church in Atlanta has announced that future choral workshops and other events sponsored by the Music Ministry at Grace Methodist will have discounted registration fees for ACDA members. Our state chapter will co-sponsor with Grace Methodist a major reading session July 29-30 featuring Doug McEwen from Arizona State University. Mark your calendars for it now. The Hinshaw Music Company will provide the materials for the two day workshop.

CALL FOR PERFORMING GROUPS  
FOR THE 1986 CONVENTION

The 1986 Southern Division Convention will be held February 20-22, 1986, in Nashville, Tennessee. The Hyatt Regency will be the headquarters hotel, and the performances will be held in the Performing Arts Center. What a joy to see a tradition of commitment to excellent performing areas. No more hotel ballrooms with the clatter of dishes or the hum of heating and air equipment.

Have you ever submitted a tape to perform at an ACDA Division Convention? Fill out the enclosed application form and submit the form and tape to me by the deadline of May 1. I, in turn, will mail all tapes to another state in our division to be evaluated by that state's committee. All tapes are heard anonymously. Our state will judge a set of tapes which we will receive from another state. This process helps to augment the objectivity of the selections. All recommended tapes are then sent to a final screening committee made up of members from two or three states. This group makes the final choices of performing

groups eligible for the Divisional Convention. I hope to hear many Georgia choirs in Nashville in 1986.

Finally, speaking of an upcoming election, I have been honored by being nominated as candidate for the Southern Division President-Elect office. Jerry Warren from Belmont College in Nashville, Tennessee has also agreed to run for the office. Our vitae should appear in the Choral Journal, and you should receive a ballot in the next Divisional Newsletter. Please be sure to exercise your interest in the health and vitality of ACDA by voting for the candidate of your choice.

ANNOUNCEMENT

The Georgia Chapter ACDA Board will meet April 13, 1985 at 10:00 AM at the home of President John Haberlen, 2212 Eldorado Dr., Atlanta, Georgia 30345. Ph. 321-1759.

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PLEASE RETURN THIS FORM AS SOON AS POSSIBLE TO: Michael Anderson  
1458 Camelot Lane, Tucker, 30084 (use enclosed self addressed envelope).

NAME \_\_\_\_\_

Circle below your primary area of choral employment:  
Underline below your secondary area of choral employment if applicable:

- Church      College      High School      Junior High School
- Elementary School      Administration      Other \_\_\_\_\_

EACH GEORGIA ACDA MEMBER IS ASKED TO CONTRIBUTE \$3-\$5 DOLLARS SO THAT WE CAN ERASE OUR CURRENT DEBT. PLEASE ENCLOSE WITH THIS FORM A CHECK MADE OUT TO: Georgia Chapter of ACDA.

Thank you for your concern and your support of our state organization.

FROM THE PRESIDENT-ELECTTHE SALT LAKE CITY 1985 ACDA  
NATIONAL CONVENTION

Initial indications were that the American Choral Director's Association's 1985 National Convention in Salt Lake City would be very sparsely attended. The distance, the cost, the lack of interest...how could we justify the long trek. And yet, as things began to come together, the ACDA members from Georgia showed renewed interest and even enthusiasm about the possibility of attending, regardless of the difficulties inherent in the logistical preparation.

All in all, thirty-five people from Georgia made their way to Salt Lake City. People attended who had never even seen a National Convention prior to this one. They took a chance and saved their money. They arranged leave (at a difficult time of year) and found themselves on a flight to the West.

And what was to be found? the discoveries ranged from the mediocre (sad to say) to the unbelievable! Interest sessions from Schütz to Shaw (Kirby). Children's choruses, men's choruses, mixed choruses, church choirs, junior high choruses, high school choruses, college choruses, professional choruses, foreign country choruses. Music of all genres, professionals from all corners of choral music, sharing with renewed vigor.

The location was ideal. The facilities were within a very short walk, easily accessible, with plenty of room for all. The performance halls, of which there were many, provided very fine acoustics which enhanced the enjoyment. And the people of Salt Lake City...it's nice to know that warmth and human caring is still alive and well.

A national convention is, in short, a learning experience...in a multitude of directions. It tries to offer something for everyone, and usually does. It shares some basic charac-

teristics with our divisional conventions, but it tends to reach out and try to be all things to all people. Some of the warmth and supportive interaction is lost in the "largeness" of the convention (3,000 people compared to 800). However, making acquaintances and professional friendships across the nation helps provide perspective on the state of our art. It makes one realize that if things seem to be difficult that there are others who can empathize. We all struggle equally which paints a more realistic picture; one that we can live with.

A personal note...when I attended my first national convention at the urging of very good and supportive friends, I was awed. I found it difficult to believe that I could ever be an active participant in something so rewarding and fulfilling. At that convention (Kansas City) I learned that choral music holds such a positive meld of people all contributing to a common cause. Where else could one find people producing such levels of creativity, bound together in one organization. I was captured and inspired, and I know now that the anticipation of coming conventions is not a whim. It has, and will hold great promise of lifting my thoughts from the negative daily grind to the refreshed belief that choral music is a positive force in our social survival. One must experience it to understand. Take it from this supportive friend... save your money and mark your calendar and let's all share together in San Antonio, Texas... 1987.

FROM THE EDITOR

## OUR SECOND ARTICLE

The following is the second in a series of articles that we expect to publish having to do with the maintenance of vocal health. It

is by Pamela H. Lynn, a Speech Pathologist, and it first appeared in the Kansas ACDA Newsletter. We are most grateful for her permission to reprint it here.

#### IT NEVER FAILS

It never fails! One week before an important performance, your strongest soprano is losing her voice or the entire tenor section is drinking hot tea with lemon and complaining of a sore throat. What can you do? Who do you call? Could these problems have been prevented?

Let's look at the last question - Could these problems have been prevented? Singers, on a professional, amateur and academic level must take responsibility in caring for the tool of their trade and develop a regimen of habits which are conducive to vocal health.

Instructors can foster these habits by providing information on vocal hygiene during the first few classes of the year and again reminding singers during the initial stages of rigorous rehearsal periods. An otolaryngologist or speech pathologist may be invited to emphasize medical care of the voice and to discuss the effects of environment, drugs, smoking and vocal abuse/misuse on the voice.

Many performers, particularly high school and university singers/actors, have a vague mystical notion of how the voice really works. While performers do not need to know the anatomical names of every cartilage and muscle, it is beneficial to show slides or films of the larynx and vocal cords so that singers have a basic understanding of how the system functions. It is often easier for singers to understand the importance of abdominal breath support in performance when they realize that the voice is essentially an aerodynamic system, in which vocal cords are "activated" into vibration by changes in breath pressure.

The vocal hygiene information should include identifying and reducing vocally abusive behaviors such as shouting, talking at inappropriate loudness levels, throat clearing, coughing, speaking/singing in smoky environments and abusive singing. For younger untrained singers, the dangers of the popular "belting" should be clearly outlined.

Many singers harmonize to the radio without realizing that they are attempting to emulate a singer with a vocal pathology, such as vocal nodules. Singers who smoke should be advised that each cigarette signals to the choral director and others a lack of commitment to singing and voice health. Smoking is a major irritant to the vocal/respiratory tract - inhaling heated smoke is extremely drying to the tissue and nicotine constricts the peripheral blood vessels, reducing blood flow.

The vocal folds use a coating of mucus as protection. Without this lubrication, the constant hitting and rubbing together of the folds would cause redness and swelling. Anything which has a dehydrating effect on the body can have a deleterious effect on the voice. This would include antihistamines, artificial cooling/heating systems, alcohol, diuretics, constant mouth breathing and cigarette/marijuana smoke. To keep singers hydrated, instructors should suggest drinking 8-10 glasses of water per day. Coffee, tea and diet soda are not equivalent to water as most contain caffeine which acts as a diuretic. This should especially be emphasized when the singer is traveling by bus or plane as recent studies have demonstrated that the low humidity level maintained in transportation systems is potentially harmful to the voice. Many professional

singers/actors take a vaporizer wherever they go to use at night to increase the moisture of the air inhaled.

Within rehearsal and class, the choral director should emphasize the importance of warm up to enhance performance and prevent injury. Singers should consider themselves as athletes in a very strenuous sport. A gymnast would never consider doing a difficult routine without a warm up, yet singers often do a few simple scales and decide they are ready. A good warm up should include exercises in breathing and neck/shoulder/jaw relaxation in addition to singing. The warm up should meet the technical demands of a given production and should be modified on an almost daily basis to the performers needs. Another suggestion is to pace singers with regard to the frequency, intensity and duration of rehearsal. When choosing a repertoire of songs, do the most vocally taxing songs in the middle of the show when voices are warmed up, not worn out. Suggest to students that, during vocally demanding rehearsal/performance times, self-imposed periods of vocal rest are essential. Performers are often talkative offstage, never giving the vocal folds a break from heavy voice use. It should be mentioned that vocal rest does not mean whispered speech which can be quite strenuous on the voice.

Overall good health should be emphasized. Good health is not merely the absence of illness but includes maintaining a high of

physical conditioning coupled with nutrition, and getting enough sleep. All too frequently, a performer contracts an illness which makes its way through the entire chorus. Every singer (and the parents of young singers) has a personal responsibility to themselves and to the choir to seek medical attention if they become ill. An Otolaryngologist should be consulted if the singer is experiencing a sore throat or hoarseness. Some hoarseness may be based on bacterial or viral infection and can be treated medically. In the case of vocal nodules, which are like blisters or callouses on the edge of the vocal folds, the cause is vocal misuse or abuse. Some nodules may require surgical removal, but it is usually preferable for singers to resolve vocal nodules through an individualized vocal therapy program provided by a speech pathologist who will work closely with the choral director.

Above all, the choral director should serve as an example to his/her students. The choral director should adhere to a course of vocal hygiene and be dedicated to exploring avenues of training in singing technique and vocal health maintenance. The human voice is fascinating, delicate and highly flexible - it is the means by which we communicate our greatest hopes and fears. It is our personal trademark.

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President:	Vice-President:	President-Elect:	Ed. of Newsletter
John B. Haberlen	Jim Bohart	Michael Anderson	Theodore K. Mathews
2212 Eldorado Dr. NE	3903 Ensign Court	1458 Camelot Lane	Agnes Scott College
Atlanta, 30345	Chamblee, 30341	Tucker, 30084	Decatur, 30030

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# APPLICATION for MEMBERSHIP in American Choral Directors Association

NOTE: ACTIVE Applicants include brief resume of career, if available, for your Personnel File.

Make check payable to:  
American Choral Directors Ass'n

MAIL TO: GENE BROOKS  
Executive Secretary, ACDA  
P.O. Box 5310, Lawton, OK 73504

Please accept my application for membership in ACDA as checked:

- ACTIVE — \$25.00     ASSOCIATE — \$25.00
- LIFE MEMBERSHIP — \$500 (payable in installments of \$50.00 or more)

APPLICANT'S SIGNATURE \_\_\_\_\_

Please indicate Areas of Activity:

- Elem ( ); Jr HS ( ); Sr HS ( ); Coll-U ( );
- Comm ( ); Church ( )

APPLICANT'S NAME \_\_\_\_\_  
(Type or Print)

Title and Position \_\_\_\_\_

Institution \_\_\_\_\_

Street Address \_\_\_\_\_  
(IMPERATIVE if used as Mailing Address)

City \_\_\_\_\_ State \_\_\_\_\_ Zip \_\_\_\_\_

PREFERRED MAILING ADDRESS \_\_\_\_\_

City \_\_\_\_\_ State \_\_\_\_\_ Zip \_\_\_\_\_



### III. TAPE SPECIFICATIONS

Submit a two-track tape, stereo or monaural, 7½ IPS with white lead tape between numbers. The recording should be 10-15 minutes in length, and should include **one selection from each of the previous years, and one from the current year.** Cassettes can be accepted.

### IV. MAILING INSTRUCTIONS

Mail this completed form together with your audition tape to your State President to be received no **later than May 1, 1985**, for preliminary screening. (Include with your tape return postage and an addressed mailing label.)

### V. ELIGIBILITY

Conductors must be current paid members of ACDA.  
Conductors must have been employed in the same position for the previous two years.

### VI. SCHEDULE OF DATES

**May 1, 1985** - Deadline for submitting application form and audition tape to State President  
**May 20, 1985** - Deadline for State Presidents to submit selected tapes to the Division Audition Chair.  
**June 15, 1985** - Approximate date for the final confirmation.

APPLICANT WILL NOT WRITE OR TYPE BELOW THIS LINE

## ACDA STATE PRESIDENT'S RECOMMENDATION

The following tape has been selected by the state audition committee to be worthy of consideration for the 1986 Nashville ACDA Convention Program

Date \_\_\_\_\_ Signed \_\_\_\_\_  
(signature of State President)

## FINAL DECISION BY DIVISION AUDITIONING COMMITTEE

Use \_\_\_\_\_ Hold for Waiting List \_\_\_\_\_  
(yes or no)

Type of Session \_\_\_\_\_  
Date of Performance in Nashville \_\_\_\_\_