

Georgia Sings!

Spring/Summer Issue

In This Issue

Presidential Musings	1
A Letter From the Editor	2
Repertoire and Standards— Community Choirs and Women's Choirs	3
Convention Headliner	4
Pre-registration and Application for Membership Insert	
Music and Academics	6-7
Executive Board	8

Georgia Sings is the official publication of the American Choral Directors Association of Georgia (ACDA). Each year, a Fall and Spring/Summer issue is published. Deadlines for submitting materials for **Georgia Sings** – Fall issue: September 15, 1998; Spring/Summer: April 15, 1999. Copy received after this date will not be published, and unsigned materials will not be considered. ACDA reserves the right to select and edit any and all materials submitted for publication. **Material should be submitted on 3.5" DOS or Mac OS formatted diskettes in any text format.**

Letters to the Editor and articles are welcomed and should be sent to:

John Ratledge
Shorter College Box 390
315 Shorter Avenue
Rome, Georgia 30165

PRESIDENTIAL MUSINGS

Dear Georgia Colleagues,



This letter includes important information regarding the 1998 Georgia ACDA Summer Conference to be held July 10 and 11 at

Spivey Hall on the campus of Clayton College and State University in Morrow.

Our principal clinician will be Dale Warland, nationally renowned conductor, who will lead four sessions you won't want to miss. Dale is a gifted and inspirational leader who has given so much to our profession.

Other sessions will include three sensational choirs from Georgia, including the Atlanta Festival Singers, Jane Burke, Conductor; the Atlanta Feminist Chorus, Robert Glor, Conductor; and Harrison High School Advanced Women's Chorus, Emily Floyd, Conductor. These choirs were selected from a large number of applicants. You will be amazed at the quality of choral music in Georgia! Our special guests will be the Kaluga Academic Men's Chorus from Russia.

Dr. Lisa Caldwell from Meredith College in South Carolina will present an interest session on Latin American choral music, and Dr. Marian Dolan from Emory University will present a multicultural cho-

ral music session for all levels. There will also be church and school reading sessions. Reading sessions packets can be guaranteed only for those preregistering for the conference.

Spivey Hall is a truly remarkable concert hall – probably the best place to hear a choir in the state, if not the nation. It is a comfortable and beautiful venue with unbelievable acoustics. The Friday evening feature concert, showcasing the Atlanta Festival Singers and the Kaluga Academic Men's Chorus, will be open to the public.

Join us for a southern-style barbeque following the afternoon sessions on Friday. The dinner is scheduled to allow ample time to change for the 8:15 p.m. feature concert on Friday evening. It is necessary to purchase barbeque tickets during pre-registration.

The Hampton Inn-Southlake in Morrow has reserved a block of rooms at a special convention rate of \$69, available on a first-come basis. To reserve a room, call 770-968-8990. You must specify **Georgia ACDA** to receive this special rate. Any rooms not confirmed by July 1 will be released.

Deadline for Pre-Registration is July 1, after which, fees are an additional \$10.

See you at Spivey!

Norma Raybon
Georgia President

A LETTER FROM THE EDITOR – *John Ratledge*

I hope that your year has been marked by substantial personal growth, meaningful, artistic expression – experiences which reflect the joy of our craft, and that you and yours were a *significant presence* in the lives of each of the communities which you serve. Beginnings and endings are often quite stressful, and I know that after a year full of many performances, marketing your programs, the daily administrative grind, committees, etc. that thinking about “next year” is probably the furthest thing from your mind. A little distance is needed for recuperation not only of the body, but of the soul. I wrote the following letter to my church choir in August 1995 which I feel is appropriate to all of us as we conclude our teaching year and as we begin thoughts about the year to come.

16 August 1995
hot, hazy—very hot!

Dear Chancel Choir:

The movie *Apollo 13* has reminded me of the importance of dreams, of having a vision for the future. The complexities in landing someone on the moon are mind-boggling indeed. And yet twenty-five years ago, the technology was in place to accomplish this journey which seemed to most as another chapter of a Jules Verne science fiction novel. I am sure that you can remember the skeptical comments made when the idea of putting someone on the moon emerged: “Shooting for the stars, HOGWASH!! If God had of wanted us to fly to the moon, He would have given us wings.” History has been plagued with more than one *Doubting Thomas*. How many life-changing breakthroughs have been stifled by those who could not dream?

Apollo 13 also reminded me that our dreams **can** become reality. Someone had to have the *vision*. Others had to *buy into the dream as a concept*, and *financial backing had to be secured*. Technicians, craftsman who were true artists, were needed to give physical shape to thoughts of one who saw possibilities, not limitations. Capturing the imaginations of the global community must have been a thrill, knowing that millions of people eventually believed.

One thing that my father taught me is that I can do anything if I am willing to work hard enough. I am sure that the NASA team knew from the very onset of the project that the moon was only the beginning of the dream, and that through hard work, anything was truly possible.

As we begin the new choir season this Fall, what is our evolving dream as a corporate body of worship leaders? What personal goals can be set to make each one of us more open to the Spirit’s guidance as we strive for more meaningful worship? On September 10, we continue the task of leading the congregation in worship – **that is what we do**. We always have a specific destination in mind, maybe not the moon, as we read ten to twelve anthems each week. We have adopted the motto “AIM HIGH,” trying to master a difficult anthem, or responding to one we weren’t overly fond of, or finding a new dimension to an anthem experienced for a lifetime. You apparently have bought into the dream of meaningful expression of text and melody as a major factor in our spirituality. Portraying the text to the congregation is an awesome responsibility and one that requires great skill and craftsmanship. Just think of all the great storytellers in your lifetime. I am sure that they inflected their voices in many ways – all to make the story real.

The church has backed us financially by providing salaries and funds necessary for the purchase of new materials. Skilled technicians and craftsman strive to guide the way on a weekly basis, and we truly do affect the global community of First United Methodist Church with our musical offerings.

What a joy it is that our dreams are in a constant state of change. What a joy it is to learn new anthems to add to our ever-expanding repertoire of church music. As we return in the Fall, try to have a specific direction to your dream. Focus, anticipate God’s blessings by being willing to be vulnerable with your feelings; come ready for an adventure into meaningful expression of text, ready to explore new colors and timbres through the instrument that God has given you.

Where there is no vision, the people perish! I have missed you and will look forward to seeing you soon. Keep in touch.

John R.

Robert Shaw so eloquently has spoken of the privilege our craft affords the populace. He said:

“The goal of choral music is to seek and create a common beauty that would otherwise escape us as individuals.”

— AIM HIGH



1998 GEORGIA ACDA SUMMER CONFERENCE

Pre-Registration Form

Friday and Saturday, July 10-11, 1998
Spivey Hall at Clayton College and State University
Morrow, Georgia

Name: _____ ACDA Number: _____
Street Address: _____ (from membership card or Choral Journal label)
City: _____ State: _____ Zip + 4: _____
Phone: _____
Fax: _____
Name of non-member spouse attending: _____

Pre-registration fees:	Amount
ACDA member @ \$50.00	
Non-member @ \$70.00*	
Non-member spouse attending with member @ \$25.00	
Retired member @ \$40.00	
Non-member retired \$65.00*	
Student ACDA members @ \$10.00	
Non-member student @ \$20.00*	
Friday evening BBQ @ \$10.00	
TOTAL ENCLOSED:	

**Deadline for
pre-registration
is July 1.**
After July 1, add \$10.00
to registration fees.

*Includes ACDA national membership fees. Please fill out application form on opposite page.

Please make checks payable to ACDA

SDU CREDIT - For information contact either: Charles Claiborne at 770-433-0561 or John Otwell at Georgia State University 404-651-1720. Two SDU's are available for a fee of \$25.00.

Please mail pre-registration form (membership application if appropriate) and payment to:

Charles Claiborne, Treasurer
Georgia ACDA
3127 Wills Street
Smyrna, Georgia 30080

Application for Membership in the AMERICAN CHORAL DIRECTORS ASSOCIATION

Please accept my application for membership in ACDA as indicated below:

- | | |
|--|--|
| <input type="checkbox"/> NEW
<input type="checkbox"/> Active \$45
<input type="checkbox"/> Student \$20
<input type="checkbox"/> Life \$1,000
<input type="checkbox"/> Industry \$100 | <input type="checkbox"/> RENEWAL
<input type="checkbox"/> Associate \$45
<input type="checkbox"/> Retired \$25
<input type="checkbox"/> Institutional \$75 |
|--|--|

FOREIGN ACTIVE

- | | |
|---------------------------------------|--|
| <input type="checkbox"/> Airmail \$75 | <input type="checkbox"/> Surface Mail \$65 |
|---------------------------------------|--|

Life Memberships payable in annual installments of \$100 or more.

**Canada same as U.S.
Please remit in U.S. funds only**

Make check or money order payable to:
American Choral Directors Association

Name: _____

Home Address:

Street: _____

City: _____ State: _____

Country: _____ Zip + 4: _____

Phone: _____

Fax: _____

E-Mail: _____

Business Address:

Street: _____

City: _____ State: _____

Country: _____ Zip + 4: _____

Phone: _____

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IMPORTANT – Please complete this section

Please check areas of activity:

- | | |
|--|---|
| 1 <input type="checkbox"/> Elementary School (K-6)
2 <input type="checkbox"/> Junior High/Middle School (7-8)
3 <input type="checkbox"/> Senior High (9-12)
4 <input type="checkbox"/> Junior/Community College
5 <input type="checkbox"/> College/University
6 <input type="checkbox"/> ACDA Student Chapter
7 <input type="checkbox"/> Community Chorus
8 <input type="checkbox"/> Church Choir
9 <input type="checkbox"/> Professional Chorus
10 <input type="checkbox"/> Supervisor/Administrator
11 <input type="checkbox"/> SATB
12 <input type="checkbox"/> SSA/SSAA | 13 <input type="checkbox"/> TTB/TTBB
14 <input type="checkbox"/> Children's Choirs
15 <input type="checkbox"/> Jazz/Show Choir
16 <input type="checkbox"/> Ethnic/Multi-cultural
17 <input type="checkbox"/> Madrigal/Chamber
18 <input type="checkbox"/> Music Therapy
19 <input type="checkbox"/> Private Voice
20 <input type="checkbox"/> Music Theatre
21 <input type="checkbox"/> Handbell Choirs
22 <input type="checkbox"/> Other (Please explain)

_____ |
|--|---|

Place of Employment: _____

Title and/or Position: _____

Mail completed form to:

Melissa Arasi
1416 Grove Park Drive
Marietta 30062

As an ACDA member, I will comply with the copyright law as of the United States of America. (Compliance with these laws is also a condition of participation by clinicians and performing ensembles that appear on any ACDA-sponsored event or convention.) ACDA is a founding member of the International Federation for Choral Music (IFCM). If you need additional information about IFCM, please check the following box.

Signature

Date

REPERTOIRE AND STANDARDS *for* Community Choirs – Henry L. Hadden

What's in a Community Chorus?

Community Choruses throughout Georgia offer singers a unique opportunity to sing more styles than the church choir. In many cases, they offer a larger chorus to sing in where more complex music can be performed. Each chorus has its own make-up of musicians defined by the audition requirements and the talent base in the community. Our common goal, then, is prescribed with the three "e's", enjoyment, education, and entertainment of our members and audiences. So, what is required in repertoire and standards? When ordering music from the local distributor, the catalog may grade an anthem by level of difficulty from grades 1-6. Certainly, we want to perform music that is challenging to our membership. But, there is a lot of good music out there for the high school choir that the community chorus can use to entertain audiences. The question then arises: "Do we have different levels of community choruses?" The community chorus can be classified by percentages of graded repertoire over a period of five or six seasons. The highest level chorus, of course, would be our symphony choruses. Next, those performing major choral works with small ensembles and so on. My goal is to collect this information over the next few months to begin this process of evaluating the 40+ community choruses in Georgia. The next question that comes to mind is whether there should be competition among the choruses. As with sports, the most important lesson to teach young people and adults is to participate. After all, participation is more valuable than winning or losing. A community chorus festival would be a greater learning experience while performing for one another without special reward. There will always be an underlying atmosphere of competition. For singers who want to compete, we may include an honor choir. The chorus then becomes a training ground for singers who wish to gain experience before auditioning for the symphony chorus. I look forward to the challenge of selecting standards for community choruses in Georgia. Would you like to help by serving on the committee? I hope directors have received my first letter in an effort to begin organizing our community choruses, and I invite you to send me your name and address expressing your interest in the repertoire and standards committee.

REPERTOIRE AND STANDARDS *for* Women's Choirs – Monica Hubbard, National Chairperson

WOMEN'S CHORUS REPERTOIRE EXCHANGE: Many thanks to Dr. Ricardo Soto for his fine work with the Women's Chorus Repertoire Exchange. The new Project Coordinator for this valuable annotated resource is Ruth Ballenger. To receive information about the Exchange, copies of back issues, or an application for the 1997-1998 exchanges, please contact her at: 559 North El Molino Avenue, Pasadena, CA 91101-1103 or <rbdiva@aol.com>.

WOMEN'S CHORUS REPERTOIRE DATA BASE: Searching for repertoire for your women's choir? There are two extensive data bases of repertoire (unannotated) for women's chorus. The 1996 edition contains approximately 1200 titles and is available via e-mail in a fully sortable FileMakerPro version from Monica Hubbard <mhubbard@cco.caltech.edu> or on the ChoralNet Web Site (reference/research pages) at <www.choralnet.org>. The 1997 edition is nearly double in size with over 2400 listings is available in hard copy only. Send \$15 to Hubbard (to cover duplicating and mailing expenses) at California

Institute of Technology, MC 2-58, Pasadena, CA 91125. Please include 9x12 self-addressed envelope.

WOMEN'S CHORUS DIRECTORY: The ACDA Repertoire and Standards Committee for Women's Choirs is presently identifying adult, community-based women's choirs across the country. If you conduct or know of other adult women's choirs, please contact Monica Hubbard with the following information: name of choir, name of conductor, name of business or administrative manager, address, phone/fax, e-mail, and the organizations with which the choir or its conductor is affiliated (ACDA, Chorus America, GALA, IFCM, Sister Singers Network, etc.). A list of these choirs will be available via e-mail and the ACDA's site on the World Wide Web by year end. Contact information: Monica Hubbard, California Institute of Technology MC 2-58, Pasadena, CA 91125, FAX 626-795-8731. <mhubbard@cco.caltech.edu>

DALE WARLAND

1998 GEORGIA ACDA CONVENTION HEADLINER



Dale Warland is serving his 26th year as music director of *The Dale Warland Singers* – a chorus that, under his leadership, has built a reputation as one of the finest in the world. Together with Warland, *The Singers* have received three ASCAP Awards for Adventurous Programming, honoring Warland's commissioning activity, premieres of new compositions, and performances of worthy but rarely-performed works. In 1995 at the annual Chorus America Conference, Dale Warland joined the ranks of such choral luminaries as Robert Shaw, Dominick Argento, Roger Wagner, and Margaret Hillis as the recipient of the prestigious Michael Korn Founder's Award.

In addition, *The Dale Warland Singers* won the 1992 Margaret Hillis Achievement Award for Choral Excellence, and in 1990 were selected to be the sole North American representative at the International Symposium on Choral Music in Stockholm and Helsinki. *The Dale Warland Singers* have made 23 recordings – the three most recent recordings on the American Choral Catalog label. All three, *Cathedral Classics* (ACC 120), *December Stillness* (ACC 121), and *Blue Wheat – A Harvest of American Folk Songs* (ACC 122), received rave reviews from critics in both the United States and Europe.

~ The Dale Warland Singers is a forty-voice professional chorus founded in 1972. In addition to acclaim from tours and radio broadcasts, numerous honors and awards have been bestowed upon the chorus and its conductor. ~

Dale Warland's guest conducting appearances have included such organizations as the Swedish Radio Choir, the Danish Radio Choir, the Mormon Tabernacle Choir, and the Saint Paul Chamber Orchestra. Dr. Warland holds degrees from St. Olaf College, the University of Minnesota and the University of Southern California. He has received two distinguished alumni awards as well as an honorary doctorate from Augustana College in Sioux Falls, South Dakota.

~ Enjoy the exceptional recordings of the Dale Warland Singers available in record stores and from CD catalogues internationally or call American Choral Catalog at 800-CHORAL-7. ~

CHORAL MUSIC AT SHORTER COLLEGE

1998-1999

All Seating is Reserved: \$7.00 Adults / \$5.00 Students



**"Weaving a tapestry of sonic splendor,
John Ratledge and the extraordinary artistry
of the Shorter Chorale creates a
musical miracle in Spivey Hall, transcendent
in achieving the promise of acoustical
and staging magic."**

**SHERRYL NELSON, EXECUTIVE DIRECTOR
SPIVEY HALL, CLAYTON COLLEGE
AND STATE UNIVERSITY**

**THIRD ANNUAL NORTHWEST GEORGIA
CHORAL FESTIVAL**
Monday, November 2

FALL CONCERT: CHORALE
Sunday, November 8
Monday, November 9

FALL CONCERT: CHORUS
Sunday, November 22

**SIXTH ANNUAL FEASTE OF CAROLES:
CHORALE, CHORUS AND GUEST CHOIRS**
Saturday, December 5; Sunday, December 6;
Monday, December 7

**ELIZABETHAN MADRIGAL DINNERS:
SHORTER CLASSIC - \$27.50**
Friday, February 5; Saturday, February 6;
Friday, February 12; Saturday, February 13

**SPIVEY HALL: CHORALE - MUSICA SACRA
ET PROFANA (1680-1998) - \$15.00 / \$7.50**
Saturday, March 13

SPRING CONCERT: CHORUS
Sunday, April 11

**SPIVEY HALL: CHORALE AND CHORUS
BRAHMS ALTO RHAPSODIE AND EIN
DEUTSCHES REQUIEM - \$15.00 / \$7.50**
Sunday, April 18

**SPRING CONCERT: CHORALE AND CHORUS
BRAHMS ALTO RHAPSODIE AND EIN
DEUTSCHES REQUIEM**
Sunday, April 25

**FAREWELL CONCERT: CHORALE (PRIOR
TO EUROPEAN DEPARTURE) Sunday, May 9**

**EUROPEAN TOUR: SPAIN/FRANCE
CHORALE May 10-24**

Dr. John Ratledge, *Lester Harbin Conducting Chair*
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Shorter College
315 Shorter Avenue
Rome, Georgia 30165
706-233-7286
E-mail: Henrygrave@aol.com
FAX: 706-233-7359

MUSIC EDUCATION – *Dr. Ruth Whitlock*

DR. RUTH WHITLOCK was Professor of Choral Music Education and Director of Music Education Studies at Texas Christian University until her death. She was the author of the multi-volume series *CHORAL INSIGHTS* (General, Renaissance, Baroque, and Classical); co-author and consultant for *SING!*, a comprehensive secondary choral textbook; originator and research consultant for *THE CONSCIENCE OF A PROFESSION: HOWARD SWAN, CHORAL DIRECTOR AND TEACHER*; and consulting editor for *SONGS FOR SIGHT SINGING* (7 volumes).

MUSIC AND ACADEMICS – *Allies or Adversaries?*

PICK UP THE CUES

In the past year, as many states and the nation decided to wage war on ignorance by shoring up academic requirements, music education often found itself in a defensive position. Inadvertently, music teachers at times sounded as if opposed to upgrading the overall curriculum because of the possible effects of curtailing music programs. Anyone who truly bears the title of Teacher is eager for general

academic education to improve. Academic excellence in secondary and elementary schools is *not* an adversary to music. At this point, however, it would be difficult to say that academics and music are truly allied. The students and the schools will gain tremendously when a strong bond is welded between the two.

In the 1983 College Board publication, *Academic Preparation for College: What Students Need to Know and Be Able to Do*, in the Arts section (Arts was listed as one of the six Basic Academic Subjects), music subdivision we find: "If the preparation of college entrants is in *music*, they will need the following knowledge and skills:

- the ability to identify and describe – using the appropriate vocabulary – various musical forms from different historical periods.
- the ability to listen perceptively to music, distinguishing such elements as pitch, rhythm, timbre, and dynamics.
- the ability to read music.
- the ability to evaluate a musical work or performance.
- the know-how to express themselves by playing an instrument, singing in a group or individually or composing music ..."¹

Editorials and articles in state and national music journals have joyfully cited the fact that the College Board lists Arts as a Basic Academic Subject. However, not much is said about how we would implement the learning that the College Board recommends. Our choral programs, for the most part, do a good job of teaching students to sing individually, and in a group, and to read music. Many could evaluate choral performance adequately. What about "identify and describe – using appropriate vocabulary – various musical forms, etc." or "the ability to listen perceptively, etc." When well over 90% of our music classes are performance organizations, where would "identify," "describe," "vocabulary," "forms," "historical periods" be taught? Is it possible that they could be taught in performance classes? It IS.

The Texas Education Agency document itemizes Essential Elements which will be learned by the students who take the specified course.

Essential Elements for Choral Music, Grades 7-8, I, II, III, IV reads: 1. Study of vocal techniques – Breathe correctly for singing, Produce a good vocal tone, Sing with good diction, Develop the voice; 2. Study of choral techniques – Achieve choral balance and blend; Achieve good intonation and tone quality; Achieve rhythmic accuracy; Achieve expressive, artistic interpretation of the composer's intent; 3. Music theory – Know and use the great staff; Know and use pitch and rhythmic notation; Know and use key and time signatures; Know and use musical symbols; Observe dynamic markings; train the ear; 4. Sight-singing method or program – Utilize an ongoing method or program to increase proficiency in reading music; 5. Music history and literature – Experience and discuss a variety of choral styles, eras, and composers through music studied and perform; Listen critically to live and recorded performances; 6. Performance activities – perform individually, in small ensembles, and in large groups; 7. Creative self-expression – Express oneself in every performance activity; Explore careers. Music Theory and Music History and Literature are under the headings of Choral Music Essential Elements. This clearly spells out that choral rehearsals will be expected to encompass more than vocal/choral techniques, performance, and sight-singing.

Our colleagues in band have taken a public pounding over the excesses of marching band, drill team and flag corps. *All* in music have been reprimanded about too many hours taken from school for contests and trips. School administrators are hypersensitive to even the appearance of excessive frivolity. If music classes (band, orchestra, and choir) can be judged accountable for learning beyond that which is rewarded by trophies and patches, the principals will feel more secure in protecting their music programs. In order for students to learn the Essential Elements, it will be necessary for teachers to teach and test. Proof of teaching/learning will provide accountability documentation.

The Handbook for the Development of the Choral Music Program was written by 50-plus active Texas Choral Directors with Carol Smith as General Editor. In this document, the choral curriculum is defined as: Music Reading, Musical Theory/Form/History/Style, Vocal Techniques, and Choral Techniques. The teachers who devoted hours to the preparation of the *handbook* strongly felt that teaching about music is an important part of choral music rehearsals.

~ Teachers indicated that including the students in on "preparing the score" is a boon to performing with understanding. ~

Society is demanding academic excellence. Arts people respond that schooling devoid of creativity and performance

(continued on following page)

Ruth Whitlock's *MUSIC AND ACADEMICS* – *Allies or Adversaries?* (continued)

opportunities is a partial education which will have a demeaning effect on society. Injecting an academic element into performance classes may be the catalyst that forges the needed bond between arts and academics.

But can it work?

In Part I, we discussed ideas which should direct our professional attention toward teaching musical information in the choral rehearsal. A look through the music education journals and textbooks of the past twenty years shows that this is not a new idea. Many authorities have urged this addition to the performance classroom curriculum.²

If many authorities agree on the “rightness” of this idea, why have choral directors ignored the cries for change? There are simple and reasonable answers. The first is the most persuasive and pervasive. The choral rehearsal is already crammed with teaching vocal and choral techniques, sight-singing and much repertoire for many performances. The great fear is that performance standards would suffer if we attempt to teach more.

The second reason for resistance is that teachers are not sure what to teach.

~ Students prefer singing to studying but realize that “knowing” and “understanding” is vital to good performance. ~

I would like to reply to the legitimate concerns of the conscientious choral director. In 1980-81, with the help of ten superb Texas high school directors and their top mixed choirs, I did research to establish whether or not busy choral organizations could add the teaching of musical information to their curriculum without damaging their performance standards.

All ten of the groups and their teachers completed the materials given them along with pre- and post- tests administered to determine what was known before and after the course was “enriched.” Students and teachers indicated that not only did their performance *not* suffer, it *improved* because the students understood the music and why it should be performed in a certain way better than every before. Students said that they prefer singing to studying but realize that “knowing” and “understanding” is vital to good performance. The teachers indicated that including the students in on “preparing the score” is a boon to performing with understanding.³

~ If music classes (band, orchestra, and choir) can be judged accountable for learning beyond that which is reward by trophies and patches, the principals will feel more secure in protecting their music programs. ~

The problem of what to teach has been narrowed significantly by the College Board’s list of “knowledge and skill,” the TEA’s Essential Elements for Choral Music, and *The Handbook for the Development of the Choral Music Program*, written by Texas choral directors with the intention that it should serve as a state choral music curriculum guide. The text *Something to Sing About*⁴ has some valuable teaching materials included.

It would be dishonest to say that adding another element to the choral curriculum will take little or no effort. Of course, it will. It is very probable that just as the teaching of sight-singing has aided rehearsal and performance of music, the addition of knowing and understanding will also aid the rehearsal

and performance of music. This is the ideal time to opt for richer teaching and learning – an Alliance of Art and Academics.

ENDNOTES

1. The College Board. *Academic Preparation for College: What Students Need to Know and Be Able to Do*. New York, 1983, pp. 16-18.
2. Whitlock, Ruth H. S. “The Design and Evaluation of Study Materials for Integrating Musical Information Into the Choral Rehearsal.” Unpublished doctoral dissertation, School of Music, North Texas State University, Denton, Texas, 1981, pp. 116-118.
3. *Ibid*, pp. 109-113.
4. Heffley, Rosemary, Sally Schott and Lois B. Land, editors. *Something To Sing About. Levels I, II, III*. New York: G. Schirmer, 1982.

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Send materials (preferably on disk) to the Newsletter Editor before the deadline dates.
E-Mail: Henrygrave@aol.com

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An Arts Advocacy Resolution

Whereas the human spirit is elevated to a broader understanding of itself through study and performance in the aesthetic arts; and Whereas serious cutbacks in funding and support have steadily eroded arts institutions in our 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.
Please include in all your programs.

Georgia Sings!

Georgia ACDA Newsletter
The American Choral Directors Association
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