

Georgia Sings!

Georgia ACDA

March 2002

Volume 1, Issue 2

A Note from the President...

We had a great convention in July at Spivey Hall at Clayton State College. Thanks to the Spivey Hall crowd for their wonderful hospitality.

The convention started with a reading session sponsored by J.W. Pepper of Atlanta. Ellen Fox is always so helpful! Cristy Ray, Tom Yackley, Emily Floyd, and Ira Pittman served as our clinicians. Dr. Bill Caldwell of Georgia Tech directed our first high school honor choir, consisting of around eighty students. It was a positive experience for all involved.

Constantina Tsolaimou, our festival clinician was truly outstanding. Her enthusiasm and

passion for what she does is wonderfully contagious! We had a great crowd. We all learned a great deal, and hopefully we have applied our new knowledge to what we do.

Dan Bishop and Susan Pierce did a great job of organizing the convention. Robin Yackley did a wonderful job of accompanying for us.

We are looking forward to our next convention on July 26-27. We plan to have two honor choirs: an SSAA and a TTBB choir of high school and college students. Judy Bowers of Florida State University will be our featured clinician. Make your plans now to be there.



Kathy Wright,
Georgia ACDA President



2002 Convention — Call for Tapes and Music

Call for Choir Tapes

To be considered as a performing group at the convention, send a tape of a LIVE performance including three selections to:

Kathy Wright
833 Georgia Highway 111
Moultrie, GA 31768.

Three pieces of different styles would be acceptable. Include the director's name and phone number, the name of the choir, and the titles of the three selections.

Tapes must be submitted by April 27, 2002.

Call for Music

Georgia composers wishing to have their music considered for this summer's reading session, send copies of the music to: Dr. John Broman, Fine Arts Dept. North Georgia College & State Univ., Dahlonega, GA 30597. The deadline is June 3, 2002.

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Special Dates

- Submit Choir Tapes to Kathy Wright by April 27
- Watch the Mail for Information Packets for ACDA Convention Honor Choirs
- Georgia Composers—Submit Music for Consideration to John Broman by June 3

Two Honor Choirs Slated for ACDA Summer Convention

The Summer Convention held at Clayton State College & University will feature two honor choirs this year. Students will rehearse for two days and will present their concerts on Friday evening, July 26, in Spivey Hall.

Georgia ACDA Female Honor Choir

The Georgia ACDA Female Honor Choir is open to singers in the rising Junior and Senior grades of high school along with College singers recommended by a current ACDA member. "This is an opportunity for those outstanding high school and college singers to come together in song under the direction of an incredible director, Dr. Stanley

Roberts of Mercer University," said Theresa Alexander, R&S Women's Choir Chairperson. Each Georgia ACDA member will receive a packet containing information about nominations, registration forms and fees, music to be performed, and information about Dr. Roberts. If you need more information or would like to discuss this exciting event, please do not hesitate to contact Theresa Alexander at talexander@hcbe.net or (478) 988-6151.

Georgia ACDA Male Honor Choir

The Georgia ACDA is calling on its members to nominate high school male singers of the highest caliber in grades 11 and 12,

undergraduate college and university male freshman and sophomores, and church male singers ages 16 – 20 from throughout the state of Georgia. "Nominees will be afforded the opportunity to perform together under the direction of male choir conductor and composer extraordinaire Dr. Uzee Brown, president of the National Association of Negro Musicians and chair of the Department of Music at Morehouse College," stated Dr. Sandra Scott, R & S Male Choir Chairperson and honor choir organizer. For more information, please call Dr. Scott at Paine College at (706) 821-8223 or e-mail her at sandrascott2000@aol.com

R&S: Community Choirs

Meet Roger Waters

Roger Waters, newly appointed R&S Chair for Community Choirs, is Musical Director / Conductor of the Covington / Conyers Choral Guild. The CCCG is in its 18th season of bringing quality choral performances to the eastern quadrant of the metro Atlanta area. The CCCG is the oldest non-auditioned community chorus in the multi-county metroplex and has received notoriety for its tradition of choral excellence by utilizing the disciplines and talents of non-auditioned singers. The CCCG has concertized in the nation's capital,

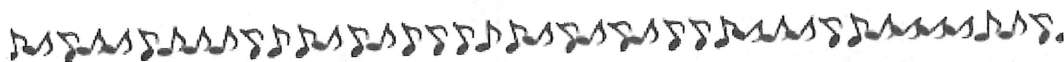
Avery Fisher Hall in New York, as well as other venues throughout the southeastern United States. The CCCG will appear in Carnegie Hall in April of 2003.

Mr. Waters is also Minister of Music at Salem Baptist Church in McDonough where he administers a fully graded choir and instrumental program. The Sanctuary Choir and Orchestra take an annual tour to cities throughout the United States. Mr. Waters is Adjunct Instructor of Vocal Studies at Georgia Perimeter College in Clarkston. Professional affiliations include ACDA, NATS, MENC, and GMEA.

He received his BM and MM degrees from

Georgia State University and has done post-graduate studies in vocal performance and choral conducting at the Univ. of Georgia. In July 2001, Mr. Waters was awarded a certificate for 36 years continuous service to the choral profession by Warner Bros. Publications.

In constant demand as adjudicator, clinician, & consultant, Mr. Waters diligently searches for time to spend with his family: wife, Sandra; son, Michael; daughter, Melody; and retrievers, Duchess and Abby. Those interested in ACDA community chorus activities are asked to e-mail Roger at rogwaters@mindspring.com.



A Note from the Membership Department

I recently received updates from the national office including new, current, and expired memberships in Georgia. We welcome our new members, many of whom are students at Shorter College.

Current members are encouraged to be aware of their membership expiration date and to renew early. Remember that ACDA

uses a 14-month period for membership. Each individual appearing on the expired membership list will receive a notice encouraging them to renew.

Membership forms can be found in most regional publications, through the ACDA website at www.acdaonline.org, and in this edition of the Georgia Sings! newsletter.

Let's all do our part in inviting and encouraging others to join this growing organization. Why not start by telling them about the Summer Convention, the SDU opportunity, and the great reading sessions?

— John Grobe, Membership Chairman

Singing Rhythms Accurately and Musically—Nancy Telfer

Feeling Rhythm in the Body

- * Feel the quarter note beat in both arms.
- * Feel eighth note rhythms in the wrists.
- * Experience sixteenth notes with alternating hands.
- * Experience metre by moving on the first note in each bar (e.g. sway or step).

Emphasizing the Important Notes

- Music sounds rhythmic when some notes are stronger than others and the energy flows.
- * Emphasize the first note in each grouping.
 - * Emphasize the important syllable of each word.

Inner Rhythms

The inner rhythm keeps the music precise and adds energy to the rhythms. Become aware of the inner rhythm by:

- * Tapping.
- * Singing the pulse.

* Hearing the pulse in the piano accompaniment as you sing.

Diction

* Form consonants at the front of the mouth for more agility. If the vocal placement is q back, then the consonants are less precise and the vowels have less flexibility.

* Enunciate all consonants quickly for rhythmic music.

* Do not stretch out sustaining consonants (e.g. l, m, w).

Long Notes

Keep the rhythm alive in long notes:

* Be aware of the beat as you sing (e.g. practice emphasizing the beats during long notes; then shape the long notes without creating any pulsing).

* Create an ebb and flow during the note.

* Listen to the beat in the piano part as you sing.

Syncopation

* For precision, add the note on the beat which is not supposed to be articulated; practice several times with this added note and then remove the note to sing the syncopation as written.

* Feel the main beat strongly and then bounce in after the beat.

Metre Changes

* Prepare for a metre change by feeling the inner pulse in the measure before the change.

Pickups

The distinctive characteristics of a pickup add momentum to the rhythm. Practice:

- * Pickups at the beginning of phrases.
- * Pickups within phrases.

[For more information, see Teacher's Edition of Successful Sight-Singing, Books 1 & 2, by Nancy Telfer, published by the Neil A. Kjos Music Co.]

Websites of Interest

1. ACDA — www.acdaonline.org
2. Alfred Publishing Company — Alfred's Choral Designs www.alfred.com
3. ChoralNet — The Internet Center for Choral Music www.choralnet.org
4. Choristers Guild — www.choristersguild.org
5. Music Educators — www.menc.org
6. Neil A. Kjos Music Co.—www.kjos.com
7. Organization of American Kodaly Educators — www.oake.org
8. Pepper Music — www.jwpepper.com

Call for Articles

If you have...

an article of interest to the Georgia ACDA membership,

interesting ideas used successfully in your choral program, or

reviews or suggestions of choral literature, both "tried and true" and "new,"

please e-mail them to Cindy Demarest, newsletter editor, at blueeagle@planters.net



Other books by Nancy Telfer, published by the Neil A. Kjos Music Company:

- Singing in Tune
- Teacher's Edition of Successful Sight-Singing, Book 1
- Teacher's Edition of Successful Sight-Singing, Book 2
- Conductor's Edition of Successful Warm-Ups, Book 1
- Conductor's Edition of Successful Warm-Ups, Book 2

Georgia ACDA Summer Convention ~ July 26-27, 2002

Reading Session ~ July 25, 2002 — SDU's Available

R&S: Middle School / Junior High

Meet Cristy T. Ray

Mrs. Cristy T. Ray, Middle School / Junior High R&S Chair, is Choral Director at Holcomb Bridge Middle School in Alpharetta, GA, where she has taught for 8 years. Cristy has taught in the Fulton County School System for all 18 years of her career and has served



Cristy T. Ray, R&S Chair
Middle School / Junior High

as the Fulton County Choral Department Chair for the last 10 years. She has taught choral / general music in both high school & middle school, but is currently teaching choral only. This year, Mrs. Ray is field testing a choral approach to study the various developmental approaches and learning styles of the male singer by placing the changing/changed voice boys

into a separate class from the sopranos and altos, thus allowing for intense vocal study for these students. Three weeks into the school year, the class enrollment grew from 18 boys to 42 and an overall choral enrollment increase of twenty per-cent. The middle school-junior high R&S projects for this year will be a reading session for middle school teachers, and gathering data & reporting findings on the impact of the Governor's Education Reform Bill for Middle School Programs.

Teach a Music Ensemble – Why?
William Caldwell, Ph.D. ~ Georgia Institute of Technology

Most practicing music ensemble teachers can remember sitting in their first music education class, and hearing the distinguished professor ask the famous question, "Why do you want to be a music teacher?" I remember thinking that the answer was obvious. "I want to conduct!" or "I want to share my love of music with a deprived and depraved society," or "It's what I do and what I am" (or words to that effect). It is a question that successful ensemble teachers must frequently and continually ask themselves. The question cannot be asked too soon or too frequently. The answers define who we are and what we do on a daily basis and in the long term. Appropriate answers keep us striving for perfection, while inappropriate answers send us into other professions.

Although our professional music teacher organizations have published insightful, thoughtful, broad answers to this question, ensemble teachers in the classroom must make minute to minute, day to day, year to year decisions which reflect and shape their reasoning behind and their reasons for being a music teacher. Why are some teachers able to handle successfully these demands while other colleagues seem to struggle constantly with them? Is it because of their talent and training? Is it because of their "unique" working conditions? Is it because of their administrators? Is it because they have no parental involvement in the operation of their music program or are the parents too demanding? Is it because the school counselors are "against their program"? Is it block scheduling? Do other school activities get all the "good kids"? "Where are the tenors in this town anyway?" "Maybe it's because all of my students must work to pay for their car insurance." Maybe there are other reasons.

The problems which must be dealt with could be viewed as opportunities for growth and improvement. The leader of the successful music program becomes a problem solver who must adequately and constantly answer the most important professional questions regarding his/her chosen work. Let's take a look at some of these direction defining questions which ultimately lead to the answer to the overriding question of "Why did I choose to be an music ensemble teacher?"

1. For whom do you work? A simple question at first glance but on closer examination, the answer is not at all simple. We have an administrator who signs our paycheck. Do we work at his/her pleasure? If that paycheck is the impetus for our work, failure or discontentment is imminent. "I work to satisfy my own musical needs" may be our answer. Ensemble music making involves the contributions of other people. We cannot accomplish our goals by working alone. "The public – they pay the taxes to support the school. I work for them. If they like what I am doing, I am meeting the demands and expectations of this job." This opinion cannot be the complete answer. Although well-intended, most parents are much less qualified than professionally trained music teachers to determine the core and content of a well-organized music ensemble. While all of these opinions contribute to the complete answer, they omit what is perhaps the ultimate consideration. We must teach to the needs of the students (those whom we recruited, and those who just "showed up") in our classroom. Without the consideration for the concerns of the singers or instrumentalists in the ensemble, the efforts of our work are pointless at best.

2. Am I musically prepared for this task? Probably not! Although music schools and colleges offer excellent teacher preparation programs, they do not and cannot completely prepare teachers for all the demands that they must satisfy. Conducting skills, listening skills, analytical skills, performance skills, organizational skills, and people skills must be constantly improved. Preparation is a continuous process that begins with our first experience with music and ends at death. We are never completely prepared, and must incessantly pursue the skills and knowledge necessary to excel at the tasks of continuing to be a music ensemble teacher. We must continue our preparation by pursuing advanced degrees, attending professional music conventions, and participating in summer workshops. We can also learn from communicating with successful colleagues. We constantly add to our repertoire of methods and techniques by observing our colleagues' successful techniques and methods.

3. Who benefits from my work? If your teaching is of excellent quality, your students will get the most benefit from the magical mysteries of music which you share with them. They learn and assimilate skills and knowledge which will serve them for the remainder of their lives. The community served by your school benefits from the results of your quality work. Your ensemble may help to develop a sense of community pride or belonging. Attendance at your live performances will affect the lives of those who attend and will contribute to the quality of their life. Parents and administrators become advocates of music which enhances the effect of the music program.

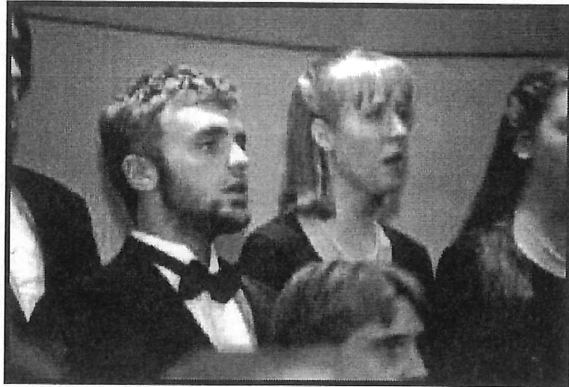
4. What is my reward? Successful music ensemble leaders consider the process of learning and making music to be one of life's most satisfying activities. When the ensemble teacher has the opportunity to share this process with others (students), the rewards are self-evident. Every successful music ensemble program must constantly and consistently overcome many obstacles on the road to success. More often than not, this happens because the leader of the program is a problem solver and has adequately and appropriately answered the most important professional questions regarding his/her chosen work.

Finally, the music ensemble teacher must be a meliorist. A meliorist is one who believes that "the world tends to become better, or may be made better by human effort." (American Heritage Dictionary of the English Language) Given the current state of our society, maintaining a positive attitude or subscribing to meliorism may be our most difficult challenge. We must remember that we do make a significant positive difference in the lives of those we teach, and we owe them our very best effort, skills, and insight. We must continue to contribute!

You Can Sing!

with the

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Chamber Singers

Opera Workshop

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- Classical choral literature, major works, and multi-cultural music
 - Convention and Workshop appearances*
 - Costumed Madrigal Dinners
 - Private voice lessons
 - All-College Chorus
 - Operatic roles
 - Musicals
 - Tours†



Dr. Kevin Hibbard
Director of Choirs

**Chambers Singers appeared at GMEA in 1998; Concert Choir at Choristers Guild in 2000*

†Concert Choir to Europe in 1999; Chamber Singers to Florida in 2000

**Anticipated opening for choral graduate assistant in Fall 2001.
For more information regarding auditions, scholarships, and
graduate assistantships, see the poster in your school choir or
band room or contact:**



The Department of Music
State University of West Georgia
Carrollton, GA 30118-2210
Telephone: 770-836-6516
Fax: 770-836-4772
Email: musicdpt@westga.edu
www.westga.edu/~musicdpt/

2002 GEORGIA ACDA SUMMER CONFERENCE
Pre-Registration From
Friday and Saturday, July 26-27, 2002
Spivey Hall at Clayton College and State University
Morrow, Georgia

Name: _____ ACDA Number _____

Street Address: _____

City: _____ State: _____ Zip Code +4 _____ - _____

Phone: _____ Fax: _____

Name of nonmember attending spouse: _____

PRE-REGISTRATION FEES	AMOUNT	AMOUNT PAID
Reading Session only (Thursday – July 25 th from 1 – 4 pm)	20.00	
ACDA Member	75.00	
ACDA Member-(attending both days and reading Session)	85.00	
*Nonmember (includes Membership)	140.00	
Attending Spouse	50.00	
Retired Member	50.00	
**Student ACDA member	10.00	
*Non Member Student	20.00	
Friday evening buffet	17.00	

Total Enclosed: _____

DEADLINE FOR PRE-REGISTRATION IS JULY 22.
AFTER JULY 22, ADD \$10.00 FOR LATE FEES.

Mail pre-registration form and payment (checks payable to ACDA) to:

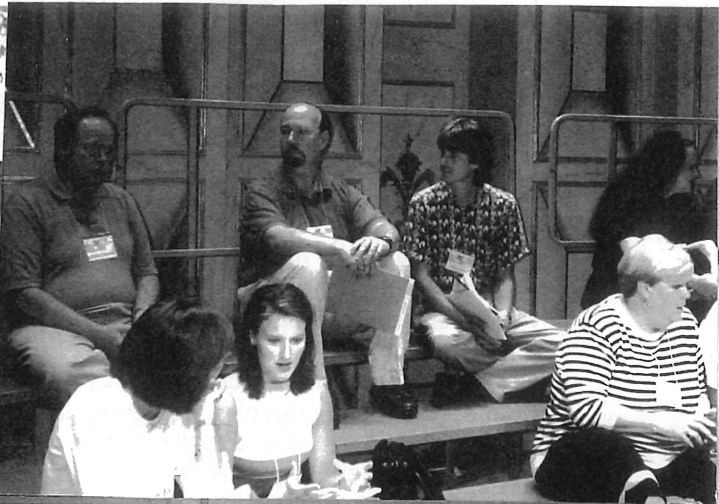
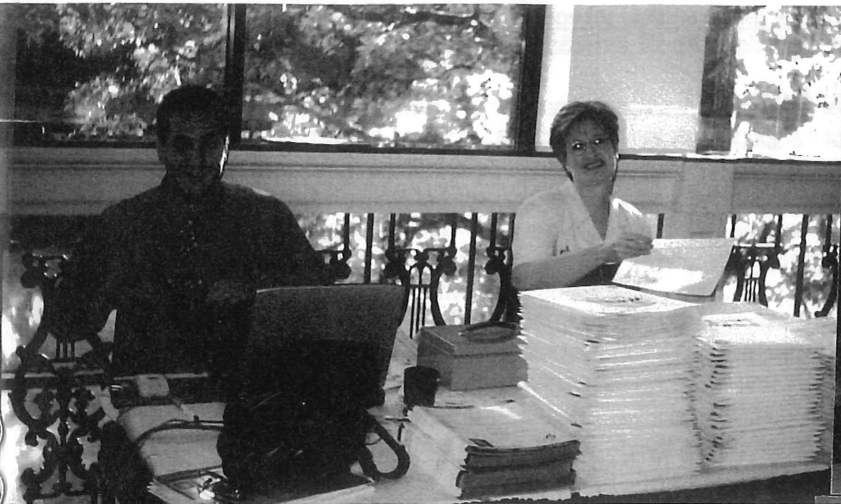
Travis Kern
3918 Hwy 319 N
Norman Park, Georgia 31771

***Includes ACDA National Membership fees.**

Please fill out application form on the reverse side of this page.

**** Must be an undergraduate student of a Georgia college/university with an ACDA student chapter.**

SDU Credit available – Must also attend Thursday Reading Session
Contact Gene Pinion @ (770) 961 - 3483



2001 Summer Convention – Spivey Hall



American Choral Directors Association

Member No: _____

Name: Mr Ms Mrs _____

Home Address

Primary Address

Address: _____

City: _____

State: _____

Zip: _____

Country: _____

Phone: _____

Email: _____

Fax: _____

Office Address

Primary Address

Address: _____

City: _____

State: _____

Zip: _____

Country: _____

Phone: _____

Email: _____

Fax: _____

Check Member Type

- Active US/Canada - \$65
- Associate - \$65
- Student - \$20
- Retired - \$25
- Institutional - \$75
- Industry - \$100
- Foreign Airmail - \$90
- Foreign Surface - \$80
- Life (\$200 Installments) - \$2000

Installment Amount - _____

* Canadian Fees same as U.S.

Check All Choir Types

- Children
- Boy
- Girl
- Male
- Women
- SATB/Mixed
- Jazz/Show Choir
- Ethnic/Multicultural

Check All Activity Areas

- Elementary School
- Junior High/Middle School
- Senior High School
- ACDA Student Chapter
- Two-Year College
- College/University
- Community Choir
- Music and Worship
- Professional Choir
- Supervisor/Administrator
- Youth & Student Activities

Additional Information

As a member of, I will comply with the copyright laws 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.)

Please print this application, fill it out completely and remit with a Check or Money Order to:

**ACDA NATIONAL HEADQUARTERS
ATTN: MEMBERSHIP
PO BOX 6310
LAWTON OK 73506-0310**

Some Tips for Getting Along with Your School Staff
Charles E. Claiborne, North Cobb High School Choral Director

Over the years, I have learned that it is very important to be on good terms with the faculty and staff at your school. In many small and large ways, some known to you and some not, these people have an effect on the success of your program. I always try to support everything else that is going on at school, and I never criticize anything or anyone in front of my students. If you want someone in your school to know something, simply tell your students. That person will find out practically immediately. There are several people with whom you need to become good friends.

One of these people is the school custodian and his/her staff. This person may be responsible for making sure you get UPS or FedEx packages when they arrive. You do not want these packages lying around somewhere when you need the music that they contain. There may come a time when you need risers or shells set up in your performance area. These people will be willing to help you if they know that you appreciate what they do for you.

The administrator who does the scheduling needs to be your best friend. This is the person who, with recommendations from the department head, decides what you will teach and when. If you have specific needs, be sure to make them known. If you want a certain class to be taught a certain period, say so. It may not work out that way, but there is no chance it will work out if you do not let her/him know what you want. If he puts your advanced chorus the same period as every AP class in the school, she/he needs to know that that will not work. In most situations, after registration is finished, you can obtain a list of students who have requested your classes for the next semester. This is the time to get students who have signed up for the wrong class changed to the right class. This is also the time to try to get students whom you would rather not have back in your class moved to another elective. If this person understands the reasons behind what you want, he may be more helpful.

Another group of people with whom you need to be on excellent terms are the guidance counselors. These people see new students when they register and students who ask for a schedule change. I have asked my counselors not to put students in my class unless they specifically ask for chorus and have been in chorus at their previous school. I do not want students put into a choral music class because the counselors just have no where else to put them. Students in choral music are asked to give something of themselves every day in class. It is not fair to the student or the chorus to have a student in the class you cannot or will not do this. I only want students in chorus who really want to be there. Another category of students is special education students. I love to teach special education students. They are often very sweet and easy to teach. I have taught hundreds over the years. But to be successful in choral music, the student must be able to function in a large class and not be disruptive. You need to talk to the student's special education teacher before the student is placed in your class. If counselors know what your needs are, you have a better chance of them being helpful to you.

You need to have a good relationship with your bookkeeper. The first thing you need to know is how to order something and get it paid for. Every school system has its own procedures and rules, and you need to become familiar with them as soon as possible. If you do not, your bookkeeper will be neither happy nor helpful to you.

You must have an excellent relationship with your band and orchestra director. Always support what they do. Try to go to one of their concerts once in a while. Do not compete with them. If they do better than you at festival, congratulate them heartily, and strive to make your groups better. Never recruit students from band or orchestra. If the students want to drop band or orchestra to take chorus, that's fine. But try to encourage them to take band or orchestra and chorus. But never encourage a student to drop band or orchestra to take chorus. That is the quickest way I know to have a problem with your band or orchestra director. Let them use your room whenever they need it. Clean up after them if they don't clean up after themselves. You may need to use their room someday.

It is very important to have good relationships with your faculty and staff at your school, especially those people I have mentioned above. Having these good relationships will really help the administrative side of your program be successful. Then you can concentrate on making the musical side of your program successful.

APPLICATION FOR TAPES / CD'S
FOR SUMMER CONVENTION PERFORMING GROUPS
Deadline April 27, 2002

Director's Name _____
Name of Choir _____
Name of School _____
Mailing Address _____
Telephone _____ E-Mail _____

Literature Titles/Composers:

- 1) _____
- 2) _____
- 3) _____

Please send a tape or CD of a LIVE performance. Three pieces of different styles would be acceptable.
SEND TO: Kathy Wright 833 Georgia Highway 111 Moultrie, GA 31768



MOUNTAIN PARK UNITED METHODIST CHURCH
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DR. NORMA RAYBON, DIRECTOR OF MUSIC

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July 30, 2001 - August 3, 2001

Dr. Norma Raybon - Choral Camp - Middle Schoolers

Dr. Raybon holds a Bachelor and Masters degree in Music Education from the University of Illinois and a Doctor of Musical Arts in Choral Conducting from the University of Iowa.

Mrs. Dione Bennett - Choral Camp - Elementary

Mrs. Bennett holds a Bachelor and Masters degree of Music from the University of Akron. She is the music instructor at Faith Academy and has taught voice at Mountain Park for the past year and a half.

Mr. Carl Reike - Orchestra Camp - Middle Schoolers

Mr. Reike holds a Bachelor degree in Music Education from St. Olaf and is currently the Orchestra Director at Shiloh High School. He has taught at Mountain Park for the past year and a half.

For Registration Information Please Call 770/381-9524



Successful Warm-Ups - Nancy Telfer

A good warm-up session warms up:

- * The **voice** (the muscles needed to sustain the vowels and project the consonants)
- * The **ear** (the specialized hearing not commonly used outside the world of music)
- * The **mind** (the thinking which focuses on the music, music-making and the team effort)

Organizing Your Warm-Ups

- 1) Use warm-ups which practice skills for: Breathing; Tone quality (good resonance and projection; a pleasing tone at all dynamic levels and throughout the entire range); Vocal flexibility; Ear-training.
- 2) Teach good vocal health with the warm-ups.
- 3) Introduce one new warm-up each week and omit one old warm-up.
- 4) Teach specific basic skills: posture (sitting and standing); position of music; managing the breath for short and long phrases; techniques for breathing quickly and for a slow, rhythmic breath; how to pronounce consonants and vowels (each consonant must be taught individually to achieve a uniformity of sound); how to increase resonance and improve projection; pacing the voice
- 5) Teach more advanced techniques for problems presented by pieces from specific time periods.

Advantages of a Systematic Approach to Vocal Production

- * The singers are not wasting time mindlessly repeating the same warm-ups for months at a time;
- * The entire choir makes more dramatic improvements in tone quality throughout the year;
- * Each singer has many of the advantages of taking private lessons but still thinks of themselves as choral singers rather than soloists;
- * Each singer receives a well-rounded background in vocal production that includes many things that they might not necessarily learn from the repertoire of that particular year;
- * A great deal of rehearsal time is saved because singers are already knowledgeable about ways to correct problems in vocal production.

For more information, see the Teacher's Edition of Successful Warm-Ups, Book 1, by Nancy Telfer, published by the Neil A. Kjos Music Company. Also see page 3 of this issue for a list of other helpful texts by Nancy Telfer.

Georgia Sings!

Georgia ACDA Board

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e-mail: grobe@surfsouth.com

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e-mail: dbishop@darlingtonschool.org

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Home: (706) 379-2202
e-mail: bbrackin@yhcc.edu

R & S College Division

Alan Raines
Work: (404) 651-1732
Home: (404) 296-3866

R & S Male Choir

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American Choral Directors Association — Your Organization

Founded. Founded in 1959, the American Choral Directors Association (ACDA) is a nonprofit music-education organization whose central purpose is to promote excellence in choral music through performance, composition, publication, research, and teaching. In addition, ACDA strives through arts advocacy to elevate choral music's position in American society.

Membership. ACDA membership consists of approximately 18,000 choral directors who represent more than one million singers across the United States. ACDA members teach choral music in public and private schools - kindergarten through senior high school - and at the college and university levels. They conduct a variety of choral groups, including boychoirs, children's choirs, men's and women's choruses, junior and senior high school choirs, college and university choruses, ethnic choirs, vocal-jazz ensembles, and symphony choruses. They also conduct choirs in their communities and in their places of worship.

Organizational Structure. ACDA is divided into seven geographic regions as well as fifty state chapters, each with its own conventions, newsletters, festivals, clinics, and workshops. Whether at the national, division, or state level, ACDA is structured so that its members can easily involve themselves in the organization's activities.

Conventions. ACDA offers conventions at the state, division, and national levels. National conventions are offered in March of odd-numbered years; the seven division conventions take place in February and March of even-numbered years. Through concert performances by accomplished choirs, educational clinics by leading experts, and exhibits by music-industry representatives, ACDA offers its members a diverse and practical forum in which to develop their skills and professional knowledge.

The Choral Journal. The official publication of the American Choral Directors Association is the Choral Journal. This national publication, issued

monthly except for June and July, contains articles and columns of a scholarly and practical nature in addition to reviews of newly released CD recordings, books, and printed music. The Choral Journal is a benefit of membership in the American Choral Directors Association. Subscriptions are available to libraries.

Committees. ACDA has numerous national committees engaged in advancing the choral profession in its many facets. The committees work in several areas of the choral profession, whether through establishing high performance standards, recommending quality choral literature, encouraging research in choral studies, or advocating the importance of choral music in our society.

