

Georgia Sings!

Volume 3, Issue 1

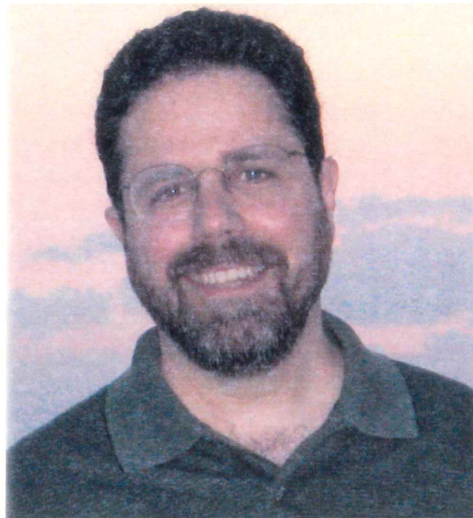
Fall 2003

Greetings from the President

What a rousing success our Summer Conference turned out to be! I am grateful to all our R&S Chairs for the work they did to organize and prepare the reading sessions; to Dr. Stanley Roberts, President-Elect for his excellent work with the Women's Honor Chorus; to Theresa Alexander and Leigh Ann Wearne for organizing the Honor Chorus; to Dr. David Johnson for bringing the fine singers from the Georgia Governor's Honors Program; to Dr. Eric Nelson and the Atlanta Sacred Chorale for their marvelous performance; to Alicia Walker, Steven Darcey, Brian Black, Trey Clegg, and Beth Brown-Shugart for the inspirational Music and Worship service; to Dr. John Broman for organizing and directing the music of Georgia composers session; to Kathy Wright and Robin Yackley, our accompanists; to Dr. John Odom, Dr. Franklin Green, and Drew Bowers for participating in the conducting masterclass; to the wonderfully supportive staff at Spivey Hall; to Ellen Fox and JW Pepper for the discounted music for our sessions; and to all of you who attended, helping us to double our registration from last year. Our headliner, Dr. Kenneth Fulton was somehow able to provide inspiration and guidance for all of us, regardless of the types or levels of choruses we direct. His

discussion of "the ideal singer" has led to some goal-setting for the "ideal-singer-wannabees in my chorus!

It occurs to me that ACDA itself is very much like a chorus. Through the hard work of many



Thomas Yackley, GA ACDA President

individuals we are able to come together for a common purpose. Through diligent effort we are able to elevate the quality of our art. By joining with others who share our love of music we build bonds with each other and support each other. Isn't that what we are striving to develop in our singers?

We have heard the request from many of the educators whose school year is creeping earlier,

and we are moving the date of the conference earlier (**July 8-10**) to make it possible for you to attend.

And I know you won't want to miss this one. Our headliner will be Simon Carrington, Professor of Music at Yale University, formerly of the New England Conservatory and the University of Kansas, and of course for 25 years, a founding member and original musical director of the King's Singers. Professor Carrington is a consummate musician, master of blend and performance practice, and a delightfully charismatic individual. Our plans also include a High School Mixed Honor Chorus, directed by Dr. Alan Raines of Georgia State University, being organized by Dr. John Odom and Leigh Ann Wearne. Alicia Walker will organize the Music and Worship Service again. We'll have many more details for you in our next issue and of course, on our website, www.gaacda.org. By the way, be sure to check out the slide show from the Summer Conference!

From Erin Mulder, Jazz/Show Choir R&S Chair

“Dispelling the Myth: The Truth About Jazz and Show Choirs”

Have you ever thought: What is show choir? What is jazz choir? Do you have to sing and dance in all of your concerts all of the time in order to be apart of Georgia ACDA's Jazz and Show Choir Area? Why would you allow your students to sing like *that*? How would a Jazz or Show piece benefit my choral program? How can I incorporate jazz and show selections into my program? Can you *really* get boys to dance with girls? If you have ever had one or more of these questions, or, if you are curious about Jazz and Show choir, read on and I will dispel the myths and affirm the truths of the elusive Jazz and Show Choir area.

Question 1: What is Show Choir? Show Choir is a outgrowth of the Fred Waring school of choral singing. The idea incorporates choreographed movement and gesture into an arranged choral selection. The music can range from popular music to show tunes. Show Choirs are typically found widely in the mid-west region of

the Unites States, with small pockets in the west and southeast. Characterized by costuming and uniformity, Show Choir can take on many forms, from a Cabaret-styled smaller group, to a larger, more uniform style of moving.

Question 2: What is Jazz Choir? Jazz Choir is a group that focuses on the performance of jazz selections that are both arranged for the choral setting and for the solo voice with back up vocals. The Jazz Choir emphasizes the art of improvisation, does not generally include choreographed movement, and does not adhere to a static choral placement. Currently many choral jazz arrangers give performance suggestions for teaching and incorporating improvisation into a piece, so that the conductor has a jumping off point for teaching beginning jazz singers.

Question 3: Do you have to sing and dance in all of your concerts all of the time in order to be apart of Georgia ACDA's Jazz and Show Choir Area? NO! NO! NO! If you have any interest in performing jazz or popular or musical selections,



you belong in the Jazz and Show R&S area! My job is to help you with questions and concerns you may have about the performance

of this material and to help guide those of you who are trying a choreographed piece or a jazz selection for the first time. I am always here to help you with music and choreography questions—no question is too small!

Question 4: Why would you allow your students to sing like *that*? It is a common misconception that Jazz and Show Choirs promote improper technique and emphasizes overuse of the chest voice or “shouting.” While Jazz and Show Choir may use the straight tone more often than vibrato, the core of good technique should remain. Proper technique can still be used while seeking out a more contemporary sound from your students. Good choreography should help emphasize the music, help problem vocal areas, increase breath

continued on page 4

ACDA Southern Division Convention February 26 -28

The ACDA Southern Division Convention will be held in Nashville, Tennessee on February 26-28, 2004.

The theme of the convention is “Southern Harmony.” There will be some great choirs performing. Georgia will be well represented by The Georgia State University Singers, directed by Dr. Alan Raines; Spivey Hall Children's Choir, Martha Shaw, Director; Davidson Fine

Arts School Chorale, James Dunnaway, Director; and the McIntosh High School Singers, Franklin Green, Director. In all there are 17 auditioned choirs performing. Lynn Urda's Gwinnett Young Singers will participate in an Ecumenical Service. There will be 17 interest sessions on topics ranging from technology to the Southern Harmony and Southern Harp to Kodaly in the middle school to vocal

health, just to name a few.

I am also excited that we have the opportunity to hear the Louisiana State University A Cappella Choir, directed by our good friend, Ken Fulton. The Kansas City Chorale, conducted by Charles Bruffy will be featured for a special concert Friday evening. This looks to be one of the great Southern Division Conventions that we will all want to attend! Mark your calendar!

From Alicia Walker, Music & Worship R&S Chair

I'd like to express my gratitude for all the directors who prepared and sent singers to our first Music and Worship service at the summer conference. Our "Choral Journey Through the Church Year" was a wonderful experience for all of us, and it was due largely to the enthusiastic participation of the choir members. I was most appreciative of their wonderful attitudes toward the music and the worship experience as a whole.

One of the greatest joys of being a church musician is working with people who bring all of themselves to worship leadership. What a pleasure to direct these well-trained singers!

This experience also benefited greatly from the outstanding leadership of Bryan Black, conductor, Trey Clegg, organist, and Beth Brown Shugart, liturgist. My thanks is extended to

the three of them for all their help and input as this service was planned and brought to fruition.

I'd also like to acknowledge Steven Darsey, from Glenn Memorial UMC in Atlanta, for leading our M&W reading session. It was a very fine packet of material, and I'm sure that many of you found quality music to use in your ministry.

If you missed the opportunity to participate in the Music and Worship service this summer, keep alert for information in the Spring newsletter for next year's choir. You and your singers will be most welcome!

One of the goals I shared at the summer conference was that of hosting church music reading sessions in various parts of the state. If you are interested in hosting one of these sessions

for your community/region, please e-mail me at Alicia@peachtreebaptist.net. I look forward to hearing from you.

Participating Church Choirs:

- Embry Hills UMC, Atlanta, Bryan Black
- Dunwoody UMC, Atlanta, Alan Raines
- First Congregational Church, Atlanta, Norma Raybon
- First Presbyterian Church, Moultrie, Kathy Wright
- First UMC, Buford, Steve Coldiron
- First UMC, Carrollton, Beth Brown Shugart
- Glenn Memorial UMC, Atlanta, Steven Darsey
- Johns Creek UMC, Atlanta, Greg Smith
- Peachtree Baptist Church, Atlanta, Alicia Walker
- Second Ponce de Leon Baptist Church, Atlanta, Eric Nelson
- St. Joseph's Catholic Church, Macon, Nelda Chapman

From Rita Johnson, Community Choirs R&S

Greetings,
The Georgia Chapter of ACDA would like to know how to serve you better, but first, we need to know who you are! All things change and it is time to update the list of Community Choirs in Georgia. We need your help to do this.

If you are the director of, are involved in, or just know about a community chorus in Georgia, please send as much pertinent information as you have to Rita Johnston, Georgia R&S for Community Choirs.



The contact information is:
Rita Johnston
1679 W Nancy Creek Dr.
Atlanta, GA 30319
770-986-6108
rita-johnston@mindspring.com

ACDA 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 state institutions and their programs throughout the country;

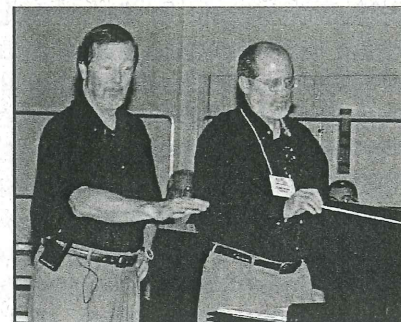
Be it resolved that all citizens of the United States actively voice their affirmative and collective support for necessary funding at the local, state, and national levels of education and government to ensure the survival of arts programs for this and future generations.



2003 Summer Conference Highlights



See you July 8-10, for
another fun-filled
conference in 2004



Erin Mulder Article, continued...

stamina and support, and not interfere with vocal technique.

Question 5: How would a Jazz or Show piece benefit my choral program? There are many benefits to incorporating a Jazz or Show Choir selection into your current choral program, however two are most prominent. One is the recruitment factor. It is an ongoing goal for many choral directors to provide their singers with as much variety as possible in the choral setting. Adding Jazz and Show Choir pieces to your current repertoire will help you enhance your current program by challenging you current members, and, help you to attract new singers. The second major benefit of adding Jazz and Show Choir selections to your current program is audience appeal. A concert that ranges from classical to popular can help

what the appetite of a large variety of concert goers, and leave your current audience base hungry for even more!

Question 6: How can I incorporate jazz and show selections into my program? There are many ways to incorporate popular music into your current program; the key is finding a method that is right for you. You can use single jazz and show choir selections to supplement your current program, you can decide to create a new choir that will perform jazz and/or show music exclusively, or you can use jazz and show choir selections as teaching tools to get your choirs singing using specific techniques that they are not used to using, and may not be ready to perform in public. No matter what you choose, make sure that the decisions you make regarding the use of jazz

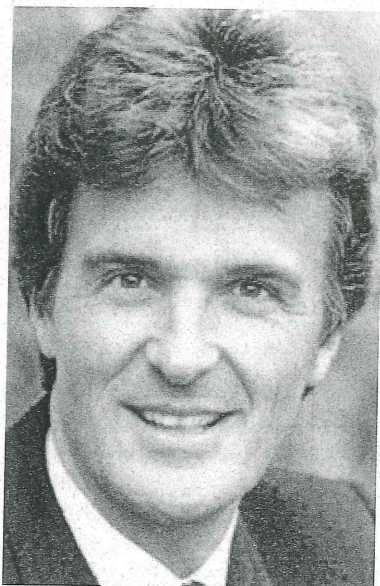
and show pieces in your program are not only right for you, but your singers as well.

Question 7: Can I really get boys to dance with girls? It is tricky, but it is most certainly possible! We will broach this subject in the next GA-ACDA newsletter!

In closing, if you would like more information about jazz and show choir music and groups, please email me at se-mulder@earthlink.net. No question is too big or small. I am here at your service.

And finally, several GA-ACDA members and I are trying to get an ACDA-sponsored Jazz and Show Choir Festival up and running here in the state. If you are interested in being a part of this festival, or, if you have a local festival of your own that you would like to let us know about, please email me at your earliest convenience.

Simon Carrington: GA ACDA Conference Headliner July 8-10, 2004



Simon Carrington has recently been appointed Professor of Music at Yale University. He was Director of Choral Activities at the New England Conservatory in Boston, Massachusetts, from 2001 to 2003. After his many years of experience as a professional choral musician, he concentrated his efforts at NEC on teaching the essential ensemble skills which are so important to ensure a successful career for a young singer but which are so often ignored by the major conservatories. In 2003 NEC students chose Simon Carrington for the Krasner Teaching Excellence Award. Of one of his first semester's concerts at NEC, the Boston Globe's chief music critic, Richard Dyer, wrote: *Carrington had the students singing confidently in four styles and in four languages. The performances were notable for discipline, taste, and stylistic diversity, the chamber choir singing with*

suspended tone, flexible phrasing, and elegant blend. Extracts from this concert were featured on National Public Radio's "Performance Today."

From 1994 to 2001 he served as professor, artist-in-residence, and Director of Choral Activities at the University of Kansas (KU) following his 25-year career as founder, member, co-director, and creative force with the internationally acclaimed British vocal ensemble, The King's Singers. He gave 3000 performances at many of the world's most prestigious festivals and concert halls with the group, made nearly 70 recordings, appeared on countless television and radio programs and led workshops and masterclasses in Europe, the United States, Australia and Japan. During the early years of The King's Singers, he also enjoyed a successful career as an orchestral musician, playing with most of London's leading symphony and chamber orchestras and as the double bass continuo player in the performances and recordings of the English Baroque Soloists and the Monteverdi Choir that launched the career of his Cambridge contemporary, John Eliot Gardiner. At KU, Professor Carrington developed an extensive choral program that includes masters and doctoral degree programs along with seven choirs and three vocal jazz ensembles. With an ambitious selection of repertoire his choirs were also featured on NPR's Performance Today, made three CDs, a PBS television recording of KU's Annual Holiday Vespers, and undertook highly successful concert tours to New York's Carnegie Hall, England, France, Hungary and Brazil. In his final

semester, he took the KU Chamber Choir to perform three concerts before 6000 choral directors gathered from all over the world at the ACDA National Convention in San Antonio, Texas.

In addition to his work at Yale, Mr. Carrington is pursuing an active freelance career as conductor and choral clinician around the world. He is one of the busier All-State conductors in the United States, and he conducts, leads choral institutes and adjudicates festivals and competitions internationally. He has served on the jury and as conductor at the Marktoberdorf Chamber Choir Competition, was a clinician at the Fifth World Symposium on Choral Music in Rotterdam and directed a series of choral workshops at the International Choral Convention in Singapore. Among other more recent activities, he was the featured clinician at the summer choral institute at the University of North Texas, guest conducted the Ars Nova Singers (Boulder, CO) and Portland State University Chamber Choir and ran a series of conducting seminars and concerts at the Franz Liszt Conservatory of Music in Budapest, Hungary. In July 2003 he conducts the Monteverdi Vespers (1610) in Barcelona, sung by some of the finest youth choirs from all over Europe.

We're on the Web!
www.gaacda.org
www.acdaonline.org

Thank You to our Georgia ACDA R&S Chairs

"The Choral Repertoire and Standards Committee shall seek to improve the quality of choral performance and literature in the United States"

Article XIII, Sec. 4, ACDA Bylaws

The thirteen R&S Committees, established by the National Board of Directors, provide support, vision, and resources for every major area of choral work within ACDA. R&S

Committees play an important role in serving their respective choral areas. R&S Committees provide leadership, information, networking, excellence among colleagues, professional growth, and choral music in the lives of people.

R&S Chairs, appointed at the national, division, and state levels, serve conductors, teachers, composers, and constituencies who

share similar interests. Chairs possess demonstrated expertise in a specific choral area and serve as leaders in the three primary ACDA efforts: 1) Collaboration; 2) Communication; and 3) Commitment.

The R&S Committees have a vital role in ACDA. R&S Chairs and their committee members provide resources which promote excellence in all aspects of the performance of choral music.

You may find additional information on the national website at www.acdaonline.org.

From Donna Thomasson, Children's Choir R&S Chair



The 2003 summer conference featuring Ken Fulton was truly a big success. I have known Ken for many years and have come to appreciate his ideas about choral music. As the Children's Choir R & S Chair, I especially appreciate the fact that Ken mentioned his views about treating all choirs with high expectations, regardless of the

age of the singers. We are most fortunate to have someone with Ken's influence and dedication in Southern Division.

Another highlight during the conference was the worship service. I was inspired musically and spiritually from the experience. I am grateful to those who participated and facilitated to make the final event incredibly meaningful.

Thanks to all who shared enthusiasm during the conference about the choral possibilities for the children in our state. Several good ideas were suggested regarding strategies for encouraging elementary music teachers and choir directors to get involved. As always, a special invitation from any one of us can be a very powerful tool.

As we look to the future for our state, there are plans in process for next year and the year after. We plan to have a Children's Honor Choir during the summer of 2005. Developing a plan and having a vision is truly what makes conferences more exciting. As details become available, I will keep you updated.

I am still working on a specific list of ACDA choral directors who are involved with children's choirs including schools, community choirs and churches. If you should be included in our list, contact me at donna.thomasson@cobbk12.org. If you know of choral directors who are not in ACDA, but would be good prospects, I would appreciate their contact information. As we try to strengthen the Children's Choirs division, a personal contact is always helpful.

From Leigh Ann Wearne, Women's Chorus R&S Chair

Today I learned something new—how to speak. Who knew that while I spent many hours and dollars learning to be a better singer, I should have taken some lessons in speaking? We all know how physically and mentally exhausting it can be to direct a choir, but do we ever realize, before damage is done, how strenuous teaching can be on our voices? Aside from a few tips we give our students, do we really know how to care for our voices when we are sick? As a chorus teacher who has just had her first vocal therapy session, I have learned some lessons in vocal care that I wish I had learned sooner.

Lesson number one for choral directors is to speak where you sing. In other words, always use an

unforced, even, and supported "head" voice when speaking. I think this idea seems simple, but I am not sure how many teachers truly practice this rule. I find myself speaking in a pushed chest voice in situations when I am giving the students instructions while they are singing. Even at home I sometimes yell from one room to the next for someone's attention. After my first therapy session of learning to speak in my "Julia Child" voice, I am much more aware of the times when I slip back into my "bad" voice, as my therapist referred to it. I began using a microphone daily in class so that I would not be tempted to use improper speaking technique. Speaking completely in head voice feels a little weak and funny at first, but I



hope to eventually train myself to do it all the time.

The other major lesson that I learned (a little too late) is that even minimal speaking on a sick voice can lead to major vocal dysfunction.

Continued on page 7

From John Odom, High School R&S Chair

Great Music For... FREE!!

In these days of shrinking choral budgets and rising costs of music, we often find ourselves in what seems to be a choral octavo desert. We seek to program great music into our concerts, but the budget will only go so far, and we can only recycle so much. There is, however, an oasis out there that can make the desert a bit more bearable for us.

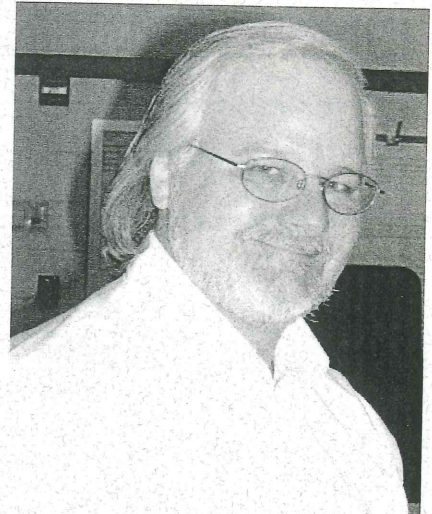
The Choral Public Domain Library (www.cpdل.org) is an extensive resource for great choral music made available to us for the simple cost of copying. Presently housing over 5600 scores (many with midi files to allow us to hear the work) from 715 composers, the CPDL is the largest website devoted exclusively to free choral music. These titles and composers span the history of choral and vocal music from Gregorian Chant to the 20th century. From Arcadelt to Zucari, the CPDL offers us a world of great choral music with which to educate, motivate, and inspire our choirs. **AND IT'S FREE!!**

Once you log on to the CPDL website, there are a number of ways to find music suitable for your purposes. You can start by opening the CPDL catalog which may be printed out if you desire a hard copy for easy reference. In this catalog, you will find all titles in the library

alphabetized by composer. You will also find the number of voices, specific voicing, language, and a CPDL ID number for referencing. If you already know the title you are looking for, you can do a quick search by title. If you want to know all the titles available by a particular composer, simply type in the composer's name, click, and you will have listed all the titles available by that composer.

Unfortunately, there is not enough space here to enumerate all of the features available on the CPDL website. However, some of them include a listing of the 10 most recent scores added to the library, a top 10, 25, 50, and 100 list of the most popular downloads for the month (example – Saint-Saens' *Ave Maria* had been downloaded 1367 times in the first two weeks of September), and access to the CPDL newsletter. Other great "stuff" includes "Anonymous" and "Traditional" music categories that offer hundreds of titles spanning the time periods from the Middle Ages to the 20th century.

For those directors who perform major works, singletons are not the only scores offered. Major works and excerpts that I have found include Mozart's *Requiem*, *Coronation Mass*, selections from the *Solemn Vespers* and the *Great Mass in C minor*; Schubert's *Deutsche Mass*; Vivaldi's *Gloria*; Lotti's *Missa*



Brevis; selections from *Elijah*; Bach cantatas and selections from the *B minor Mass*; movements from Beethoven's *Mass in C* and the complete final movement from the 9th Symphony; Haydn's *Kyrie* from the Lord Nelson Mass; Handel's *Dixit Dominus* and selection from *Messiah*; Faure's *Requiem*; and the list goes on. There are also some instrumental parts available for some choral works.

Well, I think you get the message! As lovers, trustees, and teachers of the choral art, there are hundred's of years of great choral music waiting for us on the CPDL. Enrich your library, enrich your own personal choral life and, most of all, enrich the choral lives of your students with great music from the Choral Public Domain Library. **AND IT'S FREE!!**

Leigh Ann Wearne Article, continued...

The problems I am having now began last April with a major chest cold/sinus infection. I am not prone to laryngitis, but it only took one cold to damage my cords. Lucky for me, I have not developed polyps or nodules, but my vocal folds are weak. Weeks of therapy lie ahead, but I have hope that my situation

will improve. So, what to do when you are sick? In my therapist's words, "that's what sick days and short term disability are for."

As the R&S Chair for women's choirs, I encourage you to practice and preach proper vocal health habits. Many of the ladies in our

choirs probably think the same thing I did—"vocal damage will never happen to me." Teach them to be good speakers as well as good singers. Encourage them to rest vocally when they are sick. Set an example for your students by taking care of yourself.

Georgia ACDA Board Meeting Minutes, July 26, 2003

Condensed Minutes from the GA ACDA Board Meeting 7/26/03



Robin Yackley, Secretary

Meeting called to order at 8:35 a.m. by Thomas Yackley, president.

Attending: All members except John Edwards (membership chair), Mary Busman (Junior High/Middle School R&S), and David Brown (Youth /Student Activities R&S)

Drew Bowers presented treasurer's report

I. Conference Report:

Number of participants - 78

Motion made to include a statement in the registration information: "Directors with students participating in the Honor Choir must register for the conference." (Motion passed with 2 opposed)

For ACDA funds allotment, lifetime members are not figured into the "allotment"; money for the state chapter is generated from active members. Kathy noted that we have 383 members with many who are life time members; Some who are deceased are also still on the list from the national office.

II. Budget:

Motion made to approve the budget report; (Motion passed)

III. Conference Discussion:

Pleased w/the clinician; concerts were good; especially enjoyed the conducting master class; noted that length of the headliner sessions

need to be longer (90 minutes); work to keep things on schedule; suggestion to arrange for a cheaper meal so more would attend; proposal made to have lunch together instead of a dinner; Frank said reading sessions, "extraordinary"; He and others felt there were more usable pieces than ever before; request made for more packets; Alicia suggested that pre-registrants be guaranteed packets; suggestion that pre-registration deadline be earlier to help with music preparation; suggestion that registration information should include a statement that reading packets will be guaranteed to those who pre-register; Erin suggested using "tickets" for reading packets; Motion made that a statement be added to the registration information that those not pre-registered are not guaranteed packets, and that the pre-registration deadline be moved to an earlier date (Motion passed)

IV. Additional Items Discussed:

1) Changing the date of the conference to an earlier time in the summer; John mentioned the balanced schedule for school, and noted that many seem to be moving to that format; Motion made for Tom to check with Spivey about moving the conference to an earlier time (Motion passed—pending availability of Spivey);

2) Local Mentoring should be considered;

3) Conference Schedule should be included in registration information;

4) Honor Chorus information/materials should be ready for distribution at the GMEA Conference; deadline will be in February, instead of April;

5) Kevin addressed conference registration for students—concerning student chapters and participation in the conference, whether there is

a chapter at their establishment or not; College involvement will be addressed by Kevin and David Brown;

6) Conference/Clinician Suggestions: suggestion to include local directors to do interest sessions; Erin would like to do something with movement and music; suggestion to have multiple interest sessions, but only one scheduled at a time to encourage participation; Kevin liked the clinician starting the day; request made to incorporate breaks for socializing

7) Potential Clinicians Identified Included: Janet Galvan; John Ferguson (hymn fest-2005); Flumerfeldt; Eastman Choral Director; John Dickson—master class for conducting; Simon Carrington; Eric Nelson was suggested for an interest session; Stanley Roberts was suggested as a local contributor

8) Honor Chorus Suggestions: Honor chorus focus on different age groups each year; question to invite GHP again; membership said yes; suggestion to organize a HS mixed choir for next summer, then a male choir the following year; Alicia mentioned David White (director of the Atlanta Boy Choir) as a possible Boy Choir R&S; Motion (Dan) to have HS mixed next year; (Motion passed); Motion (Kathy) to have male and treble HC's the following year; (Motion passed); treble for grades 4th - rising 9th for 2005; Children demonstration groups should be included; John Odom will need to get a conductor for this year's chorus; Donna T. will be responsible for the 2005 children's group;

9) Other: mentioned starting a Robert Shaw award as a state division – to be discussed at January meeting; Tom requested all ideas be sent to him on a continuing basis; He praised the enthusiasm of the board members and concluded the meeting at 9:50 a.m.

GA ACDA Luncheon
at GMEA Conference
January 30, 2004

GA ACDA Board Meeting
at GMEA Conference
January 30, 2004

ACDA Southern Division
Convention
Nashville, Tennessee
February 25-28, 2004

GA ACDA Reading Session
at All-State
April 23, 2004

GA ACDA Conference
at Spivey Hall
July 8-10, 2004
Simon Carrington, Headliner



**GA ACDA Women's
Honor Choir rehearsing
with Dr. Stanley Roberts**

**The Atlanta Sacred Chorale
performing under the
direction of Dr. Eric Nelson**



From David Brown, Youth & Student Activities R&S

Greetings,

Allow me to introduce myself; I am Dr. David Brown, Director of Choral Activities at Armstrong Atlantic State University in Savannah. I am also your new State Chair for Youth and Student Activities. This is my second year at Armstrong, and I am excited to be a part of ACDA in the Southern Division.

In getting to know the "lay of the land" here in Georgia, I recently asked our National Chair for Youth and Student Activities to update me on current student chapters in our state. Below is the list that I was given: 1) State University of West Georgia, active; 2) Mercer University, active; 3) Armstrong Atlantic State University, active; 4) Clayton State, inactive; 5) Georgia College, active; 6)

Georgia Southern University, active; 7) Georgia State University, inactive; 8) Valdosta State University, inactive.

Congratulations to those of you who maintain your 'active' status! ACDA student participation is already paying off for your members. It should also be noted that Dr. Patrick Freer, a new faculty member at Georgia State University, has begun the process of reactivating the chapter there! I would like to see the eventual reactivation of all of our current chapters.

I realized very soon after my arrival last fall that GMEA is the 500 pound gorilla in Georgia. This is fine and we need to continue to be active in that organization. However, ACDA addresses more specific needs and issues within the choral art and we, as the guardians of this

art, we need to be promoting and contributing to ACDA's continuing success. We can do this by creating, activating and maintaining our student chapters.

In coming issues, I will be writing about 1) specific ways we can motivate our students to become and stay active in ACDA; 2) ideas for productive, stimulating chapter meetings; and 3) connecting our student chapters to each other to provide communal support.

We have several very successful student chapters of ACDA here in the state and we will be talking to them to get ideas on chapter development.

If you would like information on starting or reactivating your student chapter, please don't hesitate to contact me through the website.

GEORGIA ACDA BOARD

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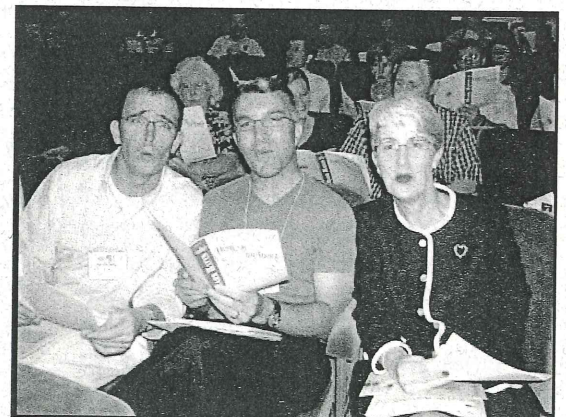
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The Georgia ACDA High School Honor Choir 2004

SPIVEY HALL

Dr. Alan Raines, Conductor

(Grades 9-12) ~ July 8-10

NOMINATION FORM

Must be postmarked on or before Friday, February 20, 2004 ~ Please enclose \$40 per student payable to Georgia ACDA.

Mail to:

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Lovejoy High School

1587 McDonough Road

Lovejoy, Georgia 30250

Please send one or two quartets (SATB) of high school age singers — if you would like to recommend more, please email: jodom@clayton.k12.ga.us. Duplicate this form for your second quartet.

ACDA Member Information

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School/Church _____

Mailing Address _____

City _____ Zip _____ E-Mail _____

Work Phone _____ Home Phone _____ Cell _____

Choir Director _____ OR Voice Teacher _____

SINGER INFORMATION

Soprano

Name _____ Age _____ Grade _____

Mailing Address _____ City _____ Zip _____

Home Phone _____ E-Mail _____

Alto

Name _____ Age _____ Grade _____

Mailing Address _____ City _____ Zip _____

Home Phone _____ E-Mail _____

Tenor

Name _____ Age _____ Grade _____

Mailing Address _____ City _____ Zip _____

Home Phone _____ E-Mail _____

Bass

Name _____ Age _____ Grade _____

Mailing Address _____ City _____ Zip _____

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American Choral Directors Association

Membership Application

Member No: _____

Name: Mr. Ms. Mrs. _____

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____ Primary Address

Address _____

City _____

State _____

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Fax _____

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Associate—\$65

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Life (\$200 Installments)—\$2000

Installation Amount- _____

Check All Choir Types

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Boy

Girl

Male

Women

SATB/Mixed

Jazz/Show Choir

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