

Georgia Sings!

Volume 3, Issue 2

Spring 2004

Greetings from the President

When is the last time you had a really good conducting lesson? I had one earlier this month when I watched Anton Armstrong conduct the St. Olaf Choir. With every gesture the expression of the music was evident. Musical line, tempo, dynamics, mood, articulation, even desired timbre were all conveyed to the singers simultaneously. Amazing! I suppose we all do those things but it sure was fun to see a master teacher at work. We have so much to learn from each other.

One of the great benefits of ACDA is the prospect of working with master conductors and to see them at work with singers. This summer we all have the opportunity to sing in a conductors' chorus with Simon Carrington. We will gather onstage at Spivey Hall July 8-10 to sing with Professor Carrington. Highlights of his sessions will include a conducting master class and discussion of the treatment of text in choral music.

Dr. Stanley Roberts will hold an interest session on how to place the voices within your choir. Dr. Franklin Green will share his techniques of vocal development with us. Erin



Thomas Yackley, GA ACDA President

Mulder is planning a session on performing jazz and show choir music with your concert choir. Dr. Jack Broman will lead us in a reading of new music by Georgia Composers. Other reading sessions and interest sessions will be led by some of our R & S Chairs.

Your high school age singers have the opportunity to rehearse and perform with one of Georgia's finest. Dr. John Ralledge will lead our high school honor chorus. Send us your best singers using the form in this newsletter.

Last year, our first Music and Worship Service was very well received by those in attendance. This year, we are excited to announce that a commissioned work by Dr. Eric Nelson will be premiered at the

Music and Worship Service which will close the conference.

Finally, consider what you have to share. Do you have a chorus that could perform for us on the conference? There is an application for that in this newsletter as well.

So come join us at Spivey Hall, Clayton College and State University, July 8-10, 2004 for camaraderie, new repertoire, great performances, and one fine conducting lesson!



Inside This Issue

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Mark Your Calendars Now

For the 2004 Summer Conference

July 8-10

Spivey Hall

Clayton College
& State University



Erin Mulder, Jazz/Show Choir R&S Chair

Jazz and Show Choir Area: First Annual GA-ACDA Show Choir Festival

Greetings fellow ACDA members! It was so nice to see all of you at the 2004 GMEA Convention in Savannah! I hope that all of you came back energized and full of wonderful and exciting new ideas to use with your choirs! I hope that I will see many of you again at the 2004 ACDA Southern Convention in Nashville at the end of February.

As we move forward in our efforts to expand and enhance the Jazz and Show Choir Area of GA-ACDA, I am proud to announce that we are currently working on holding a GA-ACDA Show Choir Festival set for fall of 2004. The festival will be open to any middle or high school

choir whose conductor is a member of ACDA. The festival will consist of three parts: 1) Your choir will be asked to perform two selections (one up tempo and one ballad) for the guest clinicians who will then critique and work with your group for a set period of time. 2) You will be asked to prepare musically three selections (one ballad and two up beat) with your choirs in advance of the festival, so that your group can musically polish and stage the pieces with the two guest clinicians and the other choirs in attendance at the festival. 3) The weekend will culminate in a Saturday early evening performance in which the three massed pieces will be performed, in addition to showcasing each group in the festival in one to two of the selections performed on Friday for the clinicians. The Show Choir festival will begin on Friday in the early afternoon and end on Saturday in the early evening. The festival will be held at the Performing Arts Center in Clayton County. All choirs are invited; even if your choir performs only a few pop/show selections a year, you are encouraged to attend. Now that I have made our big an-

nouncement, I need your help! If you are interested in attending the 2004 GA-ACDA Show Choir Festival, please let me know ASAP so that I can get your input in the planning process. If we do not have at least 15 schools who wish to attend we cannot proceed with the planning of the festival. So, if you know of a choir that would be perfect for this festival, but their director is not an ACDA member, recruit! Also, if you happen to work in a county where there are strict stipulations on travel for field trips, please contact me as well. I am very interested in making sure we have a festival in which as many schools as possible can attend. You may email me at either semulder@earthlink.net or emulder@clayton.k12.ga.us. You may also reach me at 770-968-2900.

I look forward to hearing from many of you soon! I hope that by our Summer Conference everything will be in place for our First Annual GA-ACDA Show Choir Festival! Thank you all for your continued suggestions and support! See you in Nashville!

Two Upcoming Choral Performances of Note

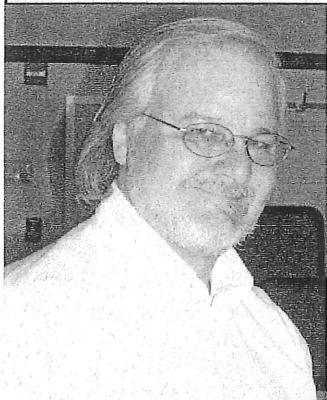
Varna Boys' Choir of Bulgaria Thursday, March 4 at 8:00 p.m.

St. Aidan's Episcopal Church in Alpharetta will host the Varna Boys' Choir of Bulgaria. This 50-member choir was awarded the Grand Prize at the Song Competition in Rostock, Germany & has collected honors at choir competitions in Belgium & Switzerland. The choir has participated at the World Boys' Choir Festival in Poland; the International Music Festival in Greece, and at choir festivals all across Europe. Tickets Prices: adult parishioners, \$10; adult non-parishioners, \$15; children 12 & under, \$5. St. Aidan's is located at 13560 Cogburn Rd. Go north on GA 400; exit west on Windward Pkwy, which becomes Cogburn Road. The church is on the left, less than one mile past Hwy 9. Tickets can be reserved by calling the church office at 770-521-0207.

Georgia Institute of Technology Music Dept. Sunday, April 18 at 5:00 p.m.

The Chamber Choir & Chorale present a spring choral concert in the First Presbyterian Church of Atlanta (corner of Peachtree & 16th streets, next to the High Museum of Art). Entitled "Different Voices," the program includes music & poetry from around the world in various styles and languages. This theme reflects the international nature of the Georgia Tech student body in general & the Tech choral groups in particular. Conducted by Director of Choral Activities Jerry Ulrich, the concert includes works from the Renaissance, from West Africa, Haiti, and America, as well as Britten's *Rejoice in the Lamb* for chorus and organ. This work will feature organ virtuoso and internationally recognized concert organist Keith Weber. The concert is free and open to the public, and parking is available in the parking garage. For information, phone 404-894-8992.

John Odom, High School R&S Chair



ACDA HONOR CHOIR & LARGE GROUP PERFORMANCE EVALUATIONS

I want to take this opportunity to encourage all of our high school directors to nominate students for our ACDA Mixed Honor Choir this summer. You will find the updated nomination form in this issue of the newsletter. Dr. John Ratledge will be our conductor this year as the honor choir rehearses July 8 and 9 culminating with a performance for the conference on the evening of the 9th in the renowned Spivey Hall. I hope to see you there.

The large majority of us are busy preparing now for Large Group Festival... (oops!) Large Group Performance Evaluations (LGPE) coming up in February and March. To help us all prepare, I have borrowed the following from Philip Copeland, Di-

rector of Choral Activities at the University of Alabama at Birmingham (UAB), Southern Division ACDA presenter, and performance evaluation adjudicator. Philip looks at the role of the adjudicator as enforcer of the optimal choral standard, as well as encourager, taking on the task of providing the director with positive feedback and honest criticism. He looks to three broad areas to determine a choir's rating. These areas are:

Technical accuracy. Sing the right notes and rhythms! Conductors must hold themselves and their singers responsible for all the marks on the page. This is a basic level of musicianship that every conductor must perfect before bringing their groups for adjudication.

Vocal Production and Textual Declamation. A dissertation could be delivered regarding choral tone, diction, vocal technique, intonation, etc. The conductor has a great deal to rehearse and perfect in the area of vocal production. Here, let me recommend the May 1994 issue of the *Choral Journal* where Pamela Wurgler presents her "Ten Commandments of Vocal Production. It would be beneficial to us all to read her description of each of the following "commandments": Open your Mouth; Stand Tall; Breathe

Low; Move the Air; Increase Throat Space; Pay Attention to Diction; Sing Phrases; Balance Registers; Communicate the Text; Be Confident in Your Singing.

Interpretation, Expression, and Overall Effect. Philip Copeland tells us that these three areas of music-making cannot take place unless the preceding two areas are mastered. Sometimes, in our haste, we may side step note learning and vocal production to dive into interpreting and adding expressive elements in music. All three must be mastered, technical accuracy, vocal production and textual declamation, and interpretation, expression, and overall effect, to legitimately earn that prize of a superior rating.

Being adjudicated can be an extremely nerve-racking and stressful experience. These guidelines should help us to have specific goals to strive for with our choirs. For the most part, the one observing your performance is hoping to hear you at your best, not looking to criticize. As evaluation time approaches, use these ideas (and do not forget the May 1994 issue of *Choral Journal*) to prepare your choirs for a "superior" experience.

at a two-year college are many. First, at best we have a student for two years. Occasionally the student stays one year and sometimes three. This makes for some

interesting programming decisions. The advantages for the student come with immediate leadership roles and solo opportunities.

I encourage all other two-year college choral directors to contact me at bbrackin@yhcc.edu. I hope all of you will come to this summer's GAACDA gathering.



Beth Brackin, 2-Year College R&S Chair

As an appointed member of the Georgia ACDA board it has been recommended that we write a newsletter article. It's not that I don't want to write; it's more like I'm not sure what to write. I guess the first thing I ought to do as R&S chair of Two-Year colleges in the state of Georgia is introduce myself, and let you know a bit about me. My name is Elizabeth Brackin, but I go by Beth when not in print. I am a late bloomer to this profession. I have had a lifelong

interest in choral music and music of all kinds, but I didn't get my first employment opportunity until I was into the second half of my life. So I have the enthusiasm of a new teacher at the age of a seasoned professional.

I am presently employed at Young Harris College as a voice teacher, music appreciation teacher and Director of AVE (Ambassador Vocal Ensemble), the traveling ensemble, at Young Harris.

The challenges for a choral director

Donna Thomasson, Children's Choir R&S Chair



I am delighted to report that we have added a few more choirs to our GA Children's Choir list. If you have a children's choir and would like to be included, please send your name, your choir's name and main contact information. Remember that this includes school, community and church. Our list will be available to those folks who would like to be in contact with others who work with children's choirs. As we

build a base of support, we can broaden our goals and make plans that will reach many rather than a few.

Congratulations to two of our own children's choirs for being selected to perform at the Southern Division Convention in Nashville! The Gwinnett Young Singers Concert Choir, under the direction of founder and director Lynn Urda will perform on Thursday evening. The Spivey Hall Children's Choir, under the direction of founder and director Martha Shaw will perform on Thursday morning. We are very proud to have these fine children's choir and their directors perform at our convention!

I have the opportunity to give a presentation during the Children's Choir R & S Roundtable Breakfast on Friday morning. My focus is the KY ACDA Commissioning Project for Elementary Choirs and Jr. High/Middle School Choirs. This project took place while I was the Children's R & S Chair for Ken-

tucky and featured five composers from North America. The composers, David Brunner, Lee Kesselman, Francisco Núñez, Nick Page and Imant Raminsh, were charged with writing a piece for SAB choir (heavy on the SA), Brass and Organ with at least a partial Latin text. The idea was that the works could be performed for community, school and church. Each composer conducted one of the All-State choirs and then conducted the commissioned work during the KY ACDA All-State event held each fall. The combined KY ACDA Elementary, Jr. High and Middle School SATB and SSA All-State Mass Choirs premiered all five pieces over a five-year period, 1998-2002. Boosey & Hawkes published the first four selections, with the fifth work being in publication. It was truly an exciting project for the students, their parents and the directors. As GA ACDA begins to think about our vision, I hope commissioning new works will be part of the vision. Thanks for supporting the Children's Choir effort in Georgia!



Mary Busman, Junior High-Middle School R&S Chair

Do Your Singers Know What You Think They Know?

Imagine a room full of 70 middle grade students under the tutelage of one choral director. With music to be performed and performance dates to be met, the director charges into each rehearsal with enthusiasm and musical expertise. Performances are well received and the program grows. The apparent success of the choral program brings much satisfaction to the director but also raises concerns, as the director struggles to maintain a high level of music instruction to a musically diverse group of singers.

All directors grapple with the difficulty of not only achieving a beautiful choral sound, but also of assuring musical growth for individuals. Because of the large numbers in a choral group, assessing the singers, both formally and informally, is necessary to meet the needs of the students. The following article gives suggestions on how this

can simply and effectively be accomplished.

One of the simplest forms of assessment is achieved by using a seating chart and by evaluating one criterion. *Is the student able to hand sign a scale? Is the student demonstrating correct posture? Is the student holding a pencil?* Yes + or no - are the possible answers. A spread sheet, complete with student names in order of seating, facilitates this procedure during the rehearsal. **Table 1** demonstrates a seating chart with this grading sheet. By using this method, it is possible to

quickly and easily assess skills that are visible during the rehearsal. Once this seating chart has been developed, laminating it for multiple uses or making multiple copies of the chart makes for easy assessment. A pattern eventually emerges on the chart which indicates which singers are truly mastering skills. It also draws attention to the singers who are not fully engaged in the music making process.

Assessing small ensembles within the chorus makes the process less threatening to the student and more manageable for the director. Students who might be afraid to sing individually may be more willing to participate in group assessment. **Table 2** is an example of a rubric that can be used for small ensemble performance. Within a small group, the director can easily pick out the student who is unable to focus, match pitch, independently sing, or maintain a steady beat. Students who are proficient at specific skills will be very apparent to the director.

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TABLE 1

SOPRANO SECTION

Student Name	Criterion 1	Criterion 2	Criterion 3
A Student	_____	_____	_____
B Student	_____	_____	_____
C Student	_____	_____	_____
D Student	_____	_____	_____
E Student	_____	_____	_____

David Brown, Youth & Student Activities R&S Chair

As stated in my last article, the Youth and Student committee is devoting space in the next several newsletters to address ideas for developing and promoting student involvement in collegiate chapters. Many of us find that getting students together for yet one more meeting is very challenging. Both students and directors are very busy keeping up with the demands of the profession and yet, we know that one of the major factors in the success of a collegiate chapter is a regular meeting time.

Allow me to suggest that in order for a chapter to flourish, the chapter meetings must be more than just "informative"; that is, more than simply a calendaring session. At least a portion of each meeting should be reserved for the professional development of all participants, students and directors alike.

This month's meeting idea comes from Dr. Bruce Chamberlain, Director of Choral Activities at the University of Arizona, and involves bringing elements of orchestral conducting together with choral conductors. This is a subject that he is very interested in

and therefore has some enthusiasm for. The goal is to help choral conductors feel more at home in front of an orchestra, particularly the string section. Since many of us will eventually be asked to conduct a local Messiah performance or the like, and since so much music has been written for the combined elements of orchestra and chorus, it seems like a great idea to help choral conductors gain adequate skills that will allow them to perform in this medium.

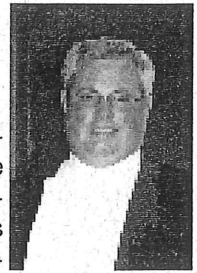
How many of us have practiced an orchestral work with a great choral conductor, only to have the chorus turned over to the orchestral conductor for performance? With just a little bit of information, practice and preparation, most choral conductors could get through some basic recitative conducting, and then set their sights on larger efforts.

With these goals in mind, string players (violin, viola, cello and bass) are invited to a student chapter meeting. After announcements and calendaring items are dealt with, each string player is invited to share some of the basics of their particular instrument

including basic performance technique, unique properties of the instrument, special techniques applicable to the instrument and the care of the instrument. Words like *martelé*, *collé* and *spiccato* are defined and demonstrated. If a choral conductor is going to experience any success with the orchestra, understanding these elements is essential.

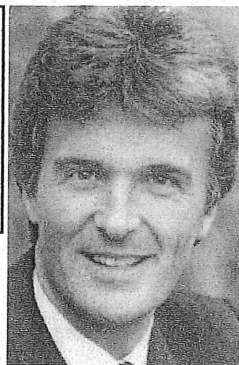
Depending upon time, the final phase of the exercise can be addressed in this or the next meeting. This next phase is the actual conducting of a continuo group in a well known, previously prepared recitative with a soloist. Having this hands-on approach helps the chapter members connect with the information given to them by the string players and provides an essential first experience in a non-threatening environment.

This model can be a very effective step along the road to creating a student chapter that is a motivating, interesting, vital, and relevant tool in the development of future choral conductors.



Simon Carrington: Summer 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.

Adam Con, Ethnic and Multicultural R&S Chair

After I presented various multicultural music octavos at the 2003 Georgia ACDA Summer Conference, I received a number of comments, questions and requests for help from different people. I thought I would share with you some of those questions and comments since like in our choirs, when someone asks a question or offers an opinion, you know there may be others in the group thinking the same thing, but for whatever reason, they have not yet spoken. I realize that for some, this may be preaching to the choir, but we should not assume that everyone feels as we do. After all, our biases don't have to be your biases!

The questions appear to fall into two categories. The first group of questions addresses philosophical issues of why choral conductors need to teach multicultural music and what is multicultural music? The second group of questions addresses how to teach multicultural music and find good literature. In this issue I will speak to some of the first group question and comments. Stay tuned for next issue's riveting second group of questions!

As choral conductors, we do a wonderful job creating an illusion for our singers that we are fonts of knowledge (trivial and otherwise). We take a musical problem and apply one analogy after another to it; this application transforms real life examples into ethereal musical expressions. It's magic. This continues from one rehearsal to the next, and it is relentless. Yet, when one lists the expectations of choral conductors, it is overwhelming. We are expected to be an historian, vocal pedagogue, counselor, financial officer, recruiting officer, visionary, entertainer, administrator, disciplinarian, musician, *in loco parentis*, travel/tour guide, and ethnomusicologist. One would think that with all this knowledge we should be able to provide many answers. However, attaining knowledge simply evokes more questions. This is the process of becoming a life-long learner. There are endless questions that come to mind when addressing the teaching and performing of multicultural music. Indeed, there are more questions to be asked than there are answers to give.

In pondering these questions regarding our reasons as choral conductors for including

multicultural music, it might be helpful to question our own perspectives as conductors. Dr. Kenneth Fulton during our 2003 Summer Conference said, "Choral conductors wear two hats: a choral conductor hat and a music educator hat." He explained that we wear the conductor hat when we are making musical decisions, and we wear the music educator hat when we are giving instruction. Throughout any given rehearsal, the switching of the two hats becomes a delicate dance at a *prestissimo* pace. Often we wear both hats at the same time. Ultimately, as choral conductors, balancing these two hats is what we do all day long.

What music is considered multicultural?

Quantitative and qualitative literature regarding multicultural music and the publication of choral literature for all voicings is still in its infancy. Scholars who study multicultural music define it differently and they use different terms: world musics, ethnic music, multicultural music, music of diverse cultures. Historically, multicultural music was considered to be folk music of people from non-western European and American cultures. Today, the term includes old and new compositions representing or originating from any country, region, or culture. Here in the southern region of the United States, it is easy to forget that the rich historic music of African American slaves of the Georgia Sea Island or the shape-note hymns of the rural churches of Brunswick, GA are valid music genres of a culture unfamiliar to those even within the borders of the United States notwithstanding the rest of the world.

I don't see the need to include world music. Why now? For many choral conductors, holding fast to the belief that only a diet of the choral chestnuts from the Medieval, Renaissance, Baroque, and Classical periods is still valid. They sometimes also believe that something this new has not really stood the test of time; therefore, it is deemed as a popular fad of which to be suspicious. If one compares the recent inclusion of multicultural music into the choral repertoire to the history of western music, it is but a fleeting grace note in the masterwork.

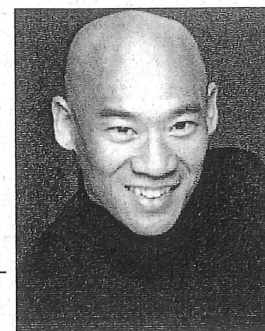
For other choral conductors, including multicultural music has been seen as a positive

change which offers new ways for creativity and musical expression. Since the inclusion of multicultural music as an important element of choral literature has only developed in the last twenty years, it should also be acknowledge that there are many conductors who have included multicultural music throughout their careers. Educators have recognized that changes in society have created a demand and a hunger for cross-cultural awareness and expression. There are many reasons for this new development: world travel, politics, cultural awareness, media, historical research, ethnomusicology, composition accessibility, world music conferences and organizations, and recent music publications available in all voicings.

In some areas in the United States, the inclusion of ethnic music is a requirement and a repertoire standard. In other areas, the inclusion of multicultural music is not emphasized and it is considered a relatively new phenomenon. Questioning why we should include multicultural music may seem redundant; yet many assumptions are made about why we should include this music in our repertoire and why some choral directors choose otherwise. It almost seems politically incorrect to ask why one should include multicultural music. Nevertheless, the question is asked, and it is valid.

Does multicultural music promote understanding? The assumption that there is a cause and effect relationship between what choir conductors do in the choir setting and what happens outside of the rehearsal hall is a myth. As many choral conductors can attest, sometimes it is what we do outside of the rehearsal and outside of the context of music making that matters most to the lives of our students. Research has shown that just because a student studies a musical instrument, it does not mean that they value music or will participate in music in the future. Can we assume that this same result applies to multicultural music and the eradication of racism?

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Alicia Walker, Music & Worship R&S Chair

all of the above! The cycle never ends!

I hope that you will put this summer's GA ACDA convention on your calendar as one of those "equipping" events. We will once again have many fine opportunities for professional growth and renewal available for you. One of these will be the Music and Worship Service which will close the convention on Saturday. Special features of this year's service include organist Trey Clegg, and a commissioned anthem by Dr. Eric Nelson.

Leading the service will be a choir made up of singers from your church choirs! Please plan to send a quartet from your choir to be part of this special time. The literature

will be a mix of anthems and hymn settings, some of which may be familiar to your singers already. You, as the congregation, will also have opportunity to sing in this service, making joyful noises to the Lord in beautiful Spivey Hall! Come and be renewed in mind and heart, voice and spirit, as we gather in July!

April 23: Deadline to contact Alicia Walker at Alicia@peachtreebaptist.net if you'd like to send a quartet. Please note that directors must register for the convention in order to send a quartet

May 14: Music packets delivered
Rehearsals: Monday, June 28 & Monday, July 5 (locations TBA); & Sat., July 10 (10 a.m. Spivey Hall).
Performance: Saturday afternoon, July 10 at Spivey Hall

Summer Conference Music & Worship Service Planned

Greetings! I'm sure that this new year finds you busily preparing for worship services, concerts, trips, and tours, recruiting and training new singers, planning auditions and special events for the long term, and hopefully attending conventions and workshops that equip you to do



Dan Bishop, Male Choirs R&S Chair

Oh Brother, Where Art Thou?

No, I'm not looking for my long lost brother, but I am looking for choral programs that have a Male Chorus that meets on a regular basis. As the R & S Chair for Male Choirs, I would like to compile a list of all of the male choruses that are in our secondary public and private schools. If you have such a group in your choral program or know of someone who has such a group, please let me know by sending me the following information: Director's Name; School Name; School Address; E-mail Address; Telephone Number

I will compile the list and have it available for distribution at the summer convention. Please e-mail information to dbishop@darlingtonsschool.org

Rita Johnson, Community Choirs R&S Chair



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 Chair for Community Choirs.

Rita Johnston
1679 W Nancy Creek Dr. ; Atlanta, GA 30319
770-986-6108
rita-johnston@mindspring.com

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

Mary Busman, Junior High-Middle School R&S Chair (continued)...

TABLE 2
RUBRIC FOR SMALL ENSEMBLE PERFORMANCE

NAME _____	Class _____		
Indicate the points earned below.			
ASSESSABLE COMPONENTS	1 point	2 points	3 points
Singing two or three part music	Barely able to hold part	The part is secure throughout the piece	The part is secure, in tune, and balanced
Technical accuracy and expression	Beat is not steady	Beat is steady. Rhythm is inaccurate	Beat & rhythm are steady. Dynamics are evident
Technical accuracy and expression	Tone quality is barely acceptable. Pitch wavers	Tone quality is good, pitch is accurate	Tone quality & pitch demonstrate musical expression

Choral directors are constantly assessing the corporate development of a group. The individual's musical growth is by necessity, secondary. Frequently, the shy soprano in the second row, (What is her name?) gets overlooked. How difficult it is then, to truly know what her abilities are or to know what vocal problems may exist. Peer evaluation, if handled carefully, can assist the director in assessing many areas of individual musical development. **Table 3** is an example of sight reading using Peer Evaluation.

Do your singers know what you think they know? Assessment, within the large group setting is the only way to determine just what they are learning. Hopefully, our singers will leave the chorus rehearsal with a "bag of skills" to serve them for future musical endeavors. Just how full that bag will be is up to the student and the choral director. There are powerful assessment tools available to determine just what your singers are learning in the choral setting. For their development and for your professional satisfaction, take the time to use different assessment tools and find out what they really are learning.

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.

TABLE 3
RUBRIC FOR PEER SIGHT READING ASSESSMENT

Your name _____				
Partner's name _____				
Music being evaluated _____				
Today's date _____				
Directions: Each student is to perform a sight reading example. Using the rubric below, the partner will evaluate the singer's performance. Following the performance, the partners will discuss the final score, signing the rubric at the bottom to indicate agreement. Any disagreement with score will also be notated at the bottom.				
Assessable Components	Indicate the points earned below	1 point	2 points	3 points
<i>Please circle the appropriate notes and meter.</i>				
Students read whole, half, quarter, eighth, sixteenth, & dotted notes & rests in 2/4, 3/4, 4/4, 6/8, 3/8 and alla breve meters.		The student makes more than one error, but is able to finish. Beat is unsteady.	The student can read the rhythms with no more than one error. Beat is steady.	The student can read the rhythms with no errors. Beat is steady.
Students read at sight simple melodies in the bass clef.		The student makes errors in every measure, but is able to finish the melody. The beat is unsteady.	The student is able to read the melody with errors in 2-3 measures. The beat is steady.	The student can read the melody with errors in 0-1 measures. The beat is steady.
Students read at sight simple melodies in the treble clef.		The student makes errors in every measure, but is able to finish the melody. The beat is unsteady.	The student is able to read the melody with few errors. The beat is steady.	The student can read the melody with almost no errors. The beat is steady.

Reference List of Other Music Websites

CHORAL NET
WWW.CHORALNET.ORG

CHORAL PUBLIC DOMAIN LIBRARY
(see John Odom's article in the Fall 2003 GA newsletter)
WWW.CPDL.ORG

SPEBSQSA — Society for the Preservation & Encouragement of Barbershop Quartet Singing in America; has educator packets available for Young Men in Harmony Program
WWW.SPEBSQSA.ORG

SWEET ADELINES — Women's Barbershop Society; has educator packets available for Young Women in Harmony Program
WWW.SWEETADELININTL.ORG

YOUNG WOMEN IN HARMONY
WWW.SWEETADELININTL.ORG/
YOUNG-WOMEN-IN-HARMONY.CFM

YOUNG MEN IN HARMONY
WWW.SPEBSQSA.ORG/WEB/
GROUPS/PUBLIC/DOCUMENTS/
PAGES/PUB_ID_059764.HCSP

Adam Con, Ethnic and Multicultural R&S Chair (continued...)

Consider the lives of our students, parents, and audience. They live in a consumer based society which is fueled by the popular media exposing them to many diverse cultures; yet, there is little evidence to suggest that we are perfectly getting along with one another: racism and bigotry are alive and doing just fine. We frequently hear the term *tolerance* as if we should endure or stand up against that which is not familiar to us like the food, dance, clothes, jewelry, head dress or religion of another person. This assumes that what we value is good, and what others value, if it is different from our value system, is bad. As music educators we need to ask the question: Does performing music of other cultures really promote tolerance and understanding? Does music really help us to *endure* the differences of others? These are but a few of the many issues worthy of discussion when it comes to teaching, singing, conducting, performing and listening to multicultural music.

Is it better just to focus solely on the musical elements? Comprehending the use of pitch, text, dynamics, rhythm, timbre, and harmony for purely musical reasons is valid. According to some music philosophers, music can be studied for musical purposes solely without extra-musical associations or reasoning. The question one ponders is, "Should my students understand a culture in order to understand its music? Is it appropriate to assume that the foreign culture whose music we sing has the same value system as we do? Are associations to elements such as painting, architecture, sculpture, drama, fashion apparel, entertainment, daily life, status, and socio-economic circumstance superfluous? Can music exist in a vacuum? Does music continue to evolve in perspective, form, and

purpose?"

The complexity of why we study and perform music from other cultures can be a cause for uncertainty and a source of fear for some conductors. American entrepreneur Doug Firebaugh adds, "Usually a person has more faith in their fear than faith in their future."

How do I know that I am getting it right? Our music educator hat is weaved from the fabric of our personal philosophy of music education. This plays a significant role in determining how we select repertoire and how we teach. At some point in our careers, we all ask ourselves the choral-significance-of-life questions: Why am I doing this? Does it make a difference in my life? Does this make a difference in the life of my students? Is the product more important than the process? The answer to these questions depends on our values and our biases. Moreover, what we value may not be what another person values and it certainly may not be what our students value.

At some point in our career regardless of the level of education, a choral conductor has experienced fear. We might fear criticism from parents and colleagues. We might fear criticism from the people whose music we attempt to represent, and we might fear being discovered as frauds. How many times have we heard, "They won't know what we are singing anyways; it's all Greek to them." As conductors, we want authentic experiences and we don't want to be wrong. Yet, we easily forget that the process of teaching is just as important to the success of introducing multicultural music to our students as is what we teach. Sometimes music can be about presenting the process and not the final product.

The teaching and performing of multicultural music requires us to teach a language

which is unfamiliar to both teacher and singer; it also requires the teacher and student to interpret music which is unfamiliar in style and in performance practice. The task is daunting. There is always an element of risk when embarking upon the unknown. Consider the following: Is this experience any different from when you first learned German lieder or Italian art songs? Have you ever heard a choir from China attempt to sing an African spiritual or Yankee Doodle Dandy? Why are our expectations for non-English speaking choirs singing in English different than our expectations of our choirs singing in another language? It is a question of perspective.

For many, what we don't know, we avoid. For others, we fear what we cannot do well or perfectly. It is human nature to avoid that which we fear. John Gardner, a distinguished public servant and social innovator wrote, "We pay a heavy price for our fear of failure. It is a powerful obstacle to growth. It assures the progressive narrowing of the personality and prevents exploration and experimentation. There is no learning without some difficulty and fumbling. If you want to keep on learning, you must keep on risking failure - all your life."

All musical experiences require the first step of risk to embark on a journey of exploration and discovery. It is not a leap of faith. It is simply a first baby step. It is only by asking the questions that we learn how to ask more questions. It is about making choices *a priori*: not good, not bad, just different.

In the next issue we will look at multicultural music as it relates to the elements of music, sequences of learning, task analysis, and performance practice.

Dr. Adam Jonathan Con can be reached at adamcon@georgiasouthern.edu

GA-ACDA Mixed Honor Choir July 8-9

Georgia ACDA members are asked to nominate their best high school singers for the 2004 Mixed Honor Choir. The nomination form is included in this newsletter issue, and the postmark deadline is March 19. The \$40 per student fee includes the student's music and a rehearsal CD. The past three honor choirs

have proven to be exceptional musical experiences for the students who participated. This year, under the direction of Dr. John Rattledge, the students will again be inspired to make beautiful music during their summer vacation. For more information, contact Dr. John Odom at Jodom@Clayton.k12.ga.us

Honor Choir
Postmark
Deadline
Friday,
March 19



Dr. John Rattledge,
2004 Mixed Honor Choir Clinician

GEORGIA ACDA BOARD

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E-mail busmans@mindspring.com

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Dr. John Odom
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Work 770-603-5704
Fax 770-473-2928
E-mail jodom@clayton.k12.ga.us

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Dr. Kevin Hibbard
Home 770-834-9033
Work 770-836-4336
Fax 770-836-4772
E-mail khibbard@westga.edu

TWO-YEAR COLLEGE R&S

Beth Brackin
Home 706-379-2202
Work 706-379-3111
E-mail bbrackin@yhc.edu

JAZZ & SHOW CHOIR R&S

Erin Mulder
Home 770-358-7313
Work 770-968-2900
Fax 770-968-2903
E-mail semulder@earthlink.net

COMMUNITY CHOIRS R&S

Rita Johnston
Home 770-986-6108
E-mail: thejohnstons@mindspring.com

ETHNIC & MULTICULTURAL R&S

Dr. Adam Con
Home 912-489-8371
Work 912-681-5845
Fax 912-871-1295
E-mail adamcon@gasou.edu

MUSIC & WORSHIP R&S

Alicia Walker
Home 770-717-5756
Work 404-634-2463
E-mail alicia@peachtreebaptist.net

MALE CHOIRS R&S

Dan Bishop
Home 706-802-0428
Work 706-236-0495
E-mail
dbishop@darlingtonschool.org

WOMEN'S CHOIRS R&S

Leigh Ann Wearne
Home 770-614-6063
Work 770-271-5173
Fax 770-271-5185
E-mail
leigh_ann_wearne@gwinnett.k12.ga.us

YOUTH & STUDENT ACTIVITIES R&S

Dr. David Brown
Work 912-921-7413
E-mail browdavi@mail.armstrong.edu

MEMBER AT LARGE

Frank Green
Home 770-252-4666
Work 770-678-0707
Fax 770-631-3278
E-mail rachelfrank@numail.org

Feature Photo:

Georgia ACDA Luncheon
at the GMEA Conference



GEORGIA ACDA SUMMER CONFERENCE
Application for Choral Performance
 Thursday –Saturday, July 8-10, 2004
 Spivey Hall at Clayton College and State University
 Morrow, Georgia

Deadline, April 1, 2004

Name of Ensemble _____

Number of Members _____ Voicing _____ Type of Ensemble (circle below)

Boychoir, Children’s Choir, College & University Choir, Church Choir, Community Choir,
 Jazz/Show Choir, Junior High/Middle School Choir, Male Choir, Senior High School Choir,
 Two-Year College Choir, Women’s Choir, Other-Specify _____

Name of Institution _____

Address _____

City _____ GA Zip _____

Name of Director _____

Address _____

City _____ GA Zip _____

Office Phone _____ Home Phone _____

Fax _____ Email _____

____ Check if you are willing to be a demonstration choir if not chosen for a performance.

Eligibility and Financial Statement:

Conductors must be current, paid to date members of ACDA. It is understood that GA-ACDA will not assume any financial responsibility for food, travel, or lodging for the performing groups. This application implies that the above-mentioned group is prepared to travel to and perform at the convention if accepted. It is further understood that directors must register for and attend the GA-ACDA Summer Conference, July 8-10, 2004.

Signature of Director _____

Signature of Administrator _____

Jazz Choirs and Show Choirs-mail a videotape with performance of 2 recent selections to:

Erin Mulder
 117 Lambdin Circle
 Barnesville, GA 30204

All other choirs-mail a CD or audio tape with performance of 2 recent selections to:

Thomas Yackley
 100 Founders Cove
 Alpharetta, GA 30022-5001

2004 GEORGIA ACDA SUMMER CONFERENCE Registration Form

Thursday –Saturday, July 8-10, 2004
Spivey Hall at Clayton College and State University
Morrow, Georgia

Name _____ ACDA Number _____

Street Address _____

City _____ State _____ Zip Code +4 _____

Phone _____ Fax _____

Email _____

Name of non-member attending spouse _____

PRE-REGISTRATION FEES	AMOUNT	AMOUNT PAID
ACDA member	75.00	\$ _____
*Nonmember (includes membership)	140.00	\$ _____
Attending Spouse (non-member)	50.00	\$ _____
Retired Member	50.00	\$ _____
**Student ACDA member Free		
*Non-member student (includes membership)	20.00	\$ _____
Friday evening buffet	19.00	\$ _____

Total Enclosed: _____

**Deadline for Pre-Registration is June 15, 2004.
After June 15, Add \$10 for Late Fees.**

**Pre-registration is the only way to guarantee
that you will receive reading session packets!**

Mail pre-registration form and payment (checks payable to ACDA) to:
Robin Yackley
GA ACDA Conference Registration
100 Founders Cove
Alpharetta, GA 30022

*Please submit with application form.

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

SDU Credit available-Contact Gene Pinion at (770) 961-3483

Conference Schedule:

Thursday 12-8 PM

Friday 10 AM-10 PM (including evening concerts)

Saturday, 10 AM-4 PM

Watch for details at www.gaacda.org

If You Conduct Choral Music, You Belong in Georgia ACDA

ACDA provides opportunities for choral directors to grow as musicians through publications, conferences, reading sessions, clinics, and performance opportunities.

If you conduct choral music in a school, community, or church, you belong in ACDA.

WHAT IS ACDA?

The American Choral Directors Association is a professional organization for choral directors throughout the United States. Our membership includes over 18,000 choral directors from schools, colleges and universities, community, church, and professional choral ensembles, as well as institutional and industry organizations.

WHAT DOES ACDA HAVE TO OFFER ME?

The National, Southern Division, and Georgia levels of ACDA each offer conventions promoting concert performances by accomplished choirs, educational clinics by leading experts, and music reading sessions designed to help you find wonderful and challenging literature for your choir. The Choral Journal, ACDA's official publication contains articles and columns of a scholarly and practical nature in addition to reviews of newly released CD recordings, books, and printed music. Georgia Sings, our state newsletter will keep you informed of activities and events in our state. Our most recent newsletter contained information from many of our chairpersons and announced our Georgia

Summer Conference, July 8-10, at Spivey Hall in Morrow, GA which will also feature clinician headliner Simon Carrington. You also have the opportunity to send students to participate in a high school mixed honor choir under the direction of Dr. John Ratledge. The Southern Division Newsletter provides information about our division, such as the upcoming Convention in Nashville at the end of February. There has never been a better time to join ACDA!

I ALREADY BELONG TO GMEA. WHY SHOULD I ALSO JOIN ACDA?

As a member of GMEA, you understand the value of participating in an excellent professional organization. GMEA does a great job of sponsoring All-State Chorus and Performance Evaluations. ACDA does not try to cover the same ground. We focus specifically on choral music. The articles in our journals and newsletters are about the challenges we face every day as well as the scholarly aspects of the choral art. The clinicians at our conventions will challenge you to become better conductors through master classes, education, and the use of quality literature. The performing groups at divisional and national conventions represent the finest choruses in the world. The quality is unbelievable! Through honor choruses at every level of ACDA, your students will have additional opportunities to work with outstanding conductors.

GMEA and ACDA both exist to help you to become the best conductor you can be, for the benefit of your singers. Saying, "I don't need ACDA because I belong to GMEA," is like saying, "I don't need a left hand because I already have a right hand."

HOW DO I JOIN?

Simply copy the form found in this newsletter or download a form from our website at www.gaacda.org. Complete it and send it to our national office in Oklahoma. The cost of membership is just \$65.00 per year. The benefits are golden!

We want you to be a part of this great organization because it helps us all to elevate the choral art.

For more information or to join:

www.acdaonline.org
www.gaacda.org
 or send and e-mail to
tom@gaacda.org

NOT A MEMBER YET...

Start today by joining and getting involved in your professional organization.

ALREADY A MEMBER...

Complete the enclosed application today to pre-register for the summer conference. Become more involved in your state organization and see what we have to offer. Contact your R&S Chairpersons and let them know how we can help you. Then why not help us by making suggestions for workshops or clinicians or reading sessions.

Georgia Composers - It's Time to Submit Your Music

Georgia Composers who wish to have their music considered for this summer's reading session –

Plan now to submit copies of your music by June 1, 2004.

Calling All

Georgia Composers...

Submit Your Music Now

Send to
 Dr. John Broman,
 Fine Arts Department
 North Georgia College and
 State University,
 Dahlonega, GA. 30597

The Georgia ACDA High School Honor Choir (Grades 9-12)

SPIVEY HALL (July 8-9, 2004)

Dr. John Ratledge, Conductor

NOMINATION FORM

Must be postmarked on or before Friday, March 19, 2004 Please enclose \$40 per student payable to Georgia ACDA.

\$40 FEE INCLUDES STUDENT'S MUSIC AND REHEARSAL CD

Directors sending students to Honor Choir must also register for the Conference.

Mail to:

Dr. John L. Odom

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

Name _____ ACDA no. _____ exp. _____

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 _____

Home Phone _____ E-Mail _____

GA-ACDA Board Minutes, Jan. 29, 2004

Meeting called to order at 6:20 pm

Attending: Dan Bishop, Beth Brackin, David Brown, Mary Busman, Cindy Demarest, John Edwards, Frank Green, Kevin Hibbard, Erin Mulder, Stanley Roberts, Alicia Walker, Leigh Ann Wearne, Kathy Wright, Robin Yackley, & Thomas Yackley

~Treasurer's Report given

~Overview by Thomas of positive steps achieved in our state ACDA: doubled membership attending the 2003 summer conference; secured the 2004 summer conference headliner, Simon Carrington; wonderful newsletter

~John Edwards: GAACDA has 458 members; personal contact seemed to make a difference; would like to get an email list for better communication

~Thomas: presented brochure to be distributed to nonmembers that clarifies why choral directors should become members of ACDA even if they are already members of GMEA

~John Odom: John Ralledge will direct the 2004 High School Honor Chorus; forms will be updated & distributed with a due date of March 19; will add statement stating that the \$40 registration fee covers both the music and the rehearsal CD

~Mary Busman: a sharing/exchanging of literature among Middle School Choral Directors was in the plan; Kathy Wright commented, a little "festival" involving a few select schools had been very successful when she had been Middle School R & S Chair

~Leigh Ann Wearne: proposed getting a guest speaker for the summer conference to address vocal health with a concentration on young female voices; Mary Busman added that her ENT would also be interested in presenting

~Alicia Walker: March 9-a church music reading session in Macon at St. Joseph's (Nelda Chapman-host); plans to repeat the reading workshop in Gainesville; For Music & Worship Service at conference, Trey Clegg returns to accompany, & Eric Nelson will compose a commissioned work

~David Brown: 5 colleges now have student ACDA chapters (Mercer, Georgia State, UGA, GSU, and AASU; currently working on developing activities for the student membership; reminded that student members of GAACDA may attend the summer conferences free of charge

~Dan Bishop: Male Honor Chorus for the summer of 2005; will contact Mainly A Cappella for male chorus materials

~Beth Brackin: compiling a list of all the two year college choruses in Georgia

~Erin Mulder: potential split of the position into Jazz & Show Choir R&S chairs; Middle School show choir festival did not occur due to travel issue; identified that mentioning GMEA or ACDA seems to be the key for getting approval for longer traveling to special events; would like to do a presentation on movement aiding the chorus rehearsal



~Kevin Hibbard: a repertoire database was in the works for the college division

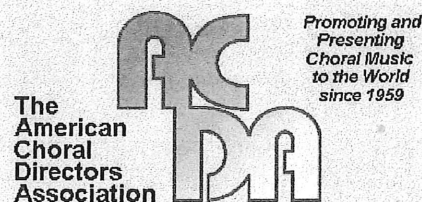
~Suggestions made for the 2004 summer conference:

Local talent to include – Frank Green (vocal production), Eric Nelson; Reading sessions by R&S Chairs; Suggestion made for the 2005 summer conference to consider commissioning Mack Wilburg to compose a piece for the Male Honor Chorus; Discussion took place concerning the initiation of a Robert Shaw Scholarship; suggestions were made to present it to new teachers or to life time achievement candidates

~Meeting was adjourned at 7:30 p.m.

Submitted by

Robin Yackley, GA-ACDA Secretary



ACDA, Your Choral 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 is issued monthly except for June and July and 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.

American Choral Directors Association

Membership Application

Member No: _____

Name: Mr. Ms. Mrs. _____

Home Address

____ Primary Address

Address _____

City _____

State _____

Zip Code _____

Phone _____

E-mail _____

Fax _____

Office Address

____ Primary Address

Address _____

City _____

State _____

Zip Code _____

Phone _____

E-mail _____

Fax _____

Check Member Type

Active US/Canada—\$65

Associate—\$65

Student—\$20

Retired—\$25

Institutional—\$75

Industry—\$100

Foreign Active Airmail—\$90

Life (\$200 Installments)—\$2000

Installment Amount- _____

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

As an ACDA member, I will comply with the copyright laws of the United States of America as they pertain to printed music or the downloading of Music off the Internet. (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 in USD to: ACDA NATIONAL OFFICE; ATT: MEMBERSHIP PO Box 2720 OKLAHOMA CITY, OK 73101-2720

Georgia ACDA online at www.gaacda.org

Thomas Yackley, Webmaster

Georgia Sings!

American Choral Directors Association
Georgia Chapter
c/o Cindy Demarest, Newsletter Editor
P.O. Box 540
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