

# Georgia Sings!

Volume 4, Issue 1

Winter 2004

## Greetings from the President



Thomas Yackley, GA ACDA President

This summer I attended a National ACDA leadership conference in Oklahoma City. I was a bit apprehensive about missing four days of planning at my brand new school. How will I know whom to go to for forms and paperwork? Who will I eat with if I don't meet the other new teachers? Despite my nervousness about new beginnings I found the leadership conference to be very helpful. For starters I now know the people from the national office that I've been corresponding with and speaking to on the phone for the past year. I also had the opportunity to share ideas and visions with other state presidents and presidents-elect as well as our national Repertoire and Standards Chairs.

There are some creative ideas floating out there. Here is one of my favorites: In Wisconsin they've got a

program they are calling "Next direction." High school juniors and seniors come together to work with a clinician/conductor. Unlike an honor chorus, they work on the process more than the product. While they prepare a performance the clinician explains the steps along the way. I'm not above stealing good ideas.

Ohio has a "Choral Cabernet," a wine tasting reading session. Each piece they read has a corresponding wine. *Va Pensiero* with Chianti, for example. They say the pieces get better as the evening progresses. I always learn something new when I'm with ACDA folks.

It was a real treat to visit our beautiful new national headquarters building. It is a fitting location for our choral home. If you are ever in Oklahoma City, be sure to drop in for a visit. Perhaps you'll be there for our national convention in 2009.

But first, make plans for Los Angeles! You'll be amazed when you see the itinerary for the conference in upcoming *Choral Journals*. One hundred choirs will be performing, including two that I'm aware of from Georgia: Davidson Fine Arts School Chorale, directed by Jim Dunaway, and the McIntosh Singers, Frank Green, conductor. Plan early to attend. The conference attendees will be divided into six tracks. Send your registration form in the same envelope with your friends to ensure that you are on the same track. This is one of the challenges of the ACDA's staggering growth. The

### Inside This Issue

- Leadership Conference Highlights and National Convention Information Listed in the President's Message
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National Convention of 1983, held in Nashville, was dwarfed by our Southern Division Convention last year! We're feeling some growing pains but it is still the most incredible experience a choral fanatic can have.

Though I felt a bit unprepared starting a new school year with only one day of preplanning, I am even more committed to raising the level of our professional organization. Having the opportunity to spend time with President-elect, Stanley Roberts, only strengthens my belief that the future looks very bright in Georgia. Stanley will be an outstanding President for the Georgia ACDA.

## GA ACDA President-Elect Candidates

The Georgia ACDA Past Presidents Council has selected the two candidates listed below for your consideration for a presidential term from July 1, 2007 to June 30, 2009. You will receive a ballot in a separate mailing. Please return it right away.

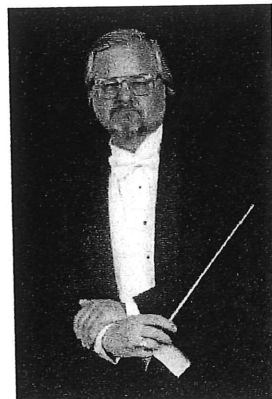


### ERIC NELSON BIOGRAPHY

Eric Nelson is Director of Choral Studies at Emory University, where he teaches graduate Choral Conducting, Choral Literature. He conducts Emory's 40-voice Concert Choir and its 180-voice University Chorus. He is also the Artistic Director of the Atlanta Sacred Chorale, a 55-voice adult chamber choir specializing in sacred a cappella repertoire, and the Minister of Music at the historic 2<sup>nd</sup>-Ponce de Leon Baptist Church in Atlanta.

Dr. Nelson received his training in voice and choral conducting at Houghton College, Westminster Choir College, and Indiana University. He has conducted choirs throughout North America and Europe, including performances in Krakow, Berlin, Leipzig, Prague, Moscow, Washington, D.C., Carnegie Hall, Lincoln Center, Spivey Hall, the Piccolo Spoleto Festival, and at both the Southern and National Conventions of the ACDA. His ensembles have been praised for their ability to combine a high level of technical precision with warmth of musical expression.

Highly regarded as a clinician, adjudicator, lecturer, and guest conductor, Dr. Nelson has conducted and presented workshops for the American Choral Director's Association, the Music Educator's National Conference, the Association of Lutheran Church Musicians, the Presbyterian Association of Musicians, the American Guild of Organists, and for numerous churches, colleges and universities. In 2004, he was the recipient of a "Crystal Apple" award for excellence in teaching at Emory University. He is also a composer of choral music whose works are published by Colla Voce and Augsburg Fortress.



### JOHN ODOM BIOGRAPHY

A native of Mississippi, John Odom holds a Ph.D. in Music Education, a Master of Music Education and a Bachelor of Music Education from the University of Southern Mississippi. He also holds a Master of Church Music degree from the New Orleans Baptist Theological Seminary. Before coming to Georgia, Odom taught choral music in Mississippi for thirteen years at the junior high and high school levels. While completing his doctoral residency at the University of Southern Mississippi, he served as undergraduate advisor and supervisor of

student teachers. Odom authored "A Vocal Hygiene Program for High School Choral Students", a five part program investigating the anatomy of the vocal mechanism, behaviors harmful to the voice, the effects of prescription, non-prescription, and illegal drugs on the voice, and proper care and maintenance of the voice.

In his sixth year in Georgia, Odom has served as Director of Choral Activities at Lovejoy High School in Clayton County for five years and is currently Director of Choral Activities at Starr's Mill High School in Fayette County. Choirs under his direction have consistently received Superior ratings at District, State, and Regional choral festivals, as well as Superior ratings and Best in Class awards at regional competitions. Odom's students have been selected for All State Honor Choruses, Regional and National ACDA Honor Choruses, and the Governor's Honor Program.

Odom has conducted major works with chorus and orchestra in such venues as Spivey Hall and the Cathedral of St. Philip. These works include Vivaldi's *Gloria*, Schubert's *Mass in G*, Faure's *Requiem*, the Easter portion of Handel's *Messiah*, Britten's *Ceremony of Carols*, Mozart's *Missa Brevis in D Major, K. 194* and Randall Thompson's *Testament of Freedom*. He has served as GMEA District Choral Chair and District Honor Chorus organizing Chair. Odom is currently the GMEA District VI Chair, State ACDA Repertoire and Standards Chair, and serves on the Spivey Hall Education Committee and the Atlanta Opera Education Committee. He was selected as STAR teacher at Lovejoy High School in 2003 and has been selected to Who's Who Among America's Teachers in 1995, 2002, and 2004.

## Leigh Ann Wearne, Women's Choirs R&S



### Another School Year... Setting Goals

As I entered my sixth year teaching choral music in August, I made a scary decision. I made a list of all the things I would like to change about the NGHS choral program and my own personal teaching and work habits. Then I set some real-life, practical goals to achieve these changes. On the piece of paper in front of me was an embarrassing list of weaknesses, insecurities, and failures, but on the flip side was an action plan that I proudly announced at our first department meeting. My goals ranged from improving concert attendance to ordering music well in advance so I am not scrambling when something does not arrive on time (did I just admit to that?). I also vowed to use my booster parents and capable students more and to change my daily participation grading so that it accounts for absences. My list continues and is certainly not short, but I am not at all overwhelmed by these goals. In fact, I feel more in control than I ever have this early in the school year.

My primary motivation for goal setting this year was that I felt myself slipping into a rut. After five years of learning from my mistakes and seeking advice from master teachers, I sensed that I was getting too comfortable. Because I made a true commitment to change, I feel refreshed and even more excited about the year ahead of me. The real winners in this whole process

are my students, with whom I shared my goals (teenagers are great accountability partners).

Self-improvement is a wonderful thing, and I encourage you all to set goals for this year. Number one on your list should be to send your talented female singers to our Summer 2005 GA ACDA Women's Honor Choir! We are planning for two honor choirs (male and female), and more details will follow in the spring newsletter. Remember to take good care of your voices during cold/flu season (also on my list of goals). Feel free to contact me anytime....

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## Reflections

### Reflections of a Rookie

When I walked into the lobby of Spivey Hall on Thursday, July 8, I had no idea what to expect. I felt anxious and eager at the same time. There I was, a student who had just finished her first year of college and was about to experience her first ACDA conference. The thought of being in the same room with dozens of experienced choral directors from all over the state was more than a little intimidating. But I knew that this was such an important event to attend in the early stages of developing my career.

All fears and worries that I had vanished within the first minute inside. I was greeted by the familiar faces of Mr. and Mrs. Yackley. I had worked with both of them during my high school years. As I walked downstairs and into the hall I ran into several other directors that I had known since middle school. Even those that I had never met treated

me with the same respect with which they would treat their colleagues. Their kind greetings and smiles showed both encouragement and excitement that I was taking such a serious interest in following in their footsteps.

The weekend flew by. It was packed with information, all of which was valuable. I got so many wonderful ideas about conducting and teaching methods - ideas that don't come from a college classroom, but from the school of experience. It is such a gift that these accomplished directors are willing to share their "secrets" to getting their choirs engaged and to make the best possible sound.

When the conference was over on Saturday afternoon, I left feeling fulfilled. The information I gained, the wonderful new music I picked up and the support of my future colleagues was priceless. I couldn't think of a more exciting and productive way to spend one mid-summer weekend. It certainly would have been a waste for me to pass up this opportunity. I am more energized than ever to create beautiful music in my own choir and to achieve my career goals. These conferences will give me an extra advantage as I begin teaching because I've had the opportunity to learn from the best of the best within our state and across the nation. I thank everyone who attended the conference for sharing their wisdom and giving encouragement to everyone, even the rookies. I look forward to seeing all of you at the next conference!

Kasey Pickren is a sophomore music education major at Agnes Scott College.

GA ACDA Ballots will arrive in your mailbox shortly after you receive this newsletter.

Be sure to vote and mail back your ballot as soon as it arrives.





### Community Choruses – a hidden treasure?

Last spring I heard an Atlanta TV news anchor make a comment that astounded me. His comment followed a short human interest segment about a metro community chorus and said something to the effect that it was a nice surprise to know about this group because he thought that community choruses were a thing of the past. Little does this person know that community choruses are alive and well in the US!

It is important that those of us who love the choral art make the general public aware of the value that choral music and choristers bring to our lives and communities. ChorusAmerica, an organization made up of mostly independent choruses, completed a study in 2002 showing the impact that cho-

## Rita Johnson, Community Choirs R&S

ruses and choral singers have on their communities. The information was collected from people who were currently singing in choral organizations throughout the US. The complete study is available through ChorusAmerica at [www.chorusamerica.org](http://www.chorusamerica.org) and is a wonderful tool for choral arts advocacy. Here are some of the interesting data they compiled from information gathered from the singers:

More people participate in choral singing than in any other performing art.

28.5 million adults and children participate in an organized chorus.

34% of these singers regularly sing in more than one choir.

There are approximately 250,000 choruses/choirs nationwide.

69% of the singers who responded had their first choral experience in elementary or middle school.

76% are active in the civic life of their community.

20% hold leadership positions in a civic organization.

45% give more than \$250 a year to non profit organizations.

93% vote regularly in local and national elections.

76% are members of a religious organization.

73% attend a religious institution

regularly.

Choral singers are major consumers of culture and the arts. In the past year:

87% attended a museum

82% attended a theater production

38% attended an opera production

76% attended an orchestra performance

50% attended one to three choral performances

Choral singing is a treasure that can enrich communities and bring individuals great personal fulfillment. As members of Georgia ACDA, we need to be advocates for the choral art and share this data with our administrators, audiences, PTA, congregation, friends, and colleagues.

As the Georgia Community Choir R&S Chair, I am compiling a list of volunteer choruses in our state. If you or someone you know is involved in any capacity with a community chorus of any kind, please contact me to fill out a short information form. All of this information will be compiled into a Georgia Community Chorus Directory.

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## 2005 Savannah Music Festival: March 18 - April 3

The 2005 Savannah Music Festival is March 18th - April 3rd. A wide array of internationally known musicians representing a broad spectrum of musical genres will once again entertain music aficionados and fun seekers alike. Spanning more than two weeks, this ambitious festival will continue to offer a multitude of one time only performances and world premieres. The 2004 Savannah Music Festival scheduled an unheard of 89 classical, jazz, blues, world music, and regional music events over 15 days in various historic theaters, houses of worship, and outside settings. Ticket sales nearly doubled

from \$228,000 in 2003 to \$440,000, and 37% of this year's Festival attendees were from outside Savannah.

The festival provided 6,000 free tickets to educational concerts for students and programmed Master Classes, Concert Talks, and performances in City Market, on River Street, and in Columbia Square. Over the span of the 2005 festival, a host of musical acts will highlight such genres as Classical, Blues, Jazz, Opera, Gospel, Southern Alternative Rock and new world beat. The Savannah Music Festival places a special emphasis on eclectic, unique programming that provides a true once in a

lifetime experience. Further distinguishing itself from other festivals, The Savannah Music Festival utilizes the entire city of Savannah as its venue of choice. Enjoy spectacular performances in historic houses of worship, restored movie palaces, colleges, theaters and auditoriums, lecture halls, and even beautiful outdoor settings. For additional information visit [www.savannahmusicfestival.org](http://www.savannahmusicfestival.org) or contact Kirsten Starkey, Marketing and Public Relations Manager Ph/Fax: (913) 680-0735 Savannah Music Festival Savannah, Georgia



## Alicia Walker, Music & Worship R&S Chair



### "Out of Silence..."

In May my choir had the opportunity to sing with John Rutter in Carnegie Hall. It was a wonderful experience to sit in rehearsal with him and listen to his words of guidance and interpretation for his "Requiem". He reminded us that "out of silence, comes music" and then went further to say that "Out of *good* silence, comes *good* music." He wanted us to know that it was not enough just to be quiet. We also had to use the quiet to prepare in every way to make beautiful music. Most of us have walked through this process with our choirs at some point; urging them to be still, maintain good posture, and prepare to sing physically, mentally, and spiritually. We know they sing with greater understanding when they have prepared to do so.

In early August our church staff spent two days at the Monastery of

the Holy Spirit in Conyers, Georgia. It is a lovely, peaceful place for retreat and contemplation. It was also a tremendous challenge for our talkative and fun-loving staff to sit together at meals and be silent. In fact, it brought to mind my days as a middle-schooler in the balcony at church! We did manage to be quiet, though, and also to have meaningful times of sharing, praying, and planning for the year to come. This, too, was *good* silence.

By the time most of you receive this newsletter, the fall and Christmas season will be in full swing. I hope that your summer provided you with some relaxation and renewal at some point, but I also urge you to find a few moments during the year to truly be silent. Turn off the rehearsal replays, the mental and musical preparation for rehearsals to come, the performance recordings and repertoire searches, and take a few minutes to be quiet and still. For even as we expect our choirs to prepare to sing in the moments before and during the introduction, so we too need time to prepare ourselves to make music. Most of us move at breakneck speed at this time of year. I hope you can find some time in the midst of it to listen to the music of the spheres, enjoy the change of season, and experience good silence.

## Dan Bishop, Male Choirs R&S Chair

### Brothers Sing On!

As the new school years begins we are all looking for special opportunities to further encourage our male singers.

GA ACDA is happy to offer such an experience. The 2005 GA ACDA Summer Conference will feature a Male Honor Choir composed of rising 9th graders through college seniors. The

conference will be held at Spivey Hall, July 7th - 9th, and the honor choir will begin rehearsals on Thursday, July 7th and then perform on the Friday July 8th evening concert. This type of event could be considered a once in a lifetime opportunity for many of our singers.

Further information concerning this event and the summer conference will be available on the web-

## Gwinnett Young Singers News

Dear Friends:

The Gwinnett Young Singers has recently been named "The Children's Choir of the Hudgens Center for the Arts"!! We will have an official rehearsal home and an association with a wonderful organization which truly believes in and gives great support to the arts for children.

Our Web sites are:

[www.gwinnettyoungsingers.com](http://www.gwinnettyoungsingers.com)

[www.artsgwinnett.org](http://www.artsgwinnett.org)

Sincerely,

Lynn Urda,

Conductor & Music Director

Gwinnett Young Singers

**GEORGIA ACDA SUMMER  
CONFERENCE JULY 7 - 9  
SPIVEY HALL**



site at [www.gaacda.org](http://www.gaacda.org) in the near future. I look forward to seeing you with your male entourage at the 2005 summer conference.

Dan's Contact information:

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**We're on the Web!**  
[www.gaacda.org](http://www.gaacda.org)  
[www.acdaonline.org](http://www.acdaonline.org)

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



Greetings to GA ACDA,

The new school year brings excitement and many tasks to accomplish. We always seem to begin each year from a jump start position and never quite slow down for the rest of the year. Even a few minutes of relaxation can go a long way. Be sure to take a little time for yourself.

I hope many of you are planning to attend our national convention in L.A. There will be three honor

choirs in addition to many other performances being planned. The "Elementary Honor Choir" is being conducted by Iris Lamana. I've known Iris for many years as we have attended different summer conducting institutes together. We also had collaboration when our children's choirs participated in a mass choir at Carnegie Hall under the baton of Dr. Janet Galvan. Iris has had many experiences that will make the event in L.A. exciting for all involved. I urge you to have students audition for the Elementary Honor Choir. I had two girls who were in the Children's Honor Choir in San Diego several years ago and one of them mentioned that experience to me over the summer. Honor Choirs, especially on the national level, have a tremendous effect on our singers. As we prepare

singers to audition, we are making investments into the choral music future.

Good luck for a successful and musical school year.

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### French choirs crescendo as hit movie inspires singers

'Les Choristes,' a postwar reform-school drama about the power of song to redeem wayward teens, is making choir cool in France.

Hello!

I work for the local publicity agency that handles Miramax Films in your area. We are releasing a great French film on January 28th, THE CHORUS (LES CHORISTES). You may have heard of the film or even seen it already. We have been receiving such a great response from the choral community that we have printed special posters for choral directors, music educators, etc. to display in classrooms and practice areas. If you would like a couple posters to display, please send me your mailing address. Feel free to forward this email to anyone who may be interested. Thank you for helping us promote this film!  
<http://www.csmonitor.com/2004/0928/p07s01-woeu.html>

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

What a wealth of music is available to middle school and junior high choral directors. Selecting a program from among the hundreds of pieces available is a constant challenge, especially given the limitations of the young adolescent voice. A multi-faceted approach to searching for music might include reading sessions, listening to demonstration CD's, visiting local music vendors and looking at publishers that specialize in music accessible to the young singer such as, BriLee, Doreen Rao's Choral Music Experience, Colla Voce and Santa Barbara. Using the web is an incredible source of information. Researching festival lists from other states, referring to compilations of district choral libraries, collecting programs and attending sharing sessions also increase exposure to choral works.



ACDA sponsored a middle grades sharing session at GMEA's 2004 All State Chorus. Several of the teachers who attended, left that weekend with names of octavos for future use. There is a wealth of choral expertise in this state. Please plan on attending next year's sharing session to receive encouragement and share your successes.

## French Film, 'Les Choristes' (The Chorus) to be released Jan. 28



## John Odom, High School R&S Chair



We are now in the middle of the school year with the rush of getting that first Fall concert ready behind us (well, for most of us). And now the new rush... that Christmas concert, as well as all those "extra" holiday performances. In the day to day grind of program preparation, note learning, teaching vocal technique and proper tone production, et al, let me suggest one more course for this feast of information we share with our students. Let us consider our singers and their vocal health. How much do our singers really know about proper care of their instrument?

Some speech-language pathologists believe that vocal disorders in the student-aged population are on the increase. There are many factors which interrelate in placing our singers at risk. For example, the student who sings a great deal, but uses the voice inappropriately, is

more vulnerable to vocal disorders than one who uses proper techniques. During adolescence the voice is frequently strained through the act of singing. We should also consider monitoring, to some degree, the non-singing vocal activities of our choral students. Members of cheering squads who have not been trained in proper vocal production, students who abuse alcohol, those who engage in vocally strenuous activities at home and sporting events, or who consistently use their voices at high volume levels, may risk subjecting their voices to unusual levels of stress, resulting in some degree of dysphonia.

Unlike instrumental musicians, our singers' instrument is with them 24/7 and is used for many non-musical activities. Obviously, vocally abusive behaviors are a more serious problem with singers than with the general population because of the additional impact or negative effect on the singing voice. A most valuable asset in management of vocal abuse in our singers is awareness, by student and teacher, of behaviors which lead to vocal abuse and disorders. It would take volumes to cover all of these. Here we will touch on a few common problems.

As choral directors, we need to be aware of these behaviors, some of

which are singing related. Abuse of the singing voice can occur in our rehearsals and performances, as well as outside the choral environment. Some of these areas include pitch, placement, breath support, and volume. We, as directors, may sometimes find ourselves unwitting accomplices to vocal abuse in having our singers sing within an inappropriate tessitura and singing too long without rest. Another form of vocal abuse related to singing results from an attempt to increase volume inappropriately. This occurs when we instruct our singers to increase subglottal pressure (pressure at the base of the vocal folds), most often in the upper range. This results in our singers pushing from the level of the larynx rather than from the lower abdomen.

It is incumbent upon us, as vocal instructors, to recognize and identify vocally abusive behaviors and problems in vocal production commonly encountered among young singers; then work to educate our singers, enabling them to monitor their own vocal behavior and to develop non-abusive vocal habits. Our singers' vocal health may very well depend on us.

## Kevin Hibbard, College & University R&S



I'm still reeling from the Summer Conference at Spivey Hall. I heard so much good music that I'm really excited to get going again this fall. John Dickson and Mike Scheibe offered great technical suggestions, and the two complemented each other very well, often making the same point from different directions.

The big news on the College and University scene is that Granville Oldham will be the guest conductor

for the All-College Chorus in January. (The ACC runs concurrently with the GMEA conference in Savannah, with the ACC performance being the final event of the GMEA conference.)

Granville Oldham is a free-lance conductor on the west coast, and was one of the Georgia All-State conductors a few years ago. I have a few students at West Georgia who were in that chorus, and they rave about him.

Be sure to register early and send lots of good singers! Remember that the form is available online at [www.gmea.org](http://www.gmea.org).

Here's a joke that's funny because it's so true:

Q. How many conductors does it take to change a light bulb?

A. Nobody knows. No one ever watches them!

Have a great year. Kevin



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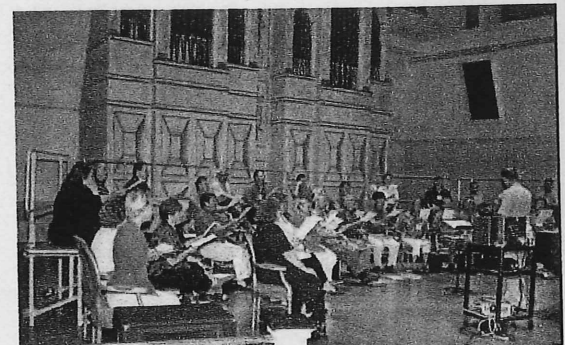
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Feature Photo:

Georgia ACDA Conference



## Summer Conference Highlights in Pictures and Thoughts

GA ACDA Luncheon  
at GMEA Conference  
January 28, 2005

ACDA National Convention  
Los Angeles, California  
February 2-5, 2005

GA ACDA Reading Session  
at GMEA All-State Chorus  
February 25, 2005

GA ACDA Summer  
Conference at Spivey Hall  
July 7-9, 2005



After the summer conference we sent a survey to the members who attended. The responses were overwhelmingly positive. We also had some excellent suggestions to make next summer's conference even stronger. The board will be taking a close look at every suggestion. The following statements were extracted from the responses received. It is a variation on the advice of the first writer...

- 1) This was the best conference yet because the sessions were so informative and interesting. The reading sessions were full of terrific pieces and the conducting sessions were very insightful. The whole thing was just great! Please put together an email about all the positives you get back from this email and send it to all the choral directors in the state. When they hear from us how awesome it was, they won't want to miss next year.
- 2) It was a true pleasure for me to be able to attend this year's summer conference. I was very pleased at the timing, the turnout, the efficiency, and the sheer number of scores in the reading packets and the quality of the performing groups! The best events are those which appear to the attendees to run seamlessly - though there is a lot of behind the scenes running around to be done!
- 3) I was motivated to attend by the desire to learn about the art of Choral conducting and to connect with the Music Community. I did.
- 4) I am pursuing a career in music education and this was a wonderful opportunity for me to meet with choral directors from all over the state and gain insight and inspiration from their techniques and experiences.
- 5) The workshops and lectures were most valuable to me. I especially enjoyed listening to Dr. Nelson. These gave me lots of ideas about techniques to use in rehearsing, conducting and in my own studies. It was such a great opportunity to have these conductors share their theories with the rest of us so that

we can gain from their successes.

- 6) I got the most out of the vocal health session offered by the Emory Voice Clinic. I also enjoyed the sessions offered by John Dickson—he was well prepared.
- 7) ACDA events help me to improve as a choral conductor.
- 8) What motivated me? Well you pretty much hooked me after the first Georgia conference I attended four years ago....great clinicians, nice people running things, lots of free music helpful? conducting master classes and watching John Ratledge with the honor choir (motivated me to get excited about a new school year)
- 9) I have told several others about the conference and how helpful I considered it to be. The conference is a wonderful value.
- 10) I enjoyed David Johnson and his Governor's Honors Choir very much, and felt they did a very fine job.
- 11) I liked John Dickson. Very affirming of ideas that I like to use in my rehearsal. He was all over me. The music in worship service was meaningful to me, a welcome break from what passes for music at my church.
- 12) I was motivated to attend to simply charge my batteries and get some fresh perspectives from the clinicians. It is also nice to get to know our colleagues as well. Watching the conducting master class and all of the music reading sessions were most helpful.
- 13) I came away with many ideas as a result of attending my first ACDA conference. A current member convinced me that I would benefit more from attending the ACDA conference than I would from attending the GMEA conference. She was right. Since I am a novice conductor, most helpful to me were the reading sessions for repertoire suggestions and the conducting master classes. I need the most specific information I can get.
- 14) Dr. Scheibe's interesting and complex ideas were helpful to me. I will be making a

conscious effort to incorporate these ideas daily in the classroom.

- 15) I hadn't been able to attend the past couple of years and had heard wonderful things about the conference, music reading sessions and the learning opportunities. Plus, I wanted to be able to spend time cultivating my specific "art", not just music in general!
- 16) What was most helpful? - Wow! The male chorus reading session, in particular, gave me the most bang for the buck. I'm always looking for great music for my guys and 95% of the packet will be used with them over the next couple of years. THANKS DAN! I also appreciated the presentations made by John Dickson and Jo-Michael Scheibe.
- 17) It's ACDA, and I always plan to be there! I loved hearing from Eric Nelson, John Dickson, and Mike Scheibe.
- 18) It's my habit to come! The line up of clinicians was great. The desire to see friends also motivated me. Spivey is a great hall.
- 19) I think you have identified several key things that people look for in a conference. You are attracting high caliber clinicians and are being sensitive to perceived needs of the members. The honor choir idea works well.
- 20) What motivated me to attend? My desire to be a better conductor. What part of the conference was the most helpful for you? Conducting master class, lectures and demos by masterful conductors - both encouraging of where I am and helpful in moving forward.
- 21) I loved hearing five choirs in two days. I would enjoy hearing even more!
- 22) I always enjoy the summer conference because it allows me to turn my focus toward school and get ready for the year. I get a few new ideas and new pieces and I am ready to start.
- 23) I enjoyed all of the sessions. I found something in just about every one of them this year.

# The Georgia ACDA High School Men's Honor Choir 2005

SPIVEY HALL

(Rising 9th Grade High School through College Seniors) ~ July 7-9, 2005

## NOMINATION FORM

Must be postmarked on or before Friday, February 18, 2005 ~ Please enclose \$40 per student payable to Georgia ACDA.

Mail to:

**Dan Bishop**  
**18 Lakemoore Drive NE**  
**Rome, Georgia 30161**

Please send one or two quartets (TTBB) of singers. Duplicate this form for your second quartet.

If you would like to recommend more, please email: [dbishop@darlingtonschool.org](mailto:dbishop@darlingtonschool.org)

### 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

#### Tenor

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 \_\_\_\_\_

#### Bass

Name \_\_\_\_\_ Age \_\_\_\_\_ Grade \_\_\_\_\_

Mailing Address \_\_\_\_\_ City \_\_\_\_\_ Zip \_\_\_\_\_

Home Phone \_\_\_\_\_ E-Mail \_\_\_\_\_



# The Georgia ACDA High School Women's Honor Choir 2005

SPIVEY HALL

(Rising 9th Grade High School through College Seniors) ~ July 7-9, 2005

## NOMINATION FORM

Must be postmarked on or before Friday, February 18, 2005 ~ Please enclose \$40 per student payable to Georgia ACDA.

Mail to:

**Leigh Ann Wearne**  
**5755 Stephens Mill Drive**  
**Sugar Hill, Georgia 30518**

Please send one or two quartets (SSAA) of singers. Duplicate this form for your second quartet.

If you would like to recommend more, please email: leigh\_ann\_wearne@gwinnett.k12.ga.us

### 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 \_\_\_\_\_

#### Soprano

Name \_\_\_\_\_ Age \_\_\_\_\_ Grade \_\_\_\_\_

Mailing Address \_\_\_\_\_ City \_\_\_\_\_ Zip \_\_\_\_\_

Home Phone \_\_\_\_\_ E-Mail \_\_\_\_\_

#### Alto

Name \_\_\_\_\_ Age \_\_\_\_\_ Grade \_\_\_\_\_

Mailing Address \_\_\_\_\_ City \_\_\_\_\_ Zip \_\_\_\_\_

Home Phone \_\_\_\_\_ E-Mail \_\_\_\_\_

#### Alto

Name \_\_\_\_\_ Age \_\_\_\_\_ Grade \_\_\_\_\_

Mailing Address \_\_\_\_\_ City \_\_\_\_\_ Zip \_\_\_\_\_

Home Phone \_\_\_\_\_ E-Mail \_\_\_\_\_

**American Choral Directors Association**

**Membership Application**

Member No: \_\_\_\_\_  
Name: Mr. Ms. Mrs. \_\_\_\_\_

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\_\_\_\_ Primary Address  
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State \_\_\_\_\_  
Zip Code \_\_\_\_\_  
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E-mail \_\_\_\_\_  
Fax \_\_\_\_\_

Office Address  
\_\_\_\_ Primary Address  
Address \_\_\_\_\_  
City \_\_\_\_\_  
State \_\_\_\_\_  
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 Associate—\$75  
 Student—\$30  
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 Industry—\$125  
 Foreign Active Airmail—\$100  
 Life (\$200 Installments)—\$2000  
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 Male  
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 SATB/Mixed  
 Jazz/Show Choir  
 Ethnic/Multicultural

Check All Activity Areas  
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 Senior High School  
 ACDA Student Chapter  
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 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, money order, or credit card USD (Payable to ACDA) to:  
ACDA NATIONAL OFFICE; ATT: MEMBERSHIP  
PO BOX 2720  
OKLAHOMA CITY, OK 73101-2720

**Georgia ACDA online at [www.gaacda.org](http://www.gaacda.org)**

**Thomas Yackley, Webmaster**

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