

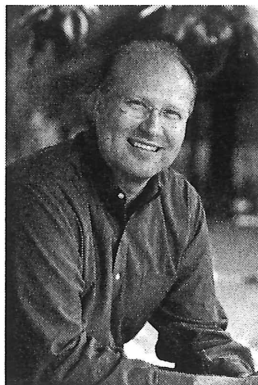
Georgia Sings!

The Official Newsletter of the Georgia branch of the
American Choral Director's Association

Volume 5, Issue I

Winter 2005

From the President: Greetings to everyone in GA ACDA!



Dr. Stanley Roberts,
GA ACDA President

Let me first express my delight in working with the state membership for the next two years. We have a great deal of talent and creativity among our ranks and I hope to continue to channel this energy into ways that will benefit all of us.

Let me also say a word of congratulations and thanks to our past president, Tom Yackley. Tom provided us with outstanding leadership as GA ACDA President. He built upon the work of previous leaders and help point us in new directions. He has been a great resource for me and I look forward to other collaborative efforts. Thanks Tom!

Do you remember when you fell in love with choral music? Do you remember the time when you thought to yourself I have to pursue this art as a vocation? Think about it for a moment. For

most of us it was likely a series of events that lead such a decision. However, for me I can point to a time and a place that forever changed my life and headed me down this choral path with intention.

I was from a very rural, county seat high school that did not have a lot going for it from a musical/artistic perspective. My high school choir was this mixture of kids who ranged from moderately-talented individuals to pitiful souls who needed a class. There was no feeder program; the chorus room was a storage space in the back of the gym with grey, bare, unpainted concrete walls & floors with no windows. The piano was worn and beat up. It was cold and completely uninspiring. The funny thing about all this, however, is that to me it was wonderful. The difference was the chorus director who was fresh out of college and filled with enthusiasm and intent. I loved to sing and we were making music with several of my friends. I honestly did not know what we did or did not have.

The time: my junior year of high school when I somehow made Georgia All-State that year for the first time. The place: Atlanta, in the old Biltmore hotel ballroom. I was transformed. Here I was with some 250 students singing music that I didn't even know existed.

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The conductor was Dr. Hugh Thomas from Birmingham Southern College. He was this warm, grandfatherly fellow who would not be labeled as charismatic, but he motivated us novices to want to sing better than we thought we could. I remember the piece we were rehearsing when the epiphany occurred. It was a Latin setting of "Ave Maria"--one of the Rachmaninoff Vespers. I thought, how could anything be so beautiful? How can so many people sing so softly—to the point where Dr. Thomas could effortlessly speak and say "Oh children, you bless my soul" as we worked through one of the softer passages. That one moment is forever frozen in my mind. It was a turning point from which the rest of my life was to be shaped and directed.

So what is the point to this brief story from my past? Hopefully there are many. First of all, whether we work in beautiful new facilities, or old storage closets, we can still bring much beauty to the lives of those we teach. We live in a world that is chaotic and fragmented. In our

moments of rehearsal and performance, we the conductor become creators of sound and can bring order to the chaos. We take these varied lives and shape them into new creations who collectively accomplish a musical experience that none of us could know as a single individual.

The second point is this: never underestimate the power you have to effect change in the lives of those whom we teach. Sometimes it is innocent things that we say and do that actually inspire. It does not require great charisma or brilliant teaching to be a fine choral conductor. It does require dedication, self-improvement, and the willingness to not be addicted to mediocrity.

I hope that as we go about this year of music making we will reexamine how we have arrived at our current state as a conductor and think about what we need to do to stretch ourselves to new levels of music making. ACDA is a great organization whereby we can be inspired, encouraged, and motivated to sharpen our skills for the good of those whom we teach. I hope to see you in February in Charleston, WV at the Southern Division Convention and at our summer conference in July. Thank you for the opportunity to work with you in the coming months.



Dr. Eric Nelson, President-Elect of GA ACDA, has promised to contribute to the next newsletter. Rumors that he was short-listed to replace Brosnan as Bond have proved to be greatly exaggerated.

Inspiration from the Secretary



Erin Keel, Secretary
Upson-Lee Middle School
Thomaston, GA

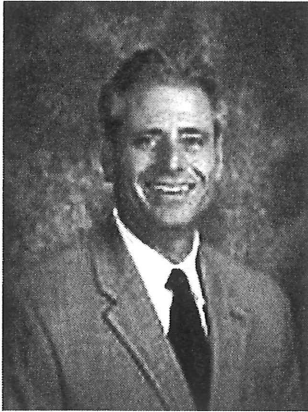
Well, we made it through Christmas! It seems few people understand that for choir directors, the Holiday Season was anything BUT merry and bright! We each have our own nightmarish stories of overbooked accompanists, collapsing risers, choking bowties, and hazardous Candle light services. For the next Christmas (insert "Winter" for

public schools) Concert Season, I hope you were able to make the joy of music your priority! And now, a new year! Whether conducting a group of 6 noisy four year-olds, or a community choir of 60, make sure your singers are given the opportunity to experience the excitement music can bring. Obviously, we have all experienced this thrill at one point or we would not be in the profession we have chosen! Let this Spring be dedicated to those who have faithfully contributed their voices to make our choirs what they are. At concert time, it no longer matters whether our singers are harmonious or simply "making a joyful noise!" We have the responsibility to conduct our choirs through a musical moment - a single moment, which in that magical way, always makes our efforts worthwhile.

Announcements

- (1) If you have questions and are unsure who to direct them to, please contact Erin Keel, Secretary of GA ACDA, at ekeel@upson.k12.ga.us.
- (2) Our 2005 Summer Conference was extremely successful! Make plans to attend in 2006!
- (3) Please make sure your ACDA Membership is updated and renewed!

Dan Bishop, Male Chorus R&S Chair (Darlington School, Rome, Ga)



Perhaps you're like me - I am always on the prowl for "sure

fire winners" to use with my men's choir. Having attended many reading sessions, concerts and workshops, I have accumulated many titles over the years. From these selections I have compiled a repertoire list, not exhaustive by any means, but a usable list of selections that I have used with great success with my own men's choir. As you will surely notice, the selections run the gamut from easy to difficult, classical to pop,

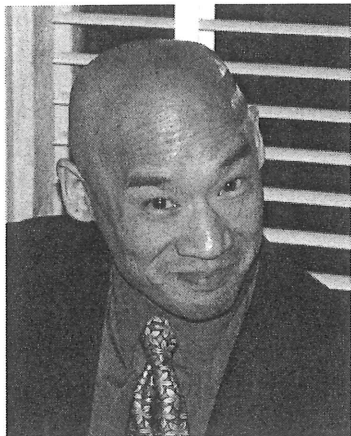
accompanied and *a cappella*. I hope you will be able to find some usable winners for your own group. If you have any suggestions from your own experiences please send those to me and I will add them to the list of "sure fire winners."

Dan Bishop
dbishop@darlingtonschool.org

Male Chorus Sure Fire Winners

Title	Voicing	Publisher	Publisher Number	Composer/Arranger
A-Roving	TTBB	Walton	W1004	arr. Luboff
Zions Wall	TTBB	Boosey & Hawks	6072	Copland
Bring Him Home	TTBB	Hal Leonard	08621175	arr. Leavitt
The Beggars's Song	TBB	Harold Flammer	C-285	arr. Perry
Steal Away	TTBB	Shawnee	C-279	arr. Dennard
Hail to the Lord's Anointed	TTBB	Thomas House	IC0589112	arr. Bacon
I'm Bound Away	TTB	CPP Belwin	SV9313	arr. Moore
I Wish to be Single Again	TTBB	Somerset	SP748	arr. Ricketts
Jubilate Deo	TB	Heritage	15/1589H	arr. Spevacek
O Be Joyful	TTBB	Somerset	MM9002	arr. Rodby
Eleanor Rigby	TTBB	UNC Jazz Press		arr. Webb
They Call the Wind Maria	TBB	Hal Leonard	08665998	arr. Shaw
Moon Dance	TTBB	UNC Jazz Press (www.artsunco.edu/UNCJazz)		arr. Webb
The Water is Wide	TTBB	Shawnee	C0191	arr. Zaninelli
Kum Bah Yah	TTBB	Heritage	15/1684H	arr. Turner
Think on Me	TTBB	Colla Voce	20-96905	Mulholland
Buffalo Gals	TTB	Hal Leonard	HL08501452	Krunnusz
Sea Fever	TTB	Heritage	15/1349H-2	Porterfield
I am a Man of Constant...	TBB	Hal Leonard	08201494	arr. Shaw
Next to Lovin'	TBB	Hal Leonard	08659184	arr. Shaw
Toccata of Praise	TTBB	Shawnee	C0294	Martin
Sing Out! Rejoice	TTBB	Hal Leonard	08703156	Christopher
Set me as a Seal	TTBB	Mark Foster	MF1027	Clausen
O Captain! My Captain	TTBB	Hal Leonard	08740030	Leavitt
Silhouettes	TTBB	Hal Leonard	08258305	arr. Lojeski
The Awakening	TTBB	Shawnee	C-286	Martin
Be Thou My Vision	TBB	Hinshaw	HMC-375	arr. Hunter
With a Voice of Singing	TTBB	Hal Leonard	10454	Shaw
Sweet Love Doth Now Invite	TTBB	Bourne Co.	126887	arr. Grayson
Gentle Annie	TTBB	Lawson-Gould	859	Shaw/Parker
Homeward Bound	TTB	CPP Belwin	SV9062	Strommen
Liebe	TTBB	Mark Foster	MF1059	Schubert
O the Deep, Blue Sea	TTB	Hal Leonard	HL08551278	arr. Strid
Chickens In the Garden	TBB	Boosey & Hawkes	M0151475292	arr. Hatfield
Exsultate Justi	TTBB	Belwin	OCTM05008	Viadana/ed. Rentz
Three Sea Shanties	TTBB	Earthsongs		arr. Jeffers
She's Like the Swallow	TB		AMP 0509	arr. Farnell
Stopping by the Woods...	TBB	EC Schirmer	2182-6	Thompson
The Pasture	TBB	EC Schirmer	2181-2	Thompson
Old Dan Tucker	TTBB	Hinshaw	HMC-1770	arr. Ipson
De Animals a-Comin'	TB	G. Schirmer	9774	arr. Bartholomew
Der Herr Segne Euch	TB	CF Peters	6079	Bach

Dr. Adam Jonathan Con, R & S Chair for Ethnic & Multicultural Music



Some of you have asked for suggestions about starting and ending a concert after I mentioned at ACDA this past summer about different ways to end a concert. It really is a small world after all isn't it? So why not start or end your concert with bringing folks together? There's a good bit of literature out there dealing with the global community. It's a great way to start and to end a concert especially if you decide to focus a whole concert of music around the world or in different languages. Most of the pieces are usually feel-good pieces; they either help to break the ice at the beginning of a concert or they help everyone leave concert on a happy note (pardon the cliché).

Here are a few suggestions: For you mixed folks, I recommend "It Takes a Village" by Joan Szymko - Santa Barbara Music Publishing. It comes in SATB and SSAA so you can put all your forces together at the beginning or at the end and really uplift the audience. The only issue you may have with the piece is that it can be repetitive. So add

levels of dynamics, some choreography, and solo voice and or percussion improvisation, and you're all set. One of Moses Hogan's lesser known pieces but one I recommend to you is "I Can Tell the World." It's not too difficult, but it does break into eight parts (SSAATTBB) which may help foster more independence in your singers. Also, from my hometown of Vancouver, Canada, composer/singer Jonathan Quick has written a nice SATB arrangement of the traditional Scottish folksong, "Loch Lomond;" it's published by Cypress Press. It may not be so much of a global community piece; but some of you have been asking for some "other" cultural songs in English. Speaking of which, if you want some music in English (Canadian English) that's well written and non-commercial take a look at <http://www.cypresschoral.com>. I think you'll be pleased to find some good music there.

For treble choirs, "I'm Part of the Rainbow" (SSA) by G. McClure, gives you the opportunity to open the doors for diversity. The language may be a bit simplistic for high school women, but for you middle and elementary folks, give it a try! For you two-part folks, try "El Pambiche Lento" by J. Guzman. It's medium easy which works more like echo phrases and has just a wonderful energy to the piece. A great 2-part Hebrew folksong by Lee Kesselman called "Eiliyahu Hanivi" may be just right for you too. It's great if

you want to work on your dotted eighth note-sixteenth note combinations. If you like the music of Roger Whittaker, "I am but a Small Voice" arranged by John Coates is an easy feel-good song - always a nice way to end a concert. The melody can get a bit low, so you might want to take that into consideration. Lastly, "Child of Tomorrow" has a nice two-part melody line by Mark Patterson. Don't forget "This Little Light of Mine" by K. Berg. It's a Colla Voce piece with cello accompaniment. It's on a great deal of honor choir and all-state lists across the country.

I wanted to also send multicultural kudos to three our own peach state groups performing at the National Orff-Schulwerk Conference in Birmingham, Alabama on November 10-12. Sharon A. Vrieland conductor of the Atlanta International Children's Choir at Trinity School is presenting music representing Israel, Japan, Ukraine, Hawaii, Taiwan, China, and Brazil. The Atlanta Area Chapter 2005 Orff Honors Chorus conducted by Suzane Mikalsen, Karen Leamon, Tiffany English, Judith Beale, Charles Tighe, Richard McKee, and Karen Sperber, is presenting a variety of folksongs in concert with Orff Instrumentarium. Thirdly, singing in Sanskrit, German and Spanish is also our very won Spivey Hall Tour Choir under the direction of Dr. Martha Shaw. Georgia is well represented at this national conference and so is multicultural music. Congratulations to you all!

It's how you say it!

Jazz singer Shirley Horn can teach us all something about expression



Mito Andaya,
Jazz Choirs R&S Chair

Thanks to all those who attended the jazz summer conference session 'It DOES mean a thing; how to get that SWING'. It was a great pleasure to speak with many of you afterwards and I will continue to assist you and your vocal jazz program in anyway I can. Meeting colleague Matthew McGee after the session resulted in an October performance and visit with his fine new vocal jazz group up north at the Rabun Gap Nacoochee School. It is enjoyable experiences like these that make me look forward to hearing more about the various jazz groups in the state. So whether your school has had a vocal jazz ensemble for decades, or if you are just starting one, please inform me via email (mandaya@uga.edu) or phone (706-583-0507) so we can build a network to keep things 'swingin' in Georgia.

This summer's session on basic jazz style and articulation was just the beginning. The next step after '... how to get that SWING' might be summed up as, 'It's not necessarily what you say, but HOW you say it.' The recent passing of one of the great jazz vocalists of all time, Shirley Horn, has reminded me of how effective singers can be when their performance is inspired by the text, as opposed to the sole sound of music (in terms of pitches and

rhythm) itself. Ms. Horn's songs were driven by communication and the natural pace of the language, thus she was able to 'speak' effectively and directly to the listener and hold the audience captivated in long-lingering ballads.

Vocalists are in the language and communication business, as well as the music business. We musicians sing and play for our listeners, but when there is much music but not enough variety within a piece, minds can grow numb and ears may tune out, as though listening to someone who rambles on too much without really saying anything. In jazz improvisation, this might manifest itself in too many notes, with no real development of ideas! Ms. Horn sang (and played piano to accompany herself) with economy and simplicity, yet with great expression. It's easy to assume the opposite to be true, that to be more expressive requires more complexity - not, however, when singers take the natural lay of the language as a guide as she did - suddenly everything becomes clear, and the lines of communication are open. Aspects of effective speech are present in effectively performed music - there is a rise and fall of the line, stresses, accents, subtle nuances, a full range of intensity of tone as well as decay, flexibility in pacing, and more. Miles Davis knew this (though what he had to 'say' came through his trumpet) and for this reason, he was drawn to Ms. Horn's singing and launched her career by insisting he would not perform at the Village Vanguard unless she (then, an unknown singer) was hired as the opening act.

British conductor Brian Priestman, (formerly of the Denver and Baltimore Symphony Orchestras) once said "Singers SING too much." Initially, that statement may seem offensive unless examined further.

We singers and directors see a half note and half rest, therefore we must sing a half note fully, on a pure vowel avoid the diphthong for as long as possible (or measure it out precisely) then put that ending consonant exactly on that rest - or so some may think. This may very well be effective in many cases, but too often we do this in a mannered way, out of default and in disregard of the lay of the language itself. This contributes to the age-old problem of the understandability of text when, too often, the sound itself is given preference over communication and expression. At a recent conference, Simon Carrington (conductor of the Yale Schola Cantorum, and former member of the King's Singers) was quoted as saying he would much rather hear a choir slightly out of tune but 100% committed to communicating and expressing something, rather than a choir which is boring, lackluster but with perfect intonation.

I'll be the first to admit that I battle with this expression issue every day with my students. Today in jazz rehearsal, we sang through the head of Randy Crenshaw's arrangement of 'Take Five', the Paul Desmond tune made famous by the Dave Brubeck Quartet. I was amazed how, even after a couple of rehearsals the week before, the group's first sounds on this Monday-rehearsal reverted back to singing every single note equally weighted in a somewhat non-descript tone quality with no regard for the words they were singing, let alone any musical line (and some of these students are 'seasoned jazz-vets' having been in the group three or four years!). I signaled a cut-off before we got to the bridge. "Stop. Wait. What are you saying? What is the mood of this piece?" Silence - the sound of thinking. Finally, someone said "Cool. It's that real cool school style, it's laid back. . .

**Mitos Andaya,
Jazz Choirs R&S Chair
Article continued**

relaxed, not rushed." Suddenly, the title dawned on them - TAKE 5, MAN! After that, without a word more from me, they sang it with in a smooth, ultra-cool tone and 'can't-be-bothered' attitude that instantly suited not only the text and mood of the work, but the rise and fall of the melodic line with natural emphasis on the 'blue' notes (which, luckily, were paired with proper syllabic stress). Will I have to remind them again at a later date? Probably so. However, things are definitely improving when they start reminding each other.

Somehow the average performer in both jazz and classical singing has lost touch with the art of communicating and making music simultaneously; the two have become separated, at least initially, until we are once again reminded that the two should go together. I know too many singers who are content to sing prettily and hear the sound of their own voice rather than using it in all its potential and great versatility to express text, mood and to communicate. Perhaps this is where we can all take a cue from some of the finest jazz singers in history. It is said that Billie Holiday never sang any tune the same way twice, perhaps because she found a slightly different take the next time around, but was always mindful of the message she was conveying. Sarah Vaughan, Nancy Wilson, Jimmy Scott and Mark Murphy are singers prized for range of expression. Shirley Horn was a singer who sang, or one may say almost "spoke," directly to the listener. She didn't sing in a way that filled up every bar with the sound of her

voice; rather, she made everything count, including silence. However, this silence (similar to a pause in conversation or a chance to reflect) only magnified the intimacy with which she shared her song with listeners, and to the discerning musician's ear - the intricacies of a bend on a specific word, a slight change in her tone expressing a particular feeling, a fleeting diminuendo, all of which came naturally, but ultimately served the musical line and communication of the text. Of course, the jazz singer has much more freedom and license to improvise than the choir. The master jazz singer does not analyze every vowel, diphthong, tone quality, rate of vibrato, dynamic, cut-off, at least consciously, whereas more often than not, we choir directors do and must for the sake of the ensemble. Rather, all of those aspects of vocal production, and more, combine to serve as a palette of colors which can be 'mixed and matched', and blended together to make various hues and degrees of expression. We, as choral artists, can also use this palette. We know this though we sometimes forget, or perhaps do not give ourselves license to do so.

I was reminded once again just days ago when the Netherlands Chamber Choir started their US tour at Spivey Hall. Having arrived in Atlanta that same day in spite of some lost luggage and therefore 'non-traditional concert attire', this professional choir performed a range of tremendously challenging literature from Gesualdo to Strauss, and stylistically varied from Bach to Bacharach. The flexibility and conviction with which they sang and shaped each line in order to communicate effectively was a display of choral artistry at its very highest. One of our colleagues who

teaches high-school choir in South Carolina and drove three hours one-way to hear this ensemble came away inspired saying, 'that was good for the soul'.

We know that music has the power to move and reach the soul. Our own experience with this was probably the reason why each of us became a musician in the first place. Whether with one voice or with many, in jazz or in 'classical', we strive to make music that will reach people in a similar way. Through exposure to fine singers like the Netherlands Chamber Choir or Shirley Horn, we can remind singers to communicate more effectively by being versatile with their instruments and more sensitive in thought. Our continual efforts in this regard will yield singers who will no longer need constant reminders, but will develop into complete musicians, for whom the production of sound is forever combined with intelligent thought and communication. With her own voice, through remarkable artistry and versatility, Shirley Horn communicated and captivated her audience. Her work is an example of the wonderful potential we have as singers and choral artists, and for this I am thankful.

Recommended recordings:
Shirley Horn: You won't forget me. Polygram Records
Shirley Horn: I thought about you [LIVE]. Polygram Records

Recommended repertoire (mentioned in article).
Take 5 - Paul Desmond, arr. Randy Crenshaw. SATBB with rhythm section. UNC Jazz Press.
Difficulty: 4 (medium difficult) out of 5

Thomas D. Yackley, Vice-President & Webmaster



Imagine giving your middle or high school students a test in which the difference between a perfect score and a failing score is only three points. Would you feel you had given a valid test that truly measured which students had mastered the material and which had not? That is what we do each year with the All-State Chorus auditions.

Our GMEA colleagues, under the guidance of Choral Chair Debbie Coleman, are considering changes in the All-State audition process. Debbie says the audition procedure "is past its prime and needs to be updated." I am hopeful that they will take a risk and make great changes in the process. As the audition has developed and changed over the years, the grading scale has become too small to be a valid measurement tool. As it stands now, the difference between a perfect score and a failing score (if you happen to be a soprano) is three points. Competent, respectable judges will frequently have differences between scores for the same audition that exceed three points. If the margin of error

between judges exceeds the difference between a perfect and a failing score, the selection process contains more "luck of the draw" than I am comfortable with.

While I am certain that there is no perfect way to select singers for this honor, I believe there must be a better way. As it is now, too many of us do not trust the system enough to honor the audition scale. Many of us have shared a panel with a judge who has said, "That child really deserves to go to All-State. Let's make sure the score reflects that." How many of us have said that ourselves? We need to develop a system in which we feel confident enough to give honest scores.

My suggestions begin with the point system. The range of scores in the current audition is only 31 points, from 10 to 41, scored like golf. (Perhaps more like miniature golf?) Scoring like a traditional test on a 100-point scale might make more sense.

In our current evaluation, a small error in a scale is as bad as a huge one. Perhaps a rubric could be used to differentiate more points along the continuum between perfect and poor.

In the solo we reward competence, but no score is reserved for the outstanding singer. I've heard much discussion about some students being great "choral singers" but not "solo voices." I agree with that, to a point. But surely we could reward the truly

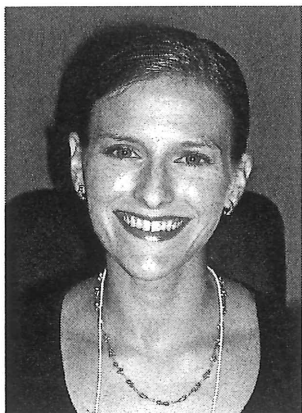
outstanding vocalist without eliminating good choral singers. The student who has developed the skills and techniques of producing a beautiful tone deserves some points for that. We could do this if the range of scores were greater.

How about Tonal Memory instead of Atonal Memory? If we want to test whether or not a student can retain a melody, could we play a real melody, not necessarily limited to five tones? (This is the part that reminds me of miniature golf, checking to see who can hit the trick shots).

Often, we accept singers who got all fives, the worst score, on sight-reading. These singers happen to be male. If one sight reading example were VERY easy and one very challenging, there would be some middle ground so that we would not end up with any completely illiterate musicians in the All-State Chorus.

Well, these are my ideas, garnered from experience and discussions with other choral directors. I don't claim to speak for ACDA, nor do I think I have all the answers. I do think if we put our heads together and encourage the All-State committee to have courage to make real changes that we can come up with a better measurement tool for the current century. If you have some ideas you'd like to share with the committee, email them to Debbie Coleman at dcolemus@msn.com.

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



August marked the beginning of my seventh year teaching high school chorus. As always, just when I thought that I had everything figured out, new experiences and assignments greeted me as I entered my classroom. Not only was I co-organizing our district honor chorus for the first time, but I had also been directed by my principal to create a county-wide "course team" for chorus.

At North Gwinnett High School the "academic" teachers work in teams that meet at least twice a week during lunch to create common assessments, instructional calendars, syllabi, and to share best practices. For example, all of the Algebra

teachers work together so that the students in their classes are receiving similar instruction no matter which teacher they are assigned. The teams also develop academic interventions to help students who are not meeting the standards for the course.

As the only chorus teacher at North Gwinnett, my "team" has officially consisted of...well...me for the last six years. This year, I asked other teachers in Gwinnett to officially join my team, and I started documenting every time we shared ideas with each other. As I began collecting evidence of the time I spend collaborating with other choral directors in my county, I realized how much I learn from my colleagues. So far, I have picked up new ideas ranging from encouraging students to have "big lips" around every vowel (thanks Christy Pence) to having a lock box divided into class periods for turning in money (thanks Todd Ferguson). Our course team meetings are sometimes over email or during a carpool to a chorus event.

Regardless of the location, I always come away with new ideas for my bag of tricks, and ultimately, my students benefit the most from this collaboration.

Sharing of best practices is nothing new in the world of ACDA. Our conferences on the state, region, and national levels are perfect opportunities for growing as teachers. I would encourage you, however, to keep in constant communication with your "team" so that you grow year-round. The quality of education in your classroom will improve as you explore new ways to teach the same old things.

On a different note, thank-you to all the teachers who prepared students for the Women's Honor Choir this past summer. Special thanks to Renee Wicker from Grayson High School for leading a sectional and serving as a second accompanist. The talents of Cara Hubbard, accompanist and Alan Raines, conductor, were enjoyed by all, and the ladies had a wonderful musical experience!

Dr. John Odom, High School Chorus R&S Chair



The closing of the first semester is already upon us! I hope that the beginning of the 2005-2006 school year has been a wonderfully musical experience for you and your students. Take just a moment and reflect on these past few months. Has this wonderful gift of music made a difference in my life and the lives of my students? I know this my sound a bit too

philosophical for some, but I ask myself that question everyday. I know we get caught up in the daily "music mill" of fundamentals, sight singing, choral tone, posture, and so on and so on.... as it should be! However, we cannot forget to, at least on occasion, ask ourselves "Am I giving my students an experience that is making a difference to them as they give a

(John Odom article continued)

part of their lives to the making of music, to that creating something each day, collectively, that did not exist before they walked into that rehearsal room? We have an exciting opportunity everyday, regardless of their level of skill, to give our students something each time we stand before them that no one else can at that moment in time. Let's give them our best and the best of the gift of music!

A musical opportunity you do not want to miss is our ACDA SATB Honor Choir for this summer's conference. Our conductor is Dr. Michael Marcades from Columbus State University. Dr. Marcades has done an outstanding job since coming to Georgia from Texas and will offer our students a musical experience they will not forget. Dr. Marcades' specific field of expertise is in the area of Renaissance performance practice and I am looking

forward to having our students under his tutelage. In this issue you will find the nomination form for the honor choir. Please fill it out and send it in as soon as you decide on the students you would like to send. Thank you in advance for your support of this year's honor choir and I hope each day will be a day of wonderful musical experiences for you and your students!

Mary Busman, JH/MS Choirs R&S Chair



Mary Busman
Choral Director Northwestern
Middle School

Do you read your Choral Journal? I must admit that a middle school teacher must scour the journal for materials that directly relate to the specialized area of middle school choral music. Generally, bits and pieces on musicality, an occasional octavo recommendation, a book of interest and a glimpse of the wider world of choral music keep me going back to my journal and also make me hesitate to throw it away.

September's issue was definitely not thrown away and

has remained on my counter top where important "stuff" accumulates until I have enough time to organize my papers. It not only stayed on the countertop, it also stayed open to a very challenging article; an article that has created more of a stir than I remember any professional journal causing in my years of teaching.

"Choral Intonation" by Kevin Kelton is a piece full of information, ideas and just a little controversy. In his discussion of the male changing voice, Mr. Kelton suggests, "it is best to avoid singing until the vocal range is more stable". Granted, real harm can be done if a director allows a student to sing in an unhealthy manner. As choral directors we should never sacrifice the vocal health of our students for the collective sound. We must, however encourage boys to continue singing; for their musical fulfillment, for musical training and for the future of our choral programs.

I believe that Mr. Kelton may have been just a bit flippant in his opinion. He possibly has never given the middle school level chorus a hard, serious look.

We middle school level teachers realize the limitations of the instrument. We also realize the complexity of the middle school age. Most importantly, we have seen the eagerness and enthusiasm this age has for choral music. Middle school students are cognitively and emotionally ready to try out choral music with all its intellectual and yes, physiological demands. We cannot, as Mr. Kelton suggests, recommend that our male singers wait until high school until they begin to seriously consider choral music. It would be a tremendous loss for all involved and especially for the young men, most of whom might never sing in a choral setting again.

Have you read your Choral Journal lately? I encourage you to open the pages of our monthly journal and to critically read the writings that represent our professional organization. It is a valuable source of information and in the case of the September issue, a challenge to think carefully about our art.

Dr. Rodney Caldwell, College & University Choirs R&S Chair



As I start my term as College and University R & S chair, I do so at a time of strength in collegiate music in our state. Our traditionally strong programs continue to provide excellent choral leadership and a number of new programs are gaining in visibility and presence. I encourage you attend a concert at another institution sometime this year. We all have much to offer each other.

One of my great regrets is not having more time to meet with and discuss issues

pertinent to collegiate choral music with my colleagues in the state. Clearly, there are issues facing our profession that would benefit from discussion. I would like to encourage us to begin to think about some of these issues and plan to devote some time to their discussion at our next Georgia ACDA conference (July 2006).

If you have topic ideas, please email them to me by March 1 2006 (this will give us time to interact at GMEA in January and the Southern Division Conference in February). I will compile the list and attempt to pick a couple of the most prominent topics for discussion. Although any and all ideas are welcome, I would like to focus on issues we are facing as collegiate choral faculty. For instance,

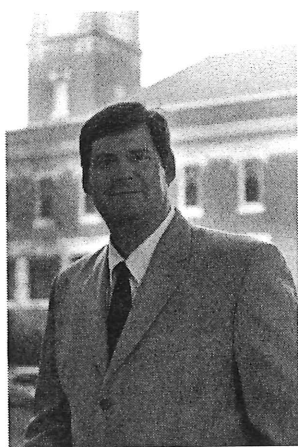
I would like to discuss the P-12 certification requirement and how we are

all balancing the need to provide for proficiency in all areas of music while still helping students specialize in their area of choice. If you have ideas email them to me at caldwell@georgiasouthern.edu.

I also hope you will all consider attending the Southern Division ACDA conference in Charleston, WV (Feb. 2006). We have two collegiate choirs from Georgia appearing on the conference (University of Georgia Women's Glee Club and Georgia Southern Chorale). Both of these choirs will be performing in the opening concert session on Thursday morning.

I hope to see you soon at either the Southern Division or state conference, and wish you the best with your concert season.

Introducing John E. Simons, Music in Worship Chair



Our new Music and Worship Chair: Dr. John E. Simons

Associate Professor of Music at Mercer University, Dr. Simons serves as Coordinator of Graduate Music Studies and the Townsend Institute Graduate Programs in Church Music, and conducts the Mercer Children's Choir. In addition, Simons will conduct the newly formed Mercer Men's Choir in August of 2006. Having served as public school teacher, full-time church musician, and collegiate conductor, he holds a BME

from Baylor University, a Master of Music in Choral Conducting from Baylor University, and a DMA in Choral Conducting from the University of North Carolina at Greensboro. His conducting mentors were Euell Porter, Hugh Sanders, Richard Cox, William Carroll, Hilary Apfelstadt, Robert Gutter, and Stephen Hyde. His article follows on the next page.

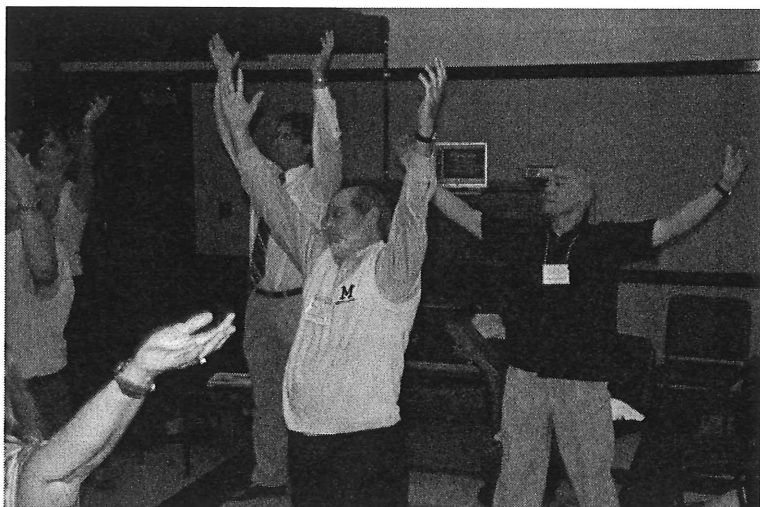
It happened in the summer of 2004. For the first time in twenty years, I experienced church music from the perspective of a choir member rather than a leader/conductor. Almost two years later, I am ready to report the Top 10 things I learned (and continue to learn) from living on the other side of the church music baton.

10. It is easy to miss choir rehearsal.
9. It is hard to get to know the people in your choir if all you do is rehearse music.
8. Tessitura is just as important as style, form, and appropriateness.
7. Unplanned choir rehearsals ruin your entire week.
6. Vocal technique is rarely discussed and sorely needed.
5. Singing only anthems in worship puts distance between you and the congregation. In other words, choir members like to sing service music (responses, descants, songs of dismissal, etc.), and congregants feel a strong connection to choirs that join with them in making a joyful noise to God.
4. Conductors and Organist/Choirmasters: please do not sing with your choir. It is distracting to the singers, overpowering to emergent leadership, and stifling to genuine choral development. Vocal modeling is a rehearsal technique, not a performance practice.
3. Conducting congregational singing during a standard 4/4 hymn looks silly, but leading a congregation through a difficult part of a hymn is appreciated.
2. Christmas and Easter are exhilarating when you are prepared to sing your major choral presentation. In other words, schedule appropriate extra rehearsals well in advance (like three months notice). If you do not need the planned rehearsal, give your singers the gift of time. Creating rehearsals "as needed" is not appreciated by the singers.
1. Humor is required – Glory is fleeting.

I hope you found something to think about on the list. Church musicians live week to week and are in a constant state of preparation. If you have other Top 10 suggestions, please send an email to me at SIMONS_JE@mercer.edu

At our summer conference, we will explore congregational song resources from around the world, participate in a corporate experience with a community children's choir and a consortium of adult choirs, and share ideas. One thing I learned from twenty years of church leadership – church musicians are some of the most disconnected artists. I hope we can find points of connection to develop thoughts, build an artistic community, and create a network of support in this fluid branch of the choral art.

Dr. John E. Simons



This was the spontaneous reaction of participants of Adam Con's workshop at last summer's GA ACDA annual convention (held at Spivey Hall in Morrow, GA) when he assured them that because each of them had paid their ACDA membership dues, their choirs for this upcoming semester would be therefore guaranteed to always sing perfectly in tune. Pictured here are Dr. Adam Con, Dr. Frank Green, three unclaimed arms, and some guy in a tie who doesn't have a doctorate.

2005-2007 GA ACDA Board

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GEORGIA ACDA SUMMER CONFERENCE
Application for Choral Performance
Deadline, April 1, 2006
Thursday –Saturday, July 6-8. 2006
Spivey Hall at Clayton College and State University
Morrow, Georgia

Mail To:

Stanley L. Roberts
Music Department
Mercer University
Macon, GA 31207
Attn: GA ACDA Summer Conference 2006

Name of Ensemble _____

Number of Singers _____ Voicing _____

Type of Ensemble (circle one):

Boychoir, Children's Choir, College & University Choir, Church Choir, Community Choir,
Jazz Choir, 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 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.

Signature of Director _____

Signature of Administrator _____

Jazz/Show Choirs-mail videotape with performance of 2 recent selections.
All other choirs-mail a CD or audio tape with performance of 2 recent selections to address above.

The Georgia ACDA High School SATB Honor Choir 2006

Spivey Hall

9th-12th Grade

July 6 & 7, 2006

NOMINATION FORM

Postmark by March 30, 2006

Enclose \$40 per student payable to Georgia ACDA

Mail to:

Dr. John L. Odom

141 Talon Place

McDonough, GA 30253

Send 1 or 2 quartets (SATB). Duplicate this form for your second quartet. If you would like to nominate more singers email me:
johnodom100@earthlink.net

ACDA Member Information

Name _____ ACDA No: _____ exp. _____

School/Church _____

Mailing Address _____

City _____ Zip _____ Email _____

Work Phone _____ Home Phone _____ Cell _____

Choral Director _____ or Voice Teacher _____

Singer Information

Soprano

Name _____ Age _____ Grade _____

Mailing Address _____ City _____ Zip _____

Home Phone _____ Email _____

Alto

Name _____ Age _____ Grade _____

Mailing Address _____ City _____ Zip _____

Home Phone _____ Email _____

Tenor

Name _____ Age _____ Grade _____

Mailing Address _____ City _____ Zip _____

Home Phone _____ Email _____

Bass

Name _____ Age _____ Grade _____

Mailing Address _____ City _____ Zip _____

Home Phone _____ Email _____

Rehearsals begin at 9:30 a.m. on Thursday, July 6. The concert in Spivey Hall will begin at 8:15 p.m. on Friday, July 7.

The Georgia ACDA Children's Honor Choir 2006
Cheryl Dupont, conductor
(Grades 4-8)
July 6-7, 2006

NOMINATION FORM

Applications must be postmarked on or by Monday, March 30, 2006
Please enclose \$40 per student payable to Georgia ACDA.

Mail to:

Donna Thomasson
Children's Choirs R&S Chair
2472 Howell Mill Road
Atlanta, GA 30318
<Donna.Thomasson@cobbk12.org>

ACDA Member Information

Name _____

ACDA Member No. _____ Exp. Date _____

School/Church _____

Mailing Address _____

City _____ State _____ Zip _____

E-Mail _____

Work Phone _____ Home Phone _____

Cell _____

Choir Director _____ OR Voice Teacher _____ (check one)

SINGER'S INFORMATION:

Student Name _____ Age _____ Grade _____

Mailing Address _____

City _____ State _____ Zip _____

E-Mail _____ Home Phone _____

Soprano or Alto (circle one) Voice Range: _____
(low) (high)

Rehearsals begin at 9:30 a.m. on Thursday, July 6. The concert in Spivey Hall will begin at 8:15 p.m. on Friday, July 7.



When asked how much he enjoyed conducting the Women's Honor Chorus at last summer's annual GA ACDA convention, Dr. Alain Raines enthusiastically replied, "this much!" We think his choristers had almost as much fun as he did.

The new editor of the GA ACDA newsletter, Vaughn Roste, would like to apologize for the delay in getting this edition of Georgia Sings! delivered to your doorstep, but can reassure faithful readers that production setbacks have hopefully been more or less ironed out. GA ACDA members can henceforth look forward to three newsletters per year, occurring in approximately January, May, and October. Feel free to send your comments or submissions to vaughnroste@yahoo.ca. Thanks!

Georgia ACDA online at www.gaacda.org Thomas Yackley, webmaster

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American Choral Directors.
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