

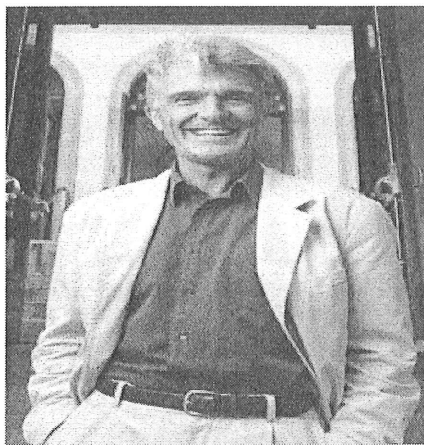
# Georgia Sings!

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

Volume 5, Issue 2

Spring 2006

## Simon Carrington to Headline GA ACDA Summer Conference in Morrow, Georgia



Each summer, Georgia ACDA hosts a Summer Conference at Spivey Hall on the campus of Clayton College and State University. This year we will be July 6-8. If you need any encouragement to attend, read no further than this sentence: our featured presenter will be no less than Simon Carrington. Professor Carrington will lead participants in a conductors' chorus and in interest sessions including a conducting master class. Simon Carrington is now Director of the Yale Schola Cantorum and Professor of Choral Conducting at the Yale Institute of Sacred Music and the School of Music, where he has led in the introduction of a new graduate voice track for singers wishing to specialize in Early Music, Song, and Chamber Ensemble.

From 1994-2001 he was Director of Choral Activities at the University of Kansas, building the graduate conducting programs and taking the Chamber Choir to the ACDA National Convention in 2001.

From 2001-2003 he held a similar position at the New England Conservatory where he brought the program national recognition and was selected by the students for the Krasner Teaching Excellence award. Prior to coming to the USA, Professor Carrington was a creative force for 25 years with the King's Singers, which he co-founded while at Cambridge University. He gave 3,000 performances at many of the world's most prestigious festivals and concert halls, made more than 70 recordings, and appeared on countless television and radio programs. He now maintains an active schedule worldwide as a freelance conductor and choral clinician, leading workshops and masterclasses all over the world.

In keeping with the GA ACDA theme this year on issues and music related to children and middle school choirs, this summer's conference will also feature two honor choirs: a High School Honor Choir conducted by Michael Marcades and a Childrens Honor Choir conducted by Cheryl Dupont. Don't miss it!

## In Brief: Highlights of the Upcoming GA ACDA Summer Conference

**Simon Carrington will lead six sessions:** "Intelligent Warm-Ups To Energize The Body, Place The Voice And Train The Ear," "Small ensemble techniques for large choirs," "Tasting the text – the missing ingredient: *Word Play*," "Rehearsing and Performing Baroque choral music- a personal approach," "Rehearsing and Performing Renaissance choral music- a personal approach," "Perfect repertoire for young voices of all ages!" and a Conducting Master Class

**Other Sessions include** "Engage Your Students! Fun, Active & Meaningful Activities for the General Music Class and Choral Rehearsal!" by Adam Con & Debbie Coleman, and "Let's Take it from the Beginning: Working with an *Average* Middle School Choir" by Patrick Freer

**Performances By:** The Governor's Honors Vocal Majors Choir (David V. Reimschuessel, conductor), the Children's Honor Choir (Cheryl Dupont, conductor - see page 8), and the High School Honor Choir (Michael Marcades, conductor - see page 5).

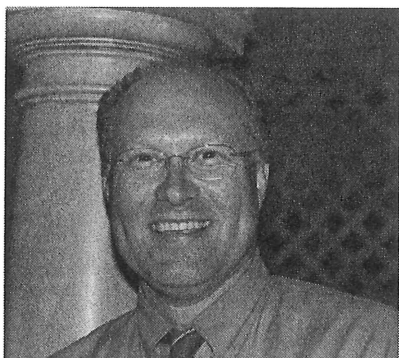
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**Seven Reading Sessions to choose from:** Georgia Composers, Church Music, Women's Choirs, Men's Choirs, Ethnic/Multicultural Music, Junior High/Middle School, and College/University

**And Finally, don't miss the Music in Worship Service** featuring the Mercer Children's Choir lead by John Simons, conductor & worship leader.

## From the President (no, Stanley, not Bush):



Greetings to everyone in Georgia ACDA! Let me begin with hearty congratulations to those from Georgia who played such a *significant* role in the Southern Division Convention. We had several choirs from Georgia: *Georgia Southern Chorale* (Rodney Caldwell), *UGA Women's Glee Club* (Mitos Andaya . . . whose performance was so hot that the fire alarm sounded and the building had to be evacuated before their final selection—true story), *Pebblebrook High School Chamber Choir* (Frank Timmerman & Wil Breytspraak), and the *Lanier Chamber Singers* (Michelle Roueché). Further, Rita Johnson led an interest session, *Funding Community Choruses*. Additionally, two major components of the convention were coordinated by two Georgians--the *Ecumenical Worship Service* (Alicia Walker) and the *Children's Honor Choir* (Donna Thomasson). Georgia ACDA congratulates you all!

Also, let me take this moment to acknowledge those Georgians serving on the Southern Division Board as R & S Chairs: *Cristy Ray* (Middle School/Junior High), *Alicia Walker* (Music in Worship), *Rita Johnson* (Community Choirs), *Steve J. Mulder* (Two-Year College), and *Lee G. Barrow* (Newsletter Editor). I was very proud to hear so many Georgian names called throughout the conference. Those who serve on the state and regional level give a great deal of time and we are indebted to their leadership and service.

Now our attention turns toward our annual summer gathering.

Our summer conference is really unique and I hope that you will make plans to attend. Each year we have enjoyed the opportunity to gather and experience the gift and skill of great conductors from around the United States. This year will be no different as we welcome *Simon Carrington* to Spivey Hall. If you haven't attended Summer Conference before, plan to do so this year. As a participant you gather with the wealth of Georgia's conducting talent, to listen, share ideas, and serve as a lab choir under this master teacher. You will hear from many of Georgia's own who equally share of their skill & knowledge in interest sessions and the multiple reading sessions. There is truly something for everyone. This year a major portion of the conference will be devoted to music and challenges related to those who work with children and middle school/junior high school students. We will all learn from these sessions and use the three days to renew our energies and spark the imagination and creativity that we all need to continue to grow and learn.

One of the things that I learned from my mentor, John Dickson, and a concept that I earnestly try impress upon my students is that as a conductor we must devote ourselves to being "life-long learners." I think that the basic concept is true for anyone who seeks to live life fully, but especially for those of us in this world of conducting. We never arrive at a point where we know all there is to know about the many facets of our craft—literature, rehearsal techniques, motivation, creativity, inspiration to name only a few. We cannot exist in a bubble. We rely totally on the talent and efforts of our students/singers to make music. I can stay in my studio all day and wave my arms and imagine (keyword *imagine*) that I can be the greatest choral conductor in the world, but unless I have singers who are willing to learn and sing to my gestures (and allow me to practice my craft) it is for naught. Arm waving and imagination without singers has no musical value.

By gathering with other conductor/musicians, we continue to hone our craft. We gain a better understanding of our profession. We learn about ourselves. We learn new musical ideas. We are reminded of things, basic things that we have heard a hundred times before. We are inspired to reach higher, to examine our methods, and make some changes that will help our singers improve. We share our experiences—our successes and "not so successes." We have much to learn from each other. Summer Conference is that time when we can interact on a constant and personal level in every session and between sessions. I may pick up some literature ideas from my college and high school ACDA buddies, but honestly, I gain just as much (usually even more) insight with regard to motivation, basic musicianship, and organization from my non-collegiate ACDA friends. We all have much to share and much to learn.

I hope that you are committed to being a "life-long learner" and that you come to learn and help teach this summer. See you at Spivey in July!

Stanley

King non-smoking  
Conf. 83685352  
July 6 - 2 nights

### GA ACDA Summer Conference Convention Hotel

Hampton Inn - Southlake  
Pkwy. 1533 Southlake  
Pkwy. Morrow, GA  
770.968.8990  
(1.800.HAMPTON)

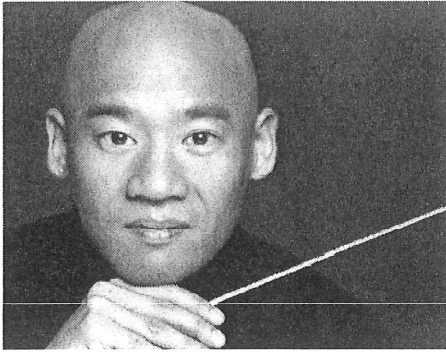
ACDA Group Rate:

\$79.00/night

June 14 is last day for  
reservations at the \$69.00  
rate!!

check-  
in 3:00

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



At the recent Southern Division Conference in Charleston, WV, an audience member would be hard pressed to find a choir that did not present at least one or two multicultural choral pieces. For some choirs, more than fifty percent of their repertoire was multicultural. I stated at the Southern Division leadership conference that "the inclusion of multicultural music is no longer an issue." It is almost as if world music is now the *cool* and *in* thing in choral performance supplanting the spiritual. Our curiosity to hear and perform the new and different is a

matter of supply and demand and it fuels the paradigm for choirs to present multicultural music at state, divisional and national conferences.

Given my penchant for kinesthetic movement related to choral sound, I did a mini survey of listeners at the divisional conference. Curiously, the comment made most often about the conference performances was that the majority of world music considered most appealing and convincing involved movement or dance of some nature. While I would hesitate to suggest any reliability in my survey, I would like to encourage choral directors to shake those stiff Victorian corset comfort zones which are still alive and well in this 21<sup>st</sup> century and take a deeper look into the function of music in non-western cultures as a way to discover authentic and living presentations of multicultural music.

In non-western music and cultures, music typically does not function without some degree of ritual involving movement or

dance. Many audiences are willing to forgive indiscretions in intonation or tone quality for a performance which moves the listener by infusing life in the choral music using movement. Likewise, we often are quick to comment that we were left wanting more from a lifeless but musically perfect performance. It would not be controversial to suggest that to present multicultural choral music with authenticity, it is may not be the language that matters most. I mention this because many choral directors have said to me that their fear in working with multicultural music is about being criticized on the pronunciation of the foreign text. Perhaps the key to a great performance of world music is the life to which it is given through the use of movement.

In my various conference conversations with folks about creating a national database of choral music text spoken by native speakers, I might also suggest that we find ways to link the choral music to culture, dance, and art.

MENC National Standard #8.

Understanding relationships between music, the other arts, and disciplines outside the arts.

MENC National Standard #9.

Understanding music in relation to history and culture.

I suggested at the Southern Division leadership pre-conference gathering that it may be time to create a joint project with the MENC to see how we can expand our connections to provide a national database which also connects our music making with standards.

As many of you know, the state considers music an elective, and therefore, music will not be joining the new curriculum and moving to the GPS (Georgia Professional Standards) in the

foreseeable future. Music will remain using the QCC's (Quality CORE Curriculum). As we continue to struggle in our advocacy for music education in the state curriculum and for validity with other educators, perhaps our ability to meet changing state and national standards communicates to those who do not understand the value of music education that music is an essential experience for all people.

This summer, at our state ACDA conference, the state

executive has agreed to present a workshop to help our choral folks who teach general music education. In particular, the workshops will focus on general music education teaching middle school. I have asked our state GMEA Choral Division Chair, Debbie Coleman to join me in presenting some ideas to use in the classroom, or choral rehearsal. My particular portion will focus on multicultural music, authentic movement and skills-based activities. I look forward to seeing you all there!

## Why Join ACDA? By Alicia Walker, Membership Chair



"What's In It For Me?"

At the SACDA convention in Charleston, West Virginia in February, I had occasion to overhear a church musician commenting on the convention and how much he had enjoyed it. It was the first time he had attended a convention in 20 years. When asked why he had not been coming, he replied, "Well, as a church musician, there just didn't seem to be much for me." This comment isn't always reserved for church musicians. I've heard elementary choral teachers and middle school teachers express similar sentiments. Sometimes it comes from directors of male choirs, or women's choirs. So why, if we don't direct a college or SATB high school choir, should we be active members of ACDA?

In Georgia, we have the second largest state membership in the nation, yet attendance at our summer conference is only about 25% of that population. Is there more to membership in ACDA than having it on a resume? What

draws us to participate in workshops, summer conferences, regional and national conventions? Why should we choose to attend an ACDA event when there are other conferences that may be specific to our area?

The reality is that at a regional or national convention, all kinds of choirs are represented, and there are reading sessions and interest sessions that pertain to a wide variety of repertoire and choirs. One may not hear five middle school choirs, or even two church choirs, but there will very likely be at least one of each, and they will be of the highest caliber.

Beyond hearing choirs that sing the kind of literature that we are most interested in, there are more intangible reasons to be active in ACDA events. We are choral musicians, and in most cases we are the only such animal in our situation. It is refreshing to be with a group of people who understand the idiosyncrasies of the choral world. We speak a common language, no matter what kind of choir we conduct. The conversations that take place with colleagues from across the choral spectrum energize and affirm us, reminding us of what inspired this calling in the first place.

Arguably, though, the most beneficial aspect of attending an ACDA convention is what happens to the listener's aural concept. When we are isolated in our place of work and music-making, and

our only source of listening is the occasional concert (when there is time to attend) and a good recording, our ears can become dull and de-sensitized to what is actually happening with our own choirs. The opportunity to immerse oneself in choral music for a few days does much more than expose us to new repertoire. We have time to listen to a variety of choral philosophies, to analyze what we hear and how it happens, and to raise our individual standard of what is desirable in choral tone – regardless of the kind of choir. The truth is that our choirs will never sound better than our aural concept – the way we hear it in our own heads – and that concept needs care and growth to remain at its best. As an added benefit, there is frequently an interest session or two that offers innovative methods for helping a choir sound like what we hear in our "mind's ear". Fair warning should be given, though. The first rehearsal after a convention may be a little painful. If that is the case, be assured that your listening was not in vain! You will be able to ask for more from your singers, and will be better equipped to teach them, as well.

You are strongly encouraged to be more than a recipient of the Choral Journal and other publications of ACDA. Come to Georgia's summer conference in July; make plans to attend the national convention in Miami next year. ACDA has much to offer you!

## High School Honor Choir Conductor Michael Marcades



Michael Marcades is now in his fifth year as Director of Choral Activities at the Columbus State University Schwob School of Music. He received his Bachelor of Music degree (trumpet performance) from Baylor University and his Master of Church Music (sacred literature and choral conducting) from The Southern Baptist Theological Seminary. In May 1999 he completed the Ph.D. in Fine Arts (Choral Conducting) at Texas Tech University under the tutelage of Dr. Kenneth Davis. During the summer of 1998 he conducted dissertation research at the Britten-Pears Library in Aldeburgh, England. His dissertation, Benjamin Britten's *Ad majorem Dei gloriam (AMDG): A musico-poetic Analysis and Performance Guide for the Choral Conductor*, was nominated for the 1999 Julius Herford Prize and is housed on request in the Britten-Pears Library. Shortly before completing his Ph.D. at Texas Tech University, he was hired as Assistant Professor of Music/Assistant Director of Choral Activities. While on faculty at the Texas Tech University School of Music, Marcades served as conductor of University Singers and the Men's Glee Club, assistant conductor of the 125-voice Lubbock Chorale, and conductor/administrative

coordinator of the Chamber Singers, Texas Tech's premiere vocal chamber ensemble. Additionally, he taught introductory and advanced conducting and choral techniques courses. At Columbus State University, Dr. Marcades teaches graduate and undergraduate courses in conducting and choral literature. Additionally, he conducts two choirs: University Singers (the University's 45-voice premiere choral ensemble) and The CSU Chorale (a 135-voice civic choir rooted in the University's School of Music). Already during his brief tenure at CSU, University Singers has been selected to present feature performances at both the 2003 and 2005 GMEA State In-Service Conferences, been featured in a Choral Master Class with CHANTICLEER, and in April 2004 performed an Ensemble Spotlight Solo Concert by invitation for MidAmerica Productions in New York's famed Carnegie Hall. In mid-winter 2004, University Singers performed Vivaldi's GLORIA by invitation with the Columbus Symphony Chamber Orchestra under Dr. Marcades' baton. During the upcoming academic year, University Singers and Dr. Marcades, as guest choral clinician, will be featured at both the June 2005 Regional Conference of the American Guild of Organists and the November 2005 Festival Jehan Alain. The CSU Chorale, a fully auditioned civic ensemble of students and adult choristers from Columbus and surrounding areas, has increased in size to over 130 voices and now performs regularly with the Columbus Symphony Orchestra. Recent performances with the CSO have included Poulenc's Gloria, Faure's Requiem, and Haydn's Lord

Nelson Mass and Annual Carol of Lights Christmas concerts each December. Upcoming concerts with the CSO will include Duruflé's Requiem and a collaborative lecture concert with Dr. Pamela Long, Professor of International Studies at Auburn University-Montgomery entitled *Sol y Sombra: Un Ensuentro Barroco (Sun and Shade: A Mexican Baroque Encounter)*. In recent years, Dr. Marcades has been active in Texas and the Southeast as guest conductor/clinician and lecturer on subjects such as Renaissance Performance Practice Issues and selected *cappella* works by Benjamin Britten. Since arriving in Georgia, he has served as guest conductor/clinician/adjudicator in a variety of Georgia venues including conductor for the 2003 District VI Senior High Honor Choir (Atlanta) and the 2003 District III Bi-City Honor Choir (Columbus), and adjudicator for the 2003 National Peanut Festival's Choral Competition in Dothan, Alabama and the 2004 District VI Choral Festival in Atlanta. In April 2004, Dr. Marcades conducted his Carnegie Hall performance by invitation from Mid-America Productions (New York City). Both University Singers and members of The CSU Chorale were featured in this Carnegie Hall Ensemble Spotlight Solo Concert. In January 2006, Marcades will guest lecture on the subject of Mexican Baroque literature at the 4th Annual International Conference on Arts and Humanities in Honolulu, Hawaii and will guest conduct the Georgia ACDA Senior High Honor Choir in July 2006. Dr. Marcades has been actively involved in church music for over twenty years and presently serves as Choir Master at Trinity Episcopal Church in Columbus, Georgia.

## Donna Thomasson, Repertoire and Standards Chair for Children's Choirs



Our summer conference will be upon us very soon. This summer we are having a "Children's Honor Choir" under the direction of Mrs. Cheryl Dupont, who is the director of the New Orleans Children's Chorus and past Southern Division R & S Chair for Children's Choirs. Thanks to those of you who have made arrangements for your singers to participate and have the experience to perform in Spivey Hall.

I hope many of you had the opportunity to attend the Southern Division ACDA convention, in Charleston, WV, February 22-25, 2006. There were three Honor Choirs featured at this convention, including a Children's Honor Choir under the direction of Cheryl Dupont. I served as the Convention Chair for the Children's Honor Choir and was excited about the musical growth the children had working with a conductor who is

exceptional. I was especially proud of the singers from Georgia who passed the audition (see below). Congratulations to all!

On a personal note, you might have noticed that I had no article in the fall Newsletter. My Dad became very ill in the late summer and helping with his care became a priority. I missed quite a few days of school during the fall as I stayed with him in the hospital and was away at the time of our deadline. I had the opportunity to be with my Dad and my three siblings as we took him home to our farm in Florida. We held what turned out to be an amazing vigil that lasted for seven days. My Dad wanted to hear some of his favorite hymns and in the tradition of our childhood, we started to sing. Our home church sent five hymnals to our home, one for each of us and one for any visitor who wanted to join in. As children, our music education was exceptional at school and in our church. My siblings and I learned to harmonize at an early age and were pretty good until someone missed a note and then we would break out into giggles. Now as adults, we found ourselves right back where we left off. The notes came easy and brought comfort to each of us. As we planned my Dad's memorial service, we selected

the music carefully. There would of course be congregational singing. We also wanted the grandchildren to have a part. My niece, 17, sang and played her guitar, with percussion (really just rhythm sticks) by my nephew, seven. My other nephew, 18, played his trumpet as we processed from the small country church directly to the cemetery among the large Florida oak trees. All of my Dad's grandchildren, the youngest being three, sang "Jesus Loves Me" and an arrangement of "May the Road Rise to Meet You" at the graveside. They took all of this very seriously and wanted to do their best for their PaPa. We were passing the tradition of music to the younger generation. The time singing with my siblings for my Dad during his final days with us is a memory I'll never forget. Sharing the gift of song doesn't cost anything and at the same time is priceless. I encourage all of you to find time to sing for and with your families.

With spring in the air and summer approaching quickly, we can look toward renewal. Spending time with conductors in our state always proves to be beneficial and uplifting. I hope to see you in July at Spivey Hall.

All the best,  
Donna Thomasson, R & S Chair  
for Children's Choir

## Children's Honor Choir Conductor Cheryl Dupont



**Cheryl Dupont** is the Artistic Director of the New Orleans Children's Chorus and Youth Chorale. Although she is known throughout the United States for her work with children's choirs, Cheryl is equally experienced at working with mixed choirs on the high school, college and adult levels. She previously taught at Benjamin Franklin High School for thirteen years and served as Interim Director of Choral Activities at the University of New Orleans for the 1999-2000 academic year. Mrs. Dupont has also served as an Instructor of Voice at the University of New Orleans, Womens' Chorus Director at Loyola University of the South, and as Associate Conductor of the Symphony Chorus of New Orleans. Other experience includes teaching and conducting on the elementary level and in churches. Her

choirs have won numerous awards in music festivals throughout the South, and have appeared at state and regional conventions of the American Choral Directors Association (Savannah in 1992, Knoxville in 1994, and Orlando in 2000), the national convention of the Organization of American Kodaly Educators in 1998, and several times at Carnegie Hall. The New Orleans Children's Chorus toured Italy in the summer of 1996 under her direction and made their solo debut at Carnegie Hall in New York in June of 1997.

Mrs. Dupont is in demand as a guest conductor, clinician and adjudicator. She has conducted all-state choirs or other statewide festivals in Georgia, Alabama, Mississippi, New Mexico, North Carolina, Kentucky and New Jersey, and conducts frequently in Louisiana, Florida and other southeastern states.

She holds the Bachelor of Music Education degree in Piano and Voice and the Master of Music Education degree in Conducting Performance, both from Loyola University of the South, and the Artist-Teacher Diploma from the Choral Music Experience Institute. She is now a Teaching

Associate for the Choral Music Experience Institute, working in the field of advanced training of choral teacher/conductors. Cheryl is the director of the Choral Music Experience certification course held annually in North Carolina. In addition, she is the Artistic Director and Conductor of the Crescent City Choral Festival, an annual choral festival for children throughout the United States, which is in its fifth successful year.

Mrs. Dupont has assumed many leadership roles on the district level of the Louisiana Music Educators Association. An active member of the American Choral Directors Association, she served from 1993- 1999 as Southern Division Repertoire and Standards Chairperson on the National Committee on Children's Choirs. She is the founder and chairperson of the Louisiana ACDA Elementary All-State Honor Chorus. Cheryl is a member of the Organization of American Kodaly Educators and was selected for inclusion in "Who's Who Among American Teachers". She presently serves as President of the Association for Choral Music Education.

### **Announcing the premier season of the Atlanta Girls Choir**

#### **A new choral group for girls ages 7 to 20**

The premier season of the Atlanta Girls Choir will begin this September 2006. Thursday afternoon rehearsals will be held at Peachtree Christian Church (1580 Peachtree St. NW., Atlanta.) The Atlanta Girls Choir (AGC) will be a branch of the Gwinnett Young Singers, Atlanta's Grammy-nominated and internationally acclaimed children's chorus. Auditions will be held throughout the summer for membership in the Training Choir, the Prep Choir and the Advanced Choir. Staff will include Lynn Urda, Conductor & Music Director, Adrienne Gustafson, Conductor & Music Director, Carol Wyatt, Associate Music Director, and Gwyn Bacon, Accompanist. Please share this information with those who might be interested in this new and exciting choral program! For information, call Lynn Urda at 770-414-5633, e-mail [lynn@gwinnettyoungersingers.com](mailto:lynn@gwinnettyoungersingers.com) or go to <http://www.gwinnettyoungersingers.com>



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

When it comes to jazz in schools, 'spring can really *hip* you up the most', now that April is Jazz Appreciation Month (or *JAM* as dubbed by the Smithsonian) in many parts of the nation including Georgia as proclaimed in 2005 by Governor Sonny Perdue. Wondering how you can '*jam*' too, either next April or year-round? Are you looking for resources to refine your swing, blues and bossa chops? You may get ideas and inspiration from the happenings this spring as well as upcoming summer events discussed in this article.

At Morgan County Middle School in Madison, chorus director Kim Neidlinger has assembled a jazz chorus from upper level 7<sup>th</sup> and 8<sup>th</sup> grade readers. "The Jazz Choir and Jazz Band program," said Ms. Neidlinger, "was developed to provide reading enrichment for students reading above grade level by providing an interdisciplinary approach to non fiction reading in the content area of jazz history, and applying that content

information to performing jazz." Among her jazz choir's six pieces were standards including "Blue Skies", "On the Sunny Side of the Street", and "Now's the Time". These 2-part arrangements were melodically and rhythmically catchy, but not without challenges for these young singers especially when it came to the optional, written scat lines. The students did well when they conceived the lines as phrases with particular accents and aimed for target notes, rather than a stream of nonsense syllables and notes that seemed to be strung together randomly. Another challenge was to get the young musicians to feel accents consistently on beats two and four – a basic swing concept that can elude anyone regardless of age. They were enthusiastic and eager to find ways to improve their six pieces in time for their "Strawberries and Jazz" Concert with the MCMS Jazz Band.

'Back to basics' was also the theme when Clark Burroughs, the lead tenor of the dynamic 1950s male vocal jazz quartet, The Hi-Lo's, came to visit and work with UGA's Classic City Jazz from April 4-6. The Hi-Lo's were the forerunner to groups such as Manhattan Transfer, Singers Unlimited, Take 6 and New York Voices. One can't help but marvel at the sense of ensemble demonstrated in the group's numerous and varied recordings. This however, as Mr. Burroughs explained, was the result of spending much time singing together, even when just wood-shedding a unison line and listening to each

other. Ah, the wonderful "L" word. *Listening* to the Basie band, for example, *listening* to the nuance and inflection of each line, *listening* to each other's voices while singing. After all, the early jazz greats did not have textbooks on jazz style, nor did the music necessarily notate stylistic articulations and inflections, but rather they *listened* to each other, learned, then laid it down. Mr. Burroughs, who started out in St. Paul's Cathedral Choir and sang in the Roger Wagner Chorale, had made his career alongside stellar jazz musicians. It was a pleasure to watch Mr. Burroughs work as the ears of this collegiate jazz group grew bigger!

If a 'live' jazz visitor is not an option, there are numerous recordings as well as online resources you can use to enhance your students' knowledge of jazz. The National Endowment of Arts has a terrific online program that students and teachers can access. "NEA: Jazz in Schools" (<http://media.jalc.org/nea/home.php>) consists of lessons, essays, activities, pictures, biographies, sound clips, a glossary, and is divided into five sections based on the timeline and stylistic developments in jazz.

Kathee Williams, chorus director at Sequoyah High School has used this web-based curriculum and DVD kit in her music theory class to great success. She remarked on the



attractive and accessible layout of the program and what sort of effect it has had on her students learning and their enthusiasm. "The students are so excited about it and they haven't been excited about anything like this before," says Ms. Williams, who also started a vocal jazz group at Sequoyah this year. "At first, they were hesitant and scared to audition, but now they love it and are having a lot of fun learning more about jazz." The new group, called the Sequoyah Swingers, will have their spring concert on April 29.

Whether you just want to brush up on your vocal jazz teaching skills or are new to vocal jazz altogether, there are people who can help. For the 'new' folks who attended the Vocal Jazz Session at the Southern Division ACDA Convention in Charleston wonderfully presented by Lauren Fowler (Director of Choral Studies and Vocal Jazz at Christopher Newport University, Newport News) and Lara Brittain (Forest Park High School, Woodbridge, VA), you discovered that you are not alone. All you need to

do is take the first step, or "just jump in with both feet!" as Ms. Brittain advised in her session packet. She admitted that she was petrified when she first inherited a jazz group, because she had no jazz experience. Her two main points were 1) *Listen* to as many vocal jazz ensembles as possible, either live or through recordings, and 2) to attend a reputable summer jazz camp. (Here, here! I'll second that).

To get training over the summer, try these workshops:

**IAJE Teacher Training Institute Phil Mattson Vocal Jazz Choral/Workshop**

June 15-17, 2006  
Ecker Hill Auditorium  
Park City, Utah ~ USA  
and

Creston Iowa,  
June 20-24, 2006  
[www.philmattson.com](http://www.philmattson.com)

June 22-24, 2006  
University of Delaware  
Newark, Delaware ~ USA.

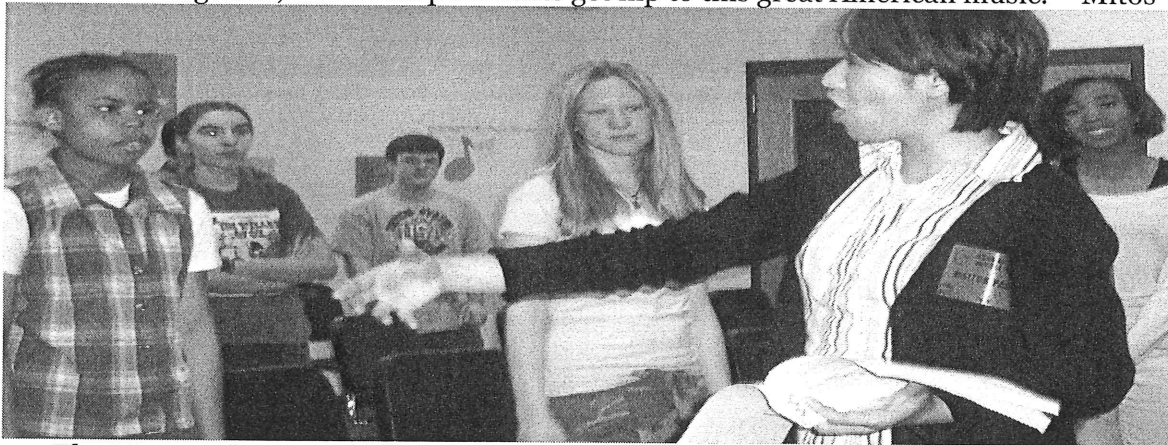
**UNT Vocal Jazz Workshop**  
Denton, Texas, June 25 - 30, 2006  
Contact Paris Rutherford at [pruth3@charter.net](mailto:pruth3@charter.net)  
[www.iaje.org](http://www.iaje.org) (go to programs)

**(and finally... the camp where I decided to become a music educator...)**

**Soundsation Jazz Camp, August 6-12, 2006**

The Northwest's Premier Vocal Jazz Experience, Lynnwood, Washington  
[www.soundsationjazz.camp](http://www.soundsationjazz.camp)

Again, please contact me if your school has a vocal jazz ensemble, or if I can be of any assistance. Together, we can help students get hip to this great American music. - Mitos



The Morgan County Middle School Jazz Choir listens to tips on swing from Mitos Andaya as they prepare for their jazz concert.

## Mary Busmans, JH/MS Choirs R&S Chair



As a child, I remember my father talking about serendipity. I loved the idea of an unusual word and Dad enjoyed the context in which it was used.

Serendipity, according to dictionary.com is, "good luck in making unexpected and fortunate discoveries". The element of surprise is what gives such pleasure to these discoveries. It is equally gratifying when a bit of serendipity happens into your professional life.

My most recent serendipitous professional purchase is a memoir by Eph Ely entitled, Hogey's Journey. I expected a book full of sage

advice, and indeed there are those elements. Ely's writing is somewhat whimsical but also very intentional in highlighting the joys and pitfalls of choral music education. His words provoke self examination and renewed appreciation for the profession.

Ely goes on to state that, "great teachers, like great students, are dutiful learners". Teachers who have something meaningful to share are naturally compelled to share it. Those who use the same techniques and same repertoire for too long "lose the stimulus from excitement that is so necessary to good teaching". Think back to a recent stimulating class or conference and the excitement this created internally and subsequently in the classroom. Ely's statement merely summarizes what we know to be true; we must continue to learn our art.

As we look towards the summer and a slightly slower pace, the time to renew our teaching practices and to search for fresh, exciting repertoire will soon be available. I would invite you to join the members of Georgia ACDA on Thursday, July 6 and

Friday, July 7 for the summer Georgia ACDA convention at Spivey Hall located on the campus of Clayton State College and University. In addition to clinician Simon Carrington's expertise, the convention will offer several opportunities for teachers at the elementary and middle school level.

Middle school teachers can anticipate benefiting from the expertise of Dr. Patrick Freer of Georgia State University. Using a lab choir of middle school students, Dr. Freer will demonstrate pedagogy appropriate for inexperienced singers. Dr. Freer will also discuss the use of repertoire and voicing when working with the changing voice.

I invite you to join us for this summer at the beautiful Spivey Hall and search for your own piece of serendipity for your professional development. It could be a result of the repertoire, the exchange of information, the beautiful music and hall, or simply the joy of sharing the excitement of learning the art with colleagues.

Georgia ACDA online at [www.gaacda.org](http://www.gaacda.org) Thomas Yackley, webmaster

*Georgia Sings!*

American Choral Directors.  
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