

Georgia Sings!

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

Volume 5, Issue 3

Fall 2006

"Beginnings" - by Eric Nelson, President-Elect of Georgia ACDA



My last few weeks have been filled with beginnings: Auditions, lesson plans, syllabi, announcements, seating charts, music in folders, bulletin boards, note-teaching...it's gotten me thinking about my own beginnings —

My parents tell me I was practically born singing. They tell me that I used to walk home from my elementary school a few blocks away singing at the top of my lungs. When I was 6 or 8 years old, my sister, who is 12 years older than I, taught me how to sing harmony on a few old hymns and gospel songs. We would go to nursing homes on Sunday afternoon and sing for the residents. As I look back on it, this was the beginning of my understanding that music is capable of providing not only entertainment, but also comfort and healing.

In middle school, my band teacher gave a quiz every Friday. The week before, he would give us a short list of musical terms to learn (e.g. *adagio*, *allegretto*, *ma non troppo*) and then on Friday we would have a quiz on the definitions. The terms were easy to learn and the quiz didn't take much time but it helped me begin to see that music was not merely fun, it was also an academic discipline. This is also where I learned most of the terms I now use everyday!

In late middle school I was taking organ lessons from a wonderful woman who taught me how to play hymns and simple preludes. One day, after a lesson, she told my mother that I needed to go study with a man who played the pipe organ at the big cathedral downtown. She said that he would teach me the repertoire and the technique that I would need to play well. This was the beginning of my understanding of collegiality.

In high school I had three friends that were remarkably talented instrumentalists. One played the flute, one the violin, and another the cello - all three would go on to become professional musicians. I became their accompanist and we spent many hours

practicing sonatas, etudes, and concertos. It was the beginning of a life-long love of collaborative music making, of the absolute joy that comes from wrestling with just how a phrase ought to rise and fall.

In college I joined the *cappella* choir. I went to the first rehearsal and we began to sing. I'm sure our director was only trying to take our measure. I'm sure that he was thinking about his lesson plan, his seating chart, and about the long, tedious process of teaching notes. But something else happened that day. As the choir sight-read its way through Thompson's *Alleluia* my spirit felt something that to this day I still can't put into words. Excellence, beauty, transcendence... All I know is that by the time we got to the last chord and the bass standing next to me sang the low "d", I was a Choral Musician and my life's path was set.

So as we all go about our early-in-the-year activities, let us remember that somewhere in our classrooms is a child who is experiencing music for the very first time; that in the midst of ringing bells, lesson plans and seating charts, something very important is taking place—the beginning.

-Eric Nelson

In this issue:

First Word: Beginnings – Eric Nelson.....	p. 1
GA ACDA Newsletter goes online only effective next issue.....	p. 2
From our President – Stanley L. Roberts.....	p. 3
Hot SATB Repertoire Picks – John Odom	p. 4
The Best Vocal Jazz Recordings of all time – Mitos Andaya.....	p. 5-7
Sparking Choral Connections – Donna Thomasson.....	p. 10
Last Word: The best time of year to teach - Mary Busman.....	p. 12

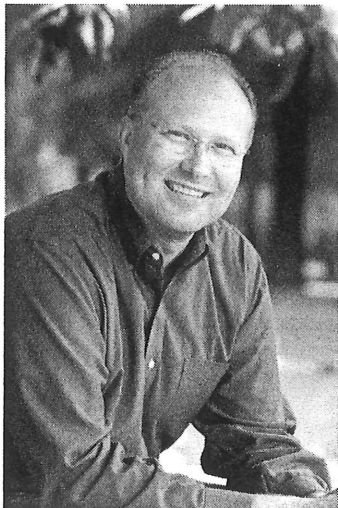
Welcome to the Twenty-first Century!

At the last meeting of the GA ACDA Executive held in conjunction with the annual Summer Conference in Morrow in July, the decision was made to publish Georgia Sings only twice yearly, with only one of those publications being an actual print run. Thus, this is the last paper newsletter you will receive from GA ACDA this academic year. We will send a nineteenth-century-style letter informing everyone that the next Georgia Sings newsletter is available online once it is posted on the website, sometime in January of 2007. Please bookmark our website, www.gaacda.org, for future newsletters and other important information as it becomes available throughout the year! Georgia Sings will still be printed once annually sometime in the Fall – thus our next print run will be approximately a year from now. If you have any questions or concerns, please relay those to any member of the GA ACDA Executive Board, which is provided on page nine.

If you weren't there for our annual Summer Conference (July 6-8), here are the top ten things you missed:

1. Um, Simon Carrington... hello! (we had people driving from Louisiana to hear him – as well we should have!)
2. Networking with other choral colleagues from across the state
3. Some of the best choral performances our state has to offer (in July, at least!)
4. ...in Spivey Hall no less, perhaps Georgia's greatest acoustic concert hall (and for free... once you've paid the conference registration of course!)
5. The chance to make new friends and create connections in the field
6. Sessions and presentations by experts recognized both locally and nationally
7. A chance to improve your skills and knowledge as a conductor and educator
8. Reading sessions of quality music (not just "this year's offerings from a given publisher") carefully selected by our Repertoire and Standards Chairs
9. Adam Con using the word "sesquialtera" correctly in a sentence (show-off!)
10. Vaughn Roste's Spivey Hall debut – what instrument will he play next? ☺

Stanley L. Roberts, President of Georgia ACDA



Greetings to all in Georgia ACDA! Summer Conference seemed to kick-start the musical engines into a Star Wars-like Hyper-drive and the days since we gathered during the first of July have passed by in a whirl. As much as I would have enjoyed a couple more weeks of "getting ready", the sudden jolt was inevitable and follows a similar path as before.

Allow me to first must write a few lines to thank the many folks who made Summer Conference 2006 the great success that it was. Thank you to the R & S Chairs for their efforts in pulling together the reading sessions. Great work! To John Odom & Donna Thomasson, we are grateful for the long hours of preparation in the weeks before July and being on duty during the conference. Unless someone has been in charge of an Honor Choir, they cannot begin to know how much effort it takes to pull one together. Thanks to the two of you for making that part of the conference the success it was. To Adam Con and Patrick Freer, kudos for sessions that instruct and stir our creative abilities. To David V. Reimschuessel and the GHP Voice Majors Choir—musical as

always. To John Simons, thank you for the creative and inspiring worship experience.

We had a record number this year with many new faces—yet so many missed out on another tremendous lineup of musical talent and gifted instructors. No matter what your conducting "fach," Simon Carrington provided tremendous insight into the art of music making. With humility and sincerity he brought together his years of experience as a singer and conductor and presented his insights in a way that we could all glean musical "how to's" from his craft.

So if you missed this year's conference, go ahead and kick yourself a bit, but more importantly you must go ahead and write June 28-30, 2007 on your calendar. You will not be disappointed in the quality of literature, the high level of master teachers, and what you can learn sitting on the stage of Spivey Hall next to the talented colleagues that we have in this state.

For the past two years, I have had the honor of putting together the 2005 & 2006 summer conferences. Thank you to all who have helped me in this endeavor, especially Tom Yackley for his insight and friendly "you might want to..." reminders and suggestions. President-Elect Eric Nelson will plan our next two conferences. I know that he will be eager to hear from anyone with suggestions of how we can improve upon the conferences of previous years. Eric will provide tremendous leadership, but he needs our support of suggestion and participation. I have been encouraged by the many new young faces that attend our conference, but there should be far more. ACDA should be the

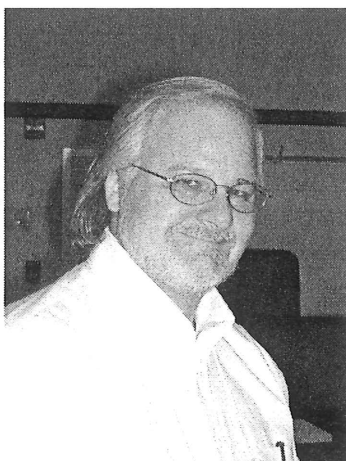
central source for promotion and instruction of our art. We have tremendous talent in our state ranks and we should be the mentors for future generations of young conductors. Our profession is an applied art with skills that need to be constantly refined and sharpened. Summer Conference provides that opportunity. Encourage your friends and colleagues to make a conscious decision to be a life-long learner and to stretch their conducting skills and horizons through ACDA.

For those who conduct, we know that we experience the greatest profession in the world. We have the tremendous opportunity (and responsibility) to mold and shape lives as well as voices. I often tell my students, "I will conduct rehearsals and concerts for FREE, they just pay me to put up with all the other STUFF" like schedules, personal problems, moving risers, and getting everyone into a concert uniform. Beyond all the mundane, however, we live extraordinary lives. We are blessed to give life to black notes on a white page written by famous and not-so famous people—people just like us who knew joy, pain, schedules, laughter, friendships, life's struggles and triumphs. As a conductor, we share in the creative process and give voice to an art that without the voices of our singers would not continue to exist.

So as the days rush ahead and life's complications and challenges seem to overwhelm, let us be reminded of our calling and seize the opportunity to find great joy in the simple (and complex) act of music making! Call if I can be of service to you.

- Stanley L. Roberts

John Odom, R & S Chair for High Schools



Repertoire Suggestions for your SATB Choir

One of the most time-consuming activities for the conscientious choral director is picking out new, challenging literature; music that will stretch our singer's "musical chops" as well as motivate and inspire them; here, allow me to humbly make a few suggestions. Some of these are literally new compositions and others, just generally unknown. Here are six titles which I have tried and which have proven their worth with their ability to motivate and inspire.

A 2003 Alan Higbee arrangement will be a refreshing addition to any Christmas concert: "In the Bleak Midwinter," set *a cappella* with lush chords and an optional oboe part. This title is published by Piedmont Music and distributed by Hal Leonard (HLO8745054).

Another Christmas piece, the 2006 publication "Were We Dreaming?" by Cary Ratcliff is a shorter piece at only two and one half minutes. Moderately challenging with a beautiful melody, it offers an ethereal "Ah" throughout as the shepherds ask the titular question. This work is published by G. Schirmer (50486207).

A piece with which my students fell in love is Eric Whitacre's "This Marriage" (2005). This is the first time he has written for four-part *a cappella* chorus without divisi. The work is unmetred and flows fluidly through his signature dissonances settling into phrase-ending consonances that delight the ear. "This Marriage" is published by Shadow Water Music and distributed by Hal Leonard (HLO8745014).

The Brazilian composer Henrique de Curitiba gives a lesson in word painting with his "Pingos D'agua." Plymouth published this work in 1999, but I just found it last year. A challenging *a cappella* piece, it presents complex rhythmic patterns and is excellent for training the singer to hear and sing isolated intervals outside the tonal center. You may have to "sell it"

initially to your singers, but they will get hooked once they find success with its challenging elements.

Another piece that has been around since 1998 that I recently discovered is a folk song from Inner Mongolia entitled "Dorven Dalai." Based on the pentatonic scale and holding tonally to d# minor, the challenges include articulation, driving sixteenth and eighth note rhythms, and the language. Another "sell job," but they will love it (eventually!).

If you have the resources for double choir, I found an exciting work on the Choral Public Domain Library website by Adriano Banchieri. His "La Battaglia" has been heard primarily in brass choir arrangements, but finds a real place in Baroque choral literature with this publication. This is a great piece for teaching Baroque performance practices, as well as an energetic setting which pits one choir against the other with the music and text depicting a battle.

With these being only six of thousands of titles out there, I hope that you will take a look and possibly find one that will challenge, motivate, and inspire your choir to great choral singing.

- John Odom

Dr. Rodney Caldwell, R & S Chair for Colleges and Universities



Rodney Caldwell
Director of Choral Activities
Georgia Southern University

For those who attended our Summer Conference, I hope you gained as much from it as I did. As I have begun the year, I have attempted to incorporate many of Mr. Carrington's ideas into my own rehearsal.

Specifically, making my students more aurally accountable for what they sing.

I have started to ask my students to sing scales (major, minor-all forms, chromatic, whole tone, etc) in an attempt to better tune their ears to the training they receive as a part of their theoretical studies. I have found this to be "eye opening".

The first time I asked for the difference between harmonic, melodic, and natural minor, the answers were really quite unique. In fact, the definition they gave for Harmonic was actually ascending Melodic. So, I let them go ahead and sing the "wrong" scale. Then, after perfecting it (which curiously meant spending time getting them to sing the sixth high enough---someone knew!) I asked them for the definition

for Ascending Melodic. It was at this point that they realized the error of their ways (I never asked why the person who steadfastly sang the lowered sixth didn't stand his/her ground sooner).

Now, I was probably the only college conductor **not** incorporating these things into my rehearsal, but I really have found it to be a meaningful experience for our singers. I believe this has helped them feel more "on par" with their instrumental counterparts (more like musicians and less like singers---to use the old joke).

So, I recommend this highly. I can't claim the idea, but I have seen it work effectively in my choir.

Perhaps you might as well.
- Dr. Rodney Caldwell

Mitos Andaya, R & S Chair for Jazz: *Listen Up!*



I was pretty impressed with Forest Park High School choral director Lara Brittain when she bravely confessed to everyone in her Southern ACDA session. She admitted the fear she had when she first inherited a jazz choir, and said loudly and clearly. . . "I HAD NO CLUE ABOUT JAZZ." There it was,

in front of everyone. She had taken that first step of saying those words years ago. Now on this day in February 2006 before her talented jazz group was about give a session demonstration, she repeated those very same words for us. After a momentary pregnant silence, everyone breathed a sigh of relief and light laughter as they acknowledged her past feelings and empathized. She made her point: if a person who had no experience with vocal jazz such as herself, can learn and teach students to perform at a high level, then anyone can do it, if willing. In order to so, however, she took it upon herself to be active and learn as much as possible. The most important activity was listening to vocal jazz itself.

Because of the many styles and nuances involved in jazz,

one cannot easily learn them from a book or score, but rather, one must listen. You may ask "so who can I listen to? Which groups should I play for my students?" There have been many talented vocal jazz groups in recent history, and there are still more today. Below I suggest a few groups and recordings to get us started, provide a little background, and cite some music publishers and resources for obtaining scores for your choirs, with the hope that this may prove helpful.

The HI-LOs – If you want to teach your ensemble how to swing (and I mean really swing), give them The Hi-Lo's. Jazz nuances, fall-offs, shakes, slides, as well as sensitive unisons, blend, precision, incredible harmonies - you name it, it's there in the Hi-

Lo's – and performed with great aplomb. This male quartet, formed in the early 1950s, ventured in jazz, pop, Latin, and barbershop, but they were influential to all vocal jazz groups to come. The groups produced numerous albums, but for recommendations on how to swing like a big band – the compact disc 'Clap Yo Hands' is a great example with charts like 'Birth of the Blues' and 'You Took Advantage of Me'. The synergy of these musicians, including exceptional arranger Gene Puerling, Clark Burroughs with his incredible tenor voice leading the ensemble, and the swinging stylings of the Frank Comstock Orchestra, produce outstanding performances to which all jazz ensembles should aspire. Unfortunately most of the Hi-Lo's scores are out of print, but there are still a few out there. 'The Best of Gene Puerling' is available in SATB and contains the classic 'Georgia on My Mind' – one that might come in handy for nearly all of us Georgia choral directors.

Singers Unlimited –

After the Hi-Lo's, Gene Puerling took his arranging talents to Chicago and worked on commercial and jingle-writing. Joining him in this late 1960s commercial venture were Don Shelton of the Hi-Lo's, bass (and voice of the Jolly Green Giant) Len Dresslar, and vocalist Bonnie Herman. Through multi-tracking, the group was able to record Puerling's fantastic arrangements for multiple voices making them sound larger than they really were, increasing their sound from 8 to 32 voices and up from there. Of course, the group had a fabulous blend - with themselves! Their *A Cappella* albums were very popular and set the model for a cappella singing for years to come (my

favorite was their first one - 'Try to Remember'). The Christmas album was also a standard for holiday singing. You can find some of these *a cappella* and holiday charts in the *Gene Puerling Sound*, Volumes I and II published by Shawnee Press. If you can't get the seven-CD box set to play for your singers, then you may want to get a hold of the 'Singers Unlimited with Rob McConnell and the Boss Brass' to demonstrate that great vocal and instrumental combination.

Manhattan Transfer -

This mixed voice quartet, founded in the 70s, encouraged the art of vocal jazz ensemble study and performance at educational institutions. Many educators today can probably think of a MT tune they remember hearing or even singing when they were in school - anywhere from 'Java Jive' and 'Route 66' to 'Ray's Rockhouse' and 'Birdland,' and maybe even 'Boy from New York City' (ooh- wah ooh-wah, cool cool kitty). The group made Grammy history in 1981 by winning awards in both jazz and pop categories for tunes that came from the same album, 'Mecca for Moderns.' The jazz awards went to the track 'Until I Met You (Corner Pocket)' [one of my personal MT favorites], and to Gene Puerling's arrangement 'A Nightingale Sang in Berkeley Square.' However if you don't own a MT recording already, you may want to get a hold of 'The Best of Manhattan Transfer' as a sampler of their works produced between 1975-81. The compilation contains basic vocal jazz literature from 'Tuxedo Junction' and 'Java Jive,' to the fabulous vocaleses of the Woody Herman 'Second Herd' sax section feature 'Four Brothers,' and the Coleman Hawkins solo/Eddie Jefferson tribute 'Body and Soul.' Both

scores are available from UNC Jazz Press.

New York Voices –

With sophisticated arrangements by co-founder/tenor vocalist/saxophonist Darmon Meader, and the amazing range of soprano Kim Nazarian, this Grammy-award winning ensemble is at the forefront of vocal jazz performance today. Originally an SSATB quintet that formed in 1987, they released four CDs on the GRP label featuring incredible arrangements with challenging scat soli and extreme soprano range (taking full advantage of Nazarian's talents) as well as hip originals by individual members. Check out 'Hearts of Fire' and 'What's Inside' – not for 'the faint of jazz-heart' with instrumental tunes performed with vocal ensemble-prowess like Coltrane's 'Giant Steps,' Miles Davis' 'All Blues,' and Oliver Nelson's 'Stolen Moments.' The ensemble is now a quartet and their latest recording, 'Sing Sing Sing' on Concord Records is somewhat reminiscent of the Manhattan Transfer featuring classic repertoire combined with modern harmonies and improvisation. It cooks! Older New York Voices scores can be purchased through UNC Jazz Press. 'Sing, Sing, Sing' is good for school vocal jazz groups with its 4-part writing and is available through Shawnee Press. Darmon Meader is also producing wonderful choral arrangements of folk songs, anthems, carols and the like for Carl Fischer, Inc.

Swingle Singers –

Speaking of taking instrumental classics and turning them into swinging vocals, we have the Swingles. These are not jazz 'classics,' but truly *classical* works by Bach and Mozart. Originally formed in the early 1960s in Paris to record vocal backgrounds for

solo recording artists, the octet knew they had something fresh to offer after experimenting with Bach compositions. Grammy awards followed after the release of 'Jazz Sebastien Bach' (or 'Bach's Greatest Hits'). The personnel has changed numerous times over the last 40 years, and today it is predominantly British octet (with one German and an Israeli) with an active performance schedule. Even though there are many wonderful arrangements that are NOT Bach or Mozart, you might as well check out the original specialty of the group. You can now get 'Bach hits Back' and 'A Cappella Amadeus' in a two-CD set. Scores are available through UNC Jazz Press as well as on the Swingle Singers website www.swinglesingers.com.

The Real Group –

While we're talking about groups on the other side of the Atlantic, the Swedish *a cappella* quintet, The Real Group, has been together for 22 years, and yet we've only recently come to know them in

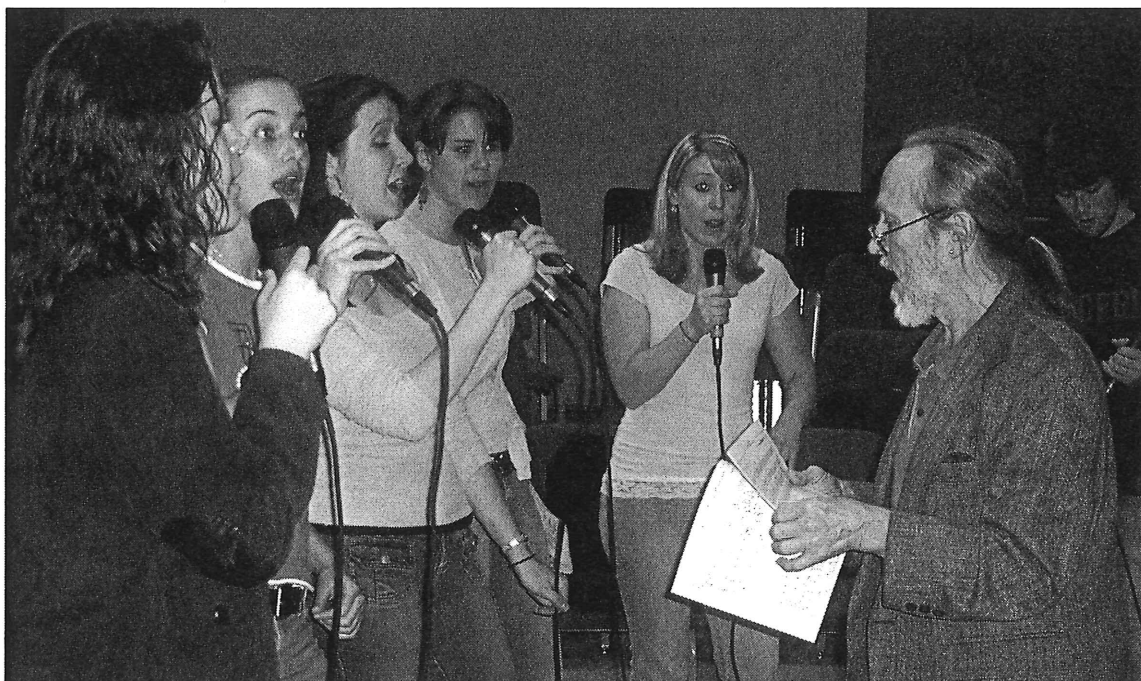
the United States as the group that gave us 'Chili con Carne' (which, if you do not know already, is a fun novelty piece that your singers will enjoy!). However, their other challenging arrangements and compositions such as 'It Don't Mean A Thing (if it ain't got that Swing)' prove that these vocal artists take jazz very seriously. Many of their charts feature vocal percussion/ rhythm section techniques inspired by Bobby McFerrin. While many of their songs are in Swedish, you may first want to become familiar with their English, jazz standard recordings. Check out the CD 'Nothing But the Real Group' which contains the two aforementioned tunes. Scores are published by Walton Music, UNC Jazz Press and are also available on their website www.realgroup.se.

Now, this little list contains mere suggestions and is just a smattering of what is out there in the world of vocal jazz. There are fantastic groups that I have not featured here including the extremely

influential Lambert, Hendricks and Ross (without which we would not have had Manhattan Transfer or New York Voices), as well as the phenomenal jazz-gospel group Take 6, and many, many more! Perhaps another day. For now, I humbly suggest these groups, recordings and music publishers as a departure point for both directors and students.

As always, feel free to contact me with news of any of your jazz activities and events. Darmon Meader of the New York Voices will be a guest artist and clinician at the UGA Jazz Workshop on Saturday, November 11. This event will feature high school vocal and instrumental jazz groups during the day, and will finish with an evening concert by UGA Classic City Jazz, and Darmon Meader himself on vocals and saxophone. If interested in participating in this educational event, contact me at mandaya@uga.edu, or by phone (706) 583-0507.

- Mito Andaya



Clark Burroughs of the Hi-Los worked with UGA Classic City Jazz (CCJazz) group April 4-6, 2006.

John E. Simons, Music and Worship Chair



John E. Simons
Mercer University

Thank you for your kind words concerning the Mercer University Children's Choir and the Music in Worship event at our summer convocation. Several people asked me to recommend a book for developing the child's singing voice. While there are many excellent resources, the most practical book I can recommend is "Teaching Kids to Sing" by Kenneth Phillips (Schirmer Books, ISBN 0-02-871795-3). Divided in two parts, "The Young Singer" and "Vocal Technique for Young Singers," Phillips' book is a

resource concerning the philosophy of making choral music, vocal pedagogy and health, the physical and mental development of young singers, the changing voice, and rehearsal techniques for children and teenage singers. It is relevant for choral musicians working with children in public school, private school, community, and church music positions.

While the focus of our 2006 worship event was children, the focus of the 2007 event will be youth. Youth continue to develop a worship practice that is separate from the worship practice of their parents, and choral musicians working in a church seem to be caught between the praise band and the youth choir. In many cases, we make youth choir something it is not - an ensemble singing vocal solo/praise band arrangements with a trap set or taped accompaniment. Do we really believe in the power of our art? Can choral music engage the hearts, minds, and souls of our youth? Can a youth choir connect with a congregation?

Is all church music for youth over-the-top energy or sing-on-the-steps boring? Are youth capable of making a serious contribution to the worship practice of a church via the arts and choral music? According to the American philosopher Charles Peirce, "your actions are the ultimate revealers of what you truly believe." In other words, our expectations of youth, the repertoire we choose, and the way we engage our youth in worship reveal our true beliefs concerning the answers to the above questions.

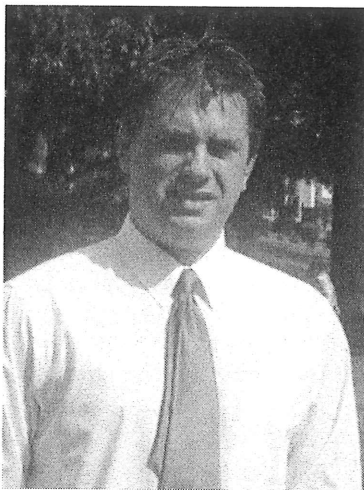
I look forward to seeing many of you at GMEA and our national ACDA convocation in Miami. If you have ideas concerning developing a youth choir program, please contact me at Simons_JE@mercer.edu. If you are seeking good suggestions for building a youth choir program, I recommend reading Randy Edward's book, "Revealing Riches & Building Lives, Youth Choir Ministry in the New Millennium" (MorningStar Music Publishers, ISBN 0-944529-31-3).

Your Advertisement Here!

Advertise in Georgia Sings! Our newsletter goes out to over 750 musicians and educators in Georgia and beyond. Please send electronic versions of your advertisement to vaughnroste@yahoo.ca and payment according to the schedule below to Kathy Bizarth, GA ACDA Treasurer, 119 Woodbine Circle, Newnan, Georgia, 30263.

Size	Institution	Business
Per column inch	\$15	\$25
1/8 page	\$25	\$30
1/4 page	\$40	\$50
1/2 page	\$75	\$100
Full page	\$140	\$175

Vaughn Roste, Newsletter Editor



Vaughn Roste
Andrew College

If you're like me, there are hardly enough minutes in the day to retain an effective balance between the working, social, spiritual, relational, and physical components to our lives. Continuing academic development often gets relegated to a lower priority tier such that it doesn't happen nearly often enough. There are so many good books out there that I want to read, it just seems that I don't manage to find (i.e. prioritize) the time.

One attempt that I've made to try to counteract this is to assign myself homework, setting for myself a modest goal of reading at least one non-fiction book on conducting each year. (Setting modest goals seems to be the most likely way of hopefully attaining them.) My book for this year is entitled "Teaching Music with Passion: Conducting, Rehearsing and Inspiring" by Peter Loel Boonshaft (Galesville, IN: Meredith Music, 2002). I bought it while at GMEA in Savannah last January – I'm thus three months ahead on my goal. ☺

Boonshaft has made his career as a college music educator, but his area of specialization is not choral but rather instrumental conducting. With that caveat then I can still recommend the book for us choral conductors. Many of our areas overlap, and the parts that don't are easily distinguishable. For example, we strive for rehearsal efficiency as much as they do. Thus, there is still much that can be learned from this monograph by this noted scholar, conductor, and educator.

Chapter One of Boonshaft's his book is a list – albeit a practical one – the 33 P's of a wonderful rehearsal: purpose, plan, posture, people, pep-talk, potential, passion, praise... I can't list them all, but you get the idea.

Boonshaft goes on in his second to discuss common errors (or misunderstandings) in conducting, which was a great review of my grad school education. Of course reading about non-verbal gestures we make that are unintended bad habits is not as good as having someone there in person to point them out to you, but nonetheless this is a helpful section for any conductor still improving his or her technique (isn't that all of us?) as well as a great primer for anyone considering grad school.

Chapter Three is devoted to another area which also might get left by the wayside in our busy schedules: score study. Boonshaft likens score study to buying a house, wherein one has a multi-step procedure anyone would go through before making such a major purchase: deciding price range and neighborhood (rehearsal time and

programming), short-listing and visiting, serious and detailed inspections, then stepping back to look at the whole thing.

In Chapter Four Boonshaft excellently answers the question "but how do I get them to watch?" He says it's simple – give them valuable information they cannot get any other way. Throw in a change of tempo, unexpected rubatos, or sudden stops in the rehearsal situation to train them to pay attention – and rid ourselves of the lazy aural cues, which I have come to realize I use much too often because, as Boonshaft points out, it's the easy solution. But it may not be the best in the long run.

In the remaining seven short chapters (about the last third of the book) Boonshaft discusses his conducting philosophy and offers many useful anecdotes about the wisdom he has gleaned from years of teaching. His practical advice is liberally peppered with relevant quotes from various sources, attributed where possible. Witness the following examples which I particularly relished: "When one finds himself in a hole of his own making, it is a good time to examine the quality of workmanship" (Jon Remmerde), "Music is love in search of a word" (Sidney Lanier), "whether you think you can or think you can't – you are right" (Henry Ford), and one that applies equally to us as conductors as it does to our students: "it's not how good you are, it's how good you can become" (Kevin McHale). This book could be a useful step in helping us reach our own potential as teachers, musicians, and inspirers.

– Vaughn Roste

Donna Thomasson, R & S Chair for Children's Choirs



I am often referred to as a "children's choir" person. At conferences and conventions, colleagues often comment on the connections the "children's choir" people (I like to think "community") have with each other and the way they move together in crowds. This of course causes a chuckle as I have friends and colleagues in almost every category of the R & S areas in ACDA. One specific characteristic of the "children's choir" community is the willingness to help one another. Collaborations, shared projects, non-competitive festivals, and joint concerts are just a few of the ways we get together throughout each year. We find ways to be together for the sake of choral music education. While we are together, we help each other as we coordinate the children in each of our groups. And, the relationships that were once professional often grow into lasting friendships. Friendships that at times even feel like being in a family.

I met Clarissa Miller several years ago at a Choral

Music Experience Institute when she was a collegiate from Tennessee. I remember vividly the next time we crossed paths, as we were standing in a long line together at an ACDA hotel anticipating the convention ahead. I immediately inquired if she was a "rewards" member at that particular hotel. She said no and that it was no big deal. Being the older and more experienced convention attendee, I insisted that she sign up. I was mentoring her in a non-musical way that indicated that I cared about her and with hopes of encouraging her long-term connection with ACDA.

I have seen Clarissa over the years at various ACDA conventions. She often gives me an update on her reward points! The most recent reconnection was last February when she was a tremendous help with the Children's Honor Choir in Charleston, WV. Each day, she appeared and stayed throughout the various rehearsals. Not only did she offer an extra set of helping hands, she was there when we needed to rearrange the singers for vocal balance. The end result was a choir that didn't "look" perfect according to height, but sounded wonderful. And, she was there to help explain to the parents of the shorter students why their child was suddenly NOT on the front row. Clarissa, a "children's choir" person was amazingly helpful.

In early September, Clarissa told me that she was hosting a middle school choir

traveling from Sweden by way of Atlanta. Clarissa needed help arranging a Sunday performance in an Atlanta church and a school performance on the following Monday before the choir traveled on to Tennessee. I sent out a mass email to colleagues in my local school system and Jana Williams, who accompanied our summer high school honor choir, responded. I was able to arrange for the choir to sing at my elementary school, which of course will be a wonderful opportunity for my students. This was another example of the networking and assistance that goes on among choral colleagues and ACDA members.

I'm guessing that you may have had similar experiences. If so, keep up the good work. If not, then you may want to consider ways to connect with others in ACDA. I am reminded of a song: "It Only Takes a Spark to Get a Fire Going!" I can remember singing that song around many campfires as a teenager. So, we now have an exchange from Sweden to Atlanta to Cobb County to Nashville and Cookeville, Tennessee. You might ask how Clarissa got connected to the choir from Sweden. A woman in Cookeville where Clarissa lives was an exchange student in 1974 with the conductor of the Swedish choir. The spark was started over thirty years ago. I invite and encourage you to start many sparks for choral music!

Thanks very much to everyone who prepared students and helped with the Children's Honor Choir during our summer conference. We were fortunate to have conductor, Cheryl Dupont and accompanist, Andrea Brown. The students performed beautifully and with tremendous energy. To those who juggled your conference schedule to attend rehearsals and play instruments in the concert [she especially means those talented people who played spoons - ed.], your musical skills glowed!

2006-2007 GA ACDA Board

<p>President Stanley L. Roberts Mercer University Macon, GA 31207 478.301.2751 (work) 478.742.4080 (home) stanley@gaacda.org</p>	<p>Membership Chair Alicia Walker 1621 Howell Highlands Stone Mountain, GA 30087 770.717.5756 (home) 404.634.2463 (church) Alicia@peachtreebaptist.net</p>	<p>College & University R & S Rod Caldwell Georgia Southern University PO Box 8052 Statesboro, GA 30460 706.554.1573 (home) 912.681.0616 (school) caldwell@georgiasouthern.edu</p>
<p>President-Elect Eric Nelson 1724 Oak Ridge Circle Stone Mountain, Ga 30087 770.498.6115 (home) benelso@emory.edu</p>	<p>Member-at-Large Frank Green 202 Collierstown Way Peachtree City, GA 30269 770.631.9966 (home) 770.631.3232 (school) rachelfrank1@bellsouth.net</p>	<p>Male Chorus R & S Dan Bishop 18 Lakemoore Dr. NE Rome, Ga 30161 706.802.0428 (home) 706.236.0495 (work) rbishop77@comcast.net</p>
<p>Vice President & Webmaster Tom Yackley Alpharetta High School 3595 Webb Bridge Road Alpharetta, GA 30005 770.667.8464 (home) tom@gaacda.org</p>	<p>Ethnic/Multicultural Perspectives Adam Con 103 Green Tree Court Statesboro, GA 30458 912.681.1162 (home) 912.681.5845 (work) adamcon@georgiasouthern.edu</p>	<p>Women's Choirs R & S Leigh Ann Wearne 5755 Stephens Mill Dr. Sugar Hill, Ga 30518 770.614.6063 (home) 770.271.5173 (school) leigh_ann_wearne@gwinnett.k12.ga.us</p>
<p>Treasurer Kathy Bizarth 119 Woodbine Circle Newnan, GA 30263 770.254.8126 (home) 770.254.2885 (school) Kathy.bizarth@cowetaschools.net</p>	<p>Children's Choirs R & S Donna Thomasson 2472 Howell Mill Road Atlanta, GA 30318 404.229.0324 (cell) Donna.Thomasson@cobbk12.org</p>	<p>Jazz Choirs R & S Mitos Andaya Hugh Hodgson School of Music University of Georgia 250 River Rd. Athens, GA 30602 (706) 583-0507 (school) 706.425.4463 (home) mandaya@uga.edu</p>
<p>Secretary Erin Keel 404 B Howell Street Thomaston, GA 30286 706.646.5163 (home) 706.647.6256 (school) ekeel@upson.k12.ga.us</p>	<p>Junior High/Middle School R & S Mary Busman 15620 Thompson Road Alpharetta, GA 30004 770.442.0719 (home) 770.667.2870 (school) busmans@mindspring.com</p>	<p>Music in Worship John Simons Mercer University Macon, GA 31207 478.301.4012 (school) 478.953.6175 (home) simons_je@mercer.edu</p>
<p>Newsletter Editor Vaughn Roste 207 Randolph Street Cuthbert, Georgia 39840 (229) 732-6455 (home) (229) 732-5912 (work) vaughnroste@yahoo.ca</p>	<p>High School R & S John Odum 141 Talon Place McDonough, GA 30253 678.432.5839 (home) 770.486.2710 (school) odom.john@fcboe.org (w)</p>	<p>GMEA Choral Chair Debbie Coleman</p>

Mary Busman, Junior High/Middle School Choirs R&S Chair



Fall is a wonderful time to teach. The students are excited and teachers are energetic, inspired, and committed to their craft. The choral program is fresh with opportunities. All students are potential soloists and All-State finalists in the yet untried year.

Early winter is a wonderful time to teach. The students have settled into the routine and teachers are inspired and committed to their craft.

Holiday concerts and local trips fill the schedule and just around the corner is that coveted time to recuperate.

Late winter is a wonderful time to teach. The students are excited; spring break is approaching. The teachers are still committed to their craft but the early fall energy and inspiration may be but a fond memory.

Looking ahead toward the winter months and anticipating the inevitable, I have always inserted a time of inspiration into my professional life. Most recently, the winter conferences for ACDA have satisfied my need for renewal. Visiting with colleagues and exchanging ideas certainly is a key aspect of the conferences. What fun we all have sharing the profession! This crucial component, however could be found in any other educational conference.

What is unique to ACDA is the sound; hours of beautiful choral music in beautiful choral venues, with hundreds of individuals who value the art. What a priceless gift for the middle school choral teacher who often performs in a gym! It is an aural reminder of the performance level that is possible from students and an aesthetic reminder of the reason for our chosen profession.

I encourage every choral teacher to consider the ACDA National Conference this winter. Scheduled for March 7-10, it promises to be an exciting gathering of choral directors and choral groups. This year's location is the Miami Beach Convention Center in Miami, Florida. Call a choral colleague and make plans to attend. It promises to be a memorable event.

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

Georgia Sings!

American Choral Directors.
PO BOX 2720
Oklahoma City, OK 73101-2720

PRSRT STD

U. S. POSTAGE

PAID

PERMIT NO. 188
OKLAHOMA CITY, OK



*****AUTO**3-DIGIT 300

02693 ACDA 0 12/9999

THOMAS D YACKLEY

Alpharetta High School

3595 Webb Bridge Rd

Alpharetta, GA 30005-4140