

**Mark your calendar for 2010 (see details in this issue)**

- GA-ACDA Luncheon
- ACDA Southern Division Convention
- GA-ACDA Summer Conference

# Georgia Sings!

VOLUME 8, ISSUE 2

FALL 2009

## Greetings from State President, Alicia Walker



The cycle of seasons brings with it the opportunity for a fresh start, and I must confess that the fall is when I am the most energized. It is marked by renewed enthusiasm and goals built on growth of the preceding year. Most choral directors experience this in one way or another. It is inherent in the academic calendar at all levels of education, and those who live in the rhythm of a worship or community based ensemble also find themselves drawing on the potential of a new year for energy and inspiration.

I hope that your preparation for this year included our 2009 summer conference at Spivey Hall. It was rich in resources offered by Brad Holmes of Milliken University, as well as outstanding interest sessions presented by Amy Foster, Jeff Bauman, and Philip Copeland. We were pleased to hear fine performances by the Men's and Women's Honor Choirs, the Milton High School Chorale, and the Atlanta Young Singers of Callanwolde. Congratulations to Drew Bowers and Paige Mathis, the conductors of the latter two groups. I would also like to extend my great appreciation to Amy Hughley and Frank Green, who coordinated the Honor Choirs so beautifully, and to

Leslie Blackwell and Jim Dunaway, who were the Honor Choir clinicians. Our summer conferences are always extremely well done, due in large part to the efforts of the members of the board, especially the R&S chairs. Once again this summer we participated in exceptional reading sessions. They were full of music chosen by people in our state who use their knowledge and expertise to bring fine literature to your attention. My thanks goes to these folks, and to Kathy Bizarth, treasurer, and Erin Clarke, secretary, for all their help with the logistics of the conference.

As the year quickly moves forward, you will want to mark several ACDA events on your calendar.

In January, we will once again host the Choral Division luncheon at the GMEA In-Service Conference. GA ACDA is very pleased this year to be a co-sponsor of Dr. Tim Sharp, Executive Director of ACDA. Tim will be a clinician at the conference, and will bring special greetings to us at the luncheon on January 29<sup>th</sup>. When you register for the conference, include your attendance at the luncheon, which will feature Dr. Sharp's

presentation, a brief reading session, and information about next summer's Honor Choirs. This is a perfect occasion to bring along a colleague who may not currently be active in ACDA. They will have a chance to hear what ACDA is about from its most avid spokesman, as well as receive resources for the choral rehearsal. Be present in Savannah on January 29<sup>th</sup>!

The Southern Division convention will take place in Memphis TN, March 10-13, 2010. Georgia is once again well-represented at the regional convention. Congratulations to Amy Hughley and the Riverwood High School Singers and to Michelle Roueché and the Lanier Chamber Singers. They have been selected to perform in Memphis. Interest Sessions will be presented by Amy Foster, by Leslie Blackwell and the Kennesaw State University Chamber Singers, and by Tom Yackley and the Alpharetta High School Chorale. Southern Division R&S Chairs include: Tom Yackley, High School Choirs, Cristy Ray, Middle School Choirs, and Bryan Black, Music in Worship. John Dickson (Mercer University) and I will be the conductor and liturgist, respectively, at the Music in Worship Event, "I Believe..."

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## Greetings from President Alicia Walker, continued.

We look forward to seeing you in Memphis!

One important change you will see this year is the move to an e-newsletter for Georgia ACDA. In light of economic constraints as well as heightened awareness of conserving resources, it is a logical step for us to take. The success of this change will depend on our constituency maintaining an updated email address with the national office, and your initiative in accessing the information sent to you. The plan adopted by the board is to make this fall newsletter the final edi-

tion in hard copy. As has already been the practice, it will also be posted on the website. Starting in Spring 2010, the newsletter will only be sent electronically. I encourage you to make a practice of visiting the family of ACDA websites, including GA ACDA, and take advantage of the information and resources found there.

Finally, we are pleased to announce that Dr. Adam Con (Georgia Southern University) is our president-elect. Adam's term will begin in 2011. In the next two years, I

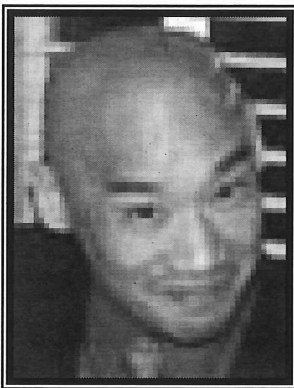
have asked him to help us develop our student chapters around the state, so he will serve as the Youth & Student Activities Chair.

Looking to next summer, Dr. Kevin Fenton (Florida State University) will be our clinician for the 2010 summer conference. We will gather at Spivey Hall June 24-26. It promises to be a great year in the life of ACDA. Take advantage of the wealth of opportunities for resource and leadership that are yours in the turning of this season.

Alicia@peachtreebaptist.net

## Meta Who? . . . Metacognition, Thinking about our Thinking

By Dr. Adam Jonathan Con, President-Elect



Repertoire and Standards Chair  
for Youth and Student Activities

I feel so fortunate to live in a vibrant choral state. All the community, school, and church choral directors with whom I have been in contact were busy starting their fall rehearsals with great flurry! Singers, students, congregations often look to us to lift their heavy spirits through music during these economic times.

The responsibility of preparing, rehearsing, guiding, teaching, and performing can be great and overwhelming. I'm sure there are

moments when we ask ourselves, "Why do I put myself through all of this?" I believe we do what we do because we must. I also believe that we do what we do because we can. Music and creativity is in our blood and breath.

As a Tai Chi Chuan teacher, I equate music to CHI. It surges through our bodies. Like CHI, without music, our bodies are stagnant and lifeless. When music flows in our lives, it brings harmony and balance. People who are not involved in music often grapple with the difficulties of transitioning their summer holidays to a regular work day. Choral directors on the other hand, are already starting their gradual *accelerando* and *crescendo* to special seasonal or Christmas music, fall concerts, Easter, choir festivals and tours. It apparently never ends and we often feel like we are running on fumes. Yet as the old tune goes, "We've Only Just Begun!"

Reflecting on how busy we all are right now as we think about our

prograwill in the months ahead, I wanted to share this true story with you. It was recently mailed to me by a friend and it helped me to stop to take time to breathe. Everything relates to everything and I truly believe this came across my desk (computer) for a reason. Some of you may remember this story and some of you may be hearing it for the first time. Perhaps this might bring, if only for a moment, harmony and balance to your life.

One cold morning in January, a musician stood in a metro station playing his violin while approximately two thousand people who were mostly on their way to work passed through. When the musician first began to play, no one seemed to pay any attention. After three minutes, one passer-by walked a bit slower, paused a few seconds noticing the musician and then continued on his way. Another minute later, a woman tossed a dollar into the musician's hat without missing a beat in her walking tempo. Six minutes

## Upcoming Events and News for GA-ACDA

GA ACDA  
Choral Luncheon  
at  
GMEA Conference  
January 29, 2010  
Guest Speaker:  
Dr. Tim Sharp  
ACDA Executive Director

ACDA  
Southern Division Convention  
Memphis, Tennessee  
March, 10-13, 2010  
  
GA-ACDA  
Summer Conference  
Spivey Hall  
June 24-26, 2010

This is the **LAST** printed issue  
of  
*Georgia Sings!*  
Starting in Spring 2010,  
the newsletter will appear  
online, only  
@  
[www.gaacda.org](http://www.gaacda.org)

## Metacognition, continued.

passed and a young man took a moment, leaned against a wall while listening to the violinist, then looked at his watch and walked away. Ten minutes later a three year old boy tried to stop to listen to the musician but his mother forced him to continue walking; even as they had passed, the child continued to turn his head towards the musician and his music. There were several other children who attempted to stop and listen but they too were hastily ushered on by the adults who accompanied them. After one hour the musician stopped playing. A deafening silence followed. No one applauded. No one even noticed that the music had stopped. It was as if music never existed in that space.

The violinist played continuously for one hour and the six people who stopped to listen did so for only a brief moment. Approximately twenty people gave money; however, they did not stop to listen. In total, the musician earned thirty two dollars.

This experience was an ex-

periment organized by the Washington Post to observe people's perceptions, taste and priorities. The questions asked were:

- Do people perceive beauty in a common place environment at a time that is inappropriate?
- Do we stop to appreciate beauty?
- Do we recognize talent when placed in an unexpected context?"

The environment was a busy Washington, DC Metro Station. The musician who was wearing jeans, a long sleeve t-shirt and baseball cap was Joshua Bell. He performed on his \$3.5 million dollar Stradivari.

How is it possible that people no longer have the sensibility to stop, listen and appreciate one of the finest musicians in the world? If people can't recognize or stop their lives for Joshua Bell playing the music of Bach, Schubert and other acclaimed

composers, what other moments of beauty are being passed by or missed? Is it so surprising that our modern society can be blind and deaf to that which might be literally right in front of us? Are our appointments, text messaging, blackberries, and general lack of awareness consuming our humanity?

As choral conductors, we facilitate creation and beauty through choral music. As we continue to nurture and care for all those whom we touch with our music, perhaps we too need to pause if only for a moment and hear or sense the beauty around us. Often, it is in the simplest of things that beauty is found.

*Namaste*

*The light within me  
honors the light  
within you.*

By Adam Con

[adamcon@georgiasouthern.edu](mailto:adamcon@georgiasouthern.edu)

## Exploring *Musica Russica*. By Allison Mann.

Russia is a country with cultural diversity and a rich musical heritage that represents dozens of ethnic groups. During the soviet domination, choral music was restricted and not released to the public. Now, with the aide of *Musica Russica*, the rich choral traditions of this country are making their way to our classrooms.

*Musica Russica* is the largest, comprehensive source for Russian choral music. The website is easy to navigate and divided into five major sections: Christmas, Folk Songs, Opera Choruses, Secular part songs, and Orthodox Sacred music. *Musica Russica* is dedicated to making Russian music accessible and provides diction cd's for almost all of their choral selections. In addition to the cd's, there are pdf's of the music and recordings to give you a glimpse of the choral gem you have selected. If you call *Musica Russica* directly they will answer any questions and even help select music that meets your choirs needs.

*Musica Russica* has choral selections that work for any age group, elementary through college-aged singers. I have highlighted some choral pieces for you to explore. I hope this resource will inspire you to explore the choral sounds of Russia.

### Women's Music

**Voice type:** Unison/SA

**Composer:** Yuri Yukechev

**Title:** Spokoyno luzhus' (In Peace I Lie)

**Classification:** Orthodox

**CD available:** Yes

**Voice type:** SSA

**Composer:** Kyryll Stetsenko

**Title:** Dnes poyushche (We Sing Today)

**Classification:** Christmas

**CD available:** Yes

**Voice type:** SSA

**Composer:** Anatoly Liadov

**Title:** Ti reka li moya, rechenka (You, My River)

**Classification:** Secular Folk Song

**CD available:** Yes

**Voice type:** SSAA

**Composer:** Alexandre Gretchaninoff

**Title:** Pcholka (Bumblebee)

**Classification:** Secular Folk Song

**CD available:** Yes

### SATB Music

**Voice type:** SATB

**Composer:** Kyryll Stetsenko

**Title:** Joy is All Around Us

**Classification:** Sacred

**CD available:** Yes

**Voice type:** SATB

**Composer:** Alexander Kastalsky

**Title:** Pastiriye vifleyemstil (Shepherds of Bethlehem)

**Classification:** Christmas

**CD available:** Yes

**Voice type:** SATB

**Composer:** Vadim Prokorov

**Title:** Kalinka

**Classification:** Secular

**CD available:** Yes

**Voice type:** SATB

**Composer:** Alexander Grethaninoff

**Title:** Poydu-l'ya, viydu- l'ya (I'll Go Out)

**Classification:** Secular Folk Song

**CD available:** Yes

### Men's Music

**Voice type:** TTBB

**Composer:** Pavel Chesnokov

**Title:** Duh Tvoy blagiy (Let thy good spirit)

**Classification:** Sacred

**CD available:** Yes

**Voice type:** TTBB

**Composer:** Mykola Leontovich

**Title:** Shchedrik (Carol of the Bells)

**Classification:** Christmas

**CD available:** Yes

**Voice type:** TTBB, T solo

**Composer:** Gregory Smirnov

**Title:** Nishtof poliushke (All is still in the fields)

**Classification:** Secular Folk Song

**CD available:** Yes



***Musica Russica***, continued.**Voice type:** TTBB**Composer:** Valentin Mantulin**Title:** Vzveytes' sokoli (Soar up Falcons)**Classification:** Secular Folk Song**CD available:** YesFor additional information, please go to: <http://www.musicarussica.com/>

By Allison Mann



Allison Mann

Repertoire and Standards  
Chair for Ethnic and Multicultural Perspectives

amann9@kennesaw.edu

**Proper Seating for Male Choirs. By Amy Hughley.**Amy Hughley,  
Repertoire and  
Standards Chair for  
Male Choirs

During my undergraduate years, I had the opportunity to sing in the Westminster Choir for three years. At the start of each fall semester, Dr. Flummerfelt would take time to hear the choir member sing in pairs, and then

seat us accordingly. Every year I was placed in the same chair next to the same countertenor. I never thought much about it until I became a choral director myself. I then realized how much of a difference the correct seating can make, especially when it comes to the intonation and tone in my high school men's choir.

Experts on choral seating recommend a variety of methods, from voicing breathy singers next to stronger singers to voicing like voices together. Weston Noble, formerly of Luther College, recommends finding pairs of voices that have a natural blend, then seating like pairs together. Noble is also quick to point out that physical height and social issues are a factor as well. As we all know, placing two best friends side by

side in a choir is not always the best scenario. Guy Webb of Southwest Missouri State University recommends listening to individual voices and using note cards to take notes. He uses a number system, with a "1" signifying the "best blending voice", and larger numbers signifying voices that may be harder to blend. Paul Roe of the University of North Texas recommends placing the largest voices near the middle of each row for best blend.

Regardless of how we choose to seat our singers, the process of seating is advantageous for our choirs. Adolescent males particularly benefit from seating, since each one has had his own experience with puberty. For my men's choir, proper breath support and intonation seem to be our biggest challenges, and seating the voices

## Proper Seating for Male Choirs, continued.

appropriately has helped to resolve many of the issues.

I find that the following seating method works for my male singers:

(1) Make sure the voices are properly warmed up before beginning the seating process. First activate the diaphragm with consonant repetitions and/or breathing exercises. Phonate first with the falsetto range on a closed vowel (u) or (i) and work downward to relieve the strain of switching registers. Be sure to include a proper warm up of the modal or chest voice using low ascending warm ups.

(2) If you are unfamiliar with the timbre of each of the voices in your male choir, take the time to hear each voice individually. It is helpful to use similar warm ups to the ones mentioned above, since stepwise exercises expose the tessitura more clearly. In addition to tessitura and range, listen for light or dark tone, size of the voice, and intonation problems. If needed, now is the time to assign the men in the correct section, (Tenor 1, Tenor 2, etc.)

(3) Instruct each of the assigned sections to form a single file line in order to begin proper seating. Many directors use the song "My Country 'tis of Thee" to seat the choir, since it is mostly stepwise. It tends to

work well, as long as the key is transposed to the appropriate range for each section. Begin by listening to each pair of voices: A and B, then B and C, then C and D, etc. down the line. Find your largest voices first, and separate them from the group. Working alone with the larger voices, listen for groups of two whose tone colors and vibrato speeds complement one another to make a suitable blend.

(4) Once the larger voices are seated according to like blend and vibrato, form your back row by placing the large voice pairs in the center and lighter voices on the sides. Then form your front row by finding pairs of your lightest voices. Your middle should have pairs of medium to large voices in the center, and lighter voices on the sides.

(5) After successfully seating both tenor and bass sections, one must find a suitable order for the sections themselves. I like to place my outer voices next to one another to help center the pitch and tune chords. I suggest the following formation:

**Tenor II, Tenor I, Bass II, Bass I**

(6) Lastly, I believe the space *between* the individuals is just as important as the order of singers. Proper spacing is not only advantageous for sight lines, but it gives the voices physical space in which each singer

can hear his own voice as well as the voices next to him.

Seating choirs not only improves intonation and blend, it also becomes an educational experience for all singers involved. Everyone in the room notices the difference in sound when a certain voice is placed next to another, and I find it builds confidence in male ensembles to be sitting with a group of like voices.

By Amy Hughley

**Hughley@fulton.k12.ga.us**

## Lifetime Singers – Lifetime Learners. By Janice Folsom

Bryan Black's wonderful idea to offer a workshop for Lifetime Learners at our summer ACDA conference was wildly successful. Singers participated in the four hour workshop conducted by the phenomenal Dr. John Dickson. The literature was challenging but the singers and Dr. Dickson were up to the task. Their performance was very artistically pleasing to both the audience and the singers. I asked some of the singers to comment on their experience.

"Any thoughts I had about giving up a free summertime Saturday were quickly dismissed as the morning unfolded. It was a wonderful time to meet fellow choral music connoisseurs and to participate in intensive preparation under superb leadership. I look forward to next year."

"I didn't know how on earth we would pull off a credible performance after just a few hours of rehearsal, but we did it! It made me realize how years of choral singing had prepared each of us for the task. Not bad for a bunch of amateurs!"

"It was thrilling to sing with such a talented and focused group, and a real treat to have everything pull together in just a few short hours. I felt honored to be a part of the workshop."

You can bet that we will have a reprise of this outstanding venture at next year's conference. We hope that many more church and community groups will participate.

[Janicefolsom@mindspring.com](mailto:Janicefolsom@mindspring.com)



Janice Folsom  
Repertoire and  
Standards  
Chair  
for  
Community  
Choirs

## ANCORA IMPALO. By Paul Neal

The Latin phrase *Ancora Impalo* ("I am still learning") was written in the margin of one of Michelangelo's sketches. Today it seems profound and inspiring that such a master artist still considered himself a student. In that context, these words certainly ring true to our profession. Colleges and universities are viewed as seats of knowledge, and we as professors have a duty to teach the young conductors. As individuals, we have studied in depth – conducting techniques and vocal production – and developed administrative skills. Yet, we are all "still learning," and as a newcomer to Georgia, I have enjoyed learning from my new experiences and colleagues here. So with Michelangelo's words in mind, I encourage us all to look for

ways to continue our own education. Here are some ideas:

Study with an expert in our field. Are you preparing a large-scale work with intricate conducting issues? E-mail your questions to a former professor or someone else you admire. Are you doing a piece by a new composer? Contact that composer! Many colleges and universities offer faculty development grants that would enable you to go and study with someone. Conductors and composers I have contacted have been more than happy to share their knowledge, usually for no cost.

Attend the Georgia ACDA summer workshops. Last summer, Dr. Brad Holmes from Millikin University taught about choral tone production, programming, and the use of the Golden Mean. I feel that my choirs are better from this experience, and I would encourage more of our college professors to attend this event next summer. (Georgia ACDA Summer Conference, Spivey Hall, Clayton State University, June 24-26, 2010, Clinician: Kevin Fenton of Florida State University)

Learn from our high school colleagues.

Georgia's top high school choirs are among the best in the country. As I've traveled throughout the state, I have

## ***Ancora Impalo***, continued.

learned a great deal from these veteran teachers, including focusing tone for younger singers, organization of a program, and even fundraising.

Learn from each other.

I have enjoyed speaking to many of you as you have welcomed me to Georgia. Each conductor offers unique perspectives to the art of choral singing, and I have enjoyed learning from everyone. Stay in contact with your colleagues, and consider doing a combined concert or a choir exchange.

Learn from your students.

Start a student chapter and ask them for feedback. You might be surprised at what they have to offer!

As you spend your week, continue to seek out ways to learn. Too many of us stop learning the minute the degree is finished. To avoid that, set a goal you can accomplish before the end of this semester. We must model for our students that learning is a lifelong process.

What have you learned today? ***Ancora Impalo***.

### **ACDA Southern Division Conducting Masterclass and Choir –**

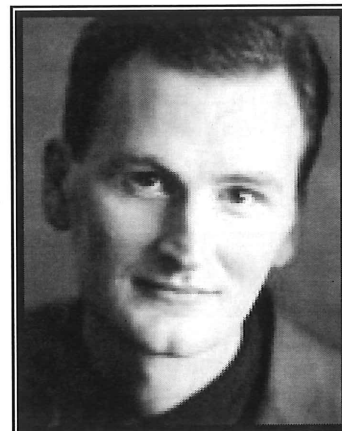
The Memphis ACDA Southern Division Conference will feature an undergraduate conducting masterclass led by two master conductors. A maximum of four undergraduate student-conductors will be selected to participate in the masterclass. Each will conduct a collegiate choir comprised of two SATB undergraduate quartets from each of the states in the Southern Division. Each college/university choral director is encouraged to recommend a maximum of two SATB undergraduate quartets.

The masterclass will take place on Wednesday, March 10th (2:00-4:30 PM). In addition, all collegiate students are encouraged to attend the Youth and Student Activities Roundtable Luncheon on Friday, March 12th (12:00-12:45 PM). As an ACDA member, we hope that you and your students will want to be a part of this

unique musical experience. If you would like more information, please contact me at

**paneal@valdosta.edu.**

Paul Neal  
Repertoire and  
Standards Chair  
for  
College and Uni-  
versity  
Choirs



### **New Editor for *Georgia Sings!***

Since Spring 2009, the GA-ACDA newsletter editor has been Carol Benton, Music Education specialist at Armstrong Atlantic State University.

Articles may be sent in Word format via email attachment to:

carol.benton@armstrong.edu



### **GA-ACDA Executive Board**

For full details regarding our Executive Board,

go to

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

From the home page, click on "Board."

Names, photos and contact information for all of the GA-ACDA officers and R&S Chairs are available on the web site.

# Application to Perform at Georgia ACDA Summer Conference

## June 24-26, 2010 Spivey Hall

Members of GA ACDA are invited to submit an application to perform at the 2010 Summer Conference. Conductors must be members in good standing of ACDA. Recordings should include three pieces which reflect a variety of repertoire.

Name of Director \_\_\_\_\_

Ensemble \_\_\_\_\_

Institution \_\_\_\_\_

Address \_\_\_\_\_

City \_\_\_\_\_ Zip Code \_\_\_\_\_

Email: \_\_\_\_\_ Phone: \_\_\_\_\_

ACDA Member No. \_\_\_\_\_ Exp. Date \_\_\_\_\_

Proposed Program (changes are permitted through May 1, 2010) **30 minute time limit**

\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

Stage Requirements: Piano \_\_\_\_\_ Number of Music stands \_\_\_\_\_

Chairs \_\_\_\_\_ Risers (# of sections) \_\_\_\_\_

Microphone(s) \_\_\_\_\_ Other \_\_\_\_\_

Submit application and recording to:

Alicia W. Walker

University of Georgia Hugh Hodgson School of Music

250 River Road Athens, GA 30602

**Deadline: January 30, 2010**



**Interest Session Application**  
**Georgia ACDA Summer Conference**  
**June 24-26, 2010 Spivey Hall**

Members of ACDA are invited to submit an application to present an interest session at the Georgia ACDA annual Summer Conference. Members may request to submit or recommend another member to present. Any pertinent information should be included with this application. All R&S areas will be considered. Applications should be submitted by December 1, 2009. GA ACDA will not assume responsibility for travel, food, or lodging for interest session presenters.

Please print or type

Please indicate the main focus of the proposed session:

Technology \_\_\_\_\_

Rehearsal Techniques \_\_\_\_\_

Performance practice \_\_\_\_\_

R&S genre \_\_\_\_\_

Other \_\_\_\_\_

Session Title: \_\_\_\_\_

Description of Session:

\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

Name of Presenter: \_\_\_\_\_

Session recommended by (if not submitted by the presenter) \_\_\_\_\_

Technological needs:

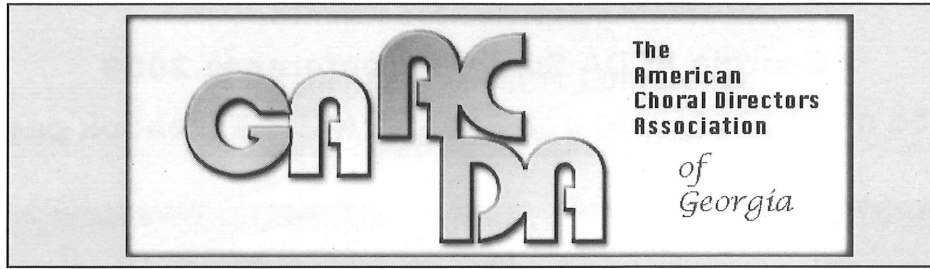
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Submit to: Alicia W. Walker  
University of Georgia Hugh Hodgson School of Music  
250 River Road Athens, GA 30602  
aliciaww@uga.edu

Deadline: December 1, 2009

**Georgia ACDA Summer Conference 2009**  
**(see more photos on our Georgia ACDA Facebook page)**





Stay up-to-date with ACDA events and information

Visit American Choral Directors Association on the Web

National: <http://acda.org>

Southern Division: <http://acda.org/southern/index.html>

Georgia: <http://www.gaacda.org>

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