

Choral Cues

The official publication of the
American Choral Directors Association
of New York State

Winter, 2011



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President's Message

Dr. Brandon Johnson

The art of becoming....

For most of us these are unsettled times. We are facing difficult choices and too often we find ourselves making due with less. It has never been more important for our profession to be *exceptionally good* at what we do. We need to be more effective educators. We need to be more communicative musicians. We need to be opportunistic advocates. We need to be more... New York ACDA is committed to helping you become more. This *becoming* is not something that we do exclusively as young professionals, rather is it a profound commitment to life-long learning.

Continued on page 2

Visit the NY/ACDA website at
www.nyacda.org

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I will never forget my first ACDA conference. As a college student, I was awestruck by the conductors present. Anton Armstrong to my left, Moses Hogan to my right, I felt small, insignificant, & inadequate. But in an instant, my perspective on this profession was forever changed. I was sitting waiting for the next session to begin, when Weston Noble sat down next to me. The choral legend gently smiled and put me at ease. During the session Weston scribbled furiously to keep up. He took copious notes, he asked questions and engaged in conversation as though it was the first time he had heard any of this information. He modeled for me what it was to be a LIFE-LONG student of the art.

Later, after the days sessions were over the conference met for social time. It was in these conversations that I realized that our profession is far less concerned with ego and status than it was with music and teaching. The room was filled with rich dialogue in enthusiastic discussion of our art form. The depth and practicality of these discussions blossomed all around the state for year that followed.

I welcome you into our rich and ongoing discussions and I challenge you to the personal sacrifice of becoming a life-long student of the art form. As E.E. Cummings said so concisely, "It takes courage to grow up and turn out to be who you really are."

NY/ACDA Hosts Inaugural Eastern and Western Fall Conferences

NY/ACDA Regional Representatives

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(Long Island)
Mary Louis Academy



The 2010 Fall Conferences were a great success. It is the first of many events that we hope will generate energy and excitement for choral music in New York. Both conferences (Eastern & Western) provided excellent opportunities to hear world-class choral musicians. Thanks to all who attended and CONGRATULATIONS to all who participated!

Our inaugural Eastern New York Fall Conference Day held at Queens College on Oct. 9 was a day packed with fresh repertoire ideas from the African-American traditions, Latin America, the Middle East made accessible and exciting by our expert conductor-presenters. The day also focused on the individual as a conductor, with a session by keynote presented James Bagwell, an introduction to Alexander Technique, and a conducting master class for some of the conference participants taught by James John, conductor of the Queens College Choir, who acted as demonstration choir. Another successful part of the day was the 40+ member Collegiate Honors Choir conducted by David Fryling. The Collegiate Honors Choir, along with Americas Vocal Ensemble and the Songs of Solomon, ended our day as it should have ended--with voices raised in concert! Be sure to save the Saturday of Columbus Day Weekend 2011 for another inspiring and enriching NY-ACDA conference day!

The Western Fall Conference featured keynote speaker René Clausen over two days. On Friday, October 22, he worked with students from NY ACDA student chapters at the *Student Conducting Symposium*. The first presentation *31 Reasons Why I Became a Choral Conductor* illuminated the fun & the philosophical reasons why Dr. Clausen came to choral music. At 11:00 the attending students were able to watch Dr. Clausen work with the Houghton College Choir. It was exhilarating to watch Dr. Clausen's artistry shape and guide the ensemble in his unique and specific ways. The final even of the student symposium was the conducting master-class. This provided the opportunity for young conductors to lead the Houghton College Women's Choir while Dr. Clausen provided insight and instruction to the student conductors. Rehearsal techniques and conducting gesture were the primary areas of discussion.

The second day of the Fall Conference featured some of New York's finest collegiate choral ensembles. Cornell Men's Glee Club, Eastman Chorale, Houghton College Choir, Ithaca College Women's Chorale, Syracuse University Singers and the Vassar Women's Chorus each provided a concert session. ACDA has long stood for excellence in choral performance and this conference was no exception, the conference attendees heard six artistic performances. We are all thankful for the work of these directors and their students put into the conference. Interest sessions were provided by each of the ensemble directors and Dr. Clausen.

The attendance far exceeded our expectation and we enlisted more than eighty new members over this time period. NY ACDA continues its commitment to tangibly helping the choral musicians of New York develop their skills. We welcome all and hope that you will join us at the next conference events.

Craig B. Knapp
Children's Choirs
Joseph Edgar School

Michael Lister
College &
University Choirs
College of St. Rose

Timothy Newton
Community Choirs
SUNY Oneonta

Penelope Cruz
Ethnic &
Multicultural Choirs
White Plains H.S.

Diane Warner
High School Choirs
Shenendehowa H.S. East

Carol Jacobe
Jazz Choirs
LeMoyne College

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Judith Ranaletta
Show Choirs
Greece Athena H.S.

Daniel Black
2-Year College Choirs
Villa Maria College

Ed Reisert
Women's Choirs
White Plains H.S.

Women's Choir Repertoire

This is for those of you that have, or may be planning to start a new women's choral ensemble. Knowing that each of us has groups of varying ability levels, I chose pieces that are not too difficult, yet they are effective additions to your concert programming. Each of these pieces has varying amounts of unison singing, which allows you, the conductor, to work on achieving the best sound from your women.

Next newsletter will offer more difficult selections.

Laudamus te from *Mass in c minor* unison, piano & opt. flute
W.A. Mozart, arr. Malvar-Keylock & Friedersdorf (Hal Leonard)

This is a simplified arrangement of a gem from oratorio literature. Originally written as a solo, this choral arrangement still offers opportunity for supporting long vocal lines and an excellent introduction for students who are unfamiliar with this masterwork.

Inscription of Hope SA, piano & opt. oboe or strings
Z. Randall Stroope (Heritage Music Press/Lorenz Corporation)

The text of this octavo is taken from a cellar wall where Jews were hiding from the Nazis in WWII. There is some unison in this work, and the harmonies are accessible.

Water of Tyne SSA, piano
English, folk song, arr. by Michael Neaum (Robertson Publications)

While this selection is listed as SSA, much of it is actually in unison. The text is lovely, and the divisi sections are very accessible.

J'entends le Moulin SA, piano & opt. percussion
Québécois folksong, arr. Mark Sirett (Boosey & Hawkes)

There is a great deal of French language in this work, yet this edition offers some opportunities for unison singing. There is a violin/fiddle part that adds to the texture of the work.

Hotaru Koi 3-part, a cappella
Japanese, arr. Ro Ogura (Theodore Presser Company)

While this standard of the choral literature has no unison section, it is a three-part canon, except for a few divisi sections.

Submitted by:
Edward Reisert
R&S Chair, Women's Choirs



The Importance of Conducting Gesture and Listening in Rehearsal

Many East Coast choirs in churches tend to be lead by an organist/ choir director who in many cases is primarily an organist who has to direct the choir also. This brings up a number of dilemmas. This brief article will focus on two items for rehearsal and performance in worship: conducting gesture and listening. I would strongly suggest that you consider what you are doing with your hands every time you are in front of the choir. The choir is not an organ and just because you think you are doing what needs to be done, doesn't mean that you are. Secondly, do you know what your choir sounds like without the keyboard playing? Can they sing their part alone? How does your conducting affect their singing? These are important questions to answer so that you can help your choir develop as singers and you can grow as a choral musician.

Importance of Conducting Gesture

Conducting gesture is a conversation between you and the choir. You are not there to just beat time or give cues, but you need to consider are you communicating the ideas, emotions, dynamics, nuance and direction of the music. You do all of these things when you are playing the organ, but how do help the choir do this in rehearsal and worship?

Here are a few ideas to help you communicate better with the choir:

1. **Conduct the music in front of the mirror** and see how you would do it without sitting at the organ. What does your gesture communicate? Does it communicate? Conducting gesture needs to not be overly fluoride, but also not just metronomic. Even if you have to conduct from the organ on Sundays you should take time to master conducting gesture.
2. **Video yourself during rehearsal and worship.** If you conduct primarily from the organ, video yourself in that position. I would suggest putting the video camera behind the choir so you get the choirs view of what you do. When you watch the video, watch without the sound so that you are only focusing on what you see. What are you communicating with the choir in terms of face, gesture, posture and other important areas?
3. **Get away from the organ.** Even if you never have your choir sing without the organ do so at least in rehearsals from time to time. First of all if you are always playing the organ or piano you cannot hear what your singers are actually singing. Secondly, singers will use you as a crutch to there singing. I have often heard choir members say, "I can't sing this without the accompaniment." This is not their fault, but ours. Make your singers sing without the accompaniment as much as possible so that you can hear what they are singing, and so they realize that they can do it. Lastly, when you step away from the organ try to only communicate with your hands. If you feel like you have to say something verbally, it likely means you are not doing what you need to visually.
4. **Choose appropriate music.** Even if you would like for your choir of 7 to sing Stanford, Bach and Rutter every week it may not be the best thing for the choir or for you as a conductor. I strongly believe in simple music for worship. Spending time to understand your singers and what they could do best. Unison anthems don't show them off, but could be very useful for you to work on improving your listening and visual communication.
5. **Are you communicating with your eyes?** The number one complaint I hear from organists and choir directors alike is that the choir never looks up. My question is, are you looking up? I have found that the more I can be off of my music and looking at the choir the more they look at me. If you are primarily the organist then you are likely playing the score (maybe open score) while trying to listen, conduct and juggle. If every time I look up as a singer I see you with your head down, then why should I look up? If you want them to look, you must also.

Importance of Listening

Listening is the primary role of the choir director. As I stated before, conducting is a form of communication. If done correctly it involves not only correct gesture and the choir watching but you listening and then altering your gesture to fix what you hear. This is the biggest problem for organist/ choir directors, but also impacts the person who is solely a choir director. If you are not intently listening to the singers, then how can you adjust your gesture to fix the problems or adjust the musical nuances?

Here are a few ideas to help you listen better to your choir:

1. **In rehearsal make the choir sings unaccompanied.** The best way to hear what the choir is doing is to listen to just them. You may not like what you hear initially, but what you are hearing is what you are “covering up” when you play the organ. The more the choir hears just themselves the better they will be.
2. **Don’t sing or play along on one part.** Every choir director has the problem of singing with a part that is struggling or pounding out that part with the sheep that have gone astray. This doesn’t help them as much as make you feel like you are doing something. Play it for them, sing it to them, but then let them do it on their own. Listen to them and make corrections. This is the most effective way.
3. **Change the seating of the choir.** If in rehearsals you can never hear the men singing then how do you know they are singing the right part? I have often moved my men to the front row of the choir and sat the ladies behind. This way I can hear how the men are doing over the women. If your choir has 8 sopranos and 2 men it also makes more sense to have the men in front acoustically. You will always be able to hear the sopranos don’t worry. Secondarily this will be more difficult for the women and make them be more independent singers, and make them have to listen to the men who are now harder to hear. Stronger singers equal better singers.

To effectively lead your choir in worship you must be able to hear them, communicate with them, listen to the result of the communication and then reinforce the communication. This constant give and receive will make you and your choir better, stronger, and more musical. If you are an organist/ choir director this will be very difficult to do in the heart of worship, but if you can begin to work during the rehearsal process on these two main area: Conducting Gesture and Listening, you will find that your choir will improve. Like any learning process it will be slow at the beginning, but the more you allow your choir to work and develop these skills the better you will be at communication during the heart of worship.

Jason Thoms, DMA
Director of Choral Activities
Concordia College-New York
R&S Music in Worship



A D A P T A T I O N S

Making Adjustments In Your Teaching To Suit Your Rehearsal Environment

"Turn tables." he said as though he were telling me the sky is blue or that two and two equals four. I needed him to say it again so I replied, "I'm sorry. I didn't catch that. What did you say?" "Turn tables." There it was again. No ironic facial expression. No cracked smile. Nothing. I'm sure I said something nice in response but I was shocked, confused, dizzy with the implications for how I might approach teaching this student choral music. Are they all like this? What if the whole room answers the same way? How am I going to teach this kid to sing when his primary instrument is 'turn tables'?

My first year out of a Master of Music in Choral Conducting had me stringing together an income from a number of part-time music jobs. One of these was a private, two-year college. In the early stages of transforming itself into a four-year institution, this college was known for its unique major offerings. In music, the school appealed to non-classical genres though the structure of the program was still traditional (theory, aural skills, piano, etc). As a result, there were a lot of singer-songwriters there, quite a few rock guitarists and what seemed like about as many future hip-hop producers as the world could possibly employ. Additionally, this was a group of students far more racially, economically and musically diverse than any I had yet encountered and I was there to lead them through an experience new to most of them: to sing in a choir.

I have found that so much of teaching is knowing exactly where your students are, so that you can help them up to the next level. After conducting in graduate school for two years, however, I was about to find out that I didn't know where I was, let alone how to set a course and guide my students to the next level. Like a lot of new teachers, I was quickly frustrated with the teaching approach I was taking. One thing would work only to fall flat the next day and I couldn't seem to hit a stride that would last for any meaningful amount of time. I ended up changing course a number of times over the year but eventually I found a few consistent themes that seemed to work.

Perhaps due to the prevalence of hip-hop/rap in popular music, the students learned rhythmic concepts and count-speaking much faster than they learned anything melodic.

I tried to piggyback on their aural skills class by teaching solfege and when I did, I initially used melodies that I thought were familiar to all (nursery rhythms, holiday songs). What seemed like a great idea was thwarted when I realized the canon of melodies common to my students is very, very small. I ended up soliciting the class for their favorite "singable" songs and then would pick melodies to which I would apply solfege.

They responded well to a very linear approach to music making. First we count-speak the rhythm, then we speak the solfege, then we sing on solfege, then we sing on text. Make too many mistakes at one level and we go back to the previous level. Stray too far from that model and it would frequently dissolve into chaos.

At one point it came up in conversation that one could make money singing as a soloist or chorister around the cities. Almost all of the students were shocked to learn this and though it hardly appealed to their inner love of singing, it did motivate some of them to try harder.

Although I stopped teaching at that school the following year, I value the experience and know that it helped shape the teacher I am today. My other positions at the time were far easier (teaching voice as an adjunct professor at a state college and teaching choir at a private top-ranked high school) but didn't push me to adapt the way this job did. The most important thing I learned was how always to be thinking on the fly—how to approach their ability level without resorting to entertaining tricks. I learned a lot about what it is to get nervous when things aren't going well and to forge on by returning to the fundamentals. Finally, I had an experience I think every conductor should have—that of leading a group of people that has only a few of the marks of a traditional choir and largely does not want to be there. If one can help students to make music in that environment, every choir that follows will be better for student and teacher alike.

Daniel D. Black

Conductor, Men's Choir

The Greatbatch School of Music, Houghton College

Daniel.black@houghton.edu



NY/ACDA 8th Annual Children's Elementary Honor Choir

CRAIG B. KNAPP

NY/ACDA Children's Choir Repertoire & Standards Chairperson

Mrknapp1@aol.com



Craig Knapp

This year's 8th Annual NY/ACDA Elementary Children's Honor Choir took place as part of the 2010 New York State Summer Music Conference in Albany, NY and was an enormous success. It was truly an honor to have Fred Meads from the American Boychoir School as our guest conductor. Mr. Meads was a pleasure to work with, and the students learned a lot from him. The students were a wonderful, talented and disciplined group. Mr. Meads selected a wonderful, diverse and challenging program, and provided the students with an enriching and rewarding musical experience. The program opened with Betty Bertaux's arrangement of "To Music," followed by the well-known Shaker Hymn, "Simple Gifts." Nick Page's arrangement of "Bowling Green," was especially delightful for the students, as they had the opportunity to folk dance during this piece. The mood shifted on the next piece, as the children performed the very sensitive and beautiful, "When I Am Silent," by Joan Varner. Then the students performed the Traditional Spiritual, "Sing Hallelu," arranged by this year's NYSSMC Keynote Speaker, Rollo Dilworth. The concert concluded with "Oye," composed by Jim Papoulis. The students learned an incredible amount, not only about the music, but the history and culture behind the music. Special thanks to the University of Albany Performing Arts Center for hosting the NY/ACDA Honor Choir rehearsals and to Dr. Steven Schopp and Michael Brownell from NYSSMA for encouraging the Honor Choirs as part of the New York Summer Music Conference. The feedback from students and teachers was incredibly positive and the parents thoroughly enjoyed the opportunity provided for their children.





2010 New York State Summer Music Conference Recap

The New York ACDA participated in another successful Summer Conference in Albany, New York this past August. The informative general interest sessions, keynote speech by Rollo Dilworth, reading sessions of distinctive choral literature, Elementary Honor Choir, led by Fred Meads, Directors Chorus, under the leadership of Rollo Dilworth and the Middle School Honor Choir, directed by Diane Warner were inspirational and a great kick off to a new school year.



Rollo Dilworth – Director’s Chorus

Welcome aboard to the following new members who joined ACDA in December!

- | | |
|--------------------|--------------------|
| Cameron Brownell | Jennifer Phelan |
| Sarah Costalou | Bradley Pickard |
| Stephanie Heins | Kyle Sherlock |
| Corey Hopkins | Tricia Towe |
| Chris Knight | Alexandria Tubbs |
| Sonia Megias Lopez | Chelsea Zalikowski |
| Andrea Palma | |

Continued membership in ACDA affords you the opportunity to ongoing professional development at the state and national level. In addition, you have numerous professional resources at your fingertips at the ACDA website. If you have a choral friend or colleague who is not currently a member, encourage them to take advantage of the many benefits offered through membership in the ACDA.



Membership Form

Online Renewal: www.acda.org
 Fax or mail:
 ACDA
 545 Couch Drive
 Oklahoma City, OK 73102-2207
 Phone: 405-232-8161 x: 10
 Fax: 405-232-8162 (no cover sheet please)
 ldefrancis@acda.org

1. New Membership Renewal # _____ Please print clearly

2. Name

Title _____ First Name _____ Middle Name _____ Last Name _____ Suffix _____ Last 4 of SSN _____

3. Mailing Address

Address 1: _____

Address 2: _____

City: _____

State / Province: _____

Postal Code / Country: _____

Phone: (____) _____

Fax: (____) _____

Cell: (____) _____

Primary Email: _____

Web Site: _____

I would like to receive email notifications from ACDA.

4. Choir & Activity Types - Mark your current areas of involvement. Mailings are based upon these selections

- | | |
|---|--|
| Primary: _____ | Primary: _____ |
| <input type="checkbox"/> Boy | <input type="checkbox"/> ACDA Student Chapter |
| <input type="checkbox"/> Chorus | <input type="checkbox"/> College & University |
| <input type="checkbox"/> Ethnic & Multicultural | <input type="checkbox"/> Community |
| <input type="checkbox"/> Girls | <input type="checkbox"/> Elementary |
| <input type="checkbox"/> Jazz | <input type="checkbox"/> Junior High / Middle School |
| <input type="checkbox"/> Men | <input type="checkbox"/> Music in Worship |
| <input type="checkbox"/> SATB / Mixed | <input type="checkbox"/> Professional |
| <input type="checkbox"/> Show Choir | <input type="checkbox"/> Sr. High School |
| <input type="checkbox"/> Women | <input type="checkbox"/> Supervisor / Administrator |
| | <input type="checkbox"/> Two-Year College |
| | <input type="checkbox"/> Youth & Student Activities |

As an ACDA Member, I will comply with the copyright laws of the United States of America. (Compliance with these laws is a condition of participation by clinicians and performing ensembles that appear on any ACDA sponsored convention or event.)

5. ACDA Membership - Including Choral Journal Subscription

Visit our web site for a description of these types. www.acda.org/membership

Donation to the ACDA Endowment, \$ _____	One Year	Two Years	Three Years
Active..... (US and Canada).....	<input type="checkbox"/> \$85. ⁰⁰	<input type="checkbox"/> \$170. ⁰⁰	<input type="checkbox"/> \$255. ⁰⁰
Active low.....	<input type="checkbox"/> \$88. ⁰⁰	<input type="checkbox"/> \$176. ⁰⁰	<input type="checkbox"/> \$264. ⁰⁰
International..... (I hope outside the US & Canada).....	<input type="checkbox"/> \$110. ⁰⁰	<input type="checkbox"/> \$220. ⁰⁰	<input type="checkbox"/> \$330. ⁰⁰
Retired.....	<input type="checkbox"/> \$45. ⁰⁰	<input type="checkbox"/> \$90. ⁰⁰	<input type="checkbox"/> \$135. ⁰⁰
Student..... (full and part-time students at any level).....	<input type="checkbox"/> \$35. ⁰⁰	<input type="checkbox"/> \$70. ⁰⁰	<input type="checkbox"/> \$105. ⁰⁰
Associate..... (Choral Singers, Administrators, & non-directors).....	<input type="checkbox"/> \$85. ⁰⁰	<input type="checkbox"/> \$170. ⁰⁰	<input type="checkbox"/> \$255. ⁰⁰
Instructor..... (School / Church Music Dept.).....	<input type="checkbox"/> \$110. ⁰⁰	<input type="checkbox"/> \$220. ⁰⁰	<input type="checkbox"/> \$330. ⁰⁰
Industry..... (Music-related businesses).....	<input type="checkbox"/> \$135. ⁰⁰	<input type="checkbox"/> \$270. ⁰⁰	<input type="checkbox"/> \$405. ⁰⁰
Life..... (Make a lifetime commitment).....	<input type="checkbox"/> \$2,000. ⁰⁰ Annual Instalment of \$200. ⁰⁰ or greater \$ _____		

(To qualify for life membership, you must have been an active member of ACDA for a minimum of 10 years.)

6. Payment - Payable to ACDA in US Dollars. **Total: \$** _____

Check # _____ (Enclosed) Do not fax if mailing a check. PO _____ (PO form & this form must arrive together)

Visa MasterCard Discover

Membership will be renewed upon receipt of payment.

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Name on Card: _____ Signature: _____

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I agree to pay the total according to the credit card issuer agreement and acknowledge that all sales are final unless duplicate payment is made.

**NEW YORK/AMERICAN CHORAL DIRECTORS ASSOCIATION
9th ANNUAL ELEMENTARY CHILDREN'S HONOR CHOIR**

COME SING WITH THE FINEST!

Monday, August 22nd & Tuesday, August 23rd, 2011
Part of the NYSSMA New York State Summer Music Conference

- **CONDUCTOR:** NY/ACDA is honored to have Emily Ellsworth as the guest conductor. Ms. Ellsworth serves the ACDA as the Central Division Repertoire and Standards chair for children's and community youth choirs. Nationally recognized in the U.S. as a leader in the field of youth chorus directors, Ms. Ellsworth has served as Artistic Director of Anima – Young Singers of Greater Chicago (formerly the Glen Ellyn Children's Chorus) since 1996. She has selected a challenging program of varied treble chorus literature for the NY/ACDA Elementary Children's Honor Choir to perform.
- **REHEARSALS:** All rehearsals and the concert will be held on the University of Albany campus and the Crowne Plaza Hotel in Albany, New York as part of the New York State Summer Music Conference. The **tentative** schedule for Monday, August 22nd, 2011 includes:
11:30AM - 1:00PM Registration (Lunch before on your own.) – Univ. Albany
1:00PM - 5:00PM Rehearsal (There will be a snack break.) – Univ. Albany
5:00PM - 6:30PM Dinner (Provided) – Univ. Albany
6:30PM - 8:30PM Rehearsal – Univ. Albany
The **tentative** schedule for Tuesday, August 23, 2011 includes:
12:00PM - 2:00PM Open Rehearsal (for parents and conference attendees) – Albany Crowne Plaza
2:00PM – 2:45PM Final Rehearsal – Albany Crowne Plaza
3:00PM - 4:00PM Concert – Albany Crowne Plaza
- **REQUIREMENTS:**
Recommending teachers must be active members of either NY/ACDA or NYSSMA.
We are looking for your finest **treble** singers who:
 - are current 4th, 5th, or 6th Graders in your choral program.
 - can easily match pitch with a pleasant head tone.
 - can handle singing challenging music in multiple voicings and languages.
 - display the discipline and interest to do well in a structured rehearsal situation.
 - love to sing!

DEADLINE: FRIDAY, APRIL 1, 2011 POSTMARK

Please send the attached **application form** with your non-refundable application fee to the address below.

ACDA Members: \$15 per recommended singer

NYSSMA members who are not members of ACDA: \$20 per recommended singer.

Please send **no** cash. Checks may be made out to NY/ACDA.

Notification of acceptance will be sent out by May 1st, 2011 or shortly thereafter. It is our hope to have the singers registered and music distributed to participating teachers as soon as possible. Housing information in Albany as well as information regarding participation fee (\$125.00), expectations and procedures will be forthcoming.

- **CONTACT:** Please send completed application forms and fees to:

Shellie N. Badger
Children's Honor Choir Coordinator
1807 Fred Rd
Schenectady, NY 12303
E-mail: badgerchoir@gmail.com



**NEW YORK/AMERICAN CHORAL DIRECTORS ASSOCIATION
ELEMENTARY CHILDREN'S HONOR CHOIR
NOMINATION FORM - 2011**

To be submitted by the Nominating Choral Teacher/Director

- All Choral Directors must be active ACDA or NYSSMA members.
- **Application Deadline is Friday, April 1, 2011 POSTMARK**
- ACDA members: Include \$15 non-refundable application fee **per** recommended singer. (NYSSMA members who are **not** members of ACDA: Include \$20 non-refundable application fee **per** recommended singer.)
- All checks should be payable to NY/ACDA. Please send **no** cash.

Mail all forms and checks to: Shellie N. Badger –Children’s Honor Choir Coordinator
1807 Fred Rd
Schenectady, NY 12303



Please fill out this form completely and accurately. PLEASE PRINT ACCURATELY
(You may duplicate this form as many times as necessary, using one application form **per** singer.)

Name of Chorus (School or Community): _____ School District: _____

DIRECTOR’S NAME: _____ Director E-mail (Home & School): _____

Director School Address (NO P.O. Boxes Please): _____
Street City State Zip

Director School Telephone: _____ Director Home Telephone: _____

SINGER’S NAME: (As will appear in program): _____

Singer’s Parent Address: _____
Street City State Zip

Singer’s Parent Home Telephone: _____ Singer’s Parent E-mail: _____

** Very important to include neatly printed E-mail above **

Present Grade in School: _____ Age: __ Gender: M ___ F _____

Please list by preference (1, 2, 3) which part(s) the students can sing. Voice: S1 ___ S2 ___ Alto ___

T-Shirt Size: [YOUTH - M L XL] or [ADULT - S M L XL] Height of Singer: _____ft. _____in.

Teacher Recommendation (You may include student experience as soloist, part in a school musical, NYSSMA Solo experience, All-County experience, etc. – Feel free to attach NYSSMA Evaluation Sheet):

Additional Information: The nominating director will be notified by May 1, 2011 or shortly thereafter of acceptance. Singers will then receive other registration forms in the mail. There will be a registration fee assessed to cover the cost of dinner and snack on Monday, a rehearsal CD, music, festival T-Shirt, and administrative expenses. (\$125.) **PLEASE** have all singers check the dates (Aug. 22 & 23) before you recommend. We need full commitments on the part of you, your singer and their parents.

PARENT/GUARDIAN CONSENT:

“I have read the information regarding the 8th Annual NY/ACDA Elementary Children’s Honor Choir to be held in Albany, NY in August 2010. I understand that it is an honor for my child to be selected, and that by applying, my child and I are committing to attending this event if selected. I understand it is my responsibility (not the teacher’s) to chaperone my child throughout all rehearsals.”

Parent/Guardian Signature

Name of Parent/Guardian – please print

Date

***New York/American Choral Directors Association
3rd Annual Middle School Honor Choir***

*Saturday, August 20th & Sunday, August 21st, 2011
All events will be held at the Crowne Plaza, Albany NY*

*The NY/ACDA Middle School Honor Choir will be the opening concert for the
NYSSMA Summer Conference*

Featured Guest Conductor

NY/ACDA is honored to have Craig Denison as the 2011 MSHC guest conductor. Mr. Denison is in his sixth season with Florida's Singing Sons Boychoir. Previously he served as the Music Director for the Colorado Children's Chorale and Associate Music Director and Conductor of The American Boychoir. He has selected and exciting and challenging program of great choral literature for the MSHC to perform.

Tentative Rehearsal Schedule:

Saturday, August 20th – Registration – 12:00-1:00pm (Lunch before you arrive) Crowne Plaza, Ballroom A
Saturday, August 20th - First Rehearsal - 1:00pm-3:00pm – Crowne Plaza, Ballroom A
First Break – Snack Provided – 3:00pm-3:30pm
Saturday, August 20th - Second Rehearsal - 3:30pm-5:00pm – Crowne Plaza, Ballroom A
Dinner Break – On your own
Saturday, August 20th - Third Rehearsal - 7:00pm-8:30pm – Crowne Plaza, Ballroom A
Sunday, August 21st - Fourth Rehearsal - 9:00am-10:00am – Crowne Plaza, Ballroom A
Sunday, August 21st - Open Rehearsal - 10:15-11:00am - Crowne Plaza, Ballroom A
Lunch Break – On your own
Sunday, August 21st - Opening Concert - NYSSMA Summer Conference - 12:00pm

Requirements

Recommending teachers must be active members of either NY/ACDA or NYSSMA.

Please recommend on the following criteria:

- Current 7th or 8th grade students
- Accurately match pitch
- Can handle challenging music in multiple voicings and languages
- Display the discipline and interest to thrive in an intensive choral setting

DEADLINE: FRIDAY, APRIL 1st, 2011 POSTMARK

Please send the attached application form along with your non-refundable application fee to the address below.

NY/ACDA Members: \$15 NYSSMA Members (Non-ACDA): \$20

Please send checks only made out to NY/ACDA. Do Not Send Cash.

Notification will be sent out on April 8th or shortly thereafter.

Information regarding the \$125 participation fee, hotel accommodations, & expectations will be forthcoming.

ALL COMMUNICATION WITH ACCEPTEES WILL BE THROUGH EMAIL (make sure to check your spam)

TEACHER & PARENT EMAIL ADDRESS'S MUST BE LEGIBLE

**Don Schuessler
NY/ACDA Middle School Honor Choir Chairperson
101 Dover Circle, Syracuse NY 13219
EMAIL: donschiessler@yahoo.com**



***New York/American Choral Directors Association
Middle School Honor Choir Nomination Form – 2011***

To be submitted by the Nominating Choral Teacher/Conductor

- Choral Director must be an active ACDA or NYSSMA member
- **Singers must be a current 7th or 8th grader for the 2010-2011 year**
- **Application Deadline is Friday, April 1st, 2011 POSTMARK**
- ACDA Members: \$15 non-refundable application fee **per** recommended singer
- NYSSMA Members (Non-ACDA): \$20 non-refundable fee **per** recommended singer
- **Checks should be made payable to NY/ACDA. DO NOT SEND CASH**

Mail All Forms and Checks to:

Don Schuessler
NY/ACDA MSHC Chairperson
101 Dover Circle
Syracuse, NY 13219

.....
This form must be completely and accurately filled out to be accepted. PLEASE PRINT ACCURATELY
(Please feel free to make as many duplicate copies as necessary, using one application **per** singer)

Name of Ensemble (School or Community) _____ School District: _____

Director's Name: _____ Director's Phone: _____

Email:(School) _____ Email: (Home) _____

Director's School Address: _____

Singer's Name: (As it will appear in program) _____

Singer's Parent/Guardian Name: _____ Phone: _____

Singer's Parent/Guardian Address: _____

Singer's Parent/Guardian Email: _____ **MUST BE LEGIBLE**

Present Grade: 7th 8th **Age:** _____ **Gender:** M F **Voicing:** S A T B (CHOOSE ONLY ONE)

T-Shirt Size: [YOUTH – M L XL] or [ADULT – S M L XL] **Height of Singer:** _____ ft. _____ in.

Teacher Recommendation: (You may include Solo, Musical, NYSSMA Solo, All-County experience & or Evaluation sheet)

Additional Information: The nominating director will be notified by April 8th, 2011 or shortly thereafter of acceptance. Singers will then receive a email with all pertinent acceptance packet material. The Choir fee is \$125 per student which covers, Rehearsal CD & Music, Festival T-Shirt, Snack, Guest Conductor Fee, & Administrative expenses. Directors must have students check their availability for the Festival Dates (8/20/11 & 8/21/11). There must be a full commitment of the part of the Director/Student/ & Parent.

PARENT GUARDIAN CONSENT:

"I have read the information regarding the 3rd Annual NY/ACDA MSHC to be held in Albany, NY in August 2011. I understand that it is an honor for my child to be selected. I understand it is MY responsibility (NOT THE DIRECTORS) to CHAPERONE my child through out ALL rehearsals during the Festival."

Parent/Guardian Signature

Name of Parent/Guardian – Print Please

Date

AMERICAN CHORAL DIRECTORS ASSOCIATION
2011 NATIONAL CONFERENCE

Voices IN THE WIND

FEATURING

CHICAGO SYMPHONY AND CHORUS
HELMUTH RILLING
CHANTICLEER
... AND MORE!

Chicago, Illinois March 9-12, 2011

2011 ACDA National Conference Registration Form

Four Ways to Register! Early Postmark Deadline: January 14, 2011

Online www.ACDA.org
 Fax 405-232-8162 (no cover sheet please)
 Mail ACDA, Attention: Registration
 545 Couch Drive, Oklahoma City, OK 73102-2270
 On-Site Hilton Chicago - Normandie Lounge
 720 South Michigan Ave., Chicago, IL 60605

ACDA Membership (Select A, B, or C below)

All Conference Attendees must be current members of ACDA.

- A: I'm a member # _____ Exp. Date: _____
 B: Renew my membership # _____ (indicate type below)
 C: I'm not a member of ACDA and wish to join (indicate type below). For a description of membership types and benefits visit www.ACDA.org.

- Active \$85 Associate \$85 Institution \$110
 Retired \$45 Industry \$135 Paying Life Installment
 Student \$35 International (outside US & Canada) \$110

Registration (Pricing for members & guests of members)

	Early Registration <small>Postmark on or before Jan. 14, 2011</small>	Full Registration <small>On or after Jan. 15, 2011</small>	On-site Registration <small>March 9-12, 2011</small>
Active	<input type="checkbox"/> \$290	<input type="checkbox"/> \$340	<input type="checkbox"/> \$390
Retired	<input type="checkbox"/> \$240	<input type="checkbox"/> \$290	<input type="checkbox"/> \$340
Student	<input type="checkbox"/> \$190	<input type="checkbox"/> \$240	<input type="checkbox"/> \$290
One Day	<input type="checkbox"/> \$120	<input type="checkbox"/> \$120	<input type="checkbox"/> \$120

My Badge Please Print Clearly or Type

First Name: _____
 Last Name: _____
 Institution: _____
 City, State (Country if not US): _____
 Performances divided into 2 tracks. Please select one.
 Gold ex: *Elias (Elijah) Sat.* Scarlet ex: *Elias (Elijah) Thur.*
 Optional: ACDA Leadership Role (i.e., officer title, R&S area)
 Limit One: _____

Confirmation

No materials will be mailed prior to the 2011 Chicago Conference. Your receipt, conference badge, program book and reading packets will be available at the registration desk in the Normandie lounge of the Hilton Chicago. visit www.ACDA.org/conferences for updates, schedules, and program notes.

YES, upon processing of my registration, I would like to receive a confirmation at the following email address: _____

Guest Registration

Guest #1 Active Retired Student One Day
 (Associate, Spouse, or Partner)

First Name: _____
 Last Name: _____
 Institution: _____
 City, State: _____

Guest #2 Active Retired Student One Day
 (Associate, Spouse, or Partner)

First Name: _____
 Last Name: _____
 Institution: _____
 City, State (and Country if not US): _____

Reading Session Packets

Indicate the total number of packets you (and your personal guests) wish to receive. Four (4) packets are included with each registration. Additional packets may be ordered for \$10 per packet. Limit: one packet per vocal category (per person). Example: you + guest = 8 packets

- | | |
|---|---|
| Wednesday 2:30pm (select one)
<input type="checkbox"/> Children and Community Youth
<input type="checkbox"/> Male Choirs
<input type="checkbox"/> College and University Choirs
<input type="checkbox"/> Vocal Jazz | Thursday 1:30pm (select one)
<input type="checkbox"/> Boychoirs
<input type="checkbox"/> Music in Worship
<input type="checkbox"/> Senior High Choirs |
| Friday 8:00am (select one)
<input type="checkbox"/> Ethnic and Multicultural Persp.
<input type="checkbox"/> Community Choirs
<input type="checkbox"/> Women's Choirs
<input type="checkbox"/> No Reading Session Packets | Friday 12:30pm (select one)
<input type="checkbox"/> Show Choirs
<input type="checkbox"/> Junior High/Middle School Choirs
<input type="checkbox"/> Two-Year College |

Payment

ACDA Membership = \$ _____
 Registration = \$ _____
 Guest #1 Registration = \$ _____
 Guest #2 Registration = \$ _____
 Additional Reading packets @ \$10 each = \$ _____
 ACDA Endowment Contribution = \$ _____

Total Due \$

- Check # _____ Visa Mastercard
 PO # _____ American Express Discover
 Credit Card. Name on Card: _____

Expiration Date: _____ / 20____ CVV Code: _____

Billing Address: _____
 City, State, and Zip: _____

I agree to pay the appropriate fees according to the credit card issuer agreement and the terms listed on this form. All sales final. By registering for this conference, I acknowledge and will abide by all ACDA conference policies. All membership and conferences are non-refundable and nontransferable. ACDA membership must be current at the start of the conference. The registrant is responsible for making hotel reservation and proper arrangements to attend the conference. Those who postmark their form by Jan. 14, 2011 qualify for the Early Registration discounted price. After consideration, registration cancellations and/or requests for a refund received 30 days before the conference may be entitled to a refund of the total conference fees paid less a \$50 administrative charge. After that time and within five days following the conference, cancellations and/or requests for a refund received may only be entitled to a refund of one-half of the total conference fees paid.

*New York Chapter of the
American Choral Directors' Association*



~ Outstanding Choral Director Award ~

NOMINATION FORM

Qualifications:

- 10 years or **more** of teaching experience;
- Consistent NY/ACDA membership;
- Maintains high performance and repertoire standards;
- Attends and is active in NY/ACDA activities;
- Promotes choral music in the community.

Nominee Name: _____

Home Address: _____

Work/School Address: _____

Nominated by: _____

Nominee Address: _____

Home Phone: _____ Cell Phone: _____ Work Phone: _____

Email: _____

Please write a letter supporting your nominee, focusing on the candidate's outstanding contribution to choral music in New York State. Comments regarding high standards of performance and repertoire, commitment to a career as a choral director, and creativity, originality, and imagination in the area of programming should be included. Please also include participation in professional organizations, activities, and honors.

Return this form (must be postmarked by **June 1st**) and letter of support for your nominee to:

- Dr. Brandon Johnson
NY/ACDA President
Greatbatch School of Music
1 Willard Ave.
Houghton, NY 14744

This award is presented annually at the NYS Summer Music Conference in August.

*New York Chapter of the
American Choral Directors' Association*



~ Outstanding Young Choral Director Award ~

NOMINATION FORM

Qualifications:

- 10 years or **less** of teaching experience;
- Consistent NY/ACDA membership;
- Maintains high performance and repertoire standards;
- Attends NY/ACDA activities.

Nominee Name: _____

Home Address: _____

Work/School Address: _____

Nominated by: _____

Nominee Address: _____

Home Phone: _____ Cell Phone: _____ Work Phone: _____

Email: _____

Please write a letter supporting your nominee. Give your assessment of his/her teaching or leadership qualities, successes with choral music, ability to work with singers, and commitment to quality choral experiences and literature.

Return this form (must be postmarked by **May 1st**) and letter of support for your nominee to:

- Dr. Brandon Johnson
New York ACDA President
Greatbatch School of Music
1 Willard Ave.
Houghton, NY 14744

This award is presented annually at the NYS Summer Music Conference in August.

NY/ACDA Advocacy Alert!

As you are aware, the proposed Governor's budget jeopardizes many essential programs for our students. I consider each of us to hold immense influence as constituents within our own Assembly and Senate districts. I urge you to please compose a letter in favor of sustained public school funding to your home Senate and Assembly leaders.

Please consider the following:

Our Governor and legislative leaders claim a mandate for reduced spending and tax caps. However, a Sienna College Research Institute Poll (February 10, 2011) reported mixed views in this area. While a large majority did call for a reduced NYS budget (75%), most (64%) opposed cuts in state aid to schools. In a similar poll conducted by the Quinnipiac University Polling Institute (February 23, 2011), even more respondents (76%) opposed reduced school aid. It seems that while many favor the theory of reduced spending, most do not want to lose services in our schools.

Please view and SHARE the following advocacy links:

<http://www.schoolleadership20.com/video/video/show?id=1990010%3AVideo%3A31268>

<http://www.youtube.com/watch?v=R-2zFHQWYa8>

<http://www.youtube.com/watch?v=xpnoYOQ55I8>

<http://www.youtube.com/watch?v=fGODbEjluf0>