

# accent

The Official Newsletter for the Arkansas Chapter of ACDA AMERICAN CHORAL DIRECTORS ASSOCIATION Spring 2014

## JULY ARACDA CONFERENCE IN HOT SPRINGS HEADLINER: DR. JANET GALVÁN

Dr. Janet Galván, Director of Choral Activities at Ithaca College, conducts the Ithaca College Choir and Women's Chorale and is Artistic Director for the Ithaca Children's Choir. Her New York colleagues recognized Dr. Galván's contribution to choral music in 1995 when she received the American Choral Directors Association (ACDA) New York Outstanding Choral Director Award.

Galván has conducted national, regional, and all-state choruses throughout the United States, and her own choral ensembles have performed in major venues in this country and abroad. Her choral ensembles have also appeared at national, regional, and state music conferences. Galván was the sixth national honor choir conductor for ACDA and was the conductor of the North American Children's Choir which performed annually in Carnegie Hall from 1995-2007. She was also a guest conductor for the Mormon Tabernacle Choir in 2002.

Galván has two choral music series with the Roger Dean Publishing Company and is the author of chapters in two books, *Teaching Music through Performance in Choir, Volume 2* and *The School Choral Program: Philosophy, Planning, Organizing and Teaching*. She is also the series advisor to *Latin Accents*, a series with Boosey & Hawkes. Her article on the changing voice was published in the *International Federation of Choral Music Journal* in August of 2007.

Galván has been recognized as one of the country's leading conducting teachers, and her students have been winners and finalists in both the graduate and undergraduate divisions of the American Choral Directors biennial National Choral Conducting Competition. She is the founder and faculty advisor of the Ithaca College ACDA Student Chapter, which has been designated as the



Outstanding Student Chapter at the last three national conventions of ACDA. She is past president of NYACDA. Dr. Galván was a member of the Grammy Award-winning Robert Shaw Festival Singers.

### Dr. Galván's Workshop Sessions

**1. Building a Foundation:** Long-range planning that leads to rehearsal techniques that engage and inspire students

When students enter our choruses, we are dealing with a great variety of situations. Some singers are there for a year, others for four years. Some have had private piano or instrumental lessons and others come without that background. We constantly teach a variety of levels within the same chorus. This presents both challenges and opportunities. In this session, Dr. Galván will present ideas for long-range planning – both for a number of years and for one year. What is it that we want our students to be able to do at the end of their experience with us? What repertoire should they have explored? How can we challenge our best students while keeping our beginners from getting frustrated? If we set up our rehearsals and progress toward the concert as a series of musical challenges to be met and find creative ways to conquer each challenge, our students will be engaged,

challenged, excited and inspired. This session lays the foundation for planning and explores rehearsal ideas based on that planning.

**2. Where the Body Goes, the Voice Follows:** Movement in the choral rehearsal

In this session, Dr. Galván will demonstrate ways to strengthen vocal technique, musicianship, musical understanding, and enhancement of musical performance through movement. She will involve participants in unique and meaningful movement activities that will help singers to internalize the music. Specifically, movement ideas will be presented to address many of the challenges presented by choral music: breath management, vowels, consonants, tension, body energy, intonation, understanding of form, rhythmic challenges, style, cultural context, and historical context. The movements will range from simple movements in place to choreography meant for rehearsal only, and activities which encourage teamwork and creativity. Not only do the techniques address choral challenges, but they give singers ownership of the music and the rehearsal process. The movement activities engage students in problem-solving and analyzing the music in large and small groups. Galván has used these techniques with great success with choirs of all ages including her own choirs, choirs that she works with in individual clinics, and honor choirs. Reactions from students indicate that students gain a greater understanding of the relationship of the text to the music, a closer relationship with other singers, a greater understanding of how their part relates to the other parts, more independence as singers, more freedom in their voices, more freedom in their ability to express the text, a greater sense of phrasing, a greater sense of community, and a sense

of the power of music to transport them to elevated experiences. Music for the session will be provided.

### 3. **Rehearsal Techniques That Lead to Bringing Performances to Life**

In this session, Dr. Galván will present more rehearsal ideas but will also

demonstrate ideas to create more varied, thoughtful, and interesting concerts that ignite the imagination of the singers and draw the audience to have a meaningful and enjoyable experience.

---

## ELEMENTARY SESSIONS PRESENTER: JEANETTE MORGAN



Jeanette Morgan attended Ithaca College, majoring in Music Education with voice as her primary instrument. While at Ithaca, she performed with the Women's Chorale under the direction of Janet Galván and was a founding member of the college's first women's a cappella group. She completed her Master of Education degree from Wayne State University while teaching elementary music in L'Anse Creuse Public Schools. In her more than eight years of teaching elementary music education, Jeanette was the writer and recipient of several educational grants, director of after-school music clubs, and one of the directors in a district-wide choir. She has also taught Elementary Music Education: Methods and Assessments as an adjunct professor at Rochester Community College in Rochester Hills, Michigan. In 2008 Jeanette became editor of *Activate!*, a magazine for music educators, and in 2009 she accepted the position of Classroom Resources Editor for Heritage Music Press.

### Jeanette Morgan's Workshop Sessions

#### 1. **Active Assessments for your Active Students**

Jeanette will share several games and activities gathered from her more than twelve years in the field of music education, which can be used to acquire simple assessment information about a

range of music concepts and skills. Each of the games is highly engaging and many will have your students out of their seats, begging for more testing—oh, I mean fun!

**Clinic Summary:** Participants attending this session will leave with numerous fun, active, and engaging ideas for acquiring information about their students' knowledge and ability in regards to multiple music concepts. These assessment activities have been gathered throughout Jeanette's experience in the classroom and as the editor for Heritage Music Press and the music education magazine, *Activate!: Music, Movement & More*. Assessment activities will cover singing skills/pitch matching, playing and reading notation, basic understanding of instrumental families, and more. Detailed program notes will outline the intended goal of each activity, the suggested grade levels, and strategies for teaching and implementing the activity. **Please bring recorders.**

#### 2. **WebVisits: An innovative way to use the Internet as a teaching tool**

Jeanette will share web-based lessons, strategies, and ideas for incorporating this dynamic style of teaching into your music classes. Each WebVisit will demonstrate clear curricular goals and allow for participant interaction. Materials and ideas for conducting and creating your own WebVisits will be shared, as will a list of resources.

**Clinic Summary:** Participants in this session will learn about the many approaches that can be taken when utilizing the vast resources available on the World Wide Web. Jeanette will present a selection of WebVisits spanning the music curriculum and the grade levels. Each WebVisit will demonstrate clear curricular goals and allow for participant interaction. Materials and ideas for conducting and creating your

own WebVisits will be shared, as will a list of resources. **Please bring your laptops.**

---

## WHAT IS ARACDA?

ArACDA is the Arkansas chapter of ACDA—the American Choral Directors Association. The ACDA is the largest organization of choral directors in the country, comprising directors of school, university, children's, community, religious, and professional choirs.

The mission of the American Choral Directors Association is to inspire excellence in choral music through education, performance, composition, and advocacy.

ArACDA supports that mission by encouraging dialogue and cooperation in the choral community, by encouraging excellence in choral performance and repertoire, and by providing continuing education opportunities for school directors and others. ArACDA communicates through this web site, through the biannual newsletter *accent*, and by mail and e-mail correspondence.

The regular activities of ArACDA include a summer conference, usually held in late July in Hot Springs, featuring music reading sessions, workshops, dialogues and roundtable discussions, and exhibitors with music-related goods.

---

# ARACDA HONOR CHOIR DIRECTOR: DERRICK FOX



Dr. Derrick Fox is an assistant professor of choral music education and choral conducting in the Ithaca College School of Music. He conducts the Ithaca College Chorus and the Ithaca College Madrigal ensemble and teaches choral conducting and choral rehearsal techniques.

He is an active adjudicator and clinician for regional and state choirs from the middle/junior high school to the collegiate level. He has worked with ensembles and presented sessions in many states for many different music organizations.

As a soloist, Dr. Fox has collaborated with various organizations, and he can be heard singing selections from Gershwin's *Porgy and Bess* on the compact disc *In This Hid Clearing*. He recently performed with the St. Louis Symphony in their performance of Meredith Monk's *Night*, for eight solo voices and orchestra.

A native Arkansan, Dr. Fox taught choral music at MacArthur Junior High School in Jonesboro and at Parkway North High School and Maryville University in Saint

Louis, Missouri. He holds degrees from Arkansas State University (B.M.E.), the University of Missouri—Columbia (M.M.) and Michigan State University (D.M.A.), where he was awarded the prestigious University Enrichment Graduate Fellowship Award. Dr. Fox's research interests and professional session presentations focus on assessment in the choral classroom, building classroom community, rehearsal strategies, South African choral music and shape-note singing in the African American community. Dr. Fox currently serves as the Multicultural and Ethnic Perspectives Repertoire & Standards chair for the New York chapter of the American Choral Directors Association

---

## REPERTOIRE SUGGESTIONS FROM THE U OF A BLACK MUSIC SYMPOSIUM

### EDDIE JONES - ETHNIC AND MULTICULTURAL PERSPECTIVES R&S CHAIR

During the Black Music Symposium this year at the University of Arkansas, Dr. Carl Haywood of Norfolk State University in Virginia was the invited guest conductor. He chose several selections by black composers to present with the Honor Choir. The Honor Choir was made up of students from UA Schola Cantorum, UA Inspirational Chorale, UA Concert Choir, and area high schools and colleges.

He chose a theme of composers with ties to Virginia. I will highlight three of the selections Dr. Haywood brought.

The first selection, "In Bright Mansions Above" by Roland Carter, is a wonderful arrangement by the former Music Department Chair of Hampton University. The SATB composition opens with a moving eight-bar introduction to the chorus that is set in chordal style with a few long phrases. The first verse is in imitative style before modulating and repeating the chorus again. The end of the composition is set with the lower voices chanting 'In my Father's

house there are many mansions, if it were not so, I would have told you'. The chant is performed while the sopranos sustain (ah) in pedal fashion. This chant section can be repeated and is beautiful. The length of the piece is about three minutes.

This became one of the choir's favorite selections.

The second selection, "Ave Maria" by R. Nathaniel Dett, is a very accessible SATB arrangement. Dett chose to loosely translate the text to a more modern day text. The setting is largely in chordal style with short forays of imitation. "Ave Maria" is set a cappella and the bass line provides a good challenge with low Cs and Ds. Of course, since the work is a cappella one might consider raising it a half step or a whole step to accommodate those low voices.

At the end of the composition, Dett uses the choir to sustain "ora pro nobis, Amen." Over the choir a soloist chants "Ave Maria gratia plena ora pro nobis peccatoribus, in

hora mortis nostrae, Amen." This makes for a nice different ending from many of today's compositions.

R. Nathaniel Dett was a Canadian who came to be employed by Hampton University. One of his most important works is his oratorio, *The Ordering of Moses*.

The third and final selection, "Didn't My Lord Deliver Daniel," is a composition by Dr. Carl Haywood. It opens with a rhythmic introduction and maintains a rhythmic vitality in the bass/baritone section throughout. The composition is arranged for SSAATTBB, providing for a rich texture. The first two verses are performed by a soloist with the choir accompanying. The third verse is set for the entire choir; this is followed by a final setting for a semi-chorus. All SSAATTBB parts are employed at the end, which provides a rich texture.

# ArACDA CONFERENCE

## July 28-30, 2014

### Austin Hotel, Hot Springs

#### Monday, July 28

9:30a	registration opens	Amber Holden	Austin mezzanine
10:30a	ArkCDA new directors meeting	Tom Street and others	Austin Pageant Room
1:00p	Opening session	Cliff Ganus	Austin Desoto Room
1:15p	SATB1 reading session	Michael Crouch	Austin Desoto Room
2:15p	SSAA reading session	Angie Weaver	Austin Desoto Room
3:15p	TESS — a year later	Carrie Taylor	Austin Desoto Room
4:15p	ArkCDA region meetings		
8:00p	Soiree	hosted by J&B Music	Austin Suite

#### Tuesday, July 29

8a	registration	Amber Holden	Austin mezzanine
9a	Working with women's voices	Susan Shirel	Austin Desoto Room
10a	Unison/2-part reading	Suzanne Callahan	Austin Desoto Room
11a	Working with sound systems	Robert Craig with Dan Phillians	Austin Desoto Room
1:30p	Working with men's voices	Kelly Neill	Austin Desoto Room
2:30p	TTBB reading session	Edmond Hampton	Austin Desoto Room
3:30p and 4:20p - Roundtable breakout sessions for Jr. High/Middle School; Sr. High; Men's Choirs; Women's Choirs; College/university choirs; Music in Worship; Children's Choirs			

#### Wednesday, July 30

8:45a	ArACDA general meeting	Cliff Ganus	Austin Desoto Room
9a	Christmas reading session	Gaye McClure	Austin Desoto Room
10a	Building a Foundation	Janet Galván	Austin Desoto Room
11a	Where the Body Goes, the Voice Follows	Janet Galván	Austin Desoto Room
1:30	Rehearsal Techniques	Janet Galván	Austin Desoto Room
2:30p	SATB 2 reading session	Bill Cromer	Austin DeSoto Room
3:30p	ArkCDA general meeting	Gaye McClure and Carrie Taylor	Austin DeSoto Room

## ELEMENTARY SESSIONS

### Tuesday, July 29 - Convention Center Rooms 104-105

1:00p	Active Assessments	Jeanette Morgan	CC 104-105
2:15p	Webvisits: The Internet as a Teaching Tool	Jeanette Morgan	CC 104-105
3:15p	reading session for ArkMEA Children's Festival Chorus		CC 104-105

## ArACDA HONOR CHOIR

**First Baptist Church, Hot Springs**  
**Amber Grisham and Tiffany Reeves, coordinators**  
**Derrick Fox, director**

#### Monday, July 28

12p	registration	Amber Grisham and Tiffany Reeves	First Baptist Church
1p	rehearsal	Derrick Fox	First Baptist Church
5:30p	pizza and fun		

#### Tuesday, July 29

9a	rehearsal	Derrick Fox	First Baptist Church
1p	rehearsal	Derrick Fox	First Baptist Church
6:30p	ArACDA Honor Choir Concert	Derrick Fox	First Baptist Church

# SOME REPERTOIRE SUGGESTIONS

**Members of the ArACDA Board and R&S Chairs offer these choral gems for your consideration.**

**from Keith Hearnberger, Two-Year College R&S Chair**

**The Word Was God.** Rosephanye Powell. Gentry Publications, distributed by Hal Leonard. JG2196. SATB divisi, a cappella, medium difficulty

What an impact this august work will have on both choir and listeners! Compositionally, this is an excellent piece using impressive techniques that are truly captivating. The rhythmic structure develops from the superb interplay between the voices, and the layering of sound upon sound creates a musical tapestry. Written in an almost spiritual style, but definitely not a spiritual, this will make a stunning choice for CPA or festival choirs. I have used it as a concert opener in recent concerts

**I Carry Your Heart with Me.** David Dickau. Walton Music, distributed by Hal Leonard. HL08501697. SATB divisi, accompanied, difficult

Wonderfully expressive and deeply moving, this musical setting does justice to the sensitive and intimate mood of e.e. cummings' poem. David Dickau is at his compositional best in this exquisite love song for choir. This piece, which is also available for TTBB voices (I used this version for my spring concert this year) brings tears to the eyes of audience members. Highly recommended!

**My Gift.** John Ratledge. Carl Fisher. CM 9302 SATB, occasional divisi, medium difficulty

What can I give him, poor as I am? If I were a shepherd, I would give him a lamb..." Christina Rossetti's famous Christmas poem is so beautiful in this brief setting, only sixteen measures long, it is a little gem for a cappella choirs. "...I will give him my heart." This unique and surprisingly astonishing end results was a piece I used on a recent Italian tour for the

holiday season. It is a great piece for any chamber ensemble.

**When the Sun Comes After Rain.** Matthew Emery. Pavane Publishing, distributed by Hal Leonard. 00117270. SATB, a cappella, medium-difficult

This imaginative a cappella setting of Robert Louis Stevenson's poem brings a freshness as real as the smells after a summer rain. "When the sun comes after rain and the bird is in the blue, the girls go down the lane two by two." Matthew Emery is a young composer who breathes life into the world of complex choral harmonic progressions. My concert singers loved this piece of music, and it teaches patience for both the singer and conductor as it evolves into truly breath-taking choral music.

**Blessing.** Robert Boyd. Colla Voce. 15-95180. SSATB, a cappella, medium difficulty

This new arrangement of the Numbers 6:24-26 text, "The Lord Bless You and Keep You," combines lush harmonies with a simplicity that allows any size ensemble to perform it. I used this piece as a concert closer, but it would be ideal for a baccalaureate ceremony or worship service—or as an a cappella piece for CPA/Festival.

**from Kayla Abernathy, Women's Choirs R&S Chair**

**Beauty.** Vicki Tucker Courtney. Alfred Publishing 39815. SSA. Advanced Jr. High or Beginning to Intermediate High School

Absolutely gorgeous chords are very accessible, and makes choir sound bigger and maybe a little more advanced than they really might be with use of beautiful tone color.

**Stars I Shall Find.** Audrey Snyder. Hal Leonard 08745673. SSA. Advanced Jr. High through Intermediate High School

If your women can have a mature tone color, this piece is absolutely gorgeous and achievable.

**Didn't My Lord Deliver Daniel.** Ken Berg. Hal Leonard 08703266. SSA. Advanced Jr. High through Advanced High School

Once tuning is set, there are choreography possibilities (remember less is more). Soprano 1 does go up to an a" at one point. Your choir will love it and so will the audience! Have fun with this piece!

**Psalms for the Soul.** Andrea Ramsey. Boosey & Hawkes. SSA/A unaccompanied. Above average Intermediate or Advanced High School

1. Praise Him. 2. Be Still. Both sound bigger and more difficult than they are, yet beautiful. "Praise Him" has more tempo to it, and "Be Still" uses rubato. These are unaccompanied and require attention to tuning. Pieces can be performed separately or together. Another of Andrea's pieces, "Dream Keeper," is also amazing.

**Tching Tchinga Ryah.** David Maddox. Alliance. SSA/A. Above average Intermediate or Advanced High School

There are lots of words in this very cool piece, and fun rhythmic moments! The girls will like this and so will the audience!

**Laudate Pueri.** Felix Mendelssohn, CPDL. SSA. Very Advanced Junior High or Intermediate/Advanced High School

Great for having a "classic" style composer, very pretty. This will take some tuning and counting; it contains some altered tones. Great for phrase work. Cool piece!

**Tundra.** Ola Gjeilo, Walton Music WW1459 or HL08501772. SSAA with Sop Solo. Advanced High School or College level

Absolutely gorgeous and amazing piece. Must have good tuning, counting, and long phrasing, with tons of room for musicality!

Other suggested works: ANYTHING by David N. Childs, Eleanor Daley, Laura Farnell, or Gwyneth Walker

# MORE REPERTOIRE SUGGESTIONS

from Nancy Fleming,  
College and University  
R&S Chair

## *Longer works or sets*

**Rejoice in the Lamb.** Benjamin Britten. Boosey and Hawkes.

Requires a terrific organist, but the students really like the kooky poetry, and the solos are very accessible for singers of college age.

**Songs of Nature.** Antonín Dvořák. Broude Brothers.

A charming alternative to the Brahms Liebeslieder, these songs are a cappella. We sang them in English.

**The Unicorn, the Gorgon, and the Manticore.** Gian Carlo Menotti. Franco Colombo

Challenging, but doable. Lots of fun if you have dancers, and the students really relate to the madrigal-fable of the poet and his dreams.

*Christmas (all pieces that I have used at the Hendrix Candlelight Services)*

**O magnum mysterium.** Nancy Galbraith. Subito Music

Gorgeous neo-romantic setting of the familiar text. It is available for either organ or flute and piano accompaniment.

**Bogoróditse Djévo.** Arvo Pärt. Universal Editions

A short and effective introduction to this composer's style. Makes an unusual addition to a Christmas program.

**Today the Virgin.** John Tavener. Chester

An unusual take on Mary and Joseph, based on a text by Mother Thekla. Features an ever-expanding alleluia refrain.

**Magnificat and Nunc dimittis in A.** Charles Villiers Stanford.

The Nunc dimittis makes a fabulous, dramatic ending for the service. In 28 years I have probably used this piece more than any other for this purpose.

## *A grab-bag of shorter pieces*

**Sing Joyfully.** William Byrd. Oxford and other publishers

A great introduction, in English, to the ars perfecta of the late sixteenth century.

**Signposts.** Eskil Hemberg. Walton Music

These three pieces, based on Psalm verses quoted in Dag Hammarskjöld's book *Markings*, introduce students to 20th-century extended vocal techniques in a very accessible manner. The third piece is the most difficult to pull off, but the first two stand quite well on their own.

**I Want Two Wings.** arr. Alice Parker. Jenson Publications

Not your usual spiritual; a delightful and somewhat challenging arrangement.

**Chindia.** Alexandru Pașcanu. Santa Barbara Music

A fun piece based on a Romanian dance tune, sung to nonsense syllables.

**Amor de mi alma.** Z. Randall Stroope. Walton Music

Heart-breakingly beautiful setting of a text by Garcilaso de Vega.

and from Suzanne Callahan,  
Jr. High/Middle School Choirs  
R&S Chair

**Duermete, Mi Corazon.** Bolivian Lullaby, arr. Judith Harrington. Pavane Publishing P1442

This beautiful piece is appropriate for either 7th-grade choir or a non-select 8-9th

girls chorus

**Gloria and Alleluia.** Ruth Elaine Schram. Brilee BL158

This is a great a cappella piece for 7th girls or 8-9th non select girls.

**Lachend.** Cesar Bresgen, arr. Douglas Beam. Colla Voce 24-96310

This piece is a lovely German canon with optional four-part division. Very accessible for 8-9th girls chorus.

**Beati Omnes.** Richard Ewer. Heritage 15/3072H

Beautiful 3-part girls' chorus. Challenging for junior high but worth the effort!

**Travelin' Home.** arr. Andrea Ramsey. Carl Fischer CM9281

A favorite of my honor choir, this piece is an arrangement of a Sacred Harp melody. The violin makes it an exceptional choice. Find the Wailin' Jennys on YouTube singing "Long Time Traveller," and your girls will be hooked. This piece is awesome.

**Cantar!** Jay Althouse. Alfred 39712

This is a great junior high male chorus piece. It is rhythmic, full, not difficult—and even better with a good percussionist!

**Crusader's Hymn.** Silesian Folk Song. Follett/Library of Songs for Male Voices Pro Vol. 848

When in doubt go to this book for junior high male chorus. It's obviously been around a long time for good reason.

**Very Last Day.** Bobby L. Siltman. Warner Bros. Jenson 485-10412

This great TTB piece has made the all-region "rounds" but is still effective literature for junior high males. The Peter, Paul and Mary YouTube version and a great writing prompt for civil rights and the war in Vietnam make it a great choice!

**Skipping Stones.** Andy Beck. Alfred 39776

This piece for beginning groups helps solidify those easy intervals and helps students grasp the concept of skips and steps. It also has a unique and fun piano accompaniment.

**Sing Gloria.** William Billings, arr. Robinson. Belwin OCTM04008

This piece is another very accessible a cappella choice for beginning choirs.

**Yo Vivo Cantando!** Jerry Estes. Heritage 99/3076H

I love this little piece! Great literature for beginning 7th grade girls. They loved the language and the Latin flavor. It has a great accompaniment also!

**Listen to My Song .** Andy Beck. Alfred 39708

At first glance this piece appears to be inappropriate for CPA. However, the beautiful lyric really appeals to junior high girls. It lends itself very well to discussion and offers a great prompt—"If you really want to know me, listen to my song."

**The Austin Hotel offers special rates for conference attendees -**

**\$83 for single or double occupancy**

**\$88 for triple or quad occupancy**

**for reservations call 877 623-6697**

## **Arkansas ACDA Executive Committee**

**President and Editor**  
Cliff Ganus  
Harding University  
ganus@harding.edu

**President-Elect**  
Mark Langley  
Hot Springs Lakeside  
Mark\_Langley@lakesidesd.org

**Vice President**  
Carrie Taylor  
Dover High School  
carrie.taylor@doverschools.net

**Secretary/Treasurer**  
Amber Holden  
Northwood Middle School, Jacksonville  
amberstrick@hotmail.com

## **R&S Chairs**

**College & University**  
Nancy Fleming  
Hendrix College  
fleming@hendrix.edu

**Ethnic and Multicultural Perspectives**  
Eddie Jones  
University of Arkansas  
edjones@uark.edu.

**Jr. High/Middle School Choirs**  
Suzanne Callahan  
MacArthur Junior High, Jonesboro  
suzanne.callahan@jonesboroschools.net

**Male Choirs**  
Ken Griggs  
Bentonville High School  
kgriggs@bentonvillek12.org

**Senior High School Choirs**  
Cynthia Outlaw  
Camden Fairview High School  
coutlaw@cfsd.k12.ar.us

**Show Choirs**  
David Willard  
Cabot High School  
david.willard@cps.k12.ar.us

**Two-Year College Choirs**  
Keith Hearnberger  
Arkansas Northeastern, Blytheville  
khearnberger@smail.anc.edu

**Vocal Jazz**  
Kyle Chandler  
Arkansas State University  
kchandler@astate.edu

**Women's Choirs**  
Kayla Abernathy  
Bentonville High School  
kabernathy@bentonvillek12.org

**Youth and Student Activities**  
Dale Miller  
Arkansas State University  
rdmiller@astate.edu

**Executive Director of ArkCDA**  
Thomas D. Street  
tomstreet@arkcda.org

## **ARACDA SCHOLARSHIP FOR GRADUATE CHORAL STUDIES**

### **Application form**

ArACDA is awarding a \$500 scholarship for graduate study in choral music. Applicants must be members of ArACDA (with at least 12 months of past membership), be employed as a choral teacher in an Arkansas church or school, have a cumulative GPA of 3.0 on a 4.0 system, and be enrolled in an Arkansas college or university pursuing a degree in music.

Full name \_\_\_\_\_

Home address \_\_\_\_\_

email \_\_\_\_\_ City \_\_\_\_\_

State \_\_\_\_\_ Zip \_\_\_\_\_ Phone \_\_\_\_\_

School in which you are enrolled or enrolling \_\_\_\_\_

Degree you are seeking \_\_\_\_\_

Please enclosed the following items with this application form: 1. A letter of application (typed or printed) describing your qualifications and personal goals; 2. Two sealed letters of recommendation, one from an administrator and one from an active ArACDA member; 3. A copy of your current transcript; 4. A summary of your professional experience. Please submit by June 1 to Cliff Ganus, 915 E. Market, HU 10877, Searcy, AR 72149. The ArACDA board will make the decision as to which applicant will receive the scholarship.

# Arkansas accent is the newsletter of the Arkansas chapter of ACDA

In this issue,  
**REPERTOIRE RECOMMENDATIONS GALORE!**

and

information about the **July Hot Springs Conference**, featuring sessions on

Movement

Working with men's voices

Working with women's voices

Working with sound systems

TESS

Rehearsal techniques

and

Special sessions for elementary music teachers

Reading lots of new music

Sharing great ideas

Visiting and networking

Professional Development credits

and

**the ArACDA Honor Choir**



PPSRT STD  
US Postage Paid  
Searcy, AR  
Permit No. 107

**arkansas accent**

American Choral Directors Association  
Arkansas Chapter  
Cliff Ganus, Newsletter Editor  
HU 10877  
Searcy, AR 72149