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The Official Newsletter for the Arkansas Chapter of 

May 2010

## AN OVERVIEW OF SIGHT READING METHODS —PART TWO— LEANN GIRSHNER



In this installment of Sight Reading Methods, the different ways to approach sight-singing pitch are discussed. There are arguments as to which is most effective; however, the most relevant point made by experienced educators is that the teacher should choose a sight reading method and use it consistently. The most widely used systems are the Kodály method, the Dalcroze method, Gordon's Music Learning Theory, and numbers.

The Kodály method focuses on the use of movable "do," solfege, and hand signs. The solfege syllables (do, re, mi, fa, etc.) are assigned to note names of the scale in any major key with "do" being the tonic, "re" the supertonic, "mi" the mediant, etc. The use of movable "do" exhibits how important "do," or tonic, is in a major key and emphasizes tonal pitch relationships. Solfege syllables change slightly when accidentals alter the pitch. For example, a lowered "mi" becomes "me," and raised "la" becomes "li." An advantage of using the solfege syllables is the development of tone through the use of pure vowels, such as oh, eh, ee, and ah, in sight singing as well as on the actual text.

Teachers may implement a "do"-based minor (sub-mediante becomes "do," sub-tonic becomes "re," etc.) or a "la"-based minor where the solfege syllables of the major scale remain the same and "la" becomes the most important solfege syllable. Students just beginning solfege syllables should use "la" based minor for two reasons: keeping the solfege syllables consistent between the major and relative minor shows the relationship between the two keys and using altered syllables too soon could be difficult for students to understand. There are also corresponding hand signs for each syllable to enhance the visual and kinesthetic connection to the sound (these can be found at <http://www.kodaly.org.au/Reference-Charts/View-category.html> under Hand Sign Diagram).



The Dalcroze method uses solfege with fixed "do" alongside a system of movement called Eurhythmics. "Dalcroze Eurhythmics gradually developed into a method of early musical training where rhythmic movement was seen as the gateway to more complex musical understanding and the key to a sort of inner harmony" (Demorest 54). Although Eurhythmics is the more widely known part of the Dalcroze method, Dalcroze also established a system of aural skills training called Solfege-rhythmique. "Solfege-rhythmique was based originally on the traditional fixed 'do' system and centers on students' ability to first respond physically to changes in the music they hear and then eventually produce music from notation either as written or altered in some form" (Demorest 55). Fixed "do" is a system where no matter the key signature, C is always "do." For example, in the key of F Major, F is "fa," G is "sol," A is "la," etc. Although it may be simpler to assign solfege syllables to the same notes across all keys, it does not exhibit the importance of the home tone and relationship between pitches. The Dalcroze method focuses on movement, listening, and improvisation.



Gordon's Music Learning Theory is a comprehensive method for teaching audiation which uses movable "do" with his corresponding system of counting mentioned previously. Audiation is the ability to hear or think pitch in one's mind without phonating. His theory is based on his research to discover "the best sequence of stimuli for developing children's understanding of pitch and rhythm relationships" (Demorest 56). Through his research, Gordon established a hierarchy of learning pitch and rhythm patterns for optimal music learning which consists of two main parts: discrimination learning and inference learning (GIML). Discrimination learning takes place when students are aware of being taught but do not understand what they are being taught or why. It consists of aural/oral presentation, verbal association, partial synthesis, symbolic association through reading and writing, and composite synthesis through reading and writing. Inference learning is a higher level of application. Once a student is taught the fundamentals, he/she can then make inferences of future outcomes based on similar patterns learned. Inference learning

**LeAnn Girshner** is in her fifth year of teaching choir at Woodland Junior High and Fayetteville High School. She earned her Bachelors Degree in Music Education and Masters Degree in Choral Conducting from Missouri State University in Springfield, MO. LeAnn has also been the Music Director at Holy Trinity Lutheran Church in Rogers for four years. She and her husband, Josh, reside in Lowell.

incorporates generalization, creativity and improvisation, and theoretical understanding (Gordon 20-21).

Using numbers for sight singing is very similar to the movable "do" system. Instead of solfege syllables (do, re, mi, etc.), numbers 1-7 are assigned to the notes of a major scale. The number 1 represents tonic, 2 the supertonic, 3 the mediant, and so on. One problem with singing on numbers is the sustained vowels used for the number four and the difficulty of singing the two-syllable number seven. Another issue is accidentals. For a lowered mediant, students either sing the number 3 for two different pitches or add the word flat to assign a different word to an altered pitch. However, implementing numbers may be easier because of students' prior knowledge of numbers and ease of applying spatial reasoning to quickly determine the number.



Resources Cited  
Demorest, Steven M. *Building Choral Excellence: Teaching Sight-Singing in the Choral Rehearsal*. New York: Oxford University Press, 2001.  
GIML: The Gordon Institute for Music Learning. Skill Learning Sequence. 2008-2009.  
<[http://www.giml.org/mlt\\_lsa\\_sls.php](http://www.giml.org/mlt_lsa_sls.php)>

See the summer  
convention schedule  
on pages 4 and 5

# WILL THE BASSES PLEASE STAND UP?

EDDIE W. JONES

During the last three or four decades Americans have become accustomed to hearing wonderful gospel music in basic three-part harmony. Greater attention has been given to instrumentation and orchestration. Leading the way in their work with symphony orchestras, contemporary gospel artists Edwin Hawkins and Richard Smallwood have both recorded gospel projects using these resources. Richard Smallwood is a classically trained musician holding degrees in both vocal performance and piano. The continued work of gospel artists with modern technology, the use of orchestras, and the wide acceptance of gospel music globally give one cause to believe that gospel music will continue to flourish for generations to come.

For all the progress that has been made in gospel music during the last 100 plus years, there seems to be something woefully lacking in the genre. In the last thirty years the basses have been completely dislodged and musicality has been almost non-existent in the performances of many gospel ensembles, both amateur and professional. In this article we will concentrate our efforts on bringing the basses back to the gospel ensemble.

During the early years of gospel music, quartets and small ensembles carried the gospel message using this new style which emphasized vocal improvisation, diatonic and gapped scale melodies, simple harmonies, an accompanying instrument and performers in uniform. They sang songs by the earliest gospel hymnist, C. P. Jones, and others including Albert Tindley, Lucie Campbell, Thomas Dorsey, and Roberta Martin. The ensembles included the Roberta Martin Singers, The Angelics, The Soul Stirrers, The Golden Gate Quartet, The Dixie Hummingbirds, The Mighty Clouds of Joy and others. These ensembles normally employed four parts whether a male quartet or a mixed ensemble. Roberta Martin's protégé James Cleveland, a popular recording artist in the late fifties and sixties, came to exercise significant influence on gospel music when he founded the Gospel Music Workshop of America in 1968. Choir directors, choirs, musicians, composers and gospel artists attended the workshop. It was during this time that the bass part began to disappear. Most of Cleveland's recordings establish strong soprano, alto, and tenor parts but bass parts are left out. Musicians attending the workshop learned this technique and it has prevailed throughout the modern period with few exceptions.

Why does three-part harmony continue to prevail in gospel music? This writer believes it is largely due to songwriters who have not been trained in classical music. It takes much less effort and training to teach soprano, alto, and tenor than it does to add and teach a bass part. Most of the gospel choir and ensemble models perform with only three parts. So, choir directors usually follow those models. The question then becomes what do directors do with bass voices? That is a very good question. This writer's observations have been that the basses are encouraged or cajoled into singing the tenor part or they are given a non-important part that will not be remembered in the next rehearsal by them or the director. Consequently, the basses play a lesser role in making a meaningful contribution to the ensemble.

However, don't despair. There are a few composers who realize the value of having basses in the gospel ensemble. Rollo Dilworth usually includes a sensible bass line with his gospel style arrangements. Also, the late Glen Burleigh usually included a bass line with his gospel arrangements.

For most classically trained musicians it will be fairly simple to write a bass line. A couple examples are provided below. The first rule is to keep the bass part fairly simple. In most gospel songs the bass part on the piano or the bass part played by the electric bass will be the same part the basses will sing. For best results, it is best to keep the sung bass part in the range of an octave or a ninth below middle C. The highest note should not exceed E above middle C. This will allow those voices to sing fairly free and full (except for E) throughout most of their part. If the bass part lies too low, the basses will have a tendency to over sing in order to be heard. This will result in poor intonation and vocal abuse that may lead to vocal damage if done repeatedly. The basses will, in most cases, be competing with an amplified bass guitar and other instrumental forces so the part should be written high enough to provide an unmistakable vocal foundation for the other voices.

Let us take a look at a couple well-known gospel songs, Andre Crouch's "Soon and Very Soon" and Richard Smallwood's "Jesus, You're the Center of My Joy," and add a bass part to each.

## Soon And Very Soon

Words and Music by:  
Andre Crouch

Bass Vocal transcribed  
by Eddie Jones

Soon and ve ry soon\_\_\_\_\_ We are goin' to see the King\_\_\_\_\_

5  
Soon and ve ry soon\_\_\_\_\_ We are goin' to see the King\_\_\_\_\_

9  
Soon and ve ry soon\_\_\_\_\_ We are goin' to see the King\_\_\_\_\_ ha lle

13  
lu yah lu lle lu yah We're goin' to see the King\_\_\_\_\_

## Jesus, You're the Center of My joy

Words and Music by:  
Richard Smallwood

Bass Vocal transcribed by:  
Eddie Jones

Je sus You're the Cen ter of my joy\_\_\_\_\_

4  
\_\_\_\_\_ All that's good and Per fect comes from

7  
You \_\_\_\_\_ You're the hope\_\_\_\_\_ of

10  
my con tent ment the hope for all I do\_\_\_\_\_

13  
Je sus You're the cen ter of my joy

After going over the bass part, go onto YouTube and listen to the song and sing/play the bass part along with it. See if you don't agree that the song is fuller and more complete with the added part. You may try using a small group to sing it for your own illustrative purposes.

I believe that bringing the basses back into the gospel choir and using them in a manner that compliments their talents will result in a greater influx of men into gospel choirs and much less vocal abuse. In addition, musicians/directors will be able to create variety in vocal timbres, i.e., pitting male voices against female voices. To motivate and boost the confidence of the bass section, one should feature the basses during the vamp section just as the other parts are featured. Frequently, during the vamp of gospel songs the sopranos, altos, and tenors are presented in a round or contrapuntal fashion. Adding the basses to this performance practice will begin to model for all to hear another part which is exciting and complimentary.

In summary, a bass part should almost always be included when singing gospel music. It can usually be written by following the bass part in the piano or the bass part on the electric bass. Including a bass part will result in greater balance, a fuller sound, more variety, more male participants, less vocal abuse, and an opportunity to be more creative during performances. So, as classically trained musicians let us seek to model how things can be presented differently, but still within the confines of the style. I look forward to your feedback.

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## > administrator's corner >

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### A FEW CHARACTERISTICS OF GREAT CHORAL DIRECTORS

**JAMES SIMMONS**

**SUPERINTENDENT, HARDING ACADEMY**

In my 27 years in school administration, serving schools with K-12 enrollment, I have seen and learned from some great music and choral instructors. I have also seen some who were not as effective. I have admired and learned from those who were great teachers.



We are all aware that music, used appropriately, can unite our hearts, can lead us to visualize and feel, and can cause us to be motivated to accomplish greater results. If this is true, then what separates those music teachers who do an outstanding job from those who are less effective?

I have the great fortune this year of working with an outstanding choral director, one who has been recognized this year with awards at both state and national levels. He has taught at our school for 33 years. I observe in him qualities that I recall from other effective music directors, and I'd like to comment on those in this article. In so doing, I seek not merely to honor one individual, but to honor all of those who share these qualities; and to encourage the development of these attributes among all choral directors in the state.

**First**, I see a choral director that is easily approachable by students, staff, and administration. He is a good listener and he conveys great respect for all with whom he comes in contact. In so doing, he often finds that he is one to counsel, advise, and guide students who approach him. He also uses his infectious enthusiasm and great sense of humor to put at ease, to illustrate expectations, and to encourage students.

**Second**, he consistently establishes high expectations for students in the music he selects and the standards he sets. He uses his training and education; his awareness of community; his understanding of the physical development, mental maturity, and personalities of his singers; and his awareness of the expectations of his audiences to select appropriate literature. And he chooses music that his singers enjoy. In rehearsals and concerts, his body language and facial expressions elicit responses in the appearance, attitudes, and performance standards of his singers.

His high expectations for his choral groups have created an enormous positive tradition for our choral performances. These high expectations also have been a tremendous benefit in creating a climate of high expectations in our entire school.

**Third**, he frequently shares his own love of learning with students and inspires them with his personal passion for learning and living. Almost daily, you hear him share with students and staff, his personal challenges and growth that he aspires to access and obtain. He is continually reading, networking with peers, and sharing these experiences. He seeks and values opinions, ideas, and strategies from other professionals. He also shares with others teaching gems he has discovered.

**Fourth**, he is much like the Energizer Bunny in that he just keeps going and going. He is involved in both music and drama not only in our school but also in the entire community, and he is often requested to perform and participate in community activities. He is often seen meeting with groups of singers before school, at lunch, after school, and on weekends, preparing them for community events. In this, he helps them to be aware of the opportunities and responsibilities which extend beyond the walls of the school.

**Fifth**, he is heavily involved in several professional organizations. He often is in communication with his professional peers about upcoming regional, state, and national events in which he seeks to learn and to serve. Through these connections, he helps others to develop and skills and to enhance the profession.

These described characteristics (and each of you can think of others) are those we desire in all teachers, staff, and administrators who work with children in our schools. By developing these in our choral directors we can have a tremendous influence on not only our choral groups but also on the entire school and community. There is an enormous impact on individual students as they also learn these skills from their teachers and choral directors, skills that will help them through their lives.

My best to each of you as you seek to be the outstanding choral directors and leaders you dreamed of when you got into this line of work. Keep directing and leading!

# ArACDA Summer Reading Convention, August 2-5, 2010

Austin Hotel, Hot Springs, AR

## SECONDARY, COLLEGE, CHURCH SESSIONS

### Monday, August 2

12:30 p.m.	ArACDA Treble Honor Choir Registration	First Baptist Church
1:00 p.m.	Golf Tournament	Belevedere Golf Resort
1:00 p.m.	New Directors Orientation Sponsored by ArkCDA	Lakeside High School
2:00-5:00 p.m.	ArACDA Treble Honor Choir Rehearsal	First Baptist Church
6:30-8:30 p.m.	Honor Choir to Mid America Museum	
7:00-9:00 p.m.	ArACDA Registration	Austin Hotel, Mezzanine

### Tuesday, August 3

8:00 a.m.	Registration	Austin Hotel, Mezzanine
9:00-12:00 a.m.	Honor Choir Rehearsal	First Baptist Church
9:00 a.m.	SATB Sacred/Secular reading session (Jo Brinkle, director)	Austin Hotel
10:00 a.m.	Keynote Address (Dr. Tim Sharp, Executive Director, ACDA): <i>The Work Of ACDA in the 21st Century</i>	
11:00 a.m.	Unison/two-part reading session (Amber Holden, director)	
12:00-1:30 p.m.	Lunch	
1:30 p.m.	Interest Session (Dr. Tim Sharp, presenter): <i>Navigating Your Way Through the Technology of ACDA</i>	
2:30 p.m.	Christmas, all voicings, reading session (LaJuana Warner, director)	
3:30 p.m.	Interest Session: TBA	
4:30 p.m.	ArkCDA Region Meetings	
6:00 p.m.	ArACDA Treble Honor Choir Concert (Andrea Ramsey, director)	First Baptist Church

### Wednesday, August 4

8:00 a.m.	Registration	Austin Hotel, Mezzanine
9:00 a.m.	SSA/SSAA reading session (LeAnne Girshner, director)	Austin Hotel
10:00 a.m.	Interest Session: Behind the Music (Andrea Ramsey and Jon Adams, presenters)	
11:30-1:00	Lunch/Visit the Exhibits	
1:00 p.m.	SATB reading session (Mikael Lindstrom, director)	
2:00 p.m.	Interest Session (Dr. Eddie Jones, Dr Sharon Young, and Candace Davis, presenters) <i>Introducing Gospel Music to the Classically Singing Choir</i>	
3:00 p.m.	TTB/TTBB reading session (Ken Griggs, director)	
4:00 p.m.	ArACDA general business meeting (Rhonda Hawley, presiding)	

### Thursday, August 5

8:30 a.m.	Pop/Show Choir reading session (Keith Reeves, director)	Austin Hotel
9:30 a.m.	ArkCDA General Business Meeting (Mark Langley, presiding)	

## PRESENTERS

**Tim Sharp** is Executive Director of the American Choral Directors Association (ACDA). Sharp, an active choral conductor, researcher, and writer, has varied his career with executive positions in both higher education and publishing and recording.

Dr. Sharp's research and writing focuses pedagogically in conducting and score analysis as evidenced by his publications *Precision Conducting*, *Achieving Choral Blend and Balance*, and *Up Front! Becoming the Complete Choral Conductor*. Published essays betray his eclectic interests in acoustics, architecture, creativity, and aesthetics. He is also published in the area of eighteenth- and nineteenth-century American music, with scholarly articles

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and books including the *German Songbook in the Nineteenth Century* and popular histories including *Memphis Music Before the Blues* and *Nashville Music Before Country*. His most recent publication is a short history of the ACDA (Arcadia 2009).

Tim has conducted university, church, community, and children's choirs, conducted ACDA and MENC all-state and honor choirs, and formed choirs in such unlikely settings as a federal penitentiary and a chamber of commerce meeting. His choirs have toured domestically and abroad, singing in some of the world's premiere concert and acoustic settings, including St. Mark's Cathedral in Venice, the National Cathedral in Washington, St. Paul's Cathedral in London, and New York's Carnegie Hall. He has recently been appointed Artistic Director/Conductor of the Tulsa Oratorio Chorus.

Sharp holds the Doctor of Musical Arts degree in conducting from the School of Church Music of The Southern Baptist Theological Seminary in Louisville. He is a Clare Hall Life Fellow at Cambridge University in England, has studied at the Aspen School of Music and the Harvard NEH Medieval Sacred Music Studies program, and received a Rotary Fellowship for study in Belgium. He comes to ACDA from Rhodes College in Memphis, where he was Dean of Fine Arts and conductor of the Rhodes Singers and

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1:00 p.m.	New Directors Orientation Sponsored by ArkCDA	Lakeside High School
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6:30-8:30 p.m.	Honor Choir to Mid America Museum	
7:00-9:00 p.m.	ArACDA Registration	Austin Hotel, Mezzanine

Tuesday, August 3

8:00 a.m.	Registration	Austin Hotel, Mezzanine
9:00-12:00 a.m.	Honor Choir Rehearsal	First Baptist Church
9:00-10:00 a.m.	Arkansas Children's Festival Chorus Reading Session	Mt. Tower
10:00 a.m.	Keynote Address (Dr. Tim Sharp, Executive Director, ACDA): <i>The Work Of ACDA in the 21st Century</i>	
11:00 a.m.	Unison/two-part reading session (Amber Holden, director)	
12:00-1:30 p.m.	Lunch	
1:30-4:30 p.m.	Potpourri sessions (TBA, these are rotating sessions)	Austin Hotel, Second Floor
6:00 p.m.	ArACDA Treble Honor Choir Concert (Andrea Ramsey, director)	First Baptist Church

Wednesday, August 4

(Today's sessions are with Denise Gagne and will be in the Convention Center, Rooms 104 & 105.)

8:00 a.m.	Registration	Austin Hotel, Mezzanine
9:00-10:30 a.m.	Assessment Made Easy	
10:30-10:45 a.m.	Break	
10:45-12:00 p.m.	Exploring Cultures Through Songs and Games	
12:00-1:30 p.m.	Lunch	
1:30-3:00 p.m.	Teaching the Recorder Using Smartboard or Computer/Projector	
3:00-3:15 p.m.	Break	
3:15-4:30 p.m.	Reproducible Choral Repertoire	

Thursday, August 5

(Today's sessions are with Denise Gagne and will be in the Austin Hotel 2nd floor.)

8:30-9:45 a.m.	Listening Fun with Ribbons, Balls, Cups, and Scarves
9:45-10:00 a.m.	Break
10:00-11:30 a.m.	Success with Solfege via Singing Games

MeisterSingers Chorale and held the Elizabeth G. Daughdrill Chair in the Fine Arts. Before his appointment at Rhodes, he was Director of Choral Activities at Belmont University in Nashville, where he conducted the Belmont Chorale and Oratorio Chorus.

Dr. Sharp has served ACDA in many capacities, including membership on the Choral Journal Editorial Board, as editor for the Choral Journal standing column "Hallelujah!," as member of the Research and Publications Committee, and as a state Repertoire and Standards chair and Interest Session and Reading Session presenter at ACDA Division and National Conventions. He represents ACDA on the Leadership Board of the International Federation for Choral Music.



**Sharon Young** received the B.S. degree in music education Summa Cum Laude from the University of Arkansas at Pine Bluff and the Masters of Music degree from the University of Arkansas at Fayetteville. She was awarded the Joseph E. Leader Fellowship, a Graduate Teaching Assistantship, and the Outstanding Graduate Teaching Award in Music Education at The Ohio State University where she earned the Ph.D. Before joining the faculty at UALR she was an assistant professor of music at Florida State University.

Her area of research is music and diversity. She has presented numerous papers at national conferences for the National Head Start Association and The National Association for Music Education. She has presented her research at The South Eastern Music Education Symposium and The National Association for the Study and Performance of African American Music. As the conductor of the UALR Gospel Chorale, she has led her ensemble in performances at regional and national venues.

# PRESENTERS

**Candace Davis** is the University of Arkansas Children's Choir director as well as a full-time teacher at The New School in Fayetteville, where she teaches fourth- through seventh-grade music and choir. Mrs. Davis received her Master's in Music Education from the University of Arkansas at Fayetteville. Earlier, Mrs. Davis was the Fine Arts Pastor at Christian Life Cathedral in Fayetteville, where she was responsible for training and leading the Sunday morning praise team as well as the Cathedral Choir, Praise Band, vocal ensembles, dance teams, and drama groups. Mrs. Davis also taught for the Gentry Public School System, where her junior high and high schools choirs received first division ratings at regional and state competitions as well as superior rankings in out of state festivals. Mrs. Davis accompanies area schools for concerts and contests. She has judged area vocal and choral competitions and served as a clinician for the Tulsa Public Schools Honors Choir. Currently, Mrs. Davis is pursuing her Ph.D. degree in Curriculum and Instruction at the University of Arkansas in Fayetteville.



hymnist Charles Price Jones and the musical arrangements of 20th-century artist Roland Hayes. His recent research has resulted in his development of the copyrighted dramatic presentation *The Gospel Feast*, which is used to inform the public about the history of Black gospel music.



**Jonathan Adams** is a cum laude graduate of Arkansas State University where he received both his B.M.E. and M.M.E. degrees. While at ASU, he studied choral music with the late Alfred Skoog and composition with Jared Spears. Adams has been composing since age 18 and has many works in print. His compositions have been performed by such diverse choirs as the Florilegium Chamber Choir of New York, under the direction of JoAnn Rice; the Coral de Sao Domingos of Montemor-o-Novo, Portugal, conducted by Joao Luis Nabo; Tirm Aill, conducted by Matias Martinez of Argentina; and the Consort Chorale of San Anselmo, California, under the direction of Robert Allan Petker. His work has also been featured by the Arkansas State

University Concert Choir, the University of Mississippi Concert Singers, and the Arkansas Tech University Chamber Choir. His music has been used for several All-Region and All-Conference Choirs, including the Alabama Jr. High All-State and the Northwest and Southern ACDA Jr. Honor Choirs. He was honored in 2007 by his home state when the Arkansas Choral Directors Association commissioned Adams to write a piece in honor of the 40th anniversary of the Arkansas All-State Choirs. November 2008 saw the release of "I Believe in the Sun" on the CD "Hear My Prayer" by the Atlanta Sacred Chorale, conducted by Eric Nelson. Adams' latest work is published by Pavane Publishing of San Pedro, California, and Santa Barbara Music Press. Adams teaches at Nettleton High School in Jonesboro and currently resides with his wife, Kim, and their daughters, Olivia Ann and Madeline Claire. He is a member of the American Society of Composers, Authors and Publishers (ASCAP), from which he has received several awards.

**Eddie W. Jones** is an educator, performer, and conductor who has influenced many lives. He earned his D.M.A. at the University of Memphis, his Master of Music degree from Miami University (OH), and his B.A. degree in Music from Tougaloo College.

In his present employ as Associate Professor of Music at the University of Arkansas, Dr. Jones teaches voice and choral methods and conducts both the UA Concert Choir and the UA Inspirational Singers. His voice students have been winners in both the State and Regional National Association of Teachers of Singing (NATS) competitions, the former of which he is a past President. Some of his students have also been winners at Music Teachers National Association (MTNA) competitions. Over 95% of his former students are teaching in the music profession or studying music in prestigious graduate schools.

Choirs under Dr. Jones' direction have toured across the U.S. and taken performance tours to eastern and western Europe and Asia, including a spring 2007 trip to China by the U of A Inspirational Singers. During that tour the singers had the privilege of performing at the famous Beijing Concert Hall. Dr. Jones has guest conducted, adjudicated choral festivals, conducted master classes, and presented worship seminars both nationally and internationally.

Some of the major choral works Dr. Jones has conducted include compositions by Bach, Handel, Vivaldi, Haydn, Mozart, Beethoven, Schubert, and Bernstein. He has prepared choirs for performances of Mozart's Requiem, Beethoven's Ninth Symphony, Brahms's Requiem, and Mahler's Symphony No. 2 in collaborative orchestral concerts. Recently, the UA Concert Choir was chosen as the chorus to perform in the University of Arkansas Opera Workshop's presentation of *Suor Angelica*.

Today, Dr. Jones maintains an active research agenda. He has written articles on



**Andrea Ramsey** resides in Lawrence, Kansas. A graduate teaching assistant at the University of Kansas, she is the first female conductor of the KU Men's Glee Club, a traditional collegiate male chorus established in 1890. She is also assistant director and composer-in-residence for the Allegro Community Children's Choir of Kansas City and toured with the Allegro Con Brio choir to Austria and the Czech Republic in 2008.

A native Arkansan, Andrea has eight years of teaching experience with choral students in the Bentonville Public School district, where her Washington Junior High School choral program consistently achieved superior ratings at festivals and grew to include approximately 375 students in grades 7-8. The choirs were twice invited to perform for the Arkansas All-State Music Conference. As co-founder of the Bentonville Children's Choir, she spent three years directing the organization's touring choir, *Cantus*.

She received her Bachelors of Arts in Music Education from Arkansas Tech University in Russellville and has completed Level Three certification of the Doreen Rao Choral Music Experience Institute. She is currently pursuing her M.M. in Choral Conducting at the University of Kansas.

As a regularly commissioned composer, her works have been performed and featured on reading sessions at divisional and national ACDA conventions, and "The Dream Keeper" and "Tell My Father" have both been performed by divisional ACDA honor choirs. Her works are published with Boosey & Hawkes, Hal Leonard, Colla Voce, Alliance, Santa Barbara, Pavane, and BriLee music. Andrea is also a 2009 ASCAP Plus award winner.

Andrea enjoys work as a clinician and presenter for middle level, high school or collegiate choirs.



**Denise Gagne** is a music specialist with 25 years of experience teaching band, choir and classroom music from pre-school to college levels. Denise has a Bachelor's of Music from the University of Saskatchewan, a Bachelor's of Education from the University of Saskatchewan, a Diploma in Music from the University of Auckland (pending), and a Post Graduate Diploma in Fine Arts (Kodaly Level 3) from the University of Calgary with Lois Choksy. She has completed Orff Level 3 and additional Orff training with Cindy Hall, Jay Broeker, Jos Wuytack, and Donna Otto.

Denise has served on the boards of the Saskatchewan Music Educators Association and the Saskatchewan Band Association and served for eight years on the board of the Kodaly Society of Canada.

Denise is currently director of the Red Deer Children's choir in Red Deer, Alberta, and managing editor of Themes & Variations. Her choirs and bands have won many awards at music festivals and have performed for local and national sporting events, on national radio, and even for the Queen. Denise is the author or editor of more than 80 publications for K- 6 music teachers. She has been a workshop presenter in every Canadian province and territory and in more than 35 states. She presents regularly for Orff and Kodaly workshops and preschool and kindergarten conferences in Canada, the USA, Europe, and Australia. Her workshops are fun, practical, and activity based!

### ELEMENTARY SESSION DESCRIPTIONS

**Assessment Made Easy** - practical ideas for assessment in the elementary music classroom.

*In this session, Denise will present ways to assess the national standards. Songs, games and activities that your students will enjoy that can be used as assessment opportunities will be part of this session.*

**Exploring Cultures through Songs and Games**

*Children learn music, social skills, and about cultures when playing singing games. Play singing games from around the world that children really enjoy. Singing games provide excellent opportunities to teach and assess musical concepts. In this session you'll sing and play the games and learn ways to use for teaching and assessment.*

**Teaching the Recorder using Smartboard or Computer/Projector**

*In this session, Denise will introduce teacher resources for use on Smartboard or computer/projector. Get your beginning recorder students off to a great start with a very successful sequence. For students who are ready to go beyond the basics, try out ensembles using alto, tenor and bass recorders. Teachers in this session will receive free materials.*

**Reproducible Choral Repertoire**

*Purchasing quality choral music in octavo format can be almost impossible for schools with large choirs and limited budgets. This session will present quality choral repertoire from a variety of publishers that is reproducible. This is a choral reading session with a decided difference!*

**Success with Solfege via Singing Games**

*Singing games are among the students' favorite music room activities. In this session, Denise will share a series of games that can be used to teach or reinforce melodic concepts.*

## ArACDA Scholarship for Graduate Choral Studies

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), have served 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.

### APPLICATION FORM

Full name \_\_\_\_\_ e-mail address \_\_\_\_\_ phone \_\_\_\_\_

Home address \_\_\_\_\_ City \_\_\_\_\_ State \_\_\_\_\_ Zip \_\_\_\_\_

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 July 20 to  
Rhonda Hawley, ArACDA President  
359 E. Village Drive  
Fayetteville, AR 72703

The scholarship recipient will be announced at the Hot Springs Convention in August

### Arkansas ACDA Executive Committee

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##### Newsletter Editor

Cliff Ganus  
Harding University  
ganus@harding.edu

# 2010 ARKANSAS ACDA SUMMER CONVENTION – PRE-REGISTRATION FORM

name \_\_\_\_\_ e-mail \_\_\_\_\_ phone ( \_\_\_ ) \_\_\_ - \_\_\_\_\_

address \_\_\_\_\_ city \_\_\_\_\_ state \_\_\_\_\_ zip \_\_\_\_\_

school, college, or church name \_\_\_\_\_

Check all that apply:  Elementary  Junior High  Senior High  College

Church Choir  Professional Choir  Community Choir

non-member pre-registration \$95  ACDA member pre-registration \$75  Student Pre-Registration \$10  
(on-site non-member registration fee is \$115, on-site member registration fee is \$95)

ACDA Membership # \_\_\_\_\_ (ACDA Membership must be current for member registration)

Golf Tournament - \$45

I would like to donate to the AR-ACDA Professional Scholarship Fund

\$5  \$10  \$25  other amount

Total Amount Enclosed \_\_\_\_\_

NO PURCHASE ORDERS ACCEPTED

ArACDA accepts checks, or you may pay online by using PayPal

Make checks payable to Arkansas ACDA

(go to [www.aracda.org](http://www.aracda.org) for PayPal registration instructions)

Remit payment and eegistration to:

Bennie Carol Wade, Treasurer

33 Harmony Rd. South

Sherwood, AR 72120

**See important scholarship announcement on page 7!**

Registration Deadline is July 6, 2010

Get your forms in early!!!

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American Choral Directors Association  
Arkansas Chapter  
Cliff Ganus, Newsletter Editor  
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