

The Choral Advocate

The Newsletter of the Mississippi Chapter of the
American Choral Directors Association

SPRING 2013 ISSUE



AMERICAN
CHORAL
DIRECTORS
ASSOCIATION



PROMOTING THE ART OF
CHORAL MUSIC



MISSISSIPPI
ACDA



John Flanery
University of Southern Mississippi
MS ACDA President

I have a great deal of excitement and enthusiasm for our upcoming ACDA/MMEA conference on April 4-6 in Hattiesburg on the campus of the University of Southern Mississippi. The performing choirs all promise to be superb, the honor choirs are supported with healthy numbers and wonderful clinicians, and the Southern Miss campus is ready to host. I do hope that you are planning to attend and bringing students with you that are participating in our events. It will be a wonderful time to be together with colleagues and renew your spirits and energy.

My goals as president have been to assist in making ACDA more than a one-trick pony. Too often the joint conference in the spring felt like the only event we were geared towards hosting. While the value of that conference is significant and substantial, the need for ACDA to have a bigger imprint on the landscape of choral music in this state was at the forefront of my mind.

With Tammy Carney's vision and Andrea Coleman's work, the Male Vocal Symposium got off the ground about nine months before my term as president began. That event is a true gem in our state. If you have not participated, you need to consider it. The first year there were 85 participants, the second year had 125, and this past year had nearly 145 male singers between the ages of 10 and 25. The best way to encourage male singing in our world is to bring them together for a day like this. Next year we are moving a bit later in the fall to help accommodate schedules - Saturday, October 19 at Pearl High School. Please join us for this promotion of male singing!

The first ACDA Children's Choir Festival was held in February with two sites enjoying great success. Under the leadership and guidance of Michele Champion and Carol Joy Sparkman, 4th-6th graders came together at Mississippi College in Clinton and Petal Harvey Baptist Church in Petal to experience a festival setting with over 100 singers participating in total. The ambitious goal of three sites - northern, central, and southern - was nearly achieved in its first year. Providing an experience for students of this age and their teachers was definitely missing from our state ACDA agenda prior to this festival. With your support, I envision this non-auditioned choral event really exploding to great heights at all three sites for many years to come.

The first ever Mississippi ACDA Summer Conference is going to be July 15-17, 2013 in beautiful Natchez, Mississippi. Andrea Ramsey, composer and choral director, will be our clinician. The historic Eola Hotel will have accommodations while the unbelievable Prentiss Club will host our sessions. Tuesday evening will feature a "Conference Concert Crawl" as our registrants will perform in smaller ensembles at the beautiful antebellum homes of Dunleith, Longwood, and Stanton. These mini-concerts accompanied by food and beverage will occur in the parlors of these well-known homes of yesteryear. Wednesday evening will culminate the conference with a concert under Ms. Ramsey's direction at St. Mary's Basilica. This landmark worship building was dedicated as the Cathedral for the Natchez diocese in 1843 and remained as such until 1977. It will be a night to remember as we have the opportunity to join our collective voices together in a concert of Ms. Ramsey's music. The registration fee is only \$100 and will include several music packets, fabulous sessions from Ms. Ramsey and others, fellowship, and too many wonderful things to mention. If you have not experienced Natchez, you will be amazed. We are often together with colleagues, but how often do we get to do so without students around that we are responsible for? This conference is designed with you in mind with a relaxed schedule, plenty of social time, and many musical inspirations. Donna McCommon and Nick Cummins helped brainstorm this plan that has been carried out by Greg Fuller, Reese Norris, and myself. We guarantee this will be the event everyone will be talking about when it's done. Please make it a point to include it in your summer plans!

As you can see, we are trying hard to diversify and reach a larger contingency of choral directors without saturation. Now we need your help. Support these events and musical ideas with your time and presence. Together we can raise our profile within the state, southern division, and nation. I am counting on it.

Thanks for all you do to change lives through music. Let's move forward together as one in an effort to alter the landscape for a brighter future.

John Flanery

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The Advocate is the official newsletter of the Mississippi Chapter of the American Choral Directors Association. It is published in October and February. The deadline for articles is the first day of the month preceding publication. Items received after the deadline may not be published.

Letters to the editor and advertisements are encouraged and should be sent to: Brad Johnson, PO Box 644, Wesson, MS 39191 or email brad.johnson@colin.edu. Mississippi ACDA reserves the right to select and edit any and all materials submitted for publication. For membership information or address changes contact Carol Joy Sparkman, 410 Winding Hills Drive, Clinton, MS 39056, or email sparkman@mc.edu. Additional information and resources are available on the Mississippi ACDA website www.msacda.org.

Advertising Rates for *The Advocate*

Full Page: \$150.00 (7.5" x 10")

Half Page: \$100.00 (7.5" x 4.5")

Quarter Page: \$50.00 (3.75" x 4.5")



ACDA Advocacy Resolution

Whereas, the Human spirit is elevated to a broader understanding of itself through the study and performance in the aesthetic arts, and

Whereas, serious cutbacks in funding and support have steadily eroded state institutions and their programs throughout our country,

Be it resolved that all citizens of the United States actively voice their affirmative and collective support for necessary funding at the local, state, and national levels of education and government, to ensure the survival of arts programs for this and future generations.

WELCOME

The Mississippi Chapter of the American Choral Directors Association and The Mississippi Music Educators Association is your source for professional development! Join us for our 2013 In-Service Conference and connect with your colleagues in sessions designed specifically for you and your classroom.

**ACDA/MMEA
Annual In-Service
Conference**

**Hattiesburg, MS
April 4-6, 2013**

**On-Site Registration Hours:
Thursday, April 4th
11:00-5:00 p.m.
Friday, April 5th, 7:30 -8:15a.m.
Thad Cochran Center**



ON-SITE REGISTRATION

All conference events, except the cook-out, are included in the cost of full registration. Current membership in ACDA or MMEA is required for member discounts. *Proof of full time undergraduate status must be included with your registration to receive the student discount.*

COOK-OUT *Southern Style*

Engage with your colleagues and students as we dine on char-grilled hamburgers and chicken sandwiches with all of the fixings. Food services at USM will be preparing our *Southern Style* cook-out on Bennett Lawn.

Ticket information is available at www.msmea.org.

A Key Change—2013

SESSION PRESENTERS and DESCRIPTIONS

CHORAL**Building Choral Excellence in Beginning Choirs***Jill and Michael Gallina*

Come sing with us in a workshop that will provide your students with a sound vocal foundation and immediate success as they begin their choral journey. With an emphasis on repertoire, an effective approach to choral development will be shared using multicultural music, classics, partner songs, songs with suggested choreography, as well as traditional two part choral literature. Free packets of music will be distributed to attendees.

Music to Grow On*Jill and Michael Gallina*

Come join us in a workshop that is designed specifically to meet the needs of K-4 music teachers. Music for beginning vocalists, movement and dance activities, musical games, introduction to drama and story theater, and teaching beginning rhythms are just a few of the many exciting topics that will be addressed. Free packets of educational materials will be distributed to attendees.

Sing 678!

Roger Emerson will lead a session filled with teaching suggestions and specifically designed chorals for the middle school singer.

S+A = Mudd

Roger Emerson will help your boys and young men find their voice through a series of warm-ups and specifically designed chorals.

Vocal Jazz for the Choral Director

Roger Emerson will present new and timeless vocal jazz charts and techniques specifically designed for the choir director with little or no vocal jazz experience. Style, tone and improvisation will be addressed.

Glee to Great

Roger Emerson will focus on contemporary choral literature that makes the transition to concert literature easy and painless for you and your singers.

Score Mastery: Five Levels of Learning the Choral Score*Nick Cummins*

The purpose of this presentation is to discuss the process of learning the score before it is presented to the ensemble. Five stages of mastering the score will be presented

and each one leads toward the end result: complete mastery of the score. There will be examples of different techniques about how to learn the music and the conductor-teacher will be afforded examples of different ideas on mastering the score prior to passing it out and teaching to the choir.

Tools for a Successful Audition*Donna McCommon*

Honor Choir auditions? What do I do? ---- No need to worry. Your questions will be answered in this workshop! You'll even get to hear and see examples of actual auditions.

Sight-Reading 101: Surviving District and State Choral Festivals*Mark Malone*

Confused, overwhelmed, and just plain scared of the sight reading portion of district and state festival? Learn efficient procedure to enhance student sight-singing learning/ratings, operate smoothly with knowledge of the rules, and experience rehearsal improvisation/creativity ideas along the way!

Choosing Wisely: Identifying Appropriate Repertoire for Your Choir*Alicia Walker*

Choosing appropriate music for the secondary choir should begin with knowledge of the choir's present ability and incorporate appropriate educational and musical goals. This session offers a process for developing a choral curriculum trajectory, and identifies criteria for repertoire selection that moves singers through this trajectory. Music excerpts and repertoire lists will be included.

The Joys and "Oh Boys" of First Year Teaching*Andy Beasley*

This session will cover several topics that culminate the Joys and "Oh Boys" of the 1st year. This session is to give insight to what a new teacher can expect in his/her first year.

Don't Forget to Visit the Exhibits!

SESSION PRESENTERS and DESCRIPTIONS

Independence of Hands: Does My Conducting Really Matter?*John Flanery*

Conductors often get stuck in a quagmire of repetition and routine. Our situations often dictate mundane and inexpressive gesture. Utilizing our weak hand, leaving the conducting pattern, and moving beyond mirroring will all be explored in this session to provide you with confidence on the podium.

Surviving as a Young Choral Director: Part Deux!*Joel Dunlap and Jennifer Carson*

This session is a continuation of the 2012 session and is exclusively for educators who have been teaching 5 years or less and applies to upcoming teachers who will soon graduate college. This session will focus on performance secrets and tips that will leave your audience begging for more!! Such related topics will include: concert venues, programming, appropriate attire, publicity, touring, and much more!!

ELEMENTARY**Warming Up and Sounding Great: Exercises for the Elementary Choir (Part I and II)** *Mairee Pantzer*

How can we help our students make the transition from the playground to the choral ensemble? Are warm-ups even worth the time? Help! I'm stuck using the same five warm ups everyday!

Presented in two parts, *Warming Up and Sounding Great* will cover exercises for the elementary school-age child.

Part I will center on physical, mental, alignment, breathing, phonation, and tone exercises as well as a discussion on general warm-up guidelines. In Part II, we will address exercises that center on dynamics, expression, and sensitivity to the conductor as well as solfa, ear training, audiation, and memory exercises. Plan to join us: be prepared to move and to share what has worked for you!

Sing, Sing, What Shall We Sing? Repertoire for Young Singers: Selection & Analysis *Mairee Pantzer*

Zoltan Kodaly said, "Let us take our children seriously! Everything else follows from this... only the best is good enough for a child." Using this philosophy as a basis, in *Sing, Sing, What Shall We Sing?*, we will discuss repertoire selection and analysis issues, addressing questions such as:

How do I decide what is good enough for my singers? How do I choose and order concert repertoire that engages the singer, audience, as well as me? What do I do with this score in front of me? How can I inspire and reveal to my singers the depths, creativity, and exciting elements of each piece? Join us as we engage in this exciting dialogue concerning repertoire selection and analysis for young singers.

Giving Fish or Teaching Fishing?**Music Literacy in the Elementary Choral Rehearsal***Mairee Pantzer*

What teacher doesn't want to equip students with skills that will enable students to feed themselves rich musical experiences? But with time limitations, audience demands, and limited resources how can it be done? The choral rehearsal is a perfect place to practice music literacy skills, moving our students from complete rote learning. In *Giving Fish or Teaching Fishing?*, we will explore ways of leading our students to musical literacy using a variety of approaches, such as listening, reading, dictating, analyzing, improvising, and creating.

Rhythm Relay*Joseph and Andrea Coleman*

Rhythm and movement are two very important components of a student's education in music. This focused interactive workshop will allow you to participate in activities designed especially for children and to develop strategies for your own classroom.

Movement: Connect, Explore, Understand*Barb Stevanson*

Through creative movement, folk dance, and choreography, participants will explore activities to make music learning a total experience of listening, seeing *and* doing.

SPECIAL TOPIC: Collegiate Session**Mama Said There'd Be Days Like This***Regina Weeks*

A collegiate session designed to encourage beginning young music educators. Enjoy lively discussion about career expectations and the "real" world out there! We're all human so let's learn when it's okay to get angry, be disappointed, laugh and yes -- even cry!

SESSION PRESENTERS and DESCRIPTIONS

TECHNOLOGY**Making Music Interactively***Barb Stevanson*

Through the use of new technologies, participants will explore activities to take them into 21st century general music learning and teaching. Come see how favorite songs can be taught in a whole new way!

i-PADS + Music Class = Digital Piano Labs, Composition Stations, and More*Torris Bell*

Are your keyboards/digital pianos taking up a lot of space in your music room? Are your students becoming less interested in learning to play the piano? Move into the technology age with a digital piano lab using Apple i-Pads, piano keyboards made for i-Pad, and an app from the Apple App Store. This session will mainly show how the newest piano lab works. It will also cover how to get students composing using i-pads, creating/recording group songs (including vocals) using the app GarageBand, notation/transcription, and several other musical uses for the i-pad 1, 2, and 3 in a music classroom (K-12, Collegiate). Come to this session now to see additional i-pad music uses just for music teachers.

Musical Smartboard*Torris Bell*

Did you know that you can teach SmartBoard, Preomethan Board, and Interactive WhiteBoard lessons in your classroom WITHOUT having a SmartBoard, Promethean Board, or Interactive WhiteBoard in your classroom. These lessons can be taught with a school desktop computer/laptop and an LCD projector. This session will show how to use many of these resources at no charge. There is a free SmartBoard/Promethean Board/ Interactive WhiteBoard software program as well as free interactive music lessons already created. Come to this session to learn how to use these free resources.

Crank Up Your Classroom With QuaverMusic.com!*Chris Murphy*

Ignite your kids' imagination with a high-energy mix of creativity and 21st Century technology! Learn techniques that bring General Music concepts to life for today's kids. Session includes improvisational activities, IWB's, Video, Online classrooms and Kids Virtual World.

KEY NOTE SPEAKER—T.J. Harper**I. Building Bridges to China in 2014 with the ACDA International Conductors Exchange Program**

The history and mission of the ICEP and its impact on the arts both here in the U.S. and abroad.

II. Building Bridges between NAFME and ACDA

My perspectives from both sides of the aisle as the Rhode Island ACDA President and the Rhode Island NAFME President-Elect: Strategies for collaboration and success.

**HONOR CHOIR CLINICIANS****Sight Reading Made Easy***Ruth Dwyer*

This session will feature Octavos, teaching techniques and games for developing sight-reading skills in grades 4 – 9.

Putting the “Fun” in Choral Fundamentals*Laura Farnell*

Be confident that your choir's sound is built on a solid foundation! This session includes tips and techniques to establish the basics for musical and vocal excellence. Her ideas keep instruction fresh and fun, while preserving high expectations for student engagement and performance. Techniques will specifically focus on cultivating beautiful tone, unified vowel formation, and key musical concepts and details crucial to a successful performance.

www.msmea.org

www.msacda.org



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 You don't want to miss our special day created just for you. The interest sessions will provide ideas by experienced teachers with tried and true methods to help make your first years of teaching successful. You are...

THE KEY TO OUR

Future

April 5th—All Day
\$25.00 Registration Fee
 (includes full conference registration,
 Teacher luncheon & conference reception)



Performance Groups

University of Mississippi Women's Glee
 Dr. Debra Spurgeon, Conductor

USM Southern Chorale
 Dr. Gregory Fuller, Conductor

Warren Central High School Chamber Singers
 Daniel Vernon, Conductor

University of Mississippi Concert Singers
 Dr. Don Trott, Conductor

CONFERENCE HIGHLIGHTS

Thursday Events

Registration Opens @ 11:00am
 Sessions Begin @ 1:00pm
 Cook-Out Southern Style @ 5:00pm
 Opening Session @ 6:30pm
 Convention Sing @ 8:15pm

Friday Events

Performance Groups @ 8:30am
 Luncheon @ 11:45am—Touchdown Club
 President's Reception -@ 9:00pm
 (invitation only)

Saturday Events

Past President's and Retired
 Member's Breakfast
 @ 7:30am
 All-State Honor Choir Concerts
 @ 9:00am—1:30pm

AMERICAN
 CHORAL
 DIRECTORS
 ASSOCIATION 

 National Association
 for Music Education

DOMO ARIGATO, MR. RUBATO!

Sound familiar? No, this is not an article on the music of Styx, so don't stop reading yet. I have noticed an issue that seems to be growing in the choirs I listen to, especially middle and high school. Picture this: you are sitting in an auditorium glancing over the program you are about to hear. You notice that Lauridsen's O Nata Lux is due to be sung and, for the purposes of this discussion, that is one of your favorite choral pieces. When the choir performs it, however, it is less than your favorite.

In their approach, the group has sung every note and rhythm correctly. They've even executed the dynamics as written. So what went wrong? My way of describing a performance such as this is that it was mechanical and robotic in nature.

Too often we get caught up in the push of a concert or district/state competition schedule. We teach notes and rhythms, but sometimes miss out on the spirit of the music; that spark that makes our choir more than a computer regurgitating written notes and pitches. Here are some helpful ideas to avoid what I call the "choral robot" syndrome:

The 2 T's

- a. Tempo – Let a tempo marking be your guideline, but think of phrasing as well. Allow cadences to slow down and have a moment before moving on.
- b. Text – For wordier passages and pieces, do not think of each word and syllable as getting the same stress. Instead, think about natural syllabic stress. Allow the phrase to move forward to these stress points with energy and briefly relax following them before beginning again.

The 2 D's

- a. Dynamics – Remember that there is more to music (and to life) than *mf* and *fff*. In fact, there is a wide gamut of dynamics your choir can explore. The driving purpose of this has to do with the general relativity of dynamics. If your choir begins a *pp* section too loud, then they have a great chance of sounding "screamy" by the time they execute a crescendo to *ff*. Also keep in mind that "soft" does not mean sloppy or slow – even though your group will inherently want to be less precise with rhythm and tempo when you pull back the dynamics. For each decrease in dynamics, think of increasing intensity to compensate.
- b. Diction – While we all want our choirs to be clearly understood, sometimes that can be taken to the Dark Side. When internal consonants become a driving force, sound can become disrupted. Think of your group's sound as a clothes line. Their consonants should be treated like clothes pins: clearly attached to, but not cutting the "wire."

The 2 C's:

- a. Conducting – More often than not, we sometimes forget that our choir's sound is going to emulate the style of conducting we are using. If you are working on a piece that is flowing and beautiful, with rubato throughout, your conducting should reflect the flowing and beautiful style. Think about changing things up a bit if you are not getting the results you want.
- b. Cohesion – The one extra-musical thing that will cause issues for a choir has to do with the overall cohesiveness between conductor, choir, pianist, and attitude. Make certain that you have had enough time with your pianist to lock in any tempo/style changes. Clear your mind and focus on making music with your choir. Nothing else matters at that point. The more you allow your mind to wander, the greater the possibility that your conducting will become rigid and your choir will feel your unease. Set them up for success, not failure!



Jonathan Kilgore
Gulf Coast Community
College

2013 ACDA All State Women's Honor Choir Clinician



Lori Hetzel is the Associate Director of Choral Activities and professor of Choral Music Education at the University of Kentucky where she conducts the UK Women's Choir and the ever-popular a cappella group "Paws and Listen". In addition to her conducting duties, Dr. Hetzel supervises student teachers and teaches undergraduate methods and choral conducting courses where she has pioneered a unique partnership program with area high schools allowing undergraduate students to begin classroom teaching early in their curriculum and gain true "hands on" experience. Among her many academic accomplishments, she was the recipient of the University of Kentucky "Great Teacher of the Year" award in 2000, a finalist for the Provost Awards for Outstanding Teaching in both 2009 and 2010, and the winner of the Robert K. Baar Choral Award in 2011 – "given to one choral director in the state who exhibits outstanding leadership in choral music and promotes music education in the state of Kentucky." Lori Hetzel received the Bachelor of Music degree from the University of Wisconsin/Green Bay, the Master of Music from the University of

Missouri/Kansas City and the Doctor of Musical Arts degree from Michigan State University. Outside of the university, Dr. Hetzel serves as Artistic Director of the Lexington Singers Children's Choir and conducts the LSCC Chamber Choir. The Lexington Singers Children's Choir was formed to provide choral opportunities for the children of central Kentucky and now offers four select choirs in which children can participate. The group performs not only in the greater Lexington area but has also presented concerts with the Indianapolis Children's Choir, the Spivey Hall Children's Choir (Atlanta) and at the Kennedy Center as part of the "Our Lincoln" concert presented by the Kentucky Arts Council. They are often seen in collaboration with other area musical groups including the Lexington Singers, Lexington Philharmonic, UK Opera Theater and the UK Choirs.



MS ACDA Ernestine Ferrell Award

The Ernestine Ferrell Award for Excellence in Choral Music in Mississippi is a prestigious award established in 1992 and honors the memory of Mississippi's longtime State Supervisor of Music, Ernestine Ferrell. To be selected as a recipient of this award, one must have been active in Choral Music in Mississippi for at least twenty years, should have made significant contributions to the choral art, and should have the respect and admiration of colleagues and students alike. Previous honorees include Peggy Felder, James Leslie Reeves, Leonard Metts, Jack Donovan, Geneva Reeves, Joanne Edwards, Martha Murray, Roland Shaw, Donna McCommon, Rose Longwitz, Lillian Lee, Richard Joiner, James Hawkins, J Bruce Lesley, Robert Sims, Martha Neilson, Mark Malone, Gail McInnis, Nancy Moore, Brad Johnson, Milfred Valentine and Ruth Randle. There are many other distinguished choral musicians who deserve to be nominated for this award. A committee of past presidents will select the recipient of this year's award.

2013 ACDA All State Honor Choir Clinician



David L. Brunner is one of today's most active and versatile conductors and composers. He is Professor of Music and Director of Choral Activities at the University of Central Florida in Orlando where he conducts the University Chorus and Chamber Singers, and teaches courses in undergraduate and graduate conducting. In both 1995 and 2000 he received a College of Arts and Sciences Excellence in Undergraduate Teaching Award and in 1995 the University Excellence in Teaching Award, UCF's highest teaching honor. He is also the recipient of the College of Arts and Sciences Distinguished Researcher Award (2005), two Research Incentive Awards (2009, 2002) and three Teaching Incentive Awards (2005, 1996 and 1993). In 1996 he received a National Award for College Teaching from the Center for the Advancement of Teaching and Learning. In 2011 he was the recipient of Florida ACDA's prestigious Wayne Hugoboom Distinguished Service Award for "dedicated service, leadership and consistent examples of excellence in choral music in Florida".

He has been Artistic Director and Conductor of Gloria Musicae, Florida's professional chamber chorus; Guest Conductor of the Master Chorale of Tampa Bay, the Principal Chorus of the Florida Orchestra; and Music Director of the Florida Ambassadors of Music, with which he conducted six European concert tours. Other European appearances include performances at the Seminar fur Klassische Musik at the Eisenstadter Sommerakademie in Eisenstadt and Vienna, Austria; in St. Mark's Basilica, Venice; at St. Martin-in-the-Fields and Wesley's Chapel, London; and at the Vatican for Pope John Paul

II. His choirs have appeared at state and divisional conventions of both the American Choral Directors Association and the Music Educators National Conference. He has, on seven occasions, conducted concerts of his own works for chorus and orchestra at Carnegie Hall.

Dr. Brunner is well known for his compelling work with singers of all ages, conducting women's, men's and mixed All-State and regional honor choirs throughout the United States at the elementary, middle and high school levels. An inspired teacher, he is also a popular clinician at choral festivals and educational workshops throughout thirty-four

U.S. states, Canada, the U.K., Europe, Japan and Australia, including the American Choral Directors Association, Music Educators National Conference and American Guild of Organists, the Association of British Choral Directors and the Kodaly Societies of Canada and Australia, the Asian Pacific Activities Conference Honor Choir, the International Cathedral Music Festival at Salisbury and Canterbury, the International Honor Band and Choir Festival at the Hague and Brussels, and the Choral Music Experience International Institute for Choral Teacher Education in England, Scotland and Wales.

Brunner is an imaginative composer who has received annual ASCAP awards since 1997 and in 2000 joined a prestigious group of American composers when he was named the Raymond W. Brock Commissioned Composer by the American Choral Directors Association. The New York Times has noted him as a "prolific choral writer whose name figures prominently on national repertory lists", his work having been performed and recorded worldwide in venues such as Royal Festival and Queen Elizabeth Halls in London, Canterbury Cathedral, Disney Concert Hall in Los Angeles, EPCOT and Carnegie Hall and at national conventions of ACDA and the Fellowship of United Methodists in Music and Worship Arts.

Last season David conducted in Virginia, Florida, Illinois and Washington with the Spokane Choral Artists, and appeared for a seventh time at Carnegie Hall, conducting a program of his works for chorus and orchestra. He was Headliner Clinician for the Michigan Music Educators Association, the Kentucky ACDA summer conference, and clinician at the Florida Music Educators Association and also conducted workshops and festivals in Georgia, Florida and Missouri. New works premiered in Mississippi (Shall I Silent Be), Florida (Viva la Musica!), New York (Sea Fever), Washington (Sweet Are The

Lips Of All That Sing), California (And Ever Is Now) and Alberta, Canada (TTBB version of Yo le Canto Todo el Dia), and Spiritual Musick, the commission for a consortium of thirteen choirs had "first" performances in California, Illinois, Louisiana, Pennsylvania, New York, Ohio, Colorado, Connecticut, New Jersey, Illinois, Canada and Scotland, and with the Children's Honor Choir at the national ACDA conference in Chicago. The symphonic wind ensemble transcription of Simple Boat by Ron Ellis premiered at the American School Band Directors Association national convention. This year David conducts choirs in Oregon, Kentucky, New York and Florida, the Kansas All-State Middle School Chorus, and the Sing-A-Mile-High Children's Choir Festival in Denver; is a presenter for the South Carolina Music Educators State Conference, the Florida Music Educators State Conference, and Hal Leonard's Conductor's Craft workshop; and prepares choirs for performances of Puccini, Verdi, Bach and Vivaldi with the Orlando Philharmonic Orchestra. New works premiere in Iowa, Michigan, Florida, New York and Colorado.

Dr. Brunner has served on the editorial board for The Choral Journal and is the author of articles in both The Choral Journal and Music Educators Journal. He has also contributed chapters to Teaching Music Through Performance in Choir, Volume III, GIA Publications, Inc., 2011, and The Choral Director's Cookbook: Insights and Inspired Recipes for Beginners and Experts, Meredith Music Publications, 2006. His treble music was the topic of a DMA dissertation at Michigan State University in 2010. He is published by Boosey & Hawkes, Inc., which has released nearly one hundred of his compositions.

Brunner holds degrees from Illinois Wesleyan University and Northwestern University in choral music education and conducting and the Doctor of Musical Arts in Choral Literature and Conducting from the University of Illinois. In addition he has studied with Robert Shaw, and with Helmut Rilling in conducting master classes at the Oregon Bach Festival. Dr. Brunner is a Past-President of the Florida chapter of the American Choral Directors Association.

A complete resource of Dr. Brunner's work can be found at www.davidbrunner.com.

ACDA SUMMER CONFERENCE *in Natchez* July 15 - 17

SPONSORED BY MISSISSIPPI ACDA

WITH GUEST,

Andrea Ramsey

COMPOSER & CLINICIAN

ACDA

RELAXING

with friends and colleagues in a social and professional setting with no students to monitor

REJUVENATING

with great, new ways to view the importance of choral music in our world

REFRESHING

through an event that is designed specifically to connect you with other choral directors

REBOOTING

at a conference intentionally placed just weeks prior to school start to help you plan your year and select repertoire

REMEMBERING

why you do what you do

GUEST CLINICIAN ANDREA RAMSEY will join us to provide inspiring workshop presentations and to lead us in our CONFERENCE DIRECTORS CHORUS - SINGING THE BEST OF HER BEAUTIFUL CHORAL LITERATURE.

OUR CONFERENCE will be HEADQUARTERED at the HISTORIC EOLA HOTEL; AND OUR SESSIONS, REHEARSALS AND A FABULOUS CONFERENCE PARTY will be held in the EXQUISITE PRENTISS HALL.

WE will also enjoy a TOUR of SOME of Natchez's MOST BEAUTIFUL AND GRAND ANTEBELLUM HOMES. While on the TOUR, we will provide SEVERAL public performances, AND A FORMAL public concert at the GORGEOUS St. Mary's Basilica!

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By the time you read this all of you would have completed the Easter Season and probably are worn out, however, I want to challenge you to continue celebrating the Resurrection each and every week! It is the central most powerful doctrine of the Christian faith that all of our denominations share. Without the resurrection there is no victory over sin and death or hope for us to enter heaven. I do pray either thru your Easter experiences, National ACDA Convention and/or our Convention you can feel rejuvenated and refreshed with your hearts renewed and ready to worship!
Blessings!



Wm. Chris Brown
Music in Worship R & S Chair

On Saturday, February 2, 2013 MS ADCA hosted the first Children's Choir Festival and what a special day it was! Over 100 4th-6th grade students participated between two sites at Mississippi College, Clinton, MS and Petal-Harvey Baptist Church, Petal, MS. The day was filled with laughter and singing and new friendships were made. The day concluded with an amazing concert!

I would like to thank Anna Johnson, central site conductor and Mary Moak, southern site conductor for their hard work. The students and parents have had nothing but wonderful things to say about you both. To the accompanists, Jennifer Tilloston, central site and Tim Moak, southern site, the day would not have



been a success without your talents!! A BIG thank you goes out to all the volunteers. An event is only as strong as those who volunteer and the festival had the best!

Now it's time to "Save the Date", February 1, 2014! Mark your calendars and spread the word!

Susan Champion
Pearl Schools

Keeping Ourselves Honest: Are We Fully Prepared for Rehearsal?

As a conductor, I feel the most important work I do happens outside the rehearsal room: selecting appropriate literature and preparing to present the literature to the ensemble. If I have done my homework wisely, the rehearsal process becomes much easier. Our singers entrust us with their most valuable resource: their time. To use their time wisely, it is imperative that we come into rehearsal with a thorough knowledge and understanding of each score. Despite its importance, score study is one aspect of the job I believe many of us (myself included) fail to find adequate time for. I developed the following checklist as a way to "keep myself honest" during the process of score study and to help evaluate if I am fully prepared for rehearsal. While it is certainly not exhaustive, I hope you may find it to be a useful resource in your rehearsal preparation.



Catherine Feazell
Center Hill High School
Women's Choirs R & S Chair

- Sing through each voice part. Note locations where singers may have difficulties with notes and/or rhythms, as well as sections where special instruction in vocal technique may be warranted. Repeat the process to help discern what sections singers may be able to clear up on their own, versus which areas will require teaching.
- Sing through each voice part while playing other parts on the piano. Study how the parts relate, and which parts can be rehearsed together for efficient use of time.
- Play through all the parts together. Note the harmonic devices used throughout the piece. Study the overall form of the piece. How will the form help drive how the piece is taught?
- Gather background information on the composer of the piece, time period during which it was composed, and how it relates to the composer's other work.
- Develop a concept of tone for the work at hand. What imagery and/or metaphor can be used to help convey these ideas to singers?
- Practice appropriate conducting gestures that will bring the musical interpretation to light. Have a solid understanding of tempo and needed cues.
- Study the accompaniment. Where will it aid the singers? Where will it require them to be independent?



- Consider interpretive matters: dynamics, tempos, phrase shape.
- Study the pronunciation of the text. Determine what vowels are desired, and how the consonants need to be expressed.
- Study the meaning of the text. How does the composer use the music to bring it to life? How can it be presented in a way that the singers will connect?

REPERTOIRE AND STANDARDS CHAIRPERSONS

Senior High School Choirs

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F-601.878.2782
rsims1358@yahoo.com

Show Choirs

Shane Cockrell
West Jones High School
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pscokrell@jones.k12.ms.us

Junior High/Middle School Choirs

Chris Young
Sumner Hill Junior High
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Jabarie.glass@desotocounty.k12.ms.us

Two-Year College Choirs

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Gregory Fuller
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The Choral Advocate

The Newsletter of the Mississippi Chapter of the
American Choral Directors Association

SPRING 2013 ISSUE



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