NC ACDA Welcomes Eugene Rogers to Fall Conference October 9–10, 2020
Welcome to 2020!

Wendy Looker, NC ACDA President

It’s hard to believe that we are already two decades into the 21st century. That’s two decades worth of choral literature and performance practice from the new millennium. We can also note the cultural shifts reflected in this historical period of the choral art. As we plan for the 2020 fall conference, I’m reminded of how cognizant we are of who writes our music, whose viewpoints are represented in the music, and the lived experiences our singers represent. Not only is our 2020 headline clinician Eugene Rogers, but his professional chamber choir, EXIGENCE vocal ensemble, will join him as they complete an exciting week-long residency in the Triad and Triangle areas of our state.

Dr. Rogers is the Director of Choirs at the University of Michigan and the chair of the National ACDA Diversity Initiatives Committee. In the summer, he serves as Dean for the Chorus America Conducting Academy on the UM campus in Ann Arbor. Upon receiving the Sphinx Medal of Excellence in 2017, Eugene founded EXIGENCE, a professional vocal ensemble highlighting artistry within Black and Latinx communities. EXIGENCE celebrates the power of community and expression through choral music. Comprised of vocal artists including solo performers, educators, conductors, and composers, EXIGENCE falls under the umbrella of the national organization, Sphinx. The Sphinx Organization is “dedicated to transforming lives through the power of diversity in the arts.” You can learn more about Sphinx at www.sphinxmusic.org.

The 2020 conference planning committee is hard at work designing an exceptional conference experience that will allow us to observe, learn from, and interact with Dr. Rogers and the members of EXIGENCE. Once again, Shannon Gravelle will host us on the beautiful campus of Meredith College. Mark your calendars now for October 9-10 2020!

There are two new reasons to visit ncacdaonline.org: a new blog feature and a post-conference survey. We will soon be adding a blogging component through which our R&R chairs and others will be able to post research, success stories, teachable moments, articles, etc. The blog feature will be easy to use and easy to find, providing yet another mode through which we can share and connect with each other. You will also find a post-conference survey to share your feedback on the 2019 conference with the conference planning committee and your suggestions for future conferences. Did you enjoy the director’s chorus? Would you like us to think about moving the conference to the summer? Let us know: http://ncacdaonline.org/fall-conference-2019-survey/.

Looking back at 2019, I want to thank Anne Saxon for hosting another lovely luncheon at the NCMEA conference. Carol Earnhardt was honored with the prestigious Lara Hoggard Award for her years of tireless service and dedication to
Food is an integral part of social gatherings. It brings people together, relaxes them, and turns one’s focus into the meal that is shared and the breaking of bread together. Years ago, I served in a church that was struggling to get families to attend a mid-week meal, which was followed by programming with offerings for all ages. A creative cook who loved to feed a crowd stepped forward and offered to take over the menus. She changed up the seating arrangement in the old (and tired-looking) Fellowship Hall, added “theme nights” with decorations, and served the most interesting food.

*This luncheon not only feeds our bodies, but also our musical souls.*

It was really the small details that made the difference. On Mexican nights the tables were decorated with sombreros and colorful ponchos. Italian nights featured checkered tablecloths and lighted votives on the tables, with recordings of Frank Sinatra crooning softly in the background. I vividly remember the night she served swordfish because it was what her food supplier had on special. And it was fantastic! Wednesday night dinners became the most highly anticipated events, mainly because folks couldn’t wait to see what was on the menu next. Bottom line: attendance grew to an all-time high, the kids all loved it too, and it was a time of great connection for everyone. The challenges of a long day would dissolve and it served as a time of centering for the congregation as a whole in the middle of the week.

This is why it is important in NC ACDA that we have opportunities where we break bread together. This includes coffee and pastry bars, conference receptions, and round-table lunches in early October. The coffee bar gets folks on site in the morning and/or revives us in the late afternoons, the reception gives everyone a chance to “meet and greet” one another before the dinner hour, and our newer round-table lunch formats connect folks with the same kinds of choir challenges and musical passions. As a matter of fact, some of the round-table discussions go longer than the time allotted, and folks arrive late to their following sessions, newly bound and energized.

But my favorite of all is the Fall Luncheon each November during the NCMEA Conference in Winston-Salem. In case you haven’t attended in awhile, the location is now at Centenary United Methodist Church, a mere two blocks from the Benton Convention Center downtown. The buffet is really great and folks seem to really enjoy it. The key to our success is Centenary’s wonderful “Chef Donald” (or “Big Chef D” as he says), the church’s fantastic maintenance and security team,
and our hospitable Music Ministries’ personnel. They go out of their way for us to make it all happen as seamlessly as possible. My choral mentor of all time, the late Maxine Blackwell, never left her church after a meal without going into the kitchen and blowing kisses to the cooks in true appreciation of their efforts. This is something I continue to do and shower as much love and praise on these folks as possible because I am so grateful for NC ACDA to be at this venue.

After years of having the luncheon in a conference hotel, with annual cost increases and lackluster food ($25 per person for tuna on a bed of noodles just 5 years ago!), we are able to offer this delectable meal for only $15 a person. You may not have a waiter in a tuxedo serve you coffee or bring a dessert to your table, but it’s cheaper with much better food. And, it is a good decent meal during the conference, which is hard to come by without going to a restaurant at a higher cost with more time away from conference sessions, or having the choice of a quick hot dog and soda at the Convention Center Canteen at highly inflated prices. Ugh!

This is our tribe, our people, the folks who “walk our walk and talk our talk” and are the “ties that bind” us together through this complicated and ever-evolving world of choral music.

The best part of our luncheon is when guests begin to arrive and sit down to start the meal. The room begins a hum of activity where people connect and reconnect, share what’s going on in their work out in the “trenches,” and are reminded they are not alone. Hugs, laughter, and inspiration abound. Many folks from the ranks of our highest state choral leadership are also in attendance—folks who we all have highly revered for years and have helped us greatly along our journey. The beauty of this is that we all sit down and break bread together and become one with each other. This is our tribe, our people, the folks who “walk our walk and talk our talk” and are the “ties that bind” us together through this complicated and ever-evolving world of choral music. Many retired members come to reconnect with friends and colleagues, a true testament of our strong bonds that develop with one another over the years.

It usually takes me several attempts to “shush” everyone in order to start the program, because frivolity abounds, and folks are already deep into their conversations. This is a beautiful thing, indeed. Then we take it all to new heights by announcing our newest Hoggard Award Winner, followed by going upstairs into Centenary’s amazingly beautiful sanctuary for a wonderful and inspiring concert. This luncheon not only feeds our bodies, but also our musical souls.

One does not have to attend the NCMEA Conference in order to attend the NC ACDA Luncheon. At $15 several folks invite and host a friend who is not an NC ACDA member, to learn more about us. Please, I implore you to consider attending this coming November. I know that it’s several months from now, but below are some dates to add to your calendar so you can plan ahead.

Come, let us break bread together.

~ Anne

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**Upcoming NC ACDA Luncheon Dates**

- 2020: November 9
- 2021: November 8
- 2022: November 7

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**Join ACDA today!**

[www.acda.org](http://www.acda.org)
Roll Call! Southern Region Conference: NC ACDA in Mobile, Alabama!

Jeremy Tucker, NC ACDA President-elect

“Come, come whoever you are.” The 2020 Southern Regional ACDA Conference promises to be a fulfilling choral experience as we Lift Every Voice. “Ours is not a caravan of despair.” For the past eighteen months, mindful planning has occurred to envision a conference that celebrates our global diversity. “Even if you have broken your vows a thousand times, it doesn’t matter.” Reconnect to the heart of music. Allow yourself an opportunity to be renewed. Consider how invigorating the 2020 Southern Conference can be when you fellowship with others. “Come, come yet again, come.” Help us Lift Every Voice (quoted from Come, Whoever You Are by Rumi.)

The ACDA Southern Division Conference is right around the corner, and you will not want to miss the diverse conference offerings and performances this year! Many of our NC ACDA members will be leading in Mobile. Whether your interests are in collegiate, children’s, high school, or music and worship, the ACDA Southern Division Conference will have something for you!

Performing Choirs from this year’s ACDA Southern Region conference were selected from over one hundred Performing Choir applications. Congrats to these NC Choirs:

- East Carolina University Chamber Singers, James Franklin, director
- Palmetto Voices Spiritual Ensemble, Sonja Sepulveda, director
- D’Wallia Simmons-Burke (Winston-Salem State University) will collaboratively lead a choir comprised of Historically Black Colleges and Universities with Dr. J. A. Dungee (CIAF University)
- Cantarel, a celebration of choral music of South and Central American, presented by choirs from throughout the region coordinated by Jose Rivera, who will also lead an interest session covering performance practices of Latin-American Choral Music.

Other Interest Sessions that will prove to be interesting that you will not want to miss include:

- Protest Music in Choral Settings (Ryan Luhr)
- Clarity and Expressiveness in Gesture: Tools to Achieve Communicative and Artful Conducting (Phillip Morrow)
- Navigating the Transgender Choral Experience in the Choral Classroom (Megan Rudolph)
- You’re How Old and Want to Sing In My Choir? (Brenda Smith & Ron Burrichter)
- Recruitment, Repertoire, and Retention: Inspiring Middle School Boys to Sing (Philip Keirstead)
- Future Meets Past: New Spiritual Arrangements for Every Choir (Jeffery Ames)

A list of all interest sessions can be found at [http://acdasouthern.org/conference/](http://acdasouthern.org/conference/).

Additionally, Music and Worship hosts a special event this year entitled All Creatures..Lift Up Your Voice. This event will feature a collaboration with composer Dan Forrest and conductor Dr. André Thomas, who will conduct a mass choir and congregational moments. Featured participants include the Roanoke Valley Children’s Chorus (VA), The University of Southern Mississippi Concert Choir and Southern Chorale (MS), and church choirs from West End United Methodist Church (Nashville, TN) and Springhill Avenue Temple (Mobile, AL). In addition, Dan Forrest will be at the piano, Dr. Patrick Scott (Memphis, TN) will be our organist, and additional support will be provided by brass and string quartets. The event takes place at Christ Church Cathedral, just two blocks from the Mobile Convention Center. This will be an experience not to miss!

As you can tell, there is something for everyone this year in Mobile at the 2020 Southern Division Conference. Many of our NC ACDA members have students participating in the Southern Division Honor Choirs as well, which will be a highlight for many attendees. Hats off to our very own Catie Hitzigrath for coordinating the Southern Division Children’s Honor Choir this year! If you have not yet registered and arranged your travel, now is the time. I look forward to seeing all of you there!
Vocal Health in the Middle School Choral Classroom

Catie Hitzigrath, NC ACDA Junior High/Middle School Choirs & MiddleFest Coordinator

I had been teaching high school for 3 ½ years before ending up in a middle school position, but somehow it only took five days in a middle school classroom for me to come home with almost no voice. As middle school directors, we often struggle with large classes, a spectrum of classroom environments, and a unique sense of pride for being able to handle whatever is thrown at us.

Providing leadership opportunities in your classroom is a great way to help preserve your voice on a daily basis.

Over the last few years, I have had a couple of different incidents that required me to take a step back and look at my own vocal health. Although my issues weren’t caused by the way I used my voice, I quickly learned I had some bad habits that could have a negative impact on my voice long term. After having done lots of research on my own and collaborating with a Speech-Language Pathologist, I would like to share some ideas with you on how you can maintain a healthy voice.

Make Adjustments to Your Classroom Environment

I don’t know what your classroom looks like, but mine is large and filled with sound obstacles. My room is upstairs above the gym, which means not only do I hear the P.E. classes, but I also have to have my own heating/air units, because our gym does not have air conditioning. There have also been times when I had P.E. and health classes on either side of my room, and one of them was only separated by a removable divider wall. Hopefully, you don’t have all of these obstacles at once, but even if you’re just faced with one or two of them, reducing background noise can make a huge difference in the amount of effort it takes for your students to hear you. Make sure your door is closed whenever possible (this keeps the cool air in and the loud noise out), and consider adjusting your seating arrangements to make it easier for students to hear you. I could sit my class of 20 baritones in rows, but it will require a lot less strain on my voice if I bring them around the piano instead.

Make Adjustments to Classroom Routines

One of the things I used to do as I greeted my class at the door every day was repeating the instructions over and over again as each group of students made their way in. Did I really need to say, “Grab your music and your notebook; the warm-up is on the board!” 27 times before 8:30 a.m.? Is there a more efficient way that could be communicated? The answer is yes. Adjusting your routines to include more non-verbal instructions will not only preserve your voice, but it will also help your students to focus better and be more engaged. Instructions, announcements, and daily agendas can all be communicated to your students by being written on the board or using a resource like www.classroomscreen.com. Classroom Screen allows you to display text, timers, measure volume in a space, and so much more! I encourage you to explore this completely free resource to see how it could serve a purpose in your classroom.

Utilize Student Leadership

Your students are capable of so much more than you may realize, and they thrive on opportunities to lead in the classroom. Providing leadership opportunities in your classroom is a great way to help preserve your voice on a daily basis. It can also help some of your more difficult students find a way to be successful in your class. I once had a student that liked to copy everything I said at the beginning of class; she thought
it was hilarious. That student is now in charge of leading physical warm-ups in my classroom. She already knows the routine, but instead of copying me she just does it for me. Is there a student in your room that feels the need to talk to every single person in the room before they sit down? Put them at the door and have them greet everyone and give instructions. Now they get to talk to everyone, and you can be assured that your students are seeing and hearing your expectations for the day. These solutions can not only help you use your voice less throughout the day, but they also may have a positive impact on your classroom management, which could decrease the amount of redirecting you’re doing and allow you to use your voice for more positive interactions.

**Use Your Resources**

When I lost my voice last fall I spent a day or two being frustrated and feeling helpless and unsure of how I was going to do my job. When my pity party was over, I began reaching out to people the quickest way I knew how: social media. Using Facebook and Instagram, I was able to reach hundreds of music educators, some I knew in person and others I didn’t. I explained my situation and received so much support from everyone. Upon my request, several directors sent me recordings of them doing warm-ups with their students. I was able to use these in my classroom when I wasn’t able to sing with my students. This allowed them to continue to hear healthy sounds and even learn some new warm-ups along the way!

Another form of support I got was directors offering to come into my classroom and work with my students. I hadn’t considered this option initially, but what a great way for my students to learn and for me to rest my voice at the same time!

When recordings or visitors aren’t an option, *YouTube can be an incredibly helpful resource.* ... *Consider having your choir evaluate different performances of the music they’re preparing for an upcoming concert.*

When recordings or visitors aren’t an option, *YouTube can be an incredibly helpful resource* as well. Don’t get me wrong; there are some really terrible examples out there, but with a little digging, there are also some really great ones. Consider having your choir evaluate different performances of the music they’re preparing for an upcoming concert. There are also lots of videos that allow for music literacy practice such as reading rhythms or even *solfège.*

**Self Care**

Don’t wait until there is a problem to address your vocal health. Getting scoped by an ENT every couple of years and/or working with a Speech-Language Pathologist can help you catch small problems before they become big problems. Also, lifestyle changes like drinking enough water or using a voice amplifier can make a huge difference in the overall health of your voice. To be completely honest, I used to think people that used a microphone to teach were pretentious. I started using one almost two years ago and will gladly admit that I was 100% wrong. I cannot imagine teaching without one and recommend every teacher find a way to use an amplifier in their classroom. When I was first told by my doctors that voice amplification was the only option for me, I worried that it would be too expensive or a hassle to find one that would work in my classroom. I found several online that were inexpensive, had positive reviews, and work in a variety of environments. I was even able to get mine funded through Donors Choose in just a couple of weeks.

Chances are if you are in a middle school classroom, you chose to be there and you love the obstacles and rewards that come with teaching that age group. I encourage you to prioritize your vocal health so you can continue using your voice to teach and advocate for your students for years to come.
Gender and the Choral Program: Moving Toward Respect
Nana Wolfe-Hill, NC ACDA Treble Choirs R&R Chair

We often hear singers say, “I love choir sooo much. I feel like I can just be myself.” What a beautiful statement! This is the kind of environment that we strive for as choral conductors. In addition to making excellent and expressive music, we ask ourselves, “What makes our singers feel safe, secure, and feel free to be themselves?” Many answers to this question may be different today than they were 5 years ago, 15 years ago, or 25 years ago.

As we seek to move toward respecting and supporting individual students as holistic human beings inside and outside the choral rehearsal, our choirs become even more safe and secure for all students.

At Wingate University, we have had students in the last few years who identify as gender non-binary (using pronouns they/them/their); that identify with a gender not assigned to them at birth (transgender); or who often prefer to wear clothes associated with a different gender than was assigned to them at birth (cross-dress). As music faculty, we seek to respect and support every student that has chosen our institution for their undergraduate music education. In order to implement this viewpoint, we asked these gender non-conforming individuals to help the choral faculty create a space where they could feel more safe, secure, and included. Each of these brave students were willing to talk with us, give us ideas, remind us of our goals as we go through the process, and graciously accept us amidst our trials and errors.

This article summarizes what we have learned thus far on our continued journey—aspects about our program that did not send messages of security and possible solutions to those issues, resources and helpful advice for teachers of transgender singers who choose hormone therapy, and ways to support students as they explore their own identities.

Unfortunately, there are few resources for voice teachers and conductors regarding the vocal transition caused by masculinizing Hormone Replacement Therapy (HRT). Kremer and Hearns’ book The Singing Teacher’s Guide to Transgender Voices (2018) and Romano’s dissertation The Singing Voice During the First Two Years of Testosterone Therapy: Working with the Trans or Gender Queer Voice (2018) have been extremely helpful in learning how to help students that choose HRT with their vocal transition and are highly recommended. Wingate voice teachers also suggest the following for working with students choosing masculinizing HRT:

1. Before starting therapy, help the student healthily build up the chest voice to ease the transition into singing more primarily in the lower register.

2. During therapy (especially in the first 4–6 months), help the student not to add tension as they facilitate through the changing passaggio.

3. Throughout therapy, continue to sing in the upper register to help maintain flexibility and prevent hoarseness.

4. HRT affects the whole person. As the voice is changing, the body is also in transition and emotions can fluctuate. Be encouraging of the singer as a holistic person through the entire process.
**THIS TABLE REVEALS** the damaging messages that our gender non-conforming students received inside and outside the music department based on policies and common ways of doing things. It then lists the area of concern within the classroom or traditional choral structure that inadvertently sent the message. Lastly, suggestions are listed to help create a space in the choral program that sends a different message and moves toward respect, safety, and inclusion.

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<th>MESSAGE</th>
<th>ISSUES/AREAS OF CONCERN</th>
<th>MOVING TOWARD RESPECT</th>
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<tbody>
<tr>
<td>Unsafe environment</td>
<td>Bullying</td>
<td>Include a respect/no bullying policy with specifics against hate speech toward LGBTQ people in choir handbook/syllabus (including social media)</td>
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<td>Unsafe environment</td>
<td>Complications with travel</td>
<td>Specifically select accepting host homes for LGBTQ students</td>
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<tr>
<td>Unsafe environment</td>
<td></td>
<td>Specifically select accepting performance site selections (including churches)</td>
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<td>Uncomfortable and unsupported environment</td>
<td>Repertoire</td>
<td>Repertoire Selection</td>
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<td></td>
<td>- Heteronormative repertoire selections</td>
<td>• Avoid repertoire with stereotypes and/or heteronormativity. If selected, discuss the gendered text as a class.</td>
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<td></td>
<td>- Repertoire that encourages gender stereotypes</td>
<td>• Include texts that support human commonality and individual empowerment</td>
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<td></td>
<td>- Avoidance of gender discussion</td>
<td>• Include LGBTQ composers</td>
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<tr>
<td>Enforced Gendering (not being able to be yourself)</td>
<td>Binary concert attire (tuxes and dresses)</td>
<td>Charisters choose their own option (tux or dress)</td>
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<td></td>
<td></td>
<td>All singers wear all black with specifications (This option is recommended because it allows for fluidity and flexibility with gender identity rather than the binary options of tux or dress)</td>
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<tr>
<td>Enforced Gendering (not being able to be yourself)</td>
<td>Laies and choir names (using terms such as ladies/gentlemen and men/women, Men’s Choir/Women’s Choir)</td>
<td>Refer to singers by voice part (SATB) or with gender neutral terms, such as singers, folks, or people.</td>
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<td>Create gender neutral choir names (e.g., University Singers, Chorale, Cantar, etc.)</td>
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<td></td>
<td>Use singers’ preferred names (and changing names) and pronouns (include on audition forms)</td>
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<tr>
<td>Insecure environment</td>
<td>Voice transitions (particularly female to male transgender singers choosing masculinizing Hormone Replacement Therapy)</td>
<td>Include a space for optional disclosure on audition form (e.g., Is there anything you would like me to know about you and/or your voice)?</td>
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<td>Encourage gradual Hormone Replacement Therapy to decrease potential damage to the singing voice</td>
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<td>Allow voice part flexibility as the voice changes (including octave displacement and changing voice parts)</td>
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<td>Allow for rest</td>
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The above suggestions are incomplete without also discussing the emotional needs of students. The following thoughts are ways that I learned to emotionally support gender non-conforming students, but I believe they are applicable to every student.

1. Humbly communicate with students as you move toward using more inclusive language and ways of doing things. Ask colleagues and (all) students to help you make the changes you are seeking to make.

2. Each student is unique and their experiences vary. Check in periodically to see how they are doing, to ask how you can continue to support them, and if they have further ideas and thoughts. If a student is going through hormone therapy, voice test often and make appropriate changes.

3. It’s their story to tell. Be careful to honor their privacy and remind other students to do so as well.

4. Encourage students to use resources inside and outside of your institution, such as, voice therapists, speech pathologists, counseling and/or gender specific counseling.

5. Celebrate these discoveries and changes with the student! It is an exciting time for them.

6. In essence, we need to be available, present, and aware of what goes on outside of the music making. I am still working on this in my journey as a conductor and educator, but it has been the most life-giving and humbling aspect of my work.

In the thought-provoking and wise book, Teaching with Respect: Inclusive Pedagogy for Choral Directors, Steven Sieck helps us seek respect regardless of our perspective:

Let’s suppose, for the sake of argument, that transness is a choice. It would be inappropriate to ask a singer why they choose to be Catholic or Muslim, or why they choose to follow a vegan or Atkins diet. Supposing this is to be a choice, our job is not to determine its causes (implying that we hope to affect a change in the choice), but to respect it. Now, let’s suppose that transness is not a choice, but in fact something integral to the singer’s being. It would be inappropriate to ask a singer why he is a baritone, or why she has brown hair, or why he needs braces. So, supposing gender identity to be integral to the singer’s being, our job is not to determine its validity, but to respect it.

As we seek to move toward respecting and supporting individual students as holistic human beings inside and outside the choral rehearsal, our choirs become even more safe and secure for all students. After we started to make changes in the department, one gender non-conforming student stated, “I had a great experience. The department and teachers seemed nonchalant. They supported me in just being myself. As long as you [professors] are trying, it means the world.” Students are not asking for perfection or overnight change, they want to know that you care about them, that you respect them, and that you want to make the space you are in charge of a better one for all people.

Bibliography


• Romano, T. M. (2018). The Singing Voice During the First Two Years of Testosterone Therapy: Working with the Trans or Gender Queer Voice (Doctoral Dissertation, University of Colorado Boulder). Retrieved from https://scholar.colorado.edu/mvoc_gradetds/1


Recommended Websites

• GalaChoruses.org (general info and repertoire suggestions): https://galachoruses.org/resource-center/

• Safe Zone Training (Free downloadable two-hour curriculum): https://thesafezoneproject.com/

• Trans Student Educational Services: http://www.transstudent.org/definitions

Invest in Tomorrow’s Choir with ACDA’s Fund for Tomorrow
Donate Today!
Congratulations to Hoggard Award Winner Carol Earnhardt

Mrs. Carol Earnhardt has been the director of choral activities at Robert B. Glenn High School since 1998 and the assistant director of choral activities at High Point University since January 2019. A national board-certified teacher since 2005, she received a Master of Music (2004) and Bachelor of Music (1992) at the University of North Carolina at Greensboro (UNCG) and is currently a doctoral candidate at UNCG. She was elected as the Teacher of the Year for Glenn High School (2006) and Jones Elementary in Mount Airy (1994), and in 2008 was named the Winston-Salem/Forsyth County Schools Teacher of the Year.

In 2015 she was awarded the North Carolina Music Educators High School Choral Section Teacher of the Year. Her choirs have performed by invitation at Carnegie Hall, the National Cathedral, St. Patrick’s Cathedral in New York, the Biltmore House, the North Carolina Governor’s Mansion, the North Carolina State Christmas tree lighting, the North Carolina Music Educators Conference, and the North Carolina American Choral Directors Association Conference.

Her choirs at Glenn consistently receive superior ratings and first place titles at state and national competitions and frequently collaborate with university and professional choirs throughout North Carolina. Mrs. Earnhardt has served as guest conductor for all-county clinics in Brunswick, Cabarrus, Guilford, Surry, Randolph, Rockingham, and Yadkin Counties and most recently served as the clinician for the Cooperative Baptist Fellowship All State Youth Choir Clinic. Mrs. Earnhardt served as music director at Bunker Hill United Methodist in Kernersville from 2008 to 2018. In May of 2016, she was named the Artistic Director for the Heart of the Triad Choral Society, a large community choir in Kernersville.

While Mrs. Earnhardt is a respected musician throughout the state, she is also recognized as a leader in advancing the choral arts and in promoting music education. She has served the North Carolina American Choral Directors Association (NC ACDA) and the North Carolina Music Educators Association (NCMEA) in various offices for the past 20 years. These offices include service as the NC ACDA High School Repertoire and Resources Chair, the NC ACDA Community Choir Repertoire and Resources Chair, the NCMEA High School Choral Section Chair, and the NCMEA High School Honors Chorus Coordinator. In 2012, she served as the International Conductor Exchange Program Coordinator for the Southern Division ACDA conference and was honored to host Maria Felicia Perez, a well-known conductor from Cuba. Currently, she serves as president of NCMEA.

Mrs. Earnhardt’s proudest accomplishments are her marriage to Mike Earnhardt since 1989 and her four wonderful children: Ashley and her husband Roman Brady, both high school chorus teachers; John Michael, a U.S. Army Veteran; and Chase, an Air Force ROTC cadet and student at Embry-Riddle Aeronautical University.
Remembering the Fall Conference...
Checking Beg. Balance (7/1/19): $44,303.47

INCOME

CONVENTIONS, WORKSHOPS, ACTIVITIES

Fall Conference $5,645.00
NC Sings $3,620.00
MiddleFest $625.00
Total: $9,890.00

Allotment from National $2,310.00
NCMEA Luncheon $1,115.00
Total (since 7/1/19): $13,315.00

EXPENSES (since 7/1/19)

Bank Fees $469.35
Newsletter $1,440.50
NCMEA Booth/Conference Rental $485.00
Zoom Video Conferencing $92.41
Clever Web $465.00

FALL CONFERENCE
Clinician Fees $2,000.00
Clinicians’ Flights/Expenses $680.95
Meals for Clinicians, Board Members $1,595.94
Clinicians/Officers Lodging $542.62
Accompanist $580.00
Conference Programs $165.46
Lunch $556.49
Auditorium Rental $500.00
Collegiate Memberships $591.98
Office Supplies/Door Prizes $390.31

NC SINGS

JW Pepper-Octavos $491.90
Accompanists $500.00
Clinician Fees $1,200.00
Clinicians Flight/Lodging $1,261.82
Oak Leaf Catering–Lunch $811.00

NCMEA LUNCHEON
Hospitality/Catering $1,000.00
Lara Hoggard Plaque $56.45
Office Supplies and Misc. $309.73
Total: $16,186.91

Checking (12/20/2019): $41,905.01
Membership Form

Online Renewal: www.acda.org
Fax or mail:
ACDA
545 Couch Drive
Oklahoma City, OK 73102-2207
Phone: 405-232-8161 x110
Fax: 405-232-8162 (no cover sheet please)
membership@acda.org

☐ New Membership

☐ Renewal: #______________ (Please print clearly)

Name
   First Name
   Middle Name

Mailing Address
   Address 1:
   Address 2:
   City:
   State / Province:
   Postal Code / Country:
   Phone: (_______)
   Fax: (_______)
   Cell: (_______)
   Primary Email:

☐ I would like to receive email notifications from ACDA.

Last Name
   First Name
   Suffix
   Last 4 # of SSN

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

Primary Choir Type:
   ☐ Boy
   ☐ Children & Youth Community
   ☐ Ethnic & Multicultural
   ☐ Girls
   ☐ Jazz
   ☐ Men
   ☐ SATB / Mixed
   ☐ Show Choir
   ☐ Women

Primary Activity Type:
   ☐ ACDA Student Chapter
   ☐ College & University
   ☐ Community
   ☐ Elementary
   ☐ Junior High / Middle School
   ☐ Music in Worship
   ☐ Professional
   ☐ Sr High School
   ☐ Supervisor / Administrator
   ☐ Two-Year College
   ☐ Youth & Student Activities

ACDA Membership - Including Choral Journal Subscription

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

Active, (US and Canada). $125.00
Active Iowa. (Active members who live in the state of Iowa). $128.00
Active Minnesota. (Active members who live in the state of Minnesota). $140.00
International. (Those outside the US & Canada. Payment must be in U.S. dollars). $45.00
Retired. $45.00
Retired Minnesota. (Retired members who live in the state of Minnesota). $60.00
Student. (Full and part-time students at any level). $35.00
Associate. (Choral Singers, Administrators & non-directors). $45.00
Associate Minnesota. (Administrators & non-directors who live in Minnesota). $60.00
Institution. (Ensemble or Church/Music Dept.). $125.00
Industry. (Music-related businesses). $150.00
Paying Life**. (Make a lifetime commitment). $3,000.00 Annual Installment of $200.00 for 15 years

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

Donation: ACDA Endowment. $__________ Fund for Tomorrow. $__________

Payment - Payable to ACDA in US Dollars. Total Amount Paid $__________

☐ Check #______________ (Enclosed) Do not fax if mailing a check ☐ PO______________ (PO form & this form must arrive together)

☐ Visa ☐ MasterCard ☐ Discover ☐ American Express

Expiration Date: _______/____/____ CVV 2 Code: ________

Name on Card: ______________ Signature: ______________

Billing Address: ____________________________ Date: ______________

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

© ACDA Revised June 28, 2017
Editor’s Note
Carl Ashley, NC ACDA Publications Manager & Editor
What a wonderful conference we had! I sincerely hope you had a chance to attend and hear the tremendous ensembles and benefit from the workshops.
There are some terrific articles in this issue, including a preview of the Southern Region conference in Mobile, vocal health for the choral teacher, and a short biography of our Lara Hoggard Award winner, Carol Earnhardt. I have also included a two-page spread of pics from the Fall Conference.

Hope you enjoy them!
As always, get yourself published! Send your article submissions to carolinacaroler@gmail.com.

Musically yours,
Carl

Name That Excerpt!
Answer in the next issue.

Answer to previous issue’s excerpt:
Beati quorum via by Sir Charles Villiers Stanford