



Repertoire & Resources

National Coordinator



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ACDA Repertoire and Resources: Who We Are, What We Do, and How You Can Become Involved

“Graduation song ideas? SATB. Thanks for sharing!”

“How can I start a Contemporary A Cappella group in my school?”

“Looking for call-and-response or other choir music from South Africa.”

“I’m looking to expand my development/new to choir rep. Share some of your favorites!”

“My orchestra colleague and I want to make a habit of collaboration. Does anyone have good ideas on how to find music for high school choir and orchestra (strings only) to do together?”

These are just a sampling of the many questions related to Repertoire and Resources that are asked on Facebook group pages on a daily basis. If you want answers to similar questions or get excited when discussion centers around repertoire and resources, then the R&R area of ACDA is for you! ACDA has R&R leaders in national, regional, and state positions throughout a variety of age groups and ensemble types—from children’s choirs

to 4-year college & university singers and everything in between. Each state and region may have different positions based on area-specific needs and interests. Find a list of current R&R national chairs online at acda.org/about-us/acda-leadership. This column will address what leadership in the Repertoire and Resources looks like, how you can get involved, and end with resource suggestions.

Chairperson vs Coordinator: What’s the Difference?

At the national level, there are four R&R coordinators with multiple chairs under that area. The chairperson supports ACDA constituents through one specific area, while the coordinator supports the chairs. For example, I am the repertoire specific coordinator, and I support specific chairs for areas of contemporary/commercial, world musics and cultures, tenor-bass choirs, soprano-alto choirs, and vocal jazz. Again, you can view all national chairs online at the ACDA website under “About” and “ACDA Leadership.”

In another example, the national R&R chairperson for junior high/middle school is tasked with creating reading session content for in-person and virtual events. The coordinator over that area (in this case, the youth choirs coordinators) assists the chair, if requested, in these tasks. The coordinators have several chairs under their guidance and need to be attuned to all. In



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smaller states, it is not uncommon for a coordinator to serve, in essence, as the chairperson for several of their areas. As previously mentioned, each state and region may have different positions based on need.

ACDA leaders do not serve in isolation. We work in an environment of vast interconnectedness. Every regional chair should know who their state R&R colleagues are, and every national chair should know who their regional and state colleagues are. If you are curious who your local leaders are, visit your state or region website or reach out to the state/region president for clarification. It is a strong hope that each chairperson locates their like-tasked chairs and coordinators for collaboration.

Project 360

In previous years of ACDA work, all efforts were focused upon creating an amazing conference experience—mountaintop moments, as they are. However, considering that only about 28% of our ACDA membership attends conferences, it is imperative that we develop programming and collaborative opportunities for the other 72% of dues-paying members. We call this Project 360. One example of a Project 360 initiative is our quick-pick rep lists. National R&R lists are available at <https://acda.org/repertoire>. Other ACDA regions and states include repertoire listings on their websites and in newsletters. If you are not signed up for your region or state newsletter, what are you waiting for? Another way to get involved is by joining your state or region ACDA Facebook group. Members of those groups often share questions, resources, and offer repertoire suggestions from leaders, and it's a great tool for networking and connecting with others in your area.

Interested in R&R Leadership?

Are you interested in becoming an R&R chair? The best way to become a leader is to be a leader. Harness your passion for repertoire to your district, state and region chapters. Look for service opportunities that match your leadership style. Practice excellent communication skills, embrace problem solving and trouble-shooting as a way of life. Let established leaders in

your area know that you are interested in growing your leadership skills and offer to “intern” or “apprentice” under their guidance. Submit presentation ideas focusing on the areas about which you are passionate.

Above all, build your skills and leadership reputation upon integrity. Keep promises and appointments. Do a little more than you think you can. Engage others to join you in your pursuit of excellence. Be bold in applying for R&R positions. Know that it's very unlikely to be tapped for national leadership positions without having first served on the state or region layers, but don't be dissuaded. If you aren't appointed the first time around, identify the areas for improvement and pour your passion into growing and learning so that the “no” can turn into a “yes” the next time you apply.

Repertoire Support

We equip members to search, not only ask. The task of an R&R leader is to assist members with repertoire search/selection and resource identification. We are teaching our field to fish rather than to simply be fed. With that, here is a short list of some newer-to-me search locations for interesting, off-the-beaten-path choral music:

- MUZIKSEA – The first fully digital choral music publisher and distributor from Southeast Asia.
<https://www.muziksea.com/>
- Dozan World – Sheet music library from the Middle East.
<https://dozanworld.com/collections/human-voices>
- African Composers Edition – African Sheet Music
<https://african-composers-edition.co.za/>
- The Institute for Composer Diversity – Works of composers from historically excluded groups
<https://www.composerdiversity.com/choral-database>
- Rowan University – Music Sources for Diversity, Equity, and Inclusion
<https://libguides.rowan.edu/musicdei/repertoire>

• African Diaspora Music Project
<https://africandiasporamusicproject.org/search-pieces>

• Song Helix – A Database for Art Song Research and Discovery
<https://www.songhelix.com/>

I am so honored to work with one of the most creative, talented, diligent and passionate choral experts on the national R&R team. I cannot express my gratitude adequately. Below is the link to their combined genius in the form of the post-conference reading sessions

produced by the national chairs.

<https://acda.org/archives/events/2025-national-rr-virtual-reading-sessions>

Please reach out to me or any of the national/region/state chairs with questions. Also, follow our Facebook Page “ACDA Collective: A Gathering Place for Repertoire and Resources,” or any of the other Facebook pages or groups related to R&R. Enjoy the empowerment. Your search for repertoire, position, and purpose is just beginning!

Repertoire & Resources in the Archives

National Repertoire & Resources Chairs contribute content to *Choral Journal* on a rotating basis.

May 2025

“Building Resilience: Sustainability Considerations for Nonprofit Music Organizations” by Jack A. Cleghorn, Lifelong Choirs Coordinator

“Choral Connections: Building Community Among Conductors” by Matt Hill, Community Choirs Chair

Contemporary A Cappella



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How to Choose Repertoire for Contemporary A Cappella

by Robert Dietz

You’re a director who has just started a new contemporary a cappella group as part of your program (congrats!). You’ve auditioned your singers, you’ve gone through lists of musical puns to choose your group’s name, and your first rehearsal is quickly approaching. At this point you may be asking yourself: “Wait ...what

are we actually going to sing?”

It’s a simple question, yet the answer can be surprisingly complex when it comes to selecting repertoire for a pop a cappella group. Which songs you choose, how you choose them, and where you look for your arrangements can have a big impact on your group’s identity and eventual success. In this article, we will look at each part of the selection process and discuss some of the best practices for picking repertoire for your group.

What Songs Should I Choose?

One of the hallmarks of contemporary a cappella is covering popular songs that your audience will recognize. Twenty years ago, that often meant “whatever pop arrangements we can get our hands on.” Arrange-