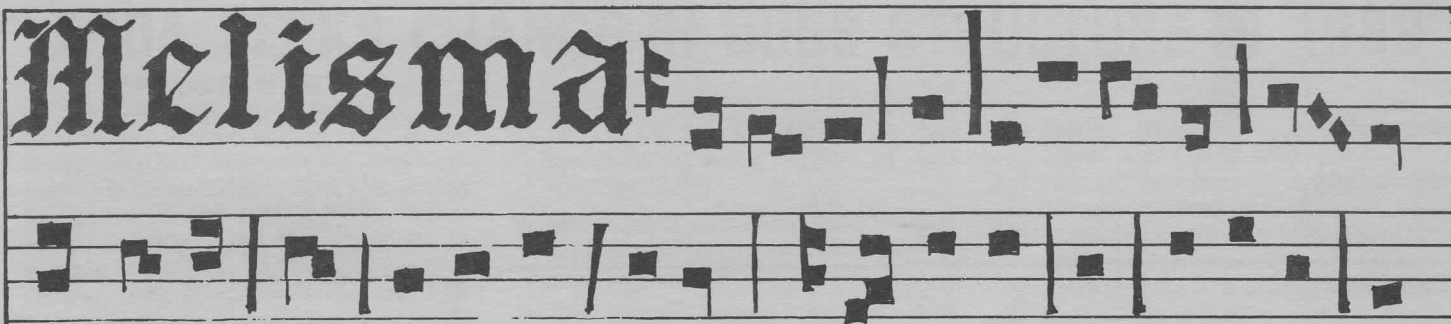


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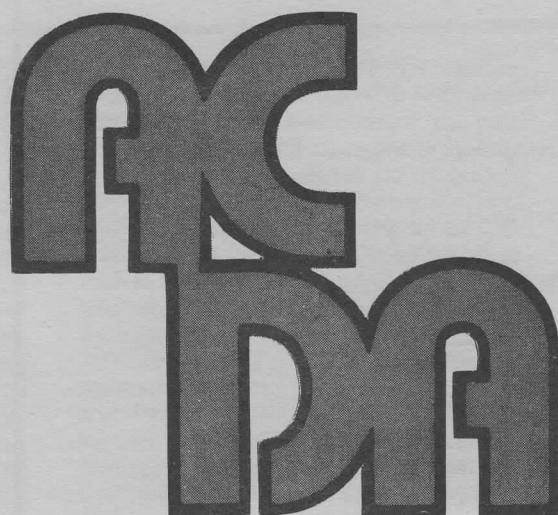


OFFICIAL PUBLICATION OF NORTH CENTRAL ACDA

VOLUME 7, NUMBER 2

MAY 1989

1959-1989



*Celebrating 30 Years
of Choral Excellence*

Melisma

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ACDA SEEKS CHANGE IN DUES STRUCTURE IN 1989

At an open business meeting of the ACDA membership held during the National Convention in Louisville, Kentucky, a resolution was presented and approved that recommends a change in the dues which will be voted on by the entire ACDA membership in October 1989. If approved, the new dues structure will take effect on January 1, 1990.

The reasons for such a change in dues may be obvious. Listed below are some of the most pressing concerns for our organization.

- 1) ACDA membership has increased by 50% in *ONLY* the last ten years (from 9,800 to 15,000 members). The National Office which serves our members is not staffed to handle such an *incredible* increase in membership.
- 2) THE CHORAL JOURNAL is in serious danger of drastic cutbacks. The Editor of the JOURNAL who receives *no salary for his 1,000 hours of service each year* has recently resigned. It is imperative that work of such responsibility and magnitude be salaried.

- 3) ACDA's last dues increase was ten years ago. Inflation during the past ten years has risen 55.7%.
- 4) Remember 15-cent stamps in 1979? Now our first-class postage costs alone are 67% more than in 1979.
- 5) The *average* national arts/education organizational annual dues are \$45.00 while ACDA annual dues have been only \$25.00 for active members.

- 6) Finally, during Fiscal Year 1988 ACDA's annual budget ran a deficit of \$90,000.

Therefore, the proposed changes in the dues structure are as follows:

- 1) Student Members — No change
- 2) Contributing Life Members — No change
- 3) Active/Associate Members — currently \$25.00
 - \$10.00 increase in 1990
 - \$5.00 increase in 1991
 - \$5.00 increase in 1992
- 4) Retired Members — A change from \$7.50 to \$10.00 in 1990

- 5) Foreign Members — A change from \$40.00 to \$60.00 in 1990
- 6) Industry Members — A change from \$75.00 to \$100.00 in 1990
- 7) Institutional Members — A change from \$50.00 to \$75.00 in 1990
- 8) Life Members — A change from \$500.00 to \$1,000.00 in 1990

ACDA offers its members so much for so little cost. As you can see, your affirmative vote is vital to the continuing growth and outreach of ACDA. Many services of ACDA need additional funding, and more services should be added if ACDA is going to continue to be the effective organization it has been in the past. To those of you who understand our needs but did not vote in the December 1988 dues referendum, we hope you NOW understand our *urgent and pressing* needs and WILL vote in October 1989. Thank you for your continuing support of ACDA.

How Much is ACDA Worth? State President Speaks

One of the duties of the WCDA President, and, for that matter, every other state president, is to file an annual report with the divisional president. Part of that report is a statement showing the financial condition of the organization. Another is a statement or letter from the president indicating the general condition of the organization, some of the achievements of the previous year and some expectation of events in the year to come. Much of my letter this year dealt with the financial condition of our state and the difficulty of providing meaningful services and a quality Newsletter on a very small budget.

It is my belief that for me, as a professional musician, I receive more from ACDA than from any of the other professional organizations to which I also belong. My association with ACDA has been invaluable in terms of musical opportunity and musical inspiration, and the meaningful friendships which I owe to ACDA are more numerous than I can readily count. I have had the opportunity to share ideas and concerns with prominent conductors and teachers from all over the world. I have had the opportunity to listen to master teachers and conductors as they have shared their wisdom and expertise regarding a wide range of topics associated with people, with music, and choral conducting. I have been emotionally and spiritually enriched by the performance of choirs of all ages and types. My association with ACDA has made a significant and positive impression on my life and I am greatly appreciative.

I am concerned, however, for this organization. The expectations that I have for it are based on the fine traditions of the past. ACDA has an enviable scorecard of continuing success, of unparalleled growth both in numbers of members and in services offered to those members. These successes have been accomplished because of the vision of its leaders and the energy and devotion of its members. But even vision and energy cannot accomplish much without resources. Without sufficient funding it will not be possible to maintain the level of professional leadership which we now expect from this organization. We have already felt the crunch of inadequate funds in this state and can expect more difficult times ahead if there are not significant changes in the level of financial support which it receives.

For my money, ACDA has been, and continues to be, one of the greatest bargains available to me as a professional musician. For many years now I have been the recipient of many professional and personal benefits for a very reasonable annual cost. If the benefits are to continue and if they are to further develop, it is time to more closely align the cost with the value received. All of us have recently received a letter from our national president, David Thorson, in support of a dues increase for ACDA. He and the rest of the national officers are working very hard to help insure a "yes" vote by a majority of our members when the referendum is placed before us. If the proposed dues increase is passed it will generate an additional \$4.50 per active member at the state level. In Wisconsin where we have approximately 400 active members it means an additional \$1800.00 — \$1800.00 which can be used to help support

our Newsletter, our annual convention and our various R&S committees. When you are offered the opportunity to vote on the proposed dues increase later this year I sincerely hope you all respond with an overwhelming "YES"!

—Paul Almjd, Wisconsin ACDA Pres.

To: NC ACDA Membership

March 23, 1989

TO: North Central Division ACDA Membership

The North Central Division of the American Choral Directors Association is proud to stage its eleventh biennial convention in Milwaukee, Wisconsin, from February 28 thru March 3, 1990.

The elegant Hyatt Regency Hotel, convention headquarters, will welcome nearly 3,000 music educators and conductors, church musicians, performers and friends of the arts for registration and special interest sessions of the convention. Milwaukee's historic Pabst Theater, part of the newly developed Theater District, has been designated as the main performance site. We will continue the long tradition of music and worship with an intense focus of the psalter at the beautiful Cathedral of St. John the Evangelist, located in the heart of downtown Milwaukee.

Selected from across our division, outstanding young singers will gather to present a "grand finale" concert as part of the Junior High Honors and Children's Festival Choruses. Housing and rehearsal for these choirs are planned for the nearby Marc Plaza Hotel. In addition, selected choirs from Iowa,

CONTINUED on page 4....

Minnesota, Nebraska, North Dakota, South Dakota, and Wisconsin will be featured as our division's finest!

It will be our privilege to present the *Slovak Philharmonic Chorus* from Bratislava, Czechoslovakia, in their first tour of the United States. They will present an exciting a cappella concert at the Pabst Theater and will be part of a post-convention performance with the Milwaukee Symphony Orchestra and Chorus, under the direction of Czechoslovakian maestro Zdenek Macal.

Wisconsin ACDA invites YOU to enjoy our "Milwaukee-style" hospitality. Your presence at our 1990 North Central Division Convention will ensure the success of this landmark musical experience. We look forward to sharing our city and our music with you!

Sincerely,

Kay M. Hartzell
Convention Chair

Milwaukee Presents 2 Honor Choirs

Four years ago, at the National ACDA Convention, a pilot program was launched. The intent was to investigate, present and promote the endless musical possibilities one has when given the opportunity to work with motivated and talented junior high school singers.

The project, in essence, was the formation and performance of a junior high school honors choir. Since Salt Lake City, it has been repeated with great success at the national and divisional levels.

When the progressive, forward thinking members of the Wisconsin Choral Directors' Association met in October of 1988 to begin planning the 1990 North Central Division Convention, it seemed evident that this project should continue. The honors choir itself had given junior high teachers all over America a chance to take ownership in ACDA. Many people who were passive members for years suddenly felt a real reason to be involved in the organization. As a bonus, the project attracted new members as well.

The response to present another junior high honors choir was overwhelming, but more prevalent was the idea to allow another level of choral development the same opportunity. The result was the conception of the Children's Festival Chorus. The chorus will have its premiere performance in Milwaukee.

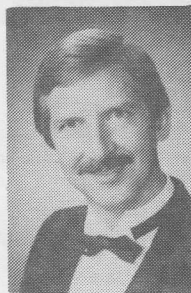
The Junior High Honors Choir and the Children's Festival Chorus will consist of 150 singers each. The Junior High Honors Choir will be comprised of seventh, eighth and ninth grade students. Fifth and sixth grade students will have the opportunity to be featured in the Children's Festival Chorus.

All North Central ACDA members should

watch their mail in August for further details. Especially valuable and appreciated would be communication between members and their colleagues who have not yet been introduced to the exciting musical world that ACDA offers.

The Junior High Honors Choir has been a wonderful experience for many reasons. It could never have happened without all of the groundwork laid down by Michael Nuss and Katherine Doepeke and the support of Diana Leland. Not to be overlooked is the behind the scenes effort of the state repertoire and standards chairpersons. The real link, however, that holds this project together is the involvement of individual ACDA members.

President's Letter



Stephen Parker

What a convention! I only wish that *all* of you could have been there. Talk to those administrators, church boards, etc., and convince them that you must have financial support to attend your annual ACDA conventions for your professional growth. After all, your new-found knowledge, and, more importantly, rejuvenated spirit benefits your school or church as much as it does your own sanity.

Diana Leland, Convention Chair, and Mark Lehmann, Assistant Convention Chair, represented North Central in fine fashion by heading a superb committee that put in countless hours (months!) to put on one of the best national conventions to date! Our division wrapped up the three day Louisville convention with a delightful reception, attended by over 250. Several other division presidents attended and remarked that they had as much fun (if not more!) at our reception as they had at their own. Just one of the many benefits of being a member of our division! Thank you ND, SD, IA, MN, & WI for your contributions. With everyone sharing, the cost of a reception is minimal.

Put *March 1, 2 & 3, 1990*, on your calendar now. You need to make plans to attend our North Central Division Convention in Milwaukee. Kay Hartzell, Convention Chair, Bill Diekoff, Assistant Chair, Paul Almjeld, Program Chair, and the rest of the "dynamite" committee have exciting plans for *you*! Consider bringing your choir. You will find the application form in this issue. We have some of the finest choral groups in

the nation right here in our division. Please share with us.

Finally, you will find detailed information concerning our new dues referendum elsewhere in this issue. Read it carefully and support this referendum with your "yes" vote. Thank you.

From the President Elect Kay Hartzell

In the process of organizing a youth leadership program in my high school, the need to establish criteria for nomination has evolved. In developing the criteria it has become obvious that leadership skills will not fully mature without nurturing, recognition, opportunity and encouragement.

The American Choral Directors Association has been one of the nurturing and encouraging influences in my career. Strong, caring people make up the leadership of this organization at every level. What wonderful role models they have been—what awesome challenges they present to all of us.

As I begin my North Central Division term of office, I am very much aware of skills that have been allowed to develop through my work with the Wisconsin Choral Directors Association and my interaction with the past and present leadership of our strong North Central Division. Usually, the tasks of the President-Elect are to study and observe, formulating an approach to the Presidency that will guarantee a smooth transition and the on-going strength of the organization. In addition, I am chairing the 1990 North Central Division Convention in Milwaukee. Every challenge of the convention planning process provides me with an opportunity to work with dedicated and capable WCDA members who share my excitement and enthusiasm about welcoming you to Wisconsin.

Let us continue to work together in ACDA, nurturing not only the musical skills, but the leadership skills which will ensure the strength and the continued dedication of our futures.

NOBLE HONORED

About the same time Weston Noble was preparing for a guest conducting appearance at New York's Carnegie Hall April 2, he learned that the National Federation of High School Associations had chosen him to be the first recipient of its citation as the nation's Outstanding Music Educator.

Noble, who conducts the Luther College Nordic Choir and under whose baton thousands of Iowans and Midwesterners have performed since 1948, was nominated for the award by the Iowa High School Music Association.

Everett D. Johnson, a member of the Na-

CONTINUED on page 5....

NOBLE HONORED continued...

tional Federation's Music Committee and executive secretary of the Iowa High School Music Association, said Noble was "a strong contender from the minute his name was mentioned."

Johnson went on to say, "Weston Noble to Luther College is no greater than Weston Noble to the state of Iowa and the whole country. We feel honored that he chose Iowa as the state in which he works."

A 1943 graduate of Luther, Noble said of the award, "My deepest sense of satisfaction comes from the recognition which the entire Luther family receives."

On April 2, Noble will conduct 10 choirs from seven states and Canada at a 3 p.m. Carnegie Hall concert in New York City. No stranger to conducting in New York City, Noble has conducted before at Carnegie Hall and has conducted both the Nordic Choir and the Luther Concert Band at halls in Lincoln Center.

Noble is in his 40th year as conductor of the Nordic Choir. From 1948 to 1973, he was also conductor of the Luther Concert Band. He has performed as a guest conductor and clinician in 47 states and several foreign nations. He has led the Nordic Choir on six European tours, the last to Hungary, Poland and the Soviet Union in the spring of 1988.

The National Federation Music Citation was created to recognize the efforts and contributions of those outstanding music educators who have raised the levels of music performance and who have had a major effect on high school music programs.

Noble will be formally presented with the award on Nov. 18 at the Iowa All-State Music Festival Finale Concert at Hilton Coliseum in Ames.

U-W Whitewater British Tour

The University of Wisconsin-Whitewater Departments of Music and Continuing Education are offering a GREAT BRITAIN MUSIC STUDY TOUR: August 9-22, 1989. The emphasis will be on attending musical events and visiting places of interest musically in the cities of London, Canterbury, Stratford-upon-Avon, Aldeburgh, York, Windermere, Gloucester and Bath in England; Edinburgh, Scotland; and Cardiff, Wales. Two internationally known music festivals will be included in the itinerary: The Edinburgh International Music Festival in Scotland, and the Three Choirs Festival in Gloucester, England (the oldest festival in Europe—over 250 years old!). Over \$200 worth of tickets to concerts at these festivals and in other cities will be included in the tour cost, with additional optional concerts to choose from for an additional charge. The cost of the tour is \$2685, based on twenty participants, double occupancy, and will include the concerts mentioned, air fare from Chicago, land transportation, hotel accommodations, all breakfasts, six dinners (including a Jacobean Ban-

quet in a Castle), fees connected with planned sightseeing, and most service charges, taxes, and gratuities. AT NO ADDITIONAL COST, two undergraduate or graduate credits may be earned by those who wish to complete the academic requirements. For a detailed brochure contact the tour director, Dr. Robert Jennings, Department of Music, UW-Whitewater, WI 53190. Phones: 414-472-1340/11310; 414-473-3909.

SD ACDA Summer Conference

Held in conjunction with South Dakota Honors Choir, progressive choral directors from South Dakota and the surrounding states will meet at the SD-ACDA Summer Conference. Make your plans now to meet your friends on the beautiful campus of Northern State and the air-conditioned facilities of the Johnson Fine Arts Center. Dates are July 30-Aug. 4 on the Northern State campus in Aberdeen.

THE STANDARDS-BEARERS:

STANDARDS & REPERTOIRE — COLLEGE & UNIVERSITY

DAVID WILLIAMS, CHAIR

The North Central Division College and University Standards and Repertoire Committee is pleased with the focus on quality repertoire planned for the 1990 convention in Milwaukee. Plans are already well-developed for a special interest session which will focus attention on two important composers in our division: Gordon Binkerd and Edwin Fissinger.

This idea received strong support from the state chairs of our division both at our formal meeting of February 26, 1988, in Minneapolis and in informal discussions in Louisville in March.

Also related to the interests of the Standards and Repertoire committee are the following interest sessions which have been planned for the Milwaukee convention:

Vocal Health for Choral Singers—Ken Bozeman, Conservatory of Music, Lawrence University, Appleton, Wisconsin

Creative Warm-Up Techniques for the Choir—Paul Brandvik, University of Minnesota-Bemidji

Instrumental Techniques for the Choral Conductor—Don V. Moses, University of Illinois

Renaissance Performance Practice—Chester Alwes, University of Illinois

In addition, repertoire sessions will be conducted by Margaret Hawkins, Richard Bjella, Richard Palmer, Andre Thomas, and Don Moses.

Sessions include: "Developing Musical Sensitivity through Literature"; "Vocal Problems: They're all in Your Head"; "Humor in Music: He Who Laughs . . . Lasts!"; "Weston Noble never told me it was going to be like this"; "I'm a Choir Director, it's time to rehearse, but what do I teach?"; "Was Pavarotti really a non-singer?"; plus reading sessions . . . and a whole lot more!

Clinicians include:

Linda Spevacek, elementary/jr. high specialist, is from Moscow, Idaho, and is a clinician for Hal Leonard Music Publishing Company. Linda has appeared at ACDA and MENC sponsored events in Wisconsin, Texas, Colorado, and South Dakota. Currently, she spends much of her time composing, appearing as a clinician, and teaching privately

Paul Gulsvig, high school/show choir specialist, is a graduate of Luther College, Decorah, Iowa. In his 11th year as choral director at Onalaska High School, Paul is sought after as clinician/adjudicator in Illinois, Iowa, Minnesota and Wisconsin. To the world of show choir, he brings a solid choral background and stresses a good choral sound first and foremost.

Finally, I am currently engaged in the preparation of an annotated collection of the choral/vocal works of E. Fred Morris (1913-1975). It is my hope that this unpublished body of work (over 100 compositions) will be of interest to members of ACDA.

Gary Walter of Minot State University, North Dakota College/University Standards and Repertoire chair, reports that a two-day (April 21-22) College/University Honor Choir Festival and Workshop was held on the campus of North Dakota State University in Fargo. Guest clinician for the event was Dale Warland. Highlights included clinics with Dr. Warland, reading sessions, and a concluding concert with the Honor Choir and the Dale Warland Singers.

Also, Rober Scholz of St. Olaf College, Minnesota College/University Standards and Repertoire chair, sends word of an ACDA Male Chorus Festival, first presented October 29, 1988, at St. John's University and later repeated for the Minnesota Music Educators Association Midwinter Clinic, February 9, 1989, in St. Paul. The event was organized by Axel Theimer of St. John's University with the assistance of Stan Wold, Stan Engebretson, and Rober Scholz. Participating choirs included the St. John's University Men's Chorus, the Viking Chorus of St. Olaf College, and the University of Minnesota Varsity Men's Chorus. In addition, quartets from 23 Minnesota high schools and the University of Minnesota-Duluth joined in the mass-ed male chorus.

High School-Louisville Update

TIMOTHY SHARER

This article is to bring you up-to-date on the activities at the National ACDA convention recently held in Louisville. At the High School Repertoire & Standards Roundtable breakfast, we asked those in attendance to fill out a questionnaire which allowed the respondents to express their concerns to the R & S committee. The following questions and responses were received:

Interest sessions you would like to see? More roundtable breakfasts like this; show choir sessions; tuning your choir; teaching sight reading sessions; the balance in your choral program: select vs. non-select; madrigal singing; madrigal dinner preparation; vocal pedagogy; vocal development in the choral rehearsal; selecting appropriate repertoire based on ability of your ensemble; selling the choral program to community and school; how to promote the entire music program to your school system; role of the male chorus in high school; time management for the choral director; personal regeneration; the arts in a changing culture; master teacher symposium; formation of national senior high honors choir; how to run a solid program with declining budgets.

Suggest clinicians and groups and include area of expertise: C.M. Shearer, Kent State, sight reading; Marvin Kelly, Grinnell, IA, solo/duet literature; Sally Schott, Houston, TX, justifying the program; Cornell Runestad, Wayne, NE, tuning the choir; more performances of high school ensembles to match the percentage of high school members; Ward Swingle, diction; Rene Claussen, Morehead, MN, phrase, tone technique; St. Olaf Choir, Kenneth Jennings; Concordia Choir, Rene Claussen; Manitou Singers, Sigrid Johnson; Social Commentator, i.e. Tom Brokaw, Peter Jennings, Walter Cronkite, Norman Mailer.

Suggest high school performing groups who should be encouraged to submit tapes: Brainerd, MN, Mike Smith; Lewis Central, Council Bluffs, IA, Gary Fiscus; Wausau, WI, Phillip Buch; Racine, WI, Antonio Rodrigues-Pavao; Fort Madison, IA, Allen Chapman; Edina, MN, Bob Peterson; Moorhead H.S. Madrigal, Rod Rothlisberger; White Fish Bay, WI, Randy Swiggum; Sioux City East H.S., IA, Paula Keeler; Omaha Central H.S., Terry Theis; Lincoln Southeast, NE, Tim Sharer; Lincoln High, NE, Joe Skutchan.

Problems or concerns you have as a high school director: scheduling; reading sessions; repertoire lists; use of master teachers as consultants; more on the "Crisis in Choral Music"; recruiting; working with K-12 vocal staff to promote continuity and program building; how to deal with a six period day (and how to add hours to the day); making music more acceptable in the schools; declining budgets.

What is your major area of interest? Good literature, performed well by eager students; exposing students to choral art and all that the art through choral music can do for young people; voice teaching, musicianship; expanding and perfecting the program; vocal development; people; solo/small ensemble literature.

What is your current teaching assignment? Three high school choirs, two college music ed. classes; K-12 instrumental/vocal music, pom poms, custodial work; five high school choirs; 9-12 vocal; 10-12 vocal: 3 choirs; 9-12 vocal, humanities; 7-12 vocal; 9-12 vocal: 7 choirs.

Suggest ways in which you would like to serve ACDA: serve on audition panels for conventions; serve on a panel discussion interest session; serve on any state committees, especially show choir.

Would you be willing to write a short article on an item of interest to you? Yes: 5; No: 1; several no replies.

Name directors of honor festivals whom you recommend: Karl Erickson, MN; Ward Swingle; Alice Larson, women's chorus; Hugh Sanders, TX; Kenneth Jennings, MN; Paul Brandvik, MN; Rene Claussen, MN; John Windh, WI; David Saladino, WI; Rodney Witte, WI; Richard Weymuth, MO; use more high school directors—it does not take a college director to be a festival conductor.

Other: Let's change the CHORAL JOURNAL and make it more practical with information like we experienced in our Choral Crisis sessions.

The national chair, seven divisional chairs, and 50 state chairs are working hard to use this information to develop convention interest sessions to speak directly to these concerns. Please contact your state High School Repertoire and Standards Chair and/or me and offer both your concerns and your talent to keep ACDA strong and efficient as we head into the 90s.

If I Knew Then What I Know Now

MIKE ESSER, IOWA

Looking back at my first year of teaching, I am amazed that I am still an educator and enjoying being one. The first year was a frightening experience!!! I kept wondering what should or would happen next. I remember sitting at my desk thinking that some lessons should be given, but I was scared that

the student I approached would roll his/her eyes and say how much he/she hated choir. I knew I could not handle that answer! So, for a while, I did not ask. I just sat and looked at music, most of which my choir could not even begin to sing, or so I thought.

At fall registration, a girl who was enrolled in choir asked me, "Are you any good?" My timid answer? "I hope so." When she walked away, I knew she was not satisfied with *that* answer. I felt like grabbing her and asking her to give me another chance. During the next few days, I managed to ask her if she would sing for me. I am glad I did. She eventually was my first Dorian Festival Soloist. After she had graduated, she told me her first impression of me. She said that I seemed very scared and she was not sure that I was going to be able to handle the choir. I was not surprised at her comment. The same thoughts had gone through my head.

Many nights of sleep were lost because I was so nervous about the next teaching day. I dreaded junior high choir rehearsals. Four years of college and what had I learned? Why did I not know what to do next? Why did I not know how, or what, to rehearse to obtain great contest results?

Having taught junior and senior high vocal music for seven years, I still do much wondering. However, I feel more confident about what I am doing and I am not as scared as I used to be!

Following is a list (by no means complete, nor carved in stone) of ideas, thoughts, and reminders that may help new teachers with what sometimes seems like the overwhelming task of teaching vocal music. This list was created from self-evaluation of past experiences. May these suggestions stir new thoughts or spark fresh ideas in your teaching.

1) "Be firm, be fair, and be friendly and you will be okay in most cases." These were words of wisdom given to me during my student teaching. They are words I will always remember.

2) Work with the kids who will work with you. You will be much happier.

3) Help students develop a personal attitude in which they not only respect a good product, but respect the hard work and initiative it takes to attain that product. Also, set up a visual attitude in your room to affirm students' goals and self-worth. (Display posters that instill aesthetic appreciation, post letters of congratulations from previous performances, write affirmations on the board, display any trophies or awards, etc.)

4) Start three files and label them: "Choral Theory," "Voice Theory," and "Philosophy." In these files, keep various articles from magazines, hand-outs from conventions, notes from students, various lists, and whatever would fit a category. These files should be a valuable aid when you might need help in solving different problems.

5) Remind yourself in rehearsals to keep a balance of teaching notes *and* teaching vocal technic. Be careful not to get "caught

CONTINUED on page 7....

up in" just getting the notes right. It can happen very easily!

6) Know more than one way to teach voice. During my first semester teaching voice lessons, I was capable of solving only the vocal problems of my students that I had in my own voice. This is a touchy area, but I now believe that there are many "correct" ways to teach voice, not just the way your own voice teacher taught in college.

7) Know the rules for any contest you decide to enter. This information can prevent many embarrassing situations. If contest results are not what you had hoped, view ballots from past contests. Circle recurring comments that tend to appear. Read comments concerning intonation, volume levels, etc., to the students so they know exactly what they have to work for in rehearsals. Your next contest results just might be better! Reading past contest ballots can be a great learning experience!!

8) Work to make your schedule one that will produce effective results with your students. For instance, I still have insecurities about working with junior high students. I arranged to split the junior high rehearsal with boys on one day, girls the next. I can adjust this anytime I want, and I find I have a much easier time dealing with forty changing voices at one time rather than eighty. However, this scheduling did require the cooperation of three other teachers. A little kindness can pull an elephant a long way.

9) Be a PR agent by keeping parents and administrators informed of the details of your program. List upcoming events in your concert programs. Send a monthly newsletter to the parents of your students to let them know the activities of the Music Parents organization, as well as the activities of the students. Also, be visible. Make sure you promote your program locally. You will receive many more positive comments from singing for a Senior Citizens Group than you will when you receive a Division I rating at contest or win a Show Choir competition.

10) Get and stay on a friendly basis with the school secretaries and custodians. These people can pull you out of a jam (at least they have me). Show them your appreciation. A single rose or a donut in their mailboxes can sometimes make their day!

11) If you think you need it, ask for help or advice. Have a certain roster of people to call when you are frustrated with various musical situations. Try not to let these frustrations affect your attitude. It will show in your teaching. I know my students can read my mood within seconds.

12) LEARN TO FORGIVE YOURSELF. You may be the only one who will.

My hope is that one of these suggestions may help you get through a rough day—we all have them. Keep a grip. Rewards are numerous in our field. It is well worth it. "Keep America Singing."

★★★★★★★★★★★★



My November column struck a lot of people's Hot Buttons. I am herewith publishing the printed replies I received.

"Thanks for your courageous November editorial!"

David Williams, Central College, IA

"Thank you for your November column! You can really be wonderfully nasty when you set your mind to it. 'McMusic' indeed. Wonderful turn of phrase.

"You made some good points; there are many of us who 'file' those mailings, but it is not enough, as you made perfectly clear. I shall endeavor to follow in your footsteps and encourage others I come in contact with to do the same."

Dave Barcus, Meade, S.D.46-1, Sturgis, SD

"I just wanted to say 'right on.' I could not agree more. I generally utilize my summers looking through the more than 1000 pieces of music sent to me during the year. If I find even 20 pieces that are worthy of further consideration and study, I consider it to be a banner year. I have complained to publishers about the low quality of the music being printed, I have stood on my soap box at conventions pleading with choral directors to raise the performance standard by using better literature, but so long as our brethren continue to buy more junk than decent literature, I am afraid it is a losing battle. But, I appreciate having someone stand up and say it like it is!"

William A. Wyman
Nebraska Wesleyan Univ.

"Thank you for your editorial statements on repertoire standards. That has been a frequent theme of mine and I enjoyed your well written comments. That area is one we must keep attacking as caretakers and promoters of the choral art."

Boyd Bacon, Lincoln, NE

"I just finished reading your column. I have two responses: 1) Bravo!! We need to saturate our ranks with such articles. Then, dammit, maybe some folks will wake up and take action. 2) The same can be said of those "gawd-awful" taped accompaniments (orchestras, etc.) which we find so many of our so-called "music educators" using. By the way, I have two children involved in a school music program that uses tapes exclusively! I find this defying all principles of music education. Obviously, 'tis the easy way out. My god, where are we headed? 'Hope springs eternal.'"

Charles E. Ruzicka
Mayville State University (ND)

"You are correct in your observations of the quality of much of the music being currently published.

"You are also correct in your statement that if you do not buy it, it will not be published, so, the demand constitutes the style and quality of the material.

"You have however missed a most important facet of the relationship between publisher and consumer—that of copying.

"A publisher today must produce almost twice the material to maintain the same profit level as was produced some 20 years ago. This of course is important as a part of our profit is used to pay our local, state and federal taxes to support our institutions of learning. We must educate our children, support our churches and their music programs, be supportive towards professional organization (Curt/Kjos spent several thousand of dollars at ACDA in Louisville), and pay good wages to those who work for us. This copying is partly our fault as the publishers have been lack in prosecuting violators, but my current feeling is that this is rapidly changing. The law is on the side of the copyright owner.

"I thank you for your concern for quality in music education, but with that also goes responsibility to abstain from illegal copying."

Curtis Hansen
Founder, Curtis Music Press
Charter member of ACDA

Sandy

★★★★★★★★★★★★

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AMERICAN CHORAL DIRECTORS ASSOCIATION

Application for Choral Performance
ACDA North Central Division Convention
Milwaukee, Wisconsin — March 1-3, 1990

I. General Information (Please type or print)

Name of Ensemble _____ Size: _____

Voicing: _____ SSA _____ TTB _____ SATB _____ Other

Type and/or level _____ (university, community college, high school, junior high, children, boys', women's, men's, church, jazz/show, etc.)

Size of Institution (if applicable) _____

Our ensemble is interested in auditioning for: (Check one or both)

_____ Convention Solo Performance _____ Music in Worship Evening
(If selected for the Music in Worship evening, you will be contacted by the Worship Committee in regard to repertoire which will be performed.)

Name of Institution _____ Institution Telephone () _____

Mailing Address _____ Zip _____

Name of Director _____ Home Telephone () _____

Summer Address of Director _____ Zip _____

Summer Telephone () _____ Member of ACDA ____ Yes ____ No Exp. Date _____

Eligibility: Conductors must be current, paid-up members of ACDA. Conductors must have been employed in the same position for the previous 2 years. Those conductors who had choirs appear on the 1988 Minneapolis convention are not eligible for solo performance on the 1990 Milwaukee convention. (A director may submit tapes of any ensemble he/she directs. However, only one ensemble per director will be selected for a solo performance in an effort to achieve balanced programming.)

It is understood that ACDA will not assume any financial responsibility for travel, food, and lodging for the performance groups. This application implies that the above-mentioned group is prepared to travel to and perform at the convention if accepted.

Signature of Director

Signature of Administrator
(Principal, Dept. Chair, Minister, etc.)

II. Proposed Program For Performance

The total time for your program may not exceed 25 minutes. List selections as indicated below. THE USE OF PHOTOCOPIED OR DUPLICATED MUSIC IS PROHIBITED AT ACDA CONVENTIONS

TITLE	COMPOSER	PERFORMANCE TIME (in minutes & seconds)
_____	_____	_____
_____	_____	_____
_____	_____	_____
_____	_____	_____
_____	_____	_____
_____	_____	_____

III. Tape Specifications

- A. Each application for concert, vocal jazz or show choir performance should be prepared on superior quality stereo cassette tape. NO REEL TO REEL TAPE WILL BE ACCEPTED.
- B. The recording should be 8-12 minutes in length and should include three selections; one from the current year, and one from each of the two preceding (most recent) year's of the director's tenure.
- C. Vocal Jazz and Show Choir performance applications should include both a cassette tape and a video cassette. (½" VHS)
- D. Recorded selections submitted on this tape:

Selection #1 Title _____ Selection #2 Title _____

Composer _____ Composer _____

Year Recorded _____ Year Recorded _____

Selection #3 Title _____

Composer _____

Year Recorded _____

IV. Programs

All applicants must submit one program (or Xerox copy) for **each** of the years represented on the tape.

V. Mailing Instructions

Mail this completed form together with your audition tape and programs to your **ACDA State President** to be received no later than June 15, 1989. Include with your tape return postage and an addressed or labeled container if you wish to have your materials returned.

VI. Schedule of Dates

June 15, 1989 — Deadline for submitting application form and audition tape to your ACDA State President.

July 1, 1989 — Deadline for State Presidents to submit selected tapes to Division President.

August 1, 1989 — Deadline for notification of results and return of tapes.

DO NOT WRITE BELOW THIS LINE

ACDA STATE PRESIDENT RECOMMENDATION

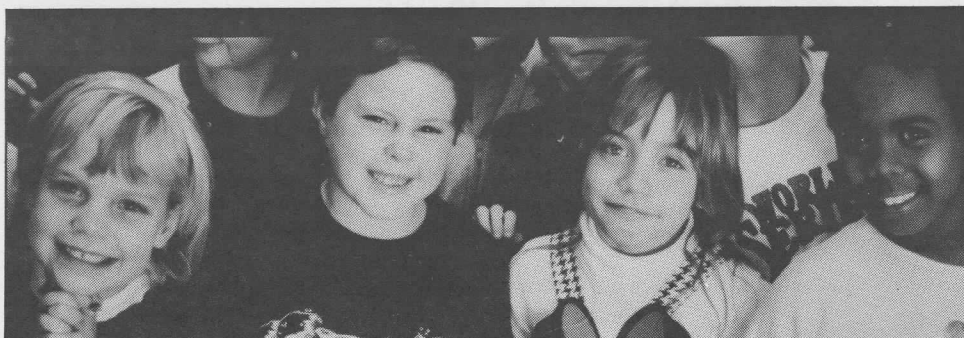
The following tape has been selected by the state audition committee to be worthy of consideration for the 1990 Milwaukee Convention Program.

Date _____ Signature of State President _____

FINAL DECISION BY NORTH CENTRAL DIVISION AUDITIONING COMMITTEE

Invite _____ Hold for Waiting List _____ Type of Session _____
(Yes or No)

Date _____ Signature of Division President _____



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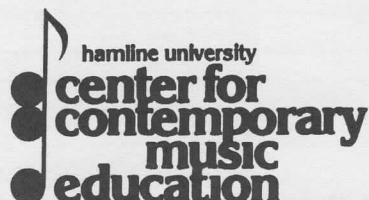
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WHO LED THE NATION IN LOUISVILLE:

Diana Leland, Convention Chair

Mark Lehmann, Ass't. Chair

Bob Davis, Exhibits Chair Kay Doeplce, Jr. High Choir Chair

National Repertoire and Standards Chairs:

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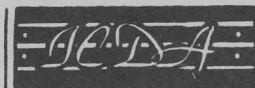
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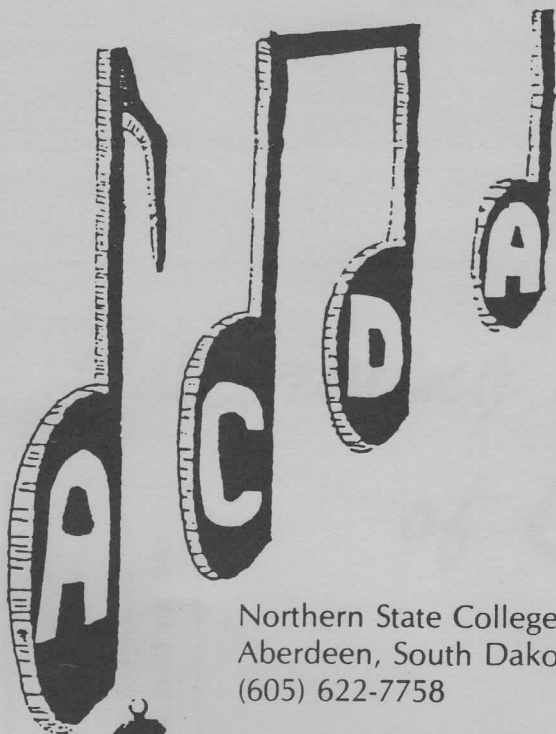
Mason City, Iowa

For information and registration materials contact
Larry Monson, ICDA Convention Chair
507 Kenwood Drive
Iowa City, Iowa 52245

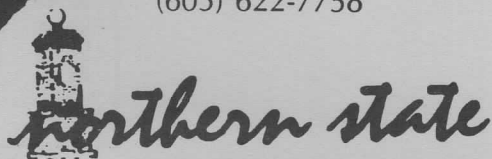


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