

VOLUME 9, NUMBER 2

WINTER 1991

NC-ACDA Leadership Looks to the Future

*"Be not the first by whom the new are tried,
nor yet the last to lay the old aside."*

—Alexander Pope
"Essay On Criticism"

In the ongoing evaluation process which is such an important factor in the success of the leadership of the North Central Division ACDA and the individual states which make up its constituency, frequent mention is made of the "good old boys" in position of leadership. The division board asked me to address this erroneous use of the phrase in my message. In researching the meaning of "good old boys," I have found that it is a less than complimentary title given to politicians who are at all costs "establishment" people. These "good old boys" are conservative people who believe in having things done in the same way, whatever the feelings of their constituents. Alexander Pope tells us to use traditions that have served us well, but warns us that we should not be afraid to look ahead and accept change.

Perhaps the error is one of perception, mistakenly identifying the ACDA leaders of the states and the division who have been visible for so many years as the "good old boys." Certainly an easy mistake to make! Consider the fact that:

At the State Level

- In order to be considered as a possible candidate for state president-elect, a person has already served the state board as a district representative or in some other leadership position.
- Once elected to the position of state president-elect, a six-year commitment to the state and division begins.
- Those people who are in elected positions are the people who are very visible to the membership — they run the meetings, write the articles in the newsletter, and create new functions for a successful state organization.

Can this commitment of time and energy spent in volunteering and serving an organization that they have learned to love and believe in be perceived as being part of the "good old boy" syndrome? Yes, it can . . . it has been!

At the Division Level

- At this level, nothing has changed. Those people who are willing to make the commitment must add another six years of service to the years that have already been served at the state level.
- This new commitment of time keeps them even more visible to the membership of ACDA.

At the National Level

- With the possibility of an extra year being added to the term of president-elect and with a follow-up term on the past president's advisory council, the national president-elect makes another commitment of time and service — this one of nine years.

The North Central Division ACDA is blessed with leadership that has made a commitment to the future; they are willing to accept the old traditions that have served them well, but they are committed to looking ahead to change for a variety of reasons: improvement, expansion, efficiency, and a broader outlook. "Good old boys"? I would say a definite and resounding NO! Committed leaders who are willing to volunteer their energy and time to ACDA? My answer is YES! All of these strong leaders are looking for your new ideas and suggestions; they are looking for your assistance; they are waiting for you to volunteer. You must participate and speak out in order to be heard!

Kay Hartzell
NC-ACDA President

Phoenix '91: Your Convention!

March 13-16, 1991, promises concerts, interest sessions, reading sessions and round tables for everyone.

Special events will include a keynote address by Margaret Hawkins, performances by Take 6, the Tapiola Choir of Espoo, Finland, Chanticleers, and the Junior/Community Colleges National Honors Choir. Robert Shaw will address the convention on "Worship and the Arts." Elaine Brown will share her thoughts in "A Language for Our Time: A Celebration of Music and Worship."

The event will conclude with Bach's *Mass in B Minor* under Helmuth Rilling with the Oregon Bach Festival Choir and Orchestra.

It's all for you! Don't miss it!

Concert to Honor Anniversary of Commissioned Work

The National Lutheran Choir, under Music Director Larry L. Fleming, will present the third concert of its 1990-91 Twin Cities concert series with an Orchestra Hall concert Sunday, March 3, at 2:00 p.m. Co-sponsored by Luther Northwestern Theological Seminary, the concert will feature *The Revelation of St. John the Divine*, by Pulitzer Prize-winning composer Dominick Argento. This performance marks the 25-year anniversary of the work, commissioned and premiered by the Luther Seminary Choir, conducted at that time by Fleming.

In conjunction with the concert, Argento will lecture on "A Contemporary Composer and Sacred Music" on Saturday, March 2, at 2:00 p.m. in the Campus Center Board Room at Luther Northwestern, 1490 Fulham Street, St. Paul. The lecture is free and open to the public.

Tickets can be reserved by calling (612) 722-2301 or may be purchased at the door the day of the concert. For more information, contact Mark Junkert at (612) 722-2301.



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Music Department
Mayville, ND 58257
President-Elect: Gary Walth
Minot State University
Music Department
Minot, ND 58701

South Dakota:

President: Charles Canaan
South Dakota State University
Lincoln Music Hall, Box 2212
Brookings, SD 57707

Winter Choral Convention

The South Dakota ACDA hosted their third annual Winter Choral Convention in Pierre on January 18 and 19, 1991, beginning at 8:00 p.m. Friday and running through Saturday afternoon. The convention schedule is planned in such a manner as to allow teachers to attend the convention without having to miss any class time. It appears that some administrators are reluctant to permit their teachers to take time off to attend these events.

The conference is held in the capital city with the hope that it will draw the attention of the state legislators who are in session during January and February. The final event each year is a multi-choral concert, held in the rotunda of the state capitol which, with its many balconies, provides an elegant setting for this convention high point.

Participating in the Rotunda Concert this year were the Camerata Singers of Sioux Falls College, directed by David Thye; the Celebration Singers, a small select ensemble from the two Rapid City high schools, Stevens and Central, directed by Clayton and Annala Southwick; and the Main 27, a treble voice ensemble from Vermillion High School, directed by Jean Dahlin. The guest conductor for the combined choirs was Weston Noble from Luther College, Decorah, Iowa.

Individual choirs performing for the convention were the Singing Engineers from South Dakota School of Mines and Technology, under the direction of James Feiszli; the Rapid City Children's Choir, directed by

Gloria Brandt; and the select all-city 9th Grade Ensemble from Sioux Falls, under the direction of Dione Peterson.

In addition, Henry Leck, choral director from Butler University in Indianapolis, was the clinician working with the Rapid City Children's Choir. Besides his choral work at Butler, Leck is also the director of the Indianapolis Children's Choir.

The conference this year was chaired by Alan Stanga, choral director at Lincoln High School, Sioux Falls.

From Chorus Room to Army Tent

David Barkus, the choral director at Brookings High School and High School R&S chair, was recently activated by the Army National Guard. Barkus, a native of North Dakota, taught both choral and instrumental music at Sturgis, SD, High School for seven years before joining the Brookings faculty in the fall of 1989. A specialist with the 47th Transportation Company, he received his activated status the week after his choirs had presented their fall concert. I hope that everyone will remember Dave and his family and all of those whose lives have been affected by the Persian Gulf conflict.

Wisconsin:

President: Bob Gentile
Rhinelander, WI 54501
President-Elect: David Saladino
University of Wisconsin at
Stephens Point, Music Dept.
Stephens Point, WI 54481-3897

Elementary, Jr. High Music Featured at State Convention

WCDA enjoyed an exciting state convention January 24-26 at Fond du Lac. The elegant Sheraton Fond du Lac Hotel served as convention headquarters with the main performance sight next door at Covenant Methodist Church.

Hal Hopson, convention headliner, was joined on the program by ten performing choirs representing all levels of choral activity in Wisconsin — from youth through adult.

WCDA was proud to feature the elementary and junior high levels this year. Our numerous literature and interest sessions dealt with philosophy, methodology and materials for this age group. Two elementary choirs and three junior high groups highlighted the convention program. The Wisconsin Children's Choir, made up of director-nominated students from numerous Wisconsin elementary schools, presented the convention finale.

Several special events during the convention included the annual conducting competition for Wisconsin college choral conducting students, working with Project Create's Children's Choir from Waukesha. The Stevens Point Area Senior High School Chamber Singers provided the entertainment for the convention banquet. A madrigal luncheon given by the Madrigal Singers of Tremper High School in Kenosha and the keynote address by Robert Dodson, Dean of the Lawrence University Conservatory in Appleton, also made Wisconsin proud of their convention!

Iowa:

President: Lauretta Graetz
Independence High School
514 5th Ave. SE
Independence, IA 50644
President-Elect: Robert Anderson
Mount Pleasant High School
Mount Pleasant, IA 52641

Elementary Choral Workshop

Following a highly successful summer convention, ICDA enthusiastically began the 1990-91 year with an executive board meeting in September. Plans were made to go ahead with an Elementary Choral Workshop on Saturday, February 22, at Fellows Elementary School in Ames. Dr. Ken Phillips of Iowa City will be the clinician.

2600 Participate in All-State

ICDA again sponsored pre-All-State rehearsals in all eight districts. Approximately 2600 high school singers rehearsed the All-State music with Iowa directors leading sectional and massed rehearsals. Iowa's own Weston Noble was the 1990 All-State director of the following program:

Gloria In Excelsis Stanford
Gloria Argento
O Pastorelle Addio Giordano (SSA)
Ave Maria Biebl (TTBB)
In Dat Great Gettin' Up Mornin' ... Hairston
Cindy Wilberg

1990 Opus Jr. High Honors Choir

Nearly 1000 tapes were submitted for the 1990 Opus Junior High Honors Choir which sang in Des Moines on All-State weekend. Two choirs of 300 girls and 200 boys in grades 7, 8 and 9 performed under Iowa directors Paul Keeler, Sioux City, and Rick Ashby, Des Moines. Opus '90 coordinators were Tom Dannen, Adel; Jean Busker, Sioux City; and David Neeley, Creston. The choirs were enthusiastically received by an audience of 3000 at First Federated Church.

Iowa Collegiate Honors Choir

Also appearing in the Opus '90 Concert was the first Iowa Collegiate Honors Choir under the direction of Dr. William Hatcher of the University of Iowa, National ACDA president-elect. Choirs from 17 Iowa colleges and universities sent one or two quartets to form a 100-voice choir which sang a challenging program, including the Walton "Jubilate Deo" with the junior high choirs. Coordinator for the event was Tim Watson, Eagle Grove. Aimee Beckmann-Collier, Drake University, served as host. Many positive comments were received and the event will be continued.

ICDA Coming Events

Coming up on the busy ICDA schedule are both men's and women's choir workshops, junior high and church workshops in all districts of the state, and the Elementary Choral Workshop on February 22nd. A new directory has been printed and elections completed. See you all in Phoenix!

Phoenix!
March 14-16, 1991

Rodney Bill Reports: Rehearsing Without Piano

In presenting "Rehearsing Without a Piano — An A Cappella Approach to A Cappella Music," Dr. Paul Brandvik related an experience involving a scheduled six-hour choir rehearsal in Israel. After the first pitches were played on the piano, Dr. Brandvik was immediately informed it was the Sabbath and, therefore, the instrument could not be used. He had to proceed with the rehearsal, relying only on an A-440 tuning fork.

From that experience, Dr. Brandvik discovered it is not necessary always to use a piano to have a productive rehearsal. He now advocates spending more rehearsal time practicing a cappella, giving only occasional pitches from a tuning fork.

Dr. Brandvik cites several benefits of rehearsing without the piano:

- (1) **Expectations for students and directors are raised.** Choir students need to be challenged and expected to give their best. One way to accomplish this is to stop spoon feeding them by constantly playing pitches. They can learn to remember pitches for long periods of time. It is even possible to recall a specific note several hours later or even the next day. However, students will not realize this ability as long as they are allowed to remain dependent on the piano.
- (2) **A total aesthetic music-making experience is created.** A cappella practice can help students strive to produce as pure a sound as possible. Such vocal purity cannot be achieved and appreciated with continual pounding out of parts and loud, overplayed accompaniments, especially on out-of-tune pianos.
- (3) **The psychological barrier between students and director is removed.** When the director is busy giving pitches and playing parts or accompaniments, it is easy to conduct an entire rehearsal with the keyboard standing between director and choir. The instrument can become a wall or dividing line in the room. The director can soon feel more secure and comfortable hiding behind the piano opposite the singers. Practicing without a piano will allow the distance barrier to be removed. The director will more likely discover a closeness with the choir and enjoy the freedom of movement to listen and conduct from different locations in the room.
- (4) **Improvement of sight-reading and aural skills is accelerated.** Every choir member will begin to concentrate on remembering his pitch when he knows the note will not be played every time the singing stops. He or she will quickly learn to recognize and identify intervals. Also, singers will give more attention to hearing other voice parts and to listening for accurate intonation. As these young musicians begin to realize the beauty and quality of sound and accuracy of pitch they are creating, the entire choir will not want to settle for less!

The rehearsal then begins to take on a great significance. It is no longer just preparation for a concert. Rehearsal sessions are more rewarding and exciting for students when they are allowed to experience what they hear without piano interference. They are more confident of notes and rhythms. More time can be devoted to in-depth study of music in the areas of style and expression.

—Reprinted from the Kansas ACDA Newsletter

Sam and Sue Special Like A's, Too...

... especially when big brother and sister are rewarded for good report card grades!

Are high marks forever elusive for those whose brains function differently than Bob and Betty Brilliant's? Can they ever expect to even match grades with Ann and Aaron Average? What do words like "satisfactory" and "needs improvement" mean when the rest of the class gets "letter" grades? "Pass/Fail" says it all if the curriculum is the same for all students. Even when "A" or "B" is placed on a card, why is that little "m" or "x" or "k" beside it? What do the words "adjusted," "modified," or "alternate curriculum" on the bottom of the card mean anyway?

The Grading Dilemma! It's a difficult subject for students, parents and teachers of all kinds. Music is no exception for so much of the music grading must be subjective. For our Special Ones, even more questions arise! Will Sam Special ever master the regular music curriculum on his own grade level? If the curriculum is simplified for Sue Special, can her "A" be worth as much as Bob Brilliant's "A"? Should a student be graded according to his potential or to his mastery of the skills? If Sam Special masters a totally different, well-below-grade-level curriculum in a segregated setting and is given a "B" while Ann Average must accept a "C" for struggling with the regular curriculum, does she have a right to be upset?

In our current drive to compare everyone to what appears to be a "normal" standard, we have created a malicious monster that is out of control. For all students, parents and teachers, there are no satisfactory answers to any of these questions. Grades can devastate, satisfy, or even give a mistaken sense of achievement. Maybe it's time for a checklist of what has been learned and experienced; of what is enjoyed and disliked; of what remains to be accomplished and what seems to be outside the realm of possibility.

Time consuming? Yes! And with hundreds of students to grade, nearly impossible. This frustration should cause us to put ourselves on school district report card committees to try to make changes for grading the music curriculum.

And then came the computer-generated report card with "bubble sheets," "S," "U", "A = 95 - 100" and generic statements like "Student attends well to what is taught."

Oh, well. Maybe "they" should just leave us alone and let us "teach" for a change. Let us give our students wonderful music experiences — singing and dancing and feeling — falling in love with the Arts. That's really what it's all about anyway, isn't it?

Maybe someday...

—Peg Ritter

(Peg Ritter teaches music to special education students in Sioux Falls, South Dakota, and holds the South Dakota MENC Special Learners Chair.)

Calendar of Events

February 23, 1991

Junior High District Clinic - Iowa

March 9

Elementary Music Workshop - Iowa

March 14

National ACDA Convention -
Phoenix

April 24-27

Minnesota "North Star Choral
Festival" - St. Paul

August 4-9

South Dakota ACDA Honors Choir
and Summer Conference - Sioux
Falls

March 4-5-6-7, 1992

North Central Convention - Des
Moines, Iowa

March 3-4-5-6, 1993

National ACDA Convention - San
Antonio, Texas

March 3-4-5-6, 1994

North Central Convention - Rapid
City, South Dakota

March 8-9-10-11, 1995

National ACDA Convention
- Milwaukee, Wisconsin

"Melisma" Deadlines:

March 1, 1991

September 1, 1991

Melisma

a publication of the
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Association**

Published three times a year

Phoenix! March 14-16, 1991

If you don't make this, you'll miss Margaret Hawkins, the Oregon Bach Choir & Orchestra, the Tapeola Choir from Finland, Music in Worship with Elaine Brown, a consortium of Children's Choir, live reading sessions and much, much more! Be there!

Music Education: A Requirement or A Disposable Frill?

by Rick Weymuth

Should music education be a requirement in our public schools or is it a frill that should be removed from the curriculum? In 1832 Lowell Mason decided that music was an absolute necessity in the public schools and started the first public school music program. This momentous event occurred at the Boston Academy of Music in Boston. During that year, 1500 pupils, both adults and children, were taught music. The Boston Academy became known throughout the U.S. as the national sponsor for music education because of its extensive correspondence with educators (Birge, 1966).

Since that time, music education in the United States has continued to grow in strength. In Edward Bailey Birge's *History of Public School Music in the United States*, published by MENC, we have documented proof of the historical growth and importance of music education in our schools. Unfortunately, in the past few years, numerous events have occurred that seem to challenge the importance of music education in our state. As president of Missouri-ACDA, I have become extremely concerned with the justification of music education in the curriculum, and not just as a disposable frill.

My first concern relates to an article published in the *Kansas City Star* September 25, 1990 which quoted the Missouri Association of Secondary School Principals as stating that instrumental and vocal music were activities that encroached significantly on the time allocated for basic instruction. Unfortunately, instrumental and vocal music were at the top of a list of extra-curricular activities that also included track, golf, softball, baseball, speech, debate, Future Farmers of America, and Future Homemakers of America (Missouri Association of Secondary School Principals, 1990).

My concern grows every time I see another small school in my northwest region reduce their music staff, leaving just one teacher to handle vocal and instrumental music K-12. In one specific incident, after reducing the staff from two music teachers to one, an administrator called me for suggestions on how to motivate that teacher to spend more time helping students prepare for All-District Choir, All-District Band, and music contests, and still spend time working on a Masters Degree. My unpopular answer was to help the poor teacher by adding a second staff member.

In another Missouri school, the music staff was reduced from three to two, with the only high school choir being taught by an art teacher. This is truly sad because only one year ago there was a full-time high school/junior high choral director that taught five choral classes.

In response to this concern, I gave my Secondary Choral Music Education Methods class at Northwest Missouri State University, Maryville, the following assignment: Due to the fact that some choral music programs have been cut back, restructured, or deleted, give six statements and supportive paragraphs on why the administration and school board CAN NOT delete a music position in your school district.

Seventeen senior choral music education majors completed this assignment. I am sharing sixteen reasons for "Why We Need Music Education," selected from the 102 responses I received.

Music is a universal language: It has been around throughout civilization. It is a common bond with other countries. In an era of nuclear weapons, it is especially important to try to establish and maintain foreign relations, and music can help accomplish this.

Music can be used and enjoyed throughout life as an avocation: Music can be and is carried beyond the days of school. More people attend concerts each year than athletic events. Thousands of people enjoy singing in church choirs and performing as a hobby in numerous other organizations. Music in the schools helps develop an appreciation for many styles of music and increases overall awareness of the arts.

Music offers many valid career opportunities: Careers in music reach far beyond the limited professional performance opportunities. Music therapy, education, composition, conducting, music engineering, and military careers are some of the options. The music industry itself offers a wide array of occupations in sales, legal matters, repairs, innovative technology, journalism, etc. Schools must not ignore music education because students need a basic knowledge of music to enter these fields.

Music is a discipline: To the younger student, music may be the one course vital to increased attention span. Let students participate in a program that can extend over four years of high school instead of the semester or yearly change of other courses, and they will see the building of fundamental techniques. In this environment, they will see the result of their discipline and it will act as positive reinforcement. Also, it is possible for them to gain proficiency and see the structure of the art itself. "Where there is music there cannot be mischief." (Cervantes, *Don Quixote*)

Music aids in character development: Many young people lack the drive and motivation to be successful students, causing teachers to look for alternative ways to reach these individuals. Music has been proven to be a successful way of reaching such students and building character. With the advances in technology and studies done on the effects of music on mood and the nervous system, we now see a direct correlation between music and the emotions. Seemingly unreachable children can now be helped to build character and emotional stability with the assistance of music.

Learning music will assist with other scholastic areas: The study of music involves much more than learning notes and rhythms. A good music education program can give the student exposure to foreign language, poetry, history and basic concepts of physics and math. These aspects may create an interest in other subjects or encourage students to better apply themselves in these areas. Music can also help solve speech problems and aid in coordination, muscle control and dexterity.

Music groups are good public relations tools: Community performances help to strengthen relationships between school and city, as well as creating positive experiences between generations. Music groups give the community a sense of pride and accomplishment.

Music provides many avenues of study in multiethnic cultures: Studying music of

other cultures provides an awareness and understanding of cultures other than our own. Gaining an understanding of other cultures promotes international peace and cooperation. Music is a language that is spoken internationally, and communication through music is not regulated by dialect.

Music is an American thing to do: Far more people attend concerts in the U.S. each year than attend such events as major league baseball or college football games (Hoffer, 1983). Americans spend an incredible amount of money on records, musical instruments and sound-reproducing equipment such as compact disc and cassette players. Millions of Americans play instruments and sing in choirs or listen to hours of music each day.

Music has been present in all civilizations: Beginning with the earliest civilizations in the Middle East, music has been an important component of all cultures throughout history. First used as a basic method of communication, music has expanded into many additional areas. In pre-Renaissance times, it became an integral part of the Catholic church which radically changed many cultures. It has also been found that for civilizations to grow and prosper, the arts must be present to allow people a means of expression.

Music develops pride: Several different types of pride are exemplified by music students. A student's individual pride can be seen as early as elementary school with the first note blown on a horn, or the first song that is sung. Individual pride is also seen when a student works on a part or solo and strives for excellence. Group pride is visible when the group works as a whole, whether it be in a rehearsal setting or in a performance. We can also go so far as to say music develops national pride. All musicians, young and old alike, have played or sung a song of national importance to them, no matter what country they come from.

Music involves teamwork and cooperation: Just as all players are needed to make an athletic team work, music is most effective when all parts are heard. Music students learn to work together, play or sing together and depend on one another to make the music work. They learn to work effectively as a group while learning that they and their individual parts are important to the group as a whole.

Music is an acceptable emotional release: Music often helps students through troubled times. This can happen by listening for relaxation and enjoyment, performing as an expressive outlet, or composing as a means of expression and creativity. Music's value in aiding mental health is also becoming more evident through the use of music therapy.

Music helps make a more well-rounded person: Someone who has an appreciation for the arts often has more appreciation for life. The arts are an important difference between living and existing. They enrich one's life and give one a sense of satisfaction; make life rewarding and interesting.

Music represents an important difference between existing and living: Music and other arts enrich human life and provide an avenue of expression. "The arts are the means by which a civilization can be measured . . . they are not a frill. These skills are no longer just desirable, they are essential if we are to survive together with civility and

MUSIC EDUCATION (continued on page 6)

"Sharing Music"

by Verna Halley

Michigan Chair: Minority & Ethnic Concerns

Roland Carter

I Want to Die Easy (Marvel Publishing, P.O. Box 6411, Hampton, VA 23668); *Steal Away; Ride on Jesus; Lift Every Voice and Sing; You Must Have That True Religion* (52159, Lawson Gould)

Marshall Bartholomew

Little Innocent Lamb (10049, G. Schirmer)

William Dawson

Ev'ry Time I Feel the Spirit (T 126, Kjos Publ.); *Hail Mary!* (T 118); *Behold the Star* (T 111); *Mary Had a Baby* (T 1); *King Jesus is a Listenin'* (2004); *Ain't-A-That Good News* (T 103)

R. Nathaniel Dett

Listen to the Lambs (8010, G. Schirmer); *I'll Never Turn Back No More* (FEC 4435, Belwin Mills)

Fred Fox

I'm Gonna Sing (1.2330.1, Galaxy)

Jester Hairston

Hold On (S1018, Bourne); *Live-a-Humble* (S1020); *You Better Mind* (J11); *Poor Man Lazarus* (S1001); *Great God a Mighty* (J3); *Gossip, Gossip* (S1032); *Lord, I Don't Feel Noways Tired* (b240168-358)

Hall Johnson

Honor! Honor! (CM 4579, Carl Fischer); *Dere's No Hidin' Place Down Here* (CM 6501); *Ain't Got Time to Die* (10301, G. Schirmer); *His Name So Sweet* (CM 4580, Carl Fischer)

Betty Jackson King

Great Day (PRO CH 2908, Belwin Mills)

Undine Smith Moore

I Believe This is Jesus (11-0559, Augsburg); *Daniel, Daniel Servant of the Lord* (487-40083, Warner Bro.)

Albert McNeil

Hold Out Your Light (JG 520, Gentry); *O Mary Don't You Weep* (JG 536)

Andre Thomas

Rockin' Jerusalem (MF 2002, Mark Foster); *Keep Your Lamps* (HMC-577, Hinshaw); *When The Trumpet Sounds* (MF 261, Mark Foster)

Robert Shaw - Alice Parker

My God is a Rock (51107, Lawson-Gould); *John Saw Duh Numbuh* (51109); *I Got a Key* (51105)

Wendell Whalum

The Lily of the Valley (52141, Lawson-Gould); *Sweet Home* (51869); *Somebody's Calling My Name* (TTBB) (51932)

John W. Work

Done Made My Vow (1.2110, Galaxy); *Rockin' Jerusalem* (312-21427, Theodore Presser); *Go Tell It on the Mountain* (1.1532.1)

William Grant Still

Here's One (piano acc.) (322-40037, Theodore Presser)

Brazeal Dennard

Hush! Somebody's Calling My Name (A-1802, Shawnee)

Uzee Brown Jr.

John Was a Writer (TTBB) (52391, Lawson-Gould); *I'm Building Me a Home* (TTBB) (52366)

Oscar Brown Jr.

Brown Baby arr. Ollie McFarland (SSA) (MC 4518, Belwin Mills); *Walk Him Up the Stairs* from "Purlie" arr. Bugs Bower (Mourbar Publ.); *Porgy and Bess Medley* (SAB or SATB arr. Miller) (4672501-356, Chappel); *Ev'rybody Rejoice* from "The Wiz" (A 1402, Shawnee); *God Bless the Child* arr. Kerr (MC 4504, Belwin Mills)

Recommended Music for Spring

Listed by Title, Composer/Arranger, Voicing, Ed. Number, and Publisher:

- Four Slovak Songs* Bartok, Bela; satb; 17698; Boosey & Hawkes
Hush Little Baby Blackwood, John; sabb; HMC-876; Hinshaw
Bow Down Low Bridge; satb; A603; Hope
The Sally Gardens Britten, Benjamin; unison; 5448; Boosey & Hawkes
The Water is Wide Bune; satb; 4005; Schmitt, Hall & Mc
O Among the Leaves So Green Byrt, John; satb; X137; Oxford
The Lark in the Clear Air Cashmore, Donald; satb; PSB 1606; Novello
Black is the Color of My True Love's Hair Churchill, Stuart; ssatb; A-100; Shawnee
The Promise of Living Copland, Aaron; sabb; 5020; Boosey & Hawkes
At The River Copland/Fine; satb; 5513; Boosey & Hawkes
The Boatman's Dance Copland/Fine; satb; 1904; Boosey & Hawkes
Ching-A-Ring-Chaw Copland/Fine; satb; 5024; Boosey & Hawkes
Long Time Ago Copland/Fine; satb; 1906; Boosey & Hawkes
Simple Gifts Copland/Fine; sa or tb; 1903; Boosey & Hawkes
Yankee Doodle DeCormier, Robert; satb (div); 52215; Lawson-Gould
Shenandoah Erb, James; ssaattbb; 51846; Lawson-Gould
Londonderry Air Frackenpohl, Arthur; satb; MF 354; Mark Foster
Hold My Mule While I Dance, Josey Hairston, Jester; satb; J-5; Bourne
My Gentle Harp Hall, William; satb; WHC-92; National
Won't You Buy My Sweet Blooming Lavender Henderson, Ray; satb; 1071; Kjos
Walking On the Green Grass Hennagin, Michael; sabb; 5443; Boosey & Hawkes
I Love My Love Holst, Gustav; ssatb; 8117; G. Schirmer
There Was a Tree Holst, Gustav; satb; 8559; G. Schirmer
O Can Ye Sew Cushions? Holst, Imogen; ssa; 5213; Boosey & Hawkes
Good Night Ladies Hunter/Shaw; tbb; 531; Lawson-Gould
Lullabies & Nightsongs (Set I-II) Lang; satb; 6089 & 6131; Boosey & Hawkes
Dessus le Marche d'Arras Lasso, Orlando; ssatb; Nypm No. 32; Associated
Weep, O Willow Lekberg, Sven; ssaattbb; Summy Birchard
Hoedown Luboff, Norman; satb; WW1052; Walton
Down In the Valley Mead, G.; tbb; 1.1716; Galaxy
The Mountain Ballads Nelson, Ron; ssa; 362-03075; Elkan-Vogel
Bonnie Eloise Parker, Alice; satb; 529; Lawson-Gould
Goin' to Boston Parker, Alice; satb; 51738; Lawson-Gould
Hark I Hear the Harps Eternal Parker, Alice; sabb; 51331; Lawson-Gould
How Can I Keep From Singing? Parker, Alice; ssaatb; HMC-398; Hinshaw
Johnny, I Hardly Knew Ye Parker, Alice; sabb; 51452; Lawson-Gould
Sing to the Lord Parker, Alice; satb; 51322; Lawson-Gould
Simple Gifts Pooler, Marie; satb; 11869; G. Schirmer
Trois Chansons Russes Rachmaninov, Sergei; satb; SB901; Belwin-Mills
The Morning Trumpet Richardson, Michael; tbb; Mark Foster
Promised Land Richardson, Michael; satb; MF 255; Mark Foster
Now is the Cool of the Day Ritchie, J.; satb; 52346; Lawson-Gould
Down By the Riverside Rutter, John; satb; 84.248; Oxford
He's Gone Away Seyfried; satb (div); 6861; Alfred
Wondrous Love Shaw-Parker; satb; 907; Lawson-Gould
Blow the Candles Out Smith, Gregg; satb; 11365; G. Schirmer
Feller from Fortune Somers, Harry; satb; E.I. 1008; G. Thompson
O No, John Southers; ssatb; HMC-385; Hinshaw
Four Russian Peasant Songs Stravinsky, Igor; sa(tb); MC 27; Belwin-Mills
Waters Ripple and Flow Taylor, Deems; ssa; F.E.C.5065; Belwin-Mills
Shenandoah Terri, Salli; Saattbb; 581; Lawson-Gould
The Dark Eyed Songs Vaughan Williams, Ralph; satb; 128; Stainer & Bell
All the Pretty Little Horses Wagner, Douglas; satb; SP751; Somerset Press
Adieu A Le Jeunesse Wagner, Roger; satb; 703; Lawson-Gould
Les Raftsmen Watson, Ruth; satb; E.I. 1034; Gordon Thompson
I'll Ay Call In by Yon Town Wilberg, Mack; satb; HMC-668; Hinshaw
My Love's In Germany Wilberg, Mack; satb; HMC-670; Hinshaw
O Whistle and I'll Come To Ye Wilberg, Mack; satb; HMC-649; Hinshaw
Five Folk Songs Willcocks, David; satb; Oxford
Po'ol Lazarus Work; tbb; 6513; J. Fischer
Folksongs for Choirs (vol. 1 & 2) ed. Rutter, John; var.; Oxford
Three Hungarian Folksongs Seiber, Matyas; satb; 50507930; G. Schirmer

MUSIC EDUCATION (continued from page 5)

joy." (Ernest Boyer). Civilizations are measured by their art, literature, music and architecture. A culture that loses sight of this is cutting off a uniqueness unto itself.

Music creates an aesthetic experience in humans: Music involves both intellect and emotion. It embodies feelings that cannot be described in mere words. Concentration and focus are utilized in listening to and making music. Although the aesthetic value of music may seem very impractical, it is an end in itself; it is done for the pure and simple joy of doing it.

Is music education a requirement in the

public school or is it a frill that should be removed from the curriculum? I personally believe that it is a vital part of a well-rounded curriculum. My sincere desire is that this article can be used as a resource, which hopefully will not be needed to save your job, or a music position in your district. Instead, use some of these ideas to inform others about the importance of our place in the education of all students in all schools in the United States. As emphasized by Lowell Mason in 1832, music education MUST continue to be a requirement in our public schools.

—from Missouri ACDA Reporter

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From the Editor:

by Dione Peterson

1990 was a year to remember!

The list of musicians, artists and public figures who are no longer with us seems endless. We will all remember Leonard Bernstein for his orchestral work and, of course, *West Side Story*, but we should also be sure to remember his vocal contributions:

Voice & Piano

- Boosey/Hawkes
Afterthought (medium) SGB 2710
An Album of Songs . VAB 237
Arias and Bacarolles VSB 160
Bernstein on Broadway:
 (hard cover) VAB 235
 (soft cover) VAB 236
La Bonne Cuisine VAB 234
Buenos Aires (tango) (med.) . SGB 2711
Candide (vocal selections) . VAB 233
Glitter and Be Gay
 (from *Candide*) (high) SGB 2715
It Must Be So
 (from *Candide*) (med.) SGB 2714
Two Love Songs (high) SGB 2716
A Simple Song
 (from *Mass*) (med.) SGB 2717
So Pretty SGB 2718
Songfest (12 songs for voice,
 piano and orchestra) VAB 89
Take Care of This House
 (med.) SGB 2707
What's the Use?
 (from *Candide*) (med.) SGB 2713

Large Choral Works

- Chichester Psalms* (Heb/E):
 choral score LCB 214
 version for organ, harp,
 percussion acc. (parts) ENB 264
Kaddish (Symphony No. 3) . . LCB 217
The Lark:
 French choruses LCB 215
 French & Latin choruses . . LCB 216
Missa Brevis LCB 224

Mixed Chorus (* a cappella)

- Almighty Father* (from *Mass*)
 (SATB*) OCTB 6357
Benedictus (from *The Lark*)
 (mixed voices or 7 solo
 voices*) OCTB 6624

The Best of All Possible

- Worlds* (from *Candide*)
 (Page) (SATB) OCTB 6242
It Must Be So (from *Candide*)
 (Page) (S or T solo, SATB) . . OCTB 6245
Life is Happiness Indeed
 (from *Candide*) (Page)
 (SATB) OCTB 6244
Make Our Garden Grow
 (SATB) OCTB 6222
Prelude (from *The Lark*)
 (mixed chorus or 7 solo
 voices*) OCTB 6623
Sanctus (from *Mass*) (SATB)
 (treble choir, pf 4 hds) OCTB 6353
Sanctus (from *The Lark*)
 (mixed voices or 7 solo
 voices*) OCTB 6625
Take Care of This House
 (Freed) (SATB) OCTB 6135
This World (from *Candide*)
 (SATB) OCTB 6243
Warm Up (SATB) OCTB 6354

Women's Chorus

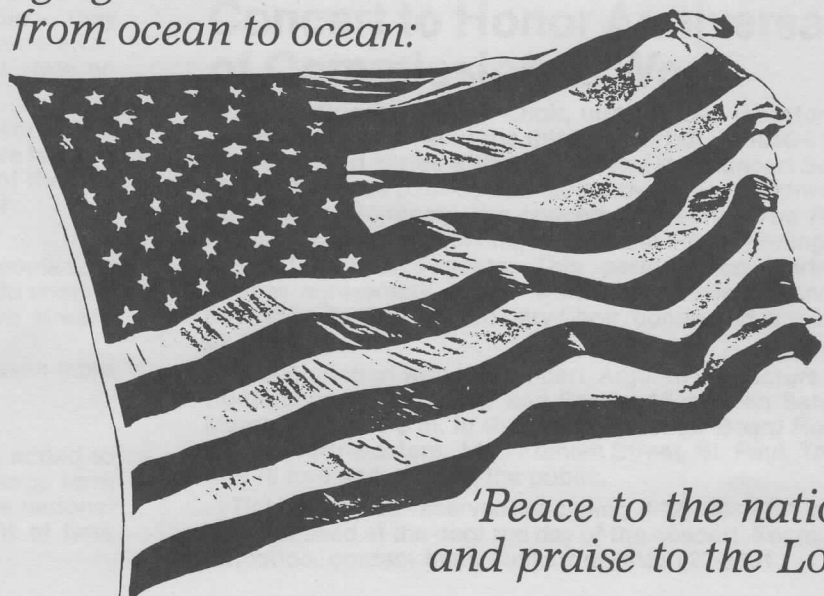
- Gloria Tibi* (from *Mass*)
 (T solo, SA; pf, bongo) OCTB 6344
Take Care of This House
 (Freed) (SA, SSA or SAB) . . OCTB 6136

Men's Chorus (* a cappella)

- Almighty Father* (from *Mass*)
 (TTBB*) OCTB 6342
Canon in Five Parts (from
 Kaddish, Symphony No. 3)
 (boys' chorus) OCTB 6345
If You Can't Eat, You Got To
 (T solo, TBB; opt cb, perc) . . OCTB 6043
Plank Round (from *Peter Pan*)
 (B solo, TTBB) OCTB 6346
Soldier's Song (from *The*
 Lark) (SATB or BB, drum) . . OCTB 6343

Let us not lose sight of our goal to hear quality music in "America" . . . "Some day, somehow, somewhere."

*Singing in chorus
from ocean to ocean:*



*'Peace to the nations
and praise to the Lord.'*

Welcome, Barb!

Our new Advertising Manager is Barb Myers, choral director at Axtell Park Jr. High in Sioux Falls. Barb holds a degree in Business Administration and Accounting as well as Music Education. Advertisers should contact her at:

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