



Melisma

Official publication of the North Central Division—American Choral Directors Association

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Notice of Election January 2–31

North Central ACDA *president-elect* online election at acda.com

North Central division members—cast your vote for president-elect online during January! Candidates for the position are Bob Demaree and Phillip Hesterman, each of whom has served as president of his state ACDA organization. The president-elect chosen in January will begin a two-year term on July 1, 2012, and will become president of the division in 2014, serving as chair of NC-ACDA's 2016 conference.



BOB DEMAREE

Bob Demaree joined the University of Wisconsin-Platteville faculty in 1992, where he currently conducts the Chamber Choir, the Coro D'Angeli women's choir, and the Singing Pioneers men's choir, and teaches choral

conducting, choral literature, and music history.

As past president of WCDA, Dr. Demaree chaired its 2004 and 2005 state conventions, and has chaired, hosted, provided sessions or conducted for most of its major projects, including *Singspiel*, *Singing in WI*, and *NextDirection*. He served on the planning committees for the NC-ACDA conventions in 2000, 2006, and 2012. Demaree is a founder, artistic director, and singer in the Heartland Singers, a private, professional chorus of 36 musicians from Wisconsin and Iowa. In the fall of 2009, he assumed artistic leadership for the Dubuque Chorale, one of the Midwest's premier community choirs. He is active as a clinician, church musician, and adjudicator at the state and regional level.

Demaree has received numerous awards, including UWP's Outstanding Advisor to a Student Organization Award and the Alliant Energy/Underkofler Award for Teaching Excellence. This prestigious award was one of four given in 2001 to Wisconsin System faculty.

Since 1995, UWP choirs have been invited to perform five times for the Wisconsin School Music Association Conference, six times for the Wisconsin Choral Directors Association convention, once for the MENC North Central Division convention, and once for the ACDA North Central Division conference. ■

PHILLIP HESTERMAN

Phillip Hesterman served as the music teacher at Trinity Lutheran School in Grand Island, Nebraska, where he taught general, vocal, and instrumental music for twelve years. While in Grand Island, he also served as an assistant director of vocal music at Northwest High School for three years.



Dr. Hesterman has taught at Hastings College, Hastings, Nebraska, as an adjunct instructor in music education and organ, and served as assistant director of the South Central Nebraska Children's Choir. He previously taught in Janesville and Chaska, Minnesota; Sheboygan, Wisconsin; and Austin and Bastrop, Texas. He served as a church musician in each state as well, directing church choirs and serving as organist.

Hesterman was awarded the Larry Maupin Education Award from the Grand Island, Nebraska, Moonshell Arts and Humanities Council in 2009. His undergraduate degree is from Concordia University-Seward, Nebraska. As a life-long learner, Hesterman received a Master of Arts in Church Music from Concordia University-River Forest, Illinois, and a Master of Arts in Teaching from Hastings College-Hastings, Nebraska. He was the first recipient of the PhD in Music, with an emphasis in music education, from the University of Nebraska-Lincoln.

Hesterman has served the Nebraska Choral Directors Association as exhibits chair, children's choir chair, president-elect, president, and is currently past-president of that organization. ■

David Puderbaugh

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David Puderbaugh

Online *Melisma*

opens up a
new world of
possibilities...
the potential of
our periodical
has grown.

Haydn/Poulenc...*Melisma*!

This past December, the combined choirs and symphony orchestra at The University of Iowa engaged in a sterling performance of Franz Joseph Haydn's *Paukenmesse* and Francis Poulenc's *Gloria*, two mainstays of the choral/orchestral canon. Throughout the preparation process, I found the students' reactions to these two very dissimilar works intriguing. From the start, the singers reacted positively to the Haydn and picked it up quickly; for the most part, the Haydn did what was expected, as any Classical-era work is wont to do. Sparkling phrases spiked with gratifying, regular cadences alternated with sublime, subdued chromatic passages at all the predictable spots. The orchestra, with its traditional string and wind complement, added the joyous shimmer for which Papa Haydn is famous. Although fairly predictable and familiar, *Paukenmesse* did not grow old for the singers, but continued to elicit inspired performance to the end, the hallmark of a masterpiece.

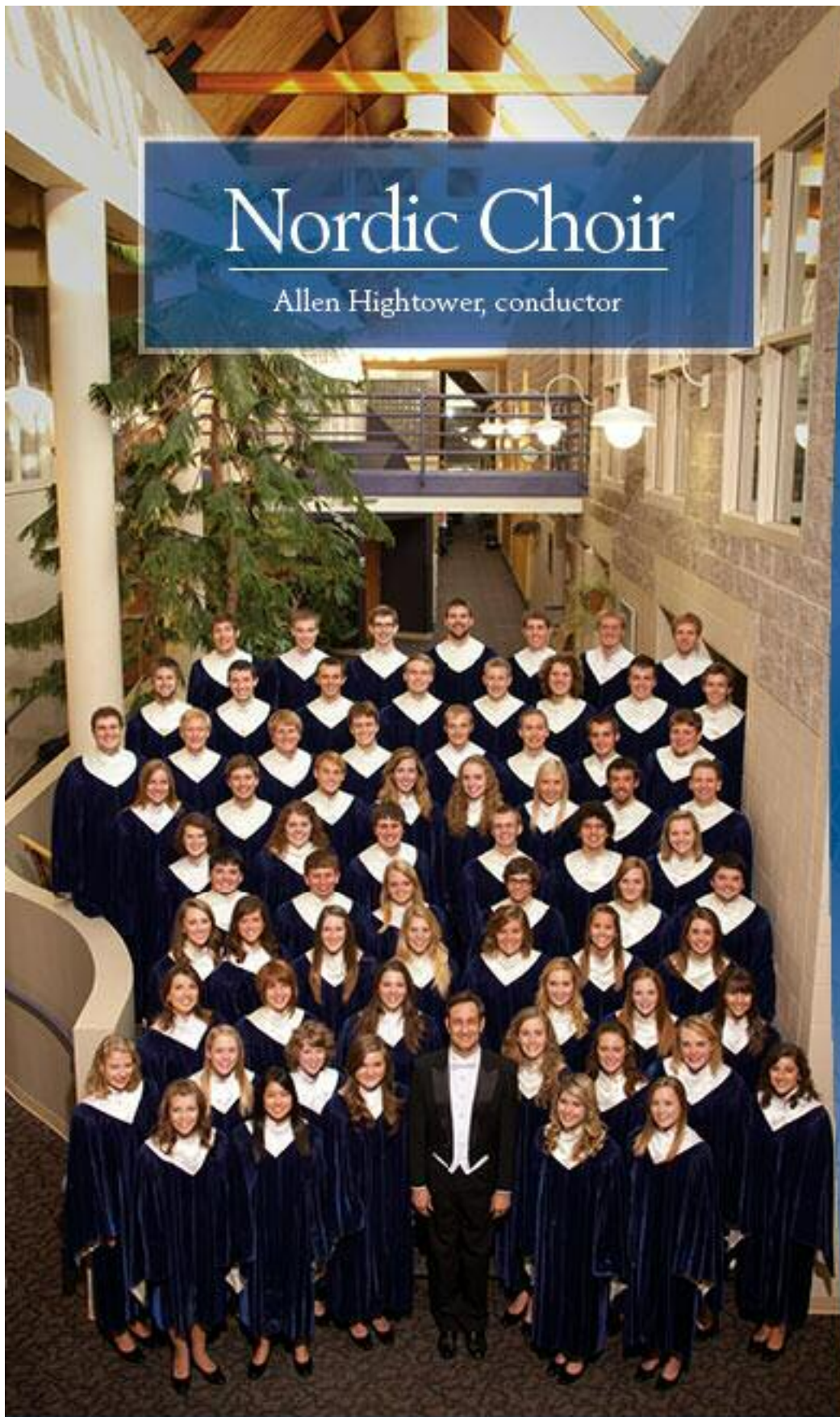
The singers' interaction with the Poulenc followed a different trajectory. The irregular, fragmentary nature of the melodies, rife with enharmonic spellings, was initially a source of consternation. The mixed meter and unconventional text stress were at first difficult to grasp. The tide began to turn, however, as the singers began to comprehend the larger musical picture, beyond their individual vocal parts. The harmonies and rhythms grew more and more exciting to them, and the broad palette of vivid orchestral colors so inherent in Poulenc's music captured their imagination. Here was a piece of music that encompassed many different textures, techniques, and sounds. At the beginning of the rehearsal process, no student outwardly complained about the *Gloria*, but I could see the questioning looks in some of their eyes: what IS this? By the end, however, that look was gone, replaced by the body language of excitement. The singers had bought into this new musical aesthetic, and the result was gratifying for them and the audience members alike.

Please bear with me, as I do see an analogy between the Haydn and Poulenc and *Melisma* in its old and new form. For me, old *Melisma* was not that unlike Haydn's *Mass*. It was predictable, comfortable, and reliable. Online *Melisma*, however, opens up a new world of possibilities, some of which were noted in last fall's inaugural issue. Now that we are free of the constraints of the printed page, the potential of our periodical has grown,

Continued on page 7

Nordic Choir

Allen Hightower, conductor



APPEARING

Saturday, January 21
Trinity Lutheran Church
Blue Earth, Minnesota

Sunday, January 22
Zion Lutheran Church
Iowa City, Iowa

Friday, January 27
First Christian Church
Des Moines, Iowa

Saturday, January 28
First Plymouth
Congregational Church
Lincoln, Nebraska

Sunday, January 29
First Congregational Church
Greeley, Colorado

Monday, January 30
Augustana Lutheran Church
Denver, Colorado

Tuesday, January 31
Bethany Lutheran Church
of Denver
Cherry Hills Village,
Colorado

Thursday, February 2
Grace Cathedral
Topeka, Kansas

Friday, February 3
St. Andrew's Methodist
Church
Omaha, Nebraska

Saturday, February 4
Basilica of Saint Mary
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not unlike the broader textural possibilities Poulenc exploited in the *Gloria*. Just as the Haydn and Poulenc shared the same text, the new *Melisma* carries much of the same type of information as its predecessor. However, the manner in which it presents that information, and the possibility for new inclusions, is something we should take advantage of.

Along those lines, the *Melisma* staff is open to new ideas the readership may have to make *Melisma* ever more valuable to your choral work. If you have an idea, please contact me; I would be delighted to hear it! In the meantime, please see the announcement regarding **sound recording reviews** in this issue. This is just one of a number of new innovations we hope to incorporate into future issues.

Madison is just around the corner. This truly unique conference is one you should not miss. The conference planners have gathered together a program that will feed us all as we strive to be better musicians and educators, and as that occurs, our singers will be the greatest beneficiaries. Not only will they experience music at a deeper aesthetic level, but that greater appreciation and enjoyment of music will make them more likely to be lifelong choral singers. I do not think it is an overstatement to say that such an investment now, at conferences such as the one in Madison, will sustain and strengthen the American choral landscape for the foreseeable future.

The Madison conference will also be groundbreaking in another way that, perhaps, you were not aware of; it will host one of the very first appearances of a Cuban choral conductor on American soil in decades. ACDA's International Conductor Exchange Program (ICEP) is bringing a top-flight choral conductor from Cuba to each of the division conventions. In Madison, we will welcome **Alina Orraca**, one of Cuba's foremost choral conductors. Ms. Orraca will present an interest session on the choral music and general choral scene in Cuba. As diplomatic and economic barriers between the U.S. and Cuba continue to disappear, the music and choirs of our southern neighbor will come to occupy a new space in American choral performance. Ms. Orraca's session is an excellent opportunity for us in the North Central division to learn more about that nation's choirs and repertory.

See you in Madison!! ■

Melisma, the official newsletter of the North Central Division of the American Choral Directors Assoc., is published three times a year—fall, winter and spring.

Melisma has a circulation of over 2,700 members in its six-state area including Iowa, Minnesota, Nebraska, North Dakota, South Dakota, and Wisconsin, and over 200 ACDA leaders nationwide. NC-ACDA reserves the right to edit and approve all materials.

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Melisma Issue • Submit by • Posted

Winter, 2012	Nov. 15	Jan. 6
Spring, 2012	Mar. 1	Apr. 15
Fall, 2012	Sept. 1	Oct. 15

Website ads posted as received

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Aimee Beckmann-Collier

NC-ACDA President

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Aimee Beckman-Collier

*Art is one of the ways
in which we say,
'I am alive, and my
life has meaning.'*

—Karl Paulnack

Arts and entertainment...and music

Having done a quick run-out gig with the Drake Chamber Choir at a Rotary Club breakfast, with the goal of publicizing our annual madrigal dinners, I returned to my office to ponder the intersection of art and entertainment in the world of choral music. Madrigals were written as a form of entertainment, with no thought that they would eventually be performed as art music in public concerts. In our madrigal dinners, we hope to draw our audiences closer to the heart of artistic expression in an atmosphere that is, frankly, entertaining. In Iowa, as in many states in our division, the show choir season is about to be launched. There's no doubt that show choir performances have high entertainment value. Do they have anything to do with art? Why does any of this matter?

I've actually been thinking about these issues throughout the first semester. In remembrance of the September 11 attacks, two of our choruses collaborated with the Des Moines Symphony to perform Beethoven's *Ninth Symphony*. In our gathering preceding the final performance, I read to the singers an address given several years ago by Dr. Karl Paulnack of the Boston Conservatory. His address was originally shared with the parents of first-year Conservatory students and has been widely circulated via the internet: (<http://greenroom.fromthetop.org/2009/03/11/karl-paulnack-to-the-boston-conservatory-freshman-class/>).

Musicians of many stripes have raved about his words, which tend to resonate deeply, to the point of tears, with those who “get it” about the meaning of music, whether they are professional musicians or not. In his address, Dr. Paulnack professed to be frustrated that we live in a culture that puts music in the “arts and entertainment” section of the newspaper. He makes a point of saying that “serious music, the kind your kids are about to engage in, has absolutely nothing whatsoever to do with entertainment, in fact it's the opposite of entertainment.”

Paulnack bases his argument on the way in which the ancient Greeks considered music. He states, “The Greeks said that music and astronomy were two sides of the same coin. Astronomy was seen as the study of relationships between observable, permanent, external objects, and music was seen as the study of relationships between invisible, internal, hidden objects. Music has a way of finding the big, invisible moving pieces inside our hearts and souls and helping us figure out the position of things inside us.” He then goes on to provide several highly moving examples of “how music works,” in an effort to illustrate that art is, as he remarks, “part of

survival ...part of the human spirit, an unquenchable expression of who we are. Art is one of the ways in which we say, 'I am alive, and my life has meaning'."

My students loved the Paulnack address and so I decided to try to get them to think more deeply about not only what he had said but also about the meaning of art and entertainment and, consequently, about their involvement in what Paulnack refers to as "serious music" and what I often call "art music." I asked them to read his address, as well as a response to it written by Lane Harder, who not only disagreed that art and entertainment are different from each other, but who criticized the entire premise of Paulnack's thought in harsh terms. (You can read his response, which many readers characterized as venomous, on the same website.) One reader, Wayne Johnson, wrote, "Mr. Harder's response to Dr. Paulnack's talk literally sucks the fresh air out of the room. It reminds me of why I won't go to a concert with another musician. After a memorable, moving performance—even though it may have had its flaws—I need to be left alone to enjoy places the music took me to for at least a little while instead of being subjected to a barrage of criticism of what was wrong."

In formulating my students' assignment and discussion questions for it, I looked up the definitions of art and entertainment and found these:

art – the making or doing of things that display form, beauty, and unusual perception

entertainment – something interesting, diverting, amusing

I keep returning to these definitions as I look at the range of music we sing in our choral programs, the sorts of performances we will offer at our upcoming 2012 North Central Division conference in Madison, and the emphases we place on singing of various sorts in our schools, churches, and communities. For some, art music seems snooty, unintelligible, and undesirable. For others, the show choir scene, barbershop singing, programming a Broadway tune on a concert, or allowing a praise choir and band to insinuate themselves into worship is a "cave in" to a culture that places little emphasis on intellectual engagement and a deeper level of emotional expression. At the same time, we decry the fact that, in twenty-first century America, there's a divide between art and everyday music, in a way that was unknown until a bit more than a hundred years ago, and which is not a reality in some other countries of the world.

President's Voice

Continued from page 9

(James Dixon) made it clear that whatever music we program, as well as the way in which we rehearse and perform it, will be what our students, parents, administrators, and community members think music is.

We can all run our choral programs until retirement without dealing with this issue, but thinking more deeply about it would seem to provide some clarity in our daily decision-making about what has meaning for our teaching, and why and how we can impart that meaning to the singers we lead. As the late James Dixon, conductor of the University of Iowa Symphony Orchestra, once said to a room full of budding conductors, "You are an arbiter of taste." He made it clear that whatever music we program, as well as the way in which we rehearse and perform it, will be what our students, parents, administrators, and community members think music is.

What do our singers and listeners think music is? A trip through a museum, a demonstration of the latest attempts at chord-stacking, a high-energy song and dance routine, a chance to shed a tear or have the hair on the backs of their necks stand on end? What does it mean to "make or do things that display form, beauty, and unusual perception[?]" Does that idea clash with making music that is interesting, diverting, and amusing? The answers to these questions could determine the ultimate worth of our work.



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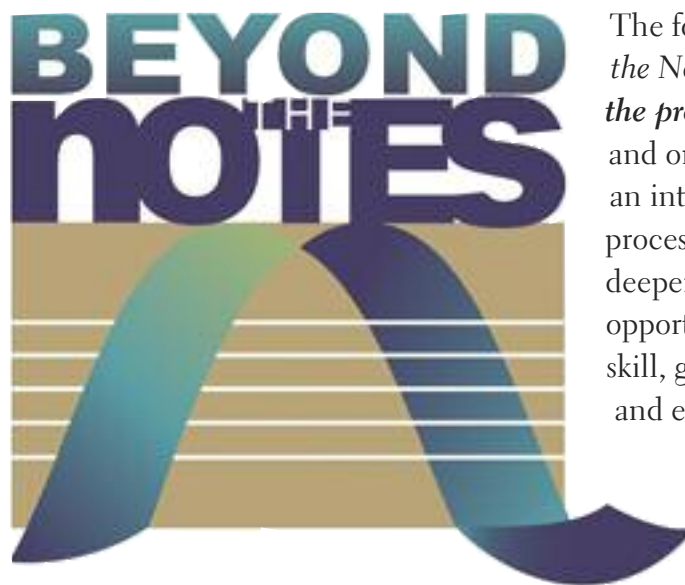
(You may download and print a form from page 32 of this issue. See form for instructions.)

OR

4. AT THE DOOR

Concourse Hotel Lobby
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*Let's meet
in Madison!*



The foundation of *Beyond the Notes* lies in its *focus on the process of music-making* and on the recognition that an intentional rehearsal process can create for singers deeper and richer opportunities for building skill, gaining knowledge, and experiencing regular, sustained, and strategically planned affective moments.

Planners have designed a conference that is unified in its focus, throughout the interest and reading sessions, as well as the performances.

Consequently, the conference will feature some unusual opportunities:

- The reading session presenters will provide *teaching plans* for a number of the pieces in the music packets. The plans will include rehearsal strategies, creative ways of introducing the piece, and other helpful information.
- The ensembles performing Stephen Paulus' oratorio, *To Be Certain of the Dawn* (Friday, February 10, 8 p.m.), will participate in *weekend retreats* prior to the conference. The three participating college choirs (**Wartburg College**, Waverly, IA, Lee Nelson, conductor; **Minnesota State University, Mankato**, David Dickau, conductor; **Nebraska Wesleyan University, Lincoln**, William Wyman, conductor) will gather at Drake University in Des Moines on January 28-29 for a weekend of rehearsals and learning sessions. **Stephen Paulus** and **Michael Dennis Browne**, librettist of the oratorio, will speak to the students about the genesis and structure of the piece. **Ann Millin**, an historian from the U.S. Holocaust Memorial Museum in Washington, D.C., and **Rabbi Joseph Edelheit** will help students to understand issues related to the Holocaust that are important for an understanding of today's political and cultural climate and the daily choices they make in relation to their treatment of "the other." The **Wisconsin Youth Symphony Orchestra** and singers from the **Madison Youth Choirs** will gather in Madison on the weekend of

Continued on page 15

Congratulations

Wartburg Choir and Castle Singers on being selected to perform at NCACDA

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Dr. Lee Nelson
Zahn Chair in Choral Conducting
Director of Choral Activities



Dr. Jane Andrews
Director of Castle Singers and
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“Beyond the Notes” the magic is in the details

Continued from page 12

January 21 to rehearse and to learn more about the work and its context.

- Each honor choir will *learn one of its pieces “from scratch”* at the conference. Girls in the middle level choir will compose their piece under the guidance of their conductors **Paul Caldwell** and **Sean Ivory**.
- Four choral leaders will deliver brief *TOM (Thoughts on Music)* talks, modeled on the popular TED talks. Those leaders include **Tim Sharp**, executive director of ACDA; **David Dickau**, composer and professor of choral music at Minnesota State University; **Carol Stewart**, recent recipient of the Iowa Choral Directors Association McCowen Award and founding director of the Alliance for Arts and Understanding; and **Patty Trump**, an elementary music teacher and member of the Iowa Comprehensive Musicianship Project team.
- The conductors of the fourteen performing choirs, which were chosen by an extensive audition process, will *share information about their choirs and goals* by including answers to the following questions in their programs: 1) What are your goals for this choir and for your choral program? 2) What was the process for learning the music you are performing at the conference? 3) How do you teach “beyond the notes” in your daily rehearsals?
- The **Collegiate Repertoire Choir**, a non-performance ensemble made up of students from 34 colleges and universities within the division, *will rehearse with five conductors* on Saturday, Feb. 11. Each conductor (**Cheri Helmer-Riensche**, **Cathy Britton**, **Jason Rausch**, **Bruce Becker**, and **David Rayl**) has chosen three pieces that are suitable for middle and high school choruses. The conductors will provide a *teaching plan* for each and, in their rehearsals of this repertoire with the college students, will share engaging *rehearsal strategies* that lead to artistry development. ■

Visit the
2012 Conference web
pages on this site for:

Schedule
Where to Stay
Bios and Photos
Session Descriptions
Invited Choirs
and more!

[Click Here!](#)

See also *Editor’s Corner*,
page 7, for a note about
NC Conference guest,
Alina Orraca, one of
Cuba’s foremost choral
conductors.



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Philip Brunelle named recipient of the 2012 Weston H. Noble Award

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Philip Brunelle

Philip Brunelle has been named the 2012 recipient of the Weston H. Noble Lifetime Achievement Award for his contributions to the musical life of the North Central division over the past several decades.

Philip Brunelle, founder and director of VocalEssence and a major figure in the American choral scene, has been named the 2012 recipient of the Weston H. Noble Lifetime Achievement Award for his contributions to the musical life of the North Central division over the past several decades. He will receive the award during a ceremony on Thursday, February 9 at 8:30 p.m. at the Overture Center in Madison, during the division conference. Please plan on attending in order to congratulate Philip Brunelle on this prestigious award.

Born in Faribault, Minnesota in 1943, VocalEssence Artistic Director and Founder Philip Brunelle showed signs at an early age of the adventurous spirit that has driven his lifelong enthusiasm for all forms of choral, vocal, operatic, and symphonic music. At the age of six, he requested and received a vocal score of Handel's *Messiah* for Christmas. As a teenager Brunelle was already working as a professional church organist; by 19 he became a full-time member of the Minnesota Orchestra.

At the age of 25, Brunelle was appointed choirmaster-organist of Plymouth Congregational Church in Minneapolis. He immediately established the Plymouth Music Series, which has become today's choral music organization VocalEssence. Brunelle played piano on the very first episode of *A Prairie Home Companion* in 1974, forging a connection with Garrison Keillor that has resulted in many creative ventures over the years.

Brunelle has been invited to guest conduct choirs and orchestras across the United States, South America and Europe, including the Saint Paul Chamber Orchestra, New York Philharmonic, Berkshire Choral Festival, the BBC Singers, and the Seattle Symphony. He is called upon to adjudicate choral competitions all over the world, with recent visits to South Korea, China, Norway, and Hungary.

Brunelle is currently a board member of Chorus America and the International Federation for Choral Music (IFCM), where he serves as Vice President. He was on the planning committee for the Ninth World Symposium on Choral Music, held in Argentina last August. He was a member of the Artistic Committee for the Eighth Symposium in 2008 and served as President of the Sixth Symposium, held in Minneapolis in 2002.

Brunelle has been recognized for his commitment to choral music by Norway (Commander of the Royal Norwegian Order of Merit), the United Kingdom (Honorary Member of the Order of the British Empire), Hungary (Kodály Medal), and Sweden (Royal Order of the Polar Star). In 2003, Chorus America honored Brunelle with its highest award, the Michael Korn Founder's Award for Development of the Choral Art.

Among Brunelle's many awards and designations are the following: a Local Legend award from General Mills and the United Negro College Fund; an American Composers Forum Champion of New Music; a U.S. Bank Sally Ordway Irvine Award for Commitment, recognizing lifetime achievement, contribution, and leadership in culture and the arts; and the F. Melius Christiansen Lifetime Achievement Award, the American Choral Directors Association-Minnesota Chapter's highest honor. Brunelle holds honorary doctorates from St. Olaf College, Gustavus Adolphus College, St. John's University, and United Theological Seminary.

On October 6, 2011 Brunelle was awarded the Doctor of Humane Letters, the highest award conferred by the University of Minnesota Board of Regents. The ceremony took place at the School of Music's Fall Convocation at Ted Mann Concert Hall. This honor recognizes individuals who have achieved acknowledged eminence in their field.

In those rare moments when he is not pursuing his passion for choral music, Brunelle may be found catching up on his next book club selection, running five miles a day, or enjoying gourmet cuisine. He is married to visual artist Carolyn Brunelle; they have three grown children and six grandchildren.

The Weston H. Noble Lifetime Achievement Award will be presented during the NC division conference: Thursday, February 9, 8:30 p.m. at the Overture Center, Madison, WI. Please plan to attend to congratulate Philip Brunelle on this prestigious award. ■



Weston Noble

Weston H. Noble is best known for his 57-year tenure as conductor of the Luther College Nordic Choir from 1948 to 2005 and the Luther College Concert Band from 1948 to 1973.

He has served as guest director for over 900 music festivals in all three media—choral, orchestral and wind—spanning four continents.

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Rhonda Fuelberth

*Something old,
something new,
Something borrowed,
something blue,
And a silver sixpence
in her shoe.*

*I find the first four
descriptors to be helpful
guidelines for choosing
repertoire that is
representative of a variety
of historical and cultural
perspectives.*

Rhonda Fuelberth

NC-ACDA Repertoire & Standards Committee Chair
Lincoln, NE
rfuelberth2@unl.edu

For my High 5, I will suggest five pieces for each line that describes the familiar wedding custom—

*Something old, something new,
Something borrowed, something blue,
And a silver sixpence in her shoe.*



I find the first four descriptors to be helpful guidelines for choosing repertoire that is representative of a variety of historical and cultural perspectives. The numbers at the end of the entries are J.W. Pepper numbers. We thank them for their generosity during the 2012 NC-ACDA conference in Madison.

Something Old...

Hymn to the Waters (from the *Choral Hymns of the Rig Veda*),
Gustav Holst, Galaxy Music–EC Schirmer, 4931531.

Laudamus te (from *Gloria*), Antonio Vivaldi, SA, piano (orchestra), Walton Music Corp., 670414.

Nigra Sum, Pablo Casals, SSA, Tetra/Continuo Music Corp., 984989.

O Frondens Virga, Hildegard von Bingen, Walton Music Corp., 3301128.

Salut Printemps, Claude Debussy, SSA, piano (orchestra), C.F. Peters Corp., 7174147.

Vier Gesänge, Op. 17, Johannes Brahms, SSA, 2 horns and harp, C.F. Peters Corp., 978536.

Something New...

Five Hebrew Songs, Eric Whitacre, SA, Walton Music Corp, 3299116.

Famine Song, VIDA, arr. Matthew Culloton, SSAA, Santa Barbara Music Press, 10291108.

Gaudete, arr. Michael Engelhardt, SSAA with percussion, Walton Music Corp., 08501778.

I Shot an Arrow, David Childs, SSAA piano and oboe, Santa Barbara Music Press, 10294910.

Tundra, Ola Gjeilo, SSAA with soprano solo, SSAA, Santa Barbara Music Press, 10276418.

Something Borrowed....

Danny Boy (Irish Folk Song), arr. Dede Duson, SSAA, Neil A Kjos Music Co., 1508563.

Hoj Hura Hoj, Otmar Macha, SSAA, Alliance Publications Inc., 805789.

The Humming Chorus (from *Madama Butterfly*), Puccini, arr. Molil, SSA, G. Schirmer, 4907671.

Duerme Negrito, Atahualpa Yupanqui/arr. Sole, SSAA, earthsongs, 3272135.

Something Blue....

Take Me to the Water, Rollo Dilworth, SSAA, Hal Leonard, 10070027.

And Ain't I a Woman, S. Borwick, SSA, Treble Clef Music Press, 10075452.

Ain't No Grave Can Hold My Body Down, arr. Paul Caldwell and Sean Ivory, SSA, earthsongs, 10008059.

I Am His Child, Moses Hogan, SSA, Alliance Music Publishing, 3219094.

Still I Rise, Rosephanye Powell, SSAA and Solo, Fred Bock Music, 3304157.

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For more information contact Dr. James Rodde, Director of Choral Activities, at jrodde@iastate.edu or 515 294-0395.



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[Iowa State University, Department of Music and Theater](#)

[Iowa Statesmen](#)

[Cantamus](#)

[Email to Dr. James Rodde](#)

Nancy Ewing

NC-ACDA Repertoire & Standards Committee Chair
Le Mars, IA
newing@lemars.k12.ia.us



Nancy Ewing

I made a promise to my students... and have held true to it every day for twenty-three years:

“I will give them the musical guidance that they desire, but will expect musical excellence in return.”

How do we get the “extra degree” from middle school choirs?

Twenty-three years ago I arrived at my first student teaching assignment. It was in a tiny school system in central Iowa where the class sizes were probably no larger than 60. I was excited to meet the students, but I was very apprehensive to begin my experience in the middle school building. I knew that I would be working with the high school choir students (that is what I was looking forward to the most), but because of the school district’s size, I also would be expected to “endure” the 7th-8th grade choir students too.

As my cooperating teacher and I arrived that morning, there were about fifty seventh- and eighth-grade students awaiting us in the small choir room. You can imagine what it looked and sounded like! That’s right: a chaotic, loud, smelly room full of hormones. The cooperating teacher introduced me to the choir, patted me on the back, wished me good luck and promptly walked out the door! There I stood alone, with a large group of middle school students staring at ME for guidance.

A funny memory now, but I reflect back on that moment in my teaching career as life changing. Those middle school students were hungry for attention, motivation, and guidance. I made a promise to my students that day, and have held true to it every day for twenty-three years: “I will give them the musical guidance that they desire, but will expect musical excellence in return.”

What does this mean? “Give 110%,” “Never settle for mediocre,” the list of clichés could go on and on. Motivation comes in many forms to directors and students. I certainly have been motivated by many different sources throughout my teaching career. However, the source from which I have pulled strength and motivation the past few years is 212: *The Extra Degree*. This book by Sam Parker has helped me continue fulfilling my promise to my choirs. Parker’s simple message is “how a small amount of extra effort and attention can have a big impact on results.”

Results are what all choral programs strive for, isn’t it? Teaching performance-based classes in a “No Child Left Behind” society, isn’t it difficult enough to prepare our middle school choir for their concerts? Many of our middle school choir students struggle with reading music, several can’t match pitch and/or their voices are changing, and most are dealing with raging hormones. How can we expect extra effort from our

middle school singers when we only see them on a rotating schedule, often feeling like we are taking three steps forward and two steps back?

Remember, it only takes a small amount of effort to receive big results.

Middle school choir students are the future of our high school programs. If we take the effort at this level to get the extra degree, the results could be incredible. *Our half of the promise is to give them musical guidance.* I believe there are several ways to achieve this:

- ***Take time for reading***

There are several wonderful sight-singing methods available. Find one that works for you and use it. Even a little bit in every rehearsal will pay off in the end. Reading comprehension is the hot topic in so many schools these days. Remember, you are reinforcing the same concepts that reading teachers work toward through your music reading. It's a win/win scenario.

- ***Introduce, reinforce, and demonstrate proper technique***

Demand that your singers sit and stand with proper singing posture. Expect it to become a habit. As adolescents grow and change physically, help them build strong breathing muscles to support their voices. Teach them what blend/balance is. Encourage them to listen and produce unified vowels. Their vocal cords are changing, and it's our job to help them understand and sing through that change. Expect them to sing with healthy head tones. They should know how to handle their vocal break, and boys should be taught how to sing in their falsetto. Provide great recordings for your students to watch and listen to. Good habits will reinforce good habits while bad habits will reinforce bad habits.

- ***Know your students' voices***

Test your students' voices at least once a year. Know their ranges, strengths, and weaknesses. You can do this with your boys' voices by asking them to answer a simple question. Their speaking voice will give away their singing range. This will help guide you in forming seating charts, placing students in sections, and programming music for upcoming performances. Be familiar with good middle school repertoire. Do your research BEFORE the first rehearsal. Excellent literature will foster excellent performances.

Middle school choir students are the future of our high school programs. If we take the effort at this level to get the extra degree, the results could be incredible.

The “Extra degree”

Continued from page 21

*Never underestimate
what this age group
is capable of giving.*

- ***Keep it at their developmental level***

Remember, they are young adolescents. They have an innate need to be social. Don't forget the humor and fun part of your rehearsal. Take a minute to share a good joke, or just laugh together at something funny. Give them fun warm-ups. Some great ideas include tongue twisters, Dr. Seuss texts to traditional warm-ups, or even let them dance a little on special days! Their bodies are developing at such a fast rate that it is difficult at times for their brains to keep up. Help them feel successful in the rehearsal by planning several mini lessons. Never spend more than 10 minutes on one song or concept.

- ***Have high expectations***

Never underestimate what this age group is capable of giving. Have high expectations for dress and behavior at performances. If you don't ask for great, and teach them how to achieve great, then how are they to KNOW what great is?

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My 6th grade choir performed a wonderful Cynthia Gray piece this fall, *Where Go the Boats?* This beautiful two-part composition for young choirs, with a text by Robert Louis Stevenson, lends itself to many musical lessons for the developing choir. While developing the rehearsal plan for this piece, I came across a Stevenson quote: “To become what we are capable of becoming is the only end in life.” This again reminded me of the promise I have kept for the past twenty-three years. Middle school choir students **are** capable of so many **wonderful** things! All they are looking for is attention, motivation, and guidance. You, too, can make a promise to your students. All it takes is an extra degree. ■

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GUEST ARTICLE:
“We’re singing all the right notes, but still sound out of tune.” *Some basic principles of intonation and chord balance in unaccompanied choral singing*

—Thomas Holm

Northwestern College, Orange City, Iowa
 ICDA R&S Chair for College/University



Thomas Holm

If you have directed a choir for any length of time, you have probably experienced those moments when you know your singers have all the correct pitches, but still sound out of tune and rather dull.

If you have directed a choir for any length of time, you have probably experienced those moments when you know your singers have all the correct pitches, but still sound out of tune and rather dull. There are many factors that affect good intonation, and in this article I will address three of the more important ones.

• **Uniform vowels**

A fundamental pillar of good intonation is uniform vowel formation. If your singers are all singing the same pitches but have different versions of the same vowel, the result will probably sound out of tune.

One of the common traps in the English language (and there are many) comes in the “ah” vowel such as in the word “father.” Is it “uh,” “ah,” “aw,” or some variation? Without training, our singers will bring their own speaking dialect into the rehearsal.

Another common trap is when any vowel is followed by any of the consonants “L,” “R,” “M,” “N.” The challenge with these vowels is to keep them pure rather than allowing them to “foreshadow” the following consonant. “All” can sound more like “lll” than “ah——l,” and “are” can sound more like “rrrr” than “ah——uh.”

A third common trap in the English language is the whole group of diphthongs (e.g., “high,” “boy”) and triphthongs (e.g., “our,” “fire”), where the speaking habits of “chewing” through the two or three vowels can be carried into singing. Nearly always, the first vowel of a diphthong or triphthong should receive most of the time value of the syllable.

I like to use the vocalizing warm-up time to help the choir achieve proper vowel formations that are uniform and rich in resonance, and then carry these into the literature. If we hope to achieve good intonation, we must help our singers achieve uniform concepts of the vowels.

• **Pitch balance within a chord**

All parts of a chord are not created equal! That is, for a given chord to sound not only in tune but beautiful, attention must be given to the relative weights of its component pitches. In most cases, a properly balanced chord will weigh from strongest to lightest in the following order: root, fifth, third, seventh, then any other color pitch. In addition, when two voice parts share the same note of the chord (for example, tenor and soprano both have the fifth), the lower voice should be stronger than the upper.

Figure One, at right, shows a common closing chord voicing. In this case, a well-balanced chord would have the basses strongest, with sopranos quite a bit less, tenors perhaps equal to sopranos or slightly louder, and altos slightly less than sopranos. Of course, the ear is the final arbiter, and relative section size and maturity of voices play roles as well.

Figure Two, at right, shows a more complex chord. In this case, a balanced chord might call for alto II (D) as the strongest (root of the chord), tenors next (fifth of the chord), then basses (third of chord), sopranos (third of chord but octave higher than bass), and finally alto I (E, a ninth, the real color pitch of this chord). Again, the ear should be the final arbiter, but when the chord really balances well and is in tune, this chord should shimmer with just a slight flavor of the ninth!

• Pure intonation and “equal tempered” tuning

Thinking back to the music of the Renaissance, most music was vocally conceived and was either sung unaccompanied, or else the accompanying instruments were tuned to a specific key so that they could play along in tune. But, with the evolution of harmonic complexity, the need for instruments to be able to play in tune in more than one key eventually led to the practice of “equal tempered” tuning, a system which divided the octave into twelve equal half steps and which is still used today. A significant advantage of “equal tempered” tuning is that all pitches in the scale sound equally almost in tune.

The problem, of course, is that the pitches are also just a little bit out of tune. When a choir performs with piano, we just accept this and make the most of it, trying to at least sing final chords in tune. However, when a choir is singing unaccompanied, we have the distinct advantage of being able actually to tune perfectly so that our fundamental pitches line up with their respective overtones. This tuning requires a few minor adjustments, but any choir can accomplish these with some care.

What are those adjustments?

To begin, good intonation requires carefully and perfectly tuned octaves. When these are sung in tune, one can hear primary overtones sounding above the chord.

Next, perfect fifths must be wider than their equal tempered counterpart. Here again, one can hear strong overtones above a chord when the fifths are adjusted slightly higher than the standard “almost in tune” keyboard version.

The perfect fifth’s inverted partner, the perfect fourth should be correspondingly lower than the keyboard’s version.

Continued on page 26

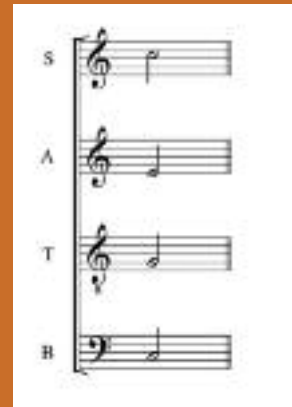


Figure One



Figure Two

We're singing all the right notes, but...

Continued from page 25

In pure intonation, the major third should be lower, the minor third higher, the major seventh higher, and the minor seventh lower. A choir can learn all of these during the vocalizing period and get accustomed to in-tune singing, which can then be carried into the choral literature itself.

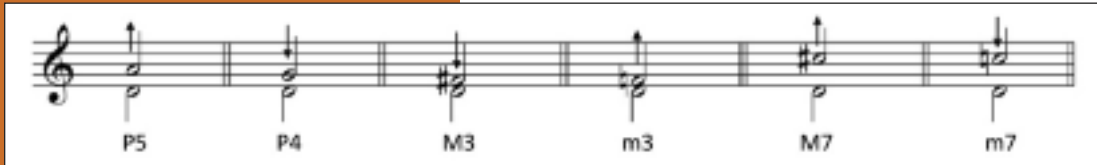


Figure Three shows a summary of the most important adjustments to the typical intervals of a chord.

Figure Three

It is a wonderful profession we are in, a happy combination of science and art.

Note that these adjustments are rather slight; too far and the chord will end up out of tune again!


Good intonation results from careful attention being given to a wide variety of factors. In addition to the above three I have listed, a director must be aware of vibrato (size, speed, evenness), breath support, tone quality (white, dark, nasal), compatibility of adjacent voices, and relative dynamics, among others. It is a wonderful profession we are in, a happy combination of science and art. When these combine to create a more artistically compelling experience for our singers, we are all enriched. ■

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Measuring student growth— an essential element of developing artistry

—Rhonda Fuelberth
University of Nebraska-Lincoln
NC-ACDA R&S Committee Chair for Women's Choirs

“Begin with the end in mind—Habit 2”

Stephen Covey, *Seven Habits of Highly Effective People*

What do we want students/singers in our care to know? What skills do we want them to have? How do we want them to connect choral music to their lived experiences in meaningful ways? How do students demonstrate their learning?

These questions are so essential to what we do as choral music teachers/facilitators/conductors, the entire conference next month, *Beyond the Notes*, revolves around them. This article will explore ways that students can become self-monitoring, self-directed owners of their learning, owners of their artistry.

• *Measuring student growth in the choral rehearsal*

Choral music educators are increasingly responsible for developing and using assessment tools that measure student growth in the choral classroom. Musical skills are acquired in much the same way language skills are attained. Singers need years of aural/oral musical experience that act as a scaffold to student learning, and therefore student growth. While choral educators seem to value the idea of measuring student growth, putting a plan in practice seems a daunting task.

What is standing in the way of authentic assessment in choral classrooms? How do we overcome these challenges?

• *Authentic assessment*

Educators assess students for two reasons: to inform instructional decisions and to motivate students to try to learn. Rarely do music educators equate evaluation or assessment with motivation. Music educators feel they don't have enough time to assess student growth and students often see assessment as punishment. Here is an example: today we are going to have a pop quiz. Students seldom respond to this statement thinking, “Great! I am motivated to learn.” Assessment methods based as closely as possible on real world experiences are called authentic assessments. Originally these were restricted to internship and apprenticeship experiences, but have been expanded to the arts and other types of performance. The student is observed in action and the instructor (and, often times, the student) provides feedback.

Continued on page 28

What is standing in the way of authentic assessment in choral classrooms? How do we overcome these challenges?

Measuring student growth

Continued from page 27

If you would like to start implementing performance-based assessments in your choral classroom, start with one tool and develop a plan for using it throughout the year.

• **Time**

Time is a sought-after commodity in both choral and instrumental classrooms. Measuring student growth is often thought of as a time-consuming activity. Assessment tools, however, can be accumulated over time. If you would like to start implementing performance-based assessments in your choral classroom, start with one tool and develop a plan for using it throughout the year. For example, after you read this article, you may decide to use the Overall/Choral Ensemble: Performance Assessment tool. Over the course of a school year you might use it simply to have students self-evaluate their own concert performances. You might also decide to have students evaluate in-class “performances” between concerts. Self-evaluation increases student ownership of the learning process and enhances the development of higher-order thinking skills. Time is optimized as students are the ones responsible for making observations about their own learning. They are also increasingly motivated to progress in their musical development.

Choral educators often have students demonstrate their musical understanding by singing in small groups, sometimes performing in front of the rest of the choir to determine the level of individual musical preparation and, sometimes, vocal development. To formalize this process and add it to your assessment tool kit, plan to have students sing in small groups at least twice per term to determine student growth. If you have access to recording equipment, you can also have students complete self-evaluations of these performances, comparing your rating to their own. To maximize time, ask students to sing only about sixteen measures of music. Another option for assessing student growth involves recording the individual within the context of the choral ensemble. This is most convenient if you have access to digital recording equipment. Again, have students sing only about sixteen measures of music. During a typical rehearsal, begin by starting at one end of a row of singers. As the digital recorder is passed down the row, ask each student to state their name and record sixteen measures, singing with the choir. The excerpt can then be evaluated by both the singer and the instructor.

• **Rubrics: outlining our expectations**

Following this article are two of the rubrics I have developed to articulate what I envision to be essential elements of vocal and musical development. Since our curriculum is spiral in nature, we continue to revisit various aspects of our musicianship at every level of our development.

Real-world experiences or simulations are normally complex and multifaceted. A system is needed to analyze the complexities and to create clear criteria for student performance or their creation of a product. When

provided along with the assignment, or taught as a part of our curriculum, a rubric establishes expectations. It is an authentic assessment tool that has grown in popularity due to its usefulness in assessing complex and subjective criteria and measuring student growth. As well, it gives students a template to know what is expected of them.

Advantages of using rubrics in assessment include:

- objective and consistent assessment
- clear criteria in specific terms
- clear articulation of how student work will be evaluated and what is expected
- useful feedback regarding the effectiveness of the instruction
- benchmarks against which to measure and document progress

The common features rubrics share include:

- delineation of primary traits of performances and products
- descriptions of various levels of performance or product quality
- a range for rating performance

It is possible and desirable to have students interact with the rubrics electronically—the pages may be downloaded as pdf files. In fact, students in a recent pilot project of mine even thought interacting with the electronic “quiz”-type versions of the rubrics was enjoyable.

• ***Additional ways to measure student growth—authentically***

There are many possibilities for assessment in the choral classroom. While paper and pencil assessment tasks are appropriate for a number of academic disciplines, they should be limited in choral classrooms to activities that truly result in authentic assessment. Paper and pencil- or computer-based activities such as music composition or musical terminology identification are most valuable when connected to the choral literature being studied. One example of a paper and pencil activity that results in authentic assessment might be a shorthand analysis of one of the choral octavos being studied in class. You might copy (or project) two pages of the choral score, circling various musical terms or symbols, and ask students to demonstrate their musical knowledge by identifying them. Students can also learn a great deal by listening to and analyzing choral performances by other choirs, and by listening to and analyzing non-choral music chosen to deepen their musical understanding.

- ***Rubrics and assessment tools: see pages 30 and 31.*** ■

Real-world experiences or simulations are normally complex and multi-faceted.

A system is needed to analyze the complexities and to create clear criteria for student performance or their creation of a product.

NOTE: GROUP SELF-EVALUATION CHORAL PERFORMANCE

Designed for self-evaluation of formal performances or informal rehearsals

INDIVIDUAL SINGER OR LARGE GROUP SELF-EVALUATION

Designed for individual or group formative self-evaluation

Choral Ensemble: Performance Assessment

Name: _____

Directions: Indicate your judgment for each of the scales below by marking an "X" in the location on the rubric that you feel best characterizes your judgment about the choir's performance regarding the given musical element.

Musical Preparation/Accuracy

CATEGORY	Advanced	Proficient	Developing	Emerging
Pitch Accuracy				
Intonation				
Rhythmic Accuracy/Tempo				
Dynamic Contrast				
Entrances, releases, and articulation markings				
Expression and Style				

Vocal Development

CATEGORY	Advanced	Proficient	Developing	Emerging
Tone Quality				
Breath Management				
Balance				
Diction-Vowels				
Diction-Consonants				

NOTE: The following pages may be downloaded and/or printed separately as pdf files, or as part of this issue of *Melisma*. Prepared by Rhonda Fuelberth.

Individual/Choral Ensemble: Musical Preparation Assessment

CATEGORY	Advanced	Proficient	Developing	Emerging
Pitch Accuracy	Virtually no errors. Pitch is very accurate.	An occasional isolated error, but most of the time pitch is accurate and secure.	Some accurate pitches, but there are frequent and/or repeated errors.	Very few accurate or secure pitches.
Rhythmic Accuracy	The beat is secure and the rhythms are very accurate.	The beat is secure and the rhythms are mostly accurate. There are a few duration errors, but these do not detract from the overall performance.	The beat is somewhat erratic. Some rhythms are accurate. Frequent or repeated duration errors. Rhythm problems occasionally detract from the overall performance.	The beat is usually erratic and rhythms are seldom accurate detracting significantly from the overall performance.
Dynamic Contrast	Dynamic levels are obvious, consistent, and accurately interpret the style of music being sung.	Dynamic levels are typically accurate and consistent.	Dynamic levels fluctuate but can be discerned.	Attention to dynamic levels is not obvious.
Entrances, releases, and articulation markings	Secure entrances and releases. Markings (staccato, legato, slur, accents, etc.) are executed accurately.	Entrances and releases are usually secure, though there might be an isolated error. Markings are usually executed accurately.	Entrances and releases are rarely secure, but markings are sometimes executed accurately.	Few secure entrances and releases. Markings are typically not executed accurately.
Expression and Style	Performs with a creative nuance and style in response to the musical score.	Typically performs with nuance and style that is indicated in the score.	Sometimes performs with nuance and style that is indicated in the score.	Rarely demonstrates expression and style.

Individual/Choral Ensemble: Vocal Development Assessment

CATEGORY	Advanced	Proficient	Developing	Emerging
Tone Quality	Tone is consistently focused, clear, rich, mature, and centered throughout the range of the voice.	Tone is focused, clear, mature, and centered through the normal singing range. Extremes in range sometimes cause tone to be less consistent. Tone quality typically does not detract from the performance.	Tone is often focused, mature, clear and centered, but sometimes the tone is inconsistent in the normal singing range. Extremes in range are usually inconsistent. Occasionally the tone quality detracts from overall performance.	The tone is often not focused, clear, mature, or centered regardless of the range, detracting from the overall performance.
Breath Management	The singer is managing breath energy consistently. Appropriate breath energy allows the singer to sing with freedom and vitality to the end of each phrase.	The singer is usually managing breath energy effectively, but occasionally does not sing with freedom and vitality to the end of each phrase.	The singer sometimes utilizes breath energy effectively and only occasionally sings through to the end of each phrase.	The singer is rarely managing breath energy effectively and does not sing through to the end of each phrase.
Intonation	Pitch is consistently centered.	Pitch is generally centered with minor problems in upper or lower range extremes and/or higher and lower dynamic level extremes.	Pitch is sometimes centered with problems in upper or lower range extremes and/or higher and lower dynamic level extremes.	Pitch is rarely centered with consistent problems in upper or lower range extremes and/or higher and lower dynamic level extremes.
Diction-Vowels	Vowel production is excellent and consistently contributes to mature, unified tone quality and is consistent with models provided in class.	Vowel production is generally consistent with models provided in class.	Vowel production is sometimes consistent with models provided in class.	Vowel production is rarely consistent with models provided in class.
Diction-Consonants	Student articulates clearly and the text of the music is understandable.	Student articulates the words somewhat clearly and the text can be understood most of the time.	Student is sometimes articulating the words but the text is often not discernable.	Student rarely articulates the words and the text is not discernable.



2012 North Central Division Conference Registration Form

Madison, WI IMMERSION DAY: Feb. 8 • CONFERENCE DAYS: Feb. 9–11, 2012

Four Ways to Register! *Early Postmark Deadline: November 15, 2011*

- 1. Online** www.acda.org/conferences
- 2. Fax** 405-232-8162 (no cover sheet please)
- 3. Mail** ACDA, Attention: Registration
545 Couch Drive, Oklahoma City, OK 73102-2270
- 4. On-Site** Concourse Hotel, Madison
2nd Floor Lobby
1 W. Dayton St., Madison, Wisconsin

STEP 1 - My Badge *Please Print Clearly or Type*

First Name: _____
 Full Name: _____
 Institution: _____
 City, State (and Country if not US): _____
 ACDA Leadership Role: _____

STEP 2 - ACDA Membership *Select A, B, or C below*

ACDA membership is required in order to register; membership must remain current throughout the conference.

- A: I am a member, # _____ Exp. Date: _____**
- B: Please renew my membership, # _____ Enter amount in Step 8.**
 ___ Active \$95 ___ Retired \$45 ___ Student \$35
 ___ International (outside US & Canada) \$135 ___ Associate \$95
 ___ Institution \$110 ___ Industry \$135 ___ Paying Life Installment \$ _____
 + **Additional State Fee:** ___ Iowa \$3 ___ Minnesota \$15
- C: I'm not a member of ACDA.** Please see "Non-Members" in Step 3, below.

STEP 3 - Registration *Check One*

Members:	Early Registration Postmark on or before Nov. 15, 2011	Full Registration On or after Nov. 16, 2011
Member - Active	<input type="checkbox"/> 215.00	<input type="checkbox"/> 250.00
Member - Retired	<input type="checkbox"/> 175.00	<input type="checkbox"/> 200.00
Member - Student	<input type="checkbox"/> 50.00	<input type="checkbox"/> 60.00
Member - Single Day*	<input type="checkbox"/> 125.00	<input type="checkbox"/> 125.00

*Circle One Day: Wednesday Thursday Friday Saturday

Non-Members: Registration fees below include one-year ACDA membership & monthly *Choral Journal* subscription. You will find descriptions of member types and benefits at **acda.org**. Please enter contact information here for your membership:

Primary Mailing Address: _____
 Phone: (_____) _____ Email: _____

	Early Registration Postmark on or before Nov. 15, 2011	Full Registration On or after Nov. 16, 2011
Non-Member - Active	<input type="checkbox"/> 310.00	<input type="checkbox"/> 345.00
Non-Member - Retired	<input type="checkbox"/> 220.00	<input type="checkbox"/> 245.00
Non-Member - Student	<input type="checkbox"/> 85.00	<input type="checkbox"/> 95.00
Non-Member - Single Day*	<input type="checkbox"/> 220.00	<input type="checkbox"/> 220.00

*Circle One Day: Wednesday Thursday Friday Saturday

STEP 4 - Confirmation

Please send my registration confirmation email to the following email address:

Note: If you wish to receive your registration confirmation number by phone or mail, call 405-232-8161. Spouse/Partner registered will not receive an individual confirmation.

Step 5 - Spouse/Partner Registration

Spouse/Partner must be registered by a current or new ACDA member. Non-choral directors only. Limit 1.

Spouse/Partner: Early Registration Full Registration
 Postmark on or before Nov. 15, 2011 On or after Nov. 16, 2011
 50.00 100.00

Spouse/Partner First Name: _____
 Spouse/Partner Full Name: _____
 Institution: _____
 City, State (and Country if not US): _____
 Note: Spouse/Partner will be assigned to same track as the member.

STEP 6 - Reading Session Music *Select three, or more*

Three packets are included in the registration fee. Additional packets are \$10 each with preregistration. Requests accepted but not guaranteed for registrations received after November 15, 2011.

Reading Session 1 (Thurs.)	Reading Session 2 (Fri.)	Reading Session 3 (Sat.)
<input type="checkbox"/> Elementary	<input type="checkbox"/> SAB/Accessible SATB	<input type="checkbox"/> SAB/Accessible SATB (repeat)
<input type="checkbox"/> Middle Level	<input type="checkbox"/> Middle Level (repeat)	<input type="checkbox"/> Elementary (repeat)
<input type="checkbox"/> Advanced HS/College	<input type="checkbox"/> Music in Worship	<input type="checkbox"/> Vocal Jazz

STEP 7 - Evening Concerts *Price included in registration fee*

Please check if you plan to attend these concerts:

- Wed. Feb. 8 **Clerestory**
- Thurs. Feb. 9 **Czech Boychoir, Czech Young Men's Ensemble and the Kansas City Chorale**
- Fri. Feb. 10 **To Be Certain of the Dawn**, an oratorio by Stephen Paulus

STEP 8 - Payment

Membership Renewal = \$ _____
 Member Registration = \$ _____
 Non-Member Registration = \$ _____
 Spouse/Partner Registration = \$ _____
 February 8, Immersion Day @ \$95 = \$ _____
 Additional Reading Packets: ___ @ \$10 each = \$ _____
Total Due: \$ _____

Select one payment type. Send this form with your payment. All fees payable in US Dollars.

- Check # _____, Enclosed. Do not fax if mailing a check.**
- PO # _____ PO form & this form must arrive together.**
- Credit Card.** Name on Card: _____
 # _____ - _____ - _____
 Expiration Date: ____ / ____ / 20____ CVV2 Code: _____
 Billing Address and Zip: _____
 Signature: _____ Date: _____

I agree to pay the appropriate fees according to the credit card issuer agreement and the terms listed on this form. All sales final. By registering for this conference, I acknowledge and will abide by all ACDA conference policies. All membership and conferences are non-refundable and nontransferable. ACDA membership must be current at the start of the conference. The registrant is responsible for making hotel reservation and proper arrangements to attend the conference. Those who postmark their form by Nov. 15, 2011 qualify for the Early Registration discounted price. After consideration, registration cancellations and/or requests for a refund received 30 days before the conference may be entitled to a refund of the total conference fees paid, less a \$50 administrative charge. After that time and within five days following the conference, cancellations and/or requests for a refund received may only be entitled to a refund of one-half of the total conference fees paid.

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