

**DIRECTOR OF CHORAL AFFAIRS
JOB DESCRIPTION & DUTIES**

The Director of Choral Affairs is an elected member of the Board of Directors for Nebraska Music Education Association and serves a three-year term commencing on January 1 following election. Any individual nominated or elected as an officer or member of the Board of Directors of the Corporation shall be an active member in good standing of this Association for at least three consecutive years immediately preceding the standing for election. If any active member, officer, board member or committee member of this Association shall cease to be a member of the Association, his/her rights to act as such officer, board member or committee member of the Association shall, by reason of that fact, terminate. Any vacancy occurring on the Board arising at any time and from any cause may be filled by the vote of a majority of the Directors then in office at any Directors' meeting. (NMEA Bylaws, adopted 11/17/2017.)

Update last made by Annette Peters, Executive Director DATE: 02/24/2019

GENERAL RESPONSIBILITIES

Advise the Board of Directors on all choral activities.

Organize the All-State Chorus Ensemble, including recommending the conductor for Board approval and selecting appropriate repertoire according to policy.

Work closely with the Director of Auditions & Ensemble Affairs in preparing choral auditions.

Suggest clinicians for the NMEA Conference to the Conference Chair.

Write articles for each issue of the magazine.

SPECIFIC RESPONSIBILITIES

January

- Contact Conductor by phone if you still do not have list of choral repertoire and set three or four day deadline to call again.
- Once you have list, send to a music dealer for copies for your use.
- Send list to music dealers on the list in your files (Choral Music Outlets file), so they may advertise the sale of the music to directors.
- Send the chorus repertoire to the Executive Director/Staff as soon as it is available. This information is sent to members by email and put on the website.
- Begin process of contacting recording company (i.e. Hammond Music Service/Gary Hammond; Choral Tracks/Matthew Curtis) to produce the Study Recording mp3s. Send a detailed list of what is needed on each

	<p>Study Recording. Presently eight Study Recordings are made: one each for the Soprano I, Soprano II, Alto I, Alto II, Tenor I, Tenor II, Bass I and Bass II voices.</p> <ul style="list-style-type: none"> • Prepare report for January Board Meeting. • Contact an All-State accompanist. The accompanist fee is \$500.00 plus travel, meal and room expenses.
February	<ul style="list-style-type: none"> • Contact Executive Director to make sure that the list of clinic music selections will be posted on the website. • Contact Conductor about any tempos not marked in the score or other possible editorial changes. • If not done previously, contact recording company about making the Study Recording mp3s. Send a <u>detailed</u> list of what is needed on each Study Recording. This will include pronunciation guides as well as accompaniments for all songs, including a cappella ones. • If necessary, contact prospects to be possible Conference clinicians (and to submit session proposals by March 1).
March	<ul style="list-style-type: none"> • Continue to check with the recording company to make sure they have all the materials needed to complete the Study Recording mp3s. The Study Recording mp3s should be sent for review no later than May 1st. They will need to be made available on the NMEA Online Store no later than June 1 for distribution and sales. • The deadline for reporting the repertoire for the All-State Chorus is March 15. The information is reported to the Executive Director/Staff and Director of Auditions, and should include: Title, composer, arranger, publisher, and publisher number. This information will be used in the Audition Manual and to prepare the order form for the Study Recording mp3s. Any additional information concerning repertoire, pronunciation guides etc. needs to be sent to the Executive no later than March 15th.
April / May	<ul style="list-style-type: none"> • Submit Board Report and attend board meeting. • Continue to be in contact with the Conductor regarding questions or issues that may arise. • Submit article for the July issue by May 10.
June	<ul style="list-style-type: none"> • Submit Board Report and attend board meeting. • Begin updating information for choral packet (letter to directors, letter to the selected students, phonetic pronunciations if needed, etc.). • Arrange with the Executive Director/Staff to send a mass email alerting the membership that mp3s are available.
July / August	<ul style="list-style-type: none"> • Submit article for the October issue by July 10. Note: In the last year of the term, this is the FINAL article to be written, with the successor writing for the January issue. • Continue updating information for choral packet. • Make preliminary arrangements for auxiliary accompaniment - strings, brass, and percussion - for any clinic pieces that need them. An organ is

	<p>not available at the Lied. Instrumentalists are limited to a very small number as no more than 450 people can be on the stage at one time. If the chorus is 444 students, that leaves a total of 6 (including conductor, pianist and instrumentalists.)</p>
September	<ul style="list-style-type: none"> • Submit Board Report and attend board meeting. • Contact the Conductor to find out his/her preference for seating charts for clinic rehearsals and performance. Also request the order of performance for the final concert. Forward the repertoire concert order information to the Executive Director/Staff. • Contact site host for the conference (currently UNL) for any special needs for the conference: percussion instruments; rehearsal hall (currently Kimball Hall); chalk board; sound system for conductor; etc. • Send performance order to the executive director for the program. • Contact JW Pepper in regards to supplying folders for the All-State Chorus. If they are to provide these folders send email to Executive Director so that information can be added to the Conference Program Acknowledgements. • Decide what cuts from the All-State repertoire you want to use for the Choral auditions in October. The audition material should be no longer than four minutes and 30 seconds. Each voice should have some portion of a Latin or foreign language song that is used that year.
October	<ul style="list-style-type: none"> • Contact the Executive Director/Staff with the audition cut information prior to October 1st so the special web page can be prepared on the NMEA homepage. All audition cut information is available to students on the Friday of auditions at 8:00 am Central Time. Staff and/or the Director of Auditions will send this information by email to all choral directors at 8:00 am CT the day of auditions. • Send to Director of Auditions: copies of the adjudicator's letter, audition selection information page, and audition tracks, etc. • Review procedure for processing audition information. • Process audition information — see separate sheet. • Meet with the Director of Auditions for the determination of selected students and the alternates. • Make sheet to process cancellations/alternates.
November	<ul style="list-style-type: none"> • Submit Board Report and attend board meeting. • Submit report for annual meeting by November 1. • Finalize what the conductor might need for his/her sessions. • Put students' name, school voice classification and seating assignment on choral folders. Registration (housing) sheets will be prepared by the Executive Director/Staff and available the day before All-State begins. • Use 2-3 volunteers to help distribute folders, take roll, set up the seating in rehearsal venue, run errands, get name tag replacements, etc. It is helpful to prepare a folder for the volunteers with info on conductor, seating chart, list of duties, extra attendance slips, etc. • Prepare note cards, one for each rehearsal period, with information you

	<p>want to cover at the beginning and at the close of the rehearsal (time of next rehearsal, next concert, curfew, etc.) with space for added notes. Make sure to introduce yourself and prepare an introduction for the Conductor. Prepare comments for the introduction of the guest conductor for the final concert. A script from previous years is available – check with Executive Director for bio of conductor and the previous Director for the script for the final concert.</p> <ul style="list-style-type: none"> • Conference duties: <ul style="list-style-type: none"> ○ Check with Kimball Recital Hall staff and make sure you have adequate help and find out how quickly you may begin setting up. ○ Make arrangements to pick up the Conductor and get him/her to the conference site. (Coordinate with Executive Director) ○ Take roll and start each rehearsal on time. ○ Make arrangements for the conductor’s transportation to the airport following the conference/clinic. (Coordinate with Executive Director) • Write a letter of thanks to the choir conductor and to all the host help at Kimball Recital Hall.
<p>December</p>	<ul style="list-style-type: none"> • Write article for the March magazine issue (deadline January 10). • Telephone a chorus Conductor for two years hence, and set date for choral selections — follow with a letter in January. Ask Executive Director to add approval of Conductor to board meeting agenda. Once approved, Executive Director will send Conductor contract setting out Conductor’s fee (\$1800) and reimbursement of travel (\$500), lodging and meal expenses. • Follow phone call with letter to Conductor including: offer for the Conductor to bring their own accompanist or to use ours (most won’t want to bring an accompanist but some may prefer to bring their own); tentative schedule; programs from previous years; time limit for the final concert; (each ensemble has 35 minutes on stage and the music should be no more than 30 minutes in length); Lied Stage limitations (only 450 people are allowed on the Lied Stage – this includes the Conductor, accompanist and any extra musicians – this affects the number of students who can be selected for the All-State Chorus); movement restrictions for the Lied Stage (no movement is allowed on the risers during the final concert); rehearsal notes; desired audition procedure if there are any solos in the All-State Chorus repertoire. Be sure to inform Chorus Conductor at this time that no uniform movement is allowed on the Lied risers. It is also necessary to share NMEA’s guidelines for selection of repertoire. • Review the year’s correspondence and discard anything you think unnecessary or redundant — anything you feel is important put into a “past” file for your later use. • Make notes about improving different systems for the coming years.